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Essential Questions:
How does proper breathing support sustained sound?
In what ways does posture enable effective performance?
Why is intonation important?
What is the connection between movement and sound?
How does a choir transform the conductor's gesture into music?
How do musicians use symbols to express music?
How would changing the dynamics or articulation affect the performance of the music?
How does solfege help a musician understand the relationship between tones?
How does studying the music of other cultures help us to better understand the world around us?
What skills are needed for effective listening?

Big Ideas:
Vocal technique is the foundation of good singing
Ensemble singing requires unique skills in addition to all the skills necessary for individual singing
Solfege is the main building block for choral reading and the most important element of music theory in choral singing
Repertoire is the vessel through which much content is developed and refined
Listening and Analysis allows for a deeper understanding, increased musicianship, and constructive self evaluation.
Performance is crucial for the growth of a performer in a performing ensemble, and integral in community and culture.

Vocabulary:
Solfege, diction, melody, harmony, time signature, key signature, measure, bar, double bar line, treble clef, flat, sharp, natural, improvise, beat, quarter note, quarter rest, eighth note, eighth rest, half note, half rest, whole note, whole rest, dynamics, composition, ostinato, tone, conductor, cue, balance, resonance, major scale, minor scale, articulation, accompaniment

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| Suggested Pacing | Content Standards | Learning and Performance Expectations<br><br>What must students know and be able to do? | Connection to | Connection to **Social Emotional Standards** and/or **Social Justice Standards** | Assessment of Learning Options<br><br>How will we know if they learned this skill? | Resources Options |
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| Q1 focus<br><br>With continued application throughout the year<br>Q2<br>Q3<br>Q4 | 6.2PE Read and perform extended pentatonic melodies in treble clef in do or la pentatonic, diatonic scales and modes using a system.<br><br>6.3PE Perform accurately, independently or collaboratively, with good posture and an appropriate tone quality.<br><br>6.4PE Identify the performers' techniques | Vocalizing through different places in the voice (oral, nasal, hum, siren) to achieve a good vocal placement<br><br>Singing with developmentally (6th) appropriate tone and intonation to achieve a healthy vocal technique<br><br>Foster good resonance and promote relaxation during vocalization<br><br>Employ correct sitting and standing posture when singing<br><br>Demonstrate effective breath support and utilize for singing | Growth Mindset: Students work to continuously grow in their knowledge and ability of the vocal/choral elements. Each student works at their current level to strive for their individual personal best. | 3. (Identity) Students will recognize that people's multiple identities interact and create unique and complex individuals. - A choir is made up of unique individuals who must interact in close proximity, respecting each other throughout the process. | Singing in large and small groups during rehearsal<br><br>Singing alone, with a partner, or just a few<br><br>Sing warmups focusing on various techniques - 6th grade level<br><br>Performing choral literature - 6th grade level<br><br>Continuous informal observations and assessments | Piano<br><br>Risers<br><br>YouTube to provide additional music examples<br><br>Various instruments as needed<br><br>Solfege chart<br><br>Promethean board<br><br>Warm-ups slides<br><br>Chromebooks |

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| | needed to create accurate rhythm and pitch, appropriate expressive qualities, good posture and breath control.<br><br>6.3RE Distinguish the use of dynamics, meter, tempo and tonality in various pieces through active listening. | Sing various solfege exercises - simple patterns<br><br>Exhibit clear diction, dynamic contrasts, various meters & tempos though choral warmups and songs<br><br>Build ability to sight sing simple melodies using solfege system (Minimally 1 line, 4 measures, 5 notes from the scale, 4/4 time, treble clef | | | Self evaluation<br><br>Sight Reading Factory Level 1 | |
| Q1 | 6.1CR Improvise short rhythmic, melodic, or harmonic passages for individual instruments.<br><br>6.4RE Create interpretations of music via dance, drama | Sing spirit songs<br><br>Internalize beat<br><br>Walk while singing<br><br>Improvise 1 measure during known song<br><br>Make connections of parade music to music in everyday life | Collaboration: The choir classes collaborate with the district to participate in the spirit parade. | 1. (Identity) Students will develop positive social identities based on their membership in multiple groups in society. - Students are members of the choir and members of the additional group to perform for the | Singing in large and small groups during rehearsal, improvising 1 measure<br><br>Short/simple performance for the community (for example: spirit parade)<br><br>Continuous | Metronome<br><br>Whistle (for marching commands)<br><br>Past recordings of songs<br><br>Promethean board<br><br>Chromebooks<br><br>Spirit Parade |

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| | and visual art using appropriate vocabulary.<br><br>6.4CO Identify how music is important in everyday life.<br><br>6.6CO Identify the principles of intellectual property.<br><br>6.7CO Identify different functions and uses of music in American and other cultures. | Change movement in warm-ups to create different movement/dance combinations | | community. | informal observations and assessments<br><br>Music in everyday life/American music activity with student response<br><br>Warm-up movement activity | |
| Q1-Q2 | 6.3CR Compose extended pentatonic melodies in treble clef and bass clef in “do” or “la” pentatonic and diatonic scales using a system. | Compose a short melody extension - at least 2 measures - in do or la pentatonic<br><br>Discuss past horrific events of the world and America and ways to stop hate in the future using song, addressing the emotional aspects | Empathy: Students must consider the tragedies that have happened to others in the past, face the current issues of today, and consider how to improve things | 4. (Identity) Students will express pride, confidence and healthy self-esteem without denying the value and dignity of other people. - Students see their own | Write lyrics - at least 1 line - to show empathy and empower the community<br><br>Singing in large and small groups during rehearsal | Promethean board<br><br>Various instruments as needed<br><br>Online resources such as Chrome Music Lab Melody creator<br><br>*Resources for extended opportunities:* |

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| | 6.5RE Identify criteria based on elements of music to support personal preferences for specific music works.<br><br>6.8RE Describe distinguishing characteristics of music forms (verse/refrain, AB, ABA, rondo, canon, theme and variation) from various cultures and historical periods.<br><br>6.1CO Describe the connection between emotion and music in selected musical works using elements of music.<br><br>6.5CO Identify | involved<br><br>Sing vocal selections in various forms - focus on AB form and round/cannon<br><br>Meet and/or explore career musicians<br><br>*Opportunities for extended expectations: Compose a new song as a class* | for others in the future.<br><br>Global Awareness/ Citizen: Students are exposed to events from other parts of the world and reflect upon what they have learned. | worth as well as the worth of others as they work together on their project with classmates and community members.<br><br>13. (Justice) Students will analyze the harmful impact of bias and injustice on the world, historically and today. - Students look at specific events of past injustices to analyze and reflect on past actions of people.<br><br>18. (Action) Students will speak up with courage and respect when they or someone else has been hurt or wronged by bias. - Students create a | Continuous informal observations<br><br>Rubric for short melodic composition<br><br>Personal preferences profile worksheet<br><br>*Assessment for extended opportunities: Group song creation* | *Field trip to Maltz Museum*<br><br>*Guest artist; professional from the community*<br><br>*Recording technician and equipment* |

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| | different careers in music.<br><br>6.3CO Explain and apply skills developed in music (critical thinking, collaboration) to other subject areas and/or other art forms. | | | project and/or song to encourage others to stand up and speak out. | | |
| Q2 & Q4 | 6.5PE Describe the rhythm, pitch and expression of varied vocal performances.<br><br>6.6PE Maintain simple, four- and eight-beat rhythmic ostinati with a recorded accompaniment.<br><br>6.6RE Follow and respond to grade appropriate cues of a conductor. | Match pitch<br><br>Apply various techniques to create an appropriate choral tone based on style of music<br><br>Listen and identify good choral tone in various listening examples<br><br>Listen and alter tone as needed to blend with peers, focusing on vowel shape<br><br>Make dynamic alterations to balance with group and create musical expression | Communication: Students communicate with families for concerts. Students also communicate with each other as they discuss their experience with the concert they performed, attended, and critiqued. | 9. (Diversity) Students will respond to diversity by building empathy, respect, understanding and connection. - Students sing diverse songs while working on connections and respect with others and our community. | Singing in large and small groups during rehearsal<br><br>Performing at the winter choir concert<br><br>Continuous informal observations and assessments<br><br>Self reflection (Concert reflection)<br><br>Follow the conductor activity | Piano<br><br>Risers<br><br>Choral music<br><br>Promethean board<br><br>Handouts<br><br>Civic Auditorium<br><br>Piano accompanist |

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| | 6.2CO Attend and critique live music performances and demonstrate appropriate audience behavior for the context and style of music performed. | Follow conductor's gestures and cues for 6th grade songs<br><br>Sing using an ostinato pattern<br><br>Experience a choir concert demonstrating appropriate concert and audience etiquette | | | Rhythmic ostinato classroom performance | |
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| Q3 | 6.2CR Compose rhythm patterns and simple melodies in a variety of meters using standard, or iconic notation.<br><br>6.1PE Perform or present four- and eight-beat rhythmic patterns. | Create warm-up song lyrics individually<br><br>Compose a short rhythm individually - at least 2 measures - and share<br><br>Compose a new warm-up song as a small group | Creative and Critical thinking: Students must use their creative thinking to create newly composed lyrics, rhythms, and songs. | | Warm-up creation Rubric<br><br>Classroom and small group performances<br><br>Singing in large and small groups during rehearsal<br><br>Singing alone or with a partner | Warm-up slides<br><br>Promethean board<br><br>chromebooks |
| Q3-Q4 | 6.4PE Identify the performers' | Sing and identify major vs minor scales | Growth Mindset: Students grow | 6. (Diversity) Students will | Singing in large and small groups | Piano |

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| | techniques needed to create accurate rhythm and pitch, appropriate expressive qualities, good posture and breath control. | Sing and identify correct articulation (ie legato, staccato, marcato) | in their skills with scales, articulation, and rhythm performance. | express comfort with people who are both similar to and different from them and engage respectfully with all people. - In choir, students will interact with students who are similar and different from them, working together to achieve a common goal together. | during rehearsal<br><br>Continuous informal observations<br><br>Rhythmic instrument activity<br><br>Movement game/activity representing major/minor and various articulation | Risers<br><br>Promethean board<br><br>Various instruments<br><br>YouTube examples and exercises<br><br>Choral music |
| Q4 | 6.1RE Identify the major periods, genres and composers in the development of music of various cultures.<br><br>6.2RE Explain instrument groupings for different styles of music in various cultures. | Compare time periods and cultures of music and sing various excerpts<br><br>Categorize various instruments | Global Awareness/ Citizen: Students sing music from other cultures and learn about the role of that music within the culture. | 5. (Identity) Students will recognize traits of the dominant culture, their home culture and other cultures and understand how they negotiate their own identity in multiple spaces. - Students work and listen to music from various cultures | Singing in large and small groups during rehearsal<br><br>Connection activity between our spring concert music (and additional songs) with various other listening examples of time periods and cultures. | Piano<br><br>Risers<br><br>Promethean board<br><br>YouTube examples<br><br>Choral music |

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| | 6.7RE Compare and discuss the musical traditions of various cultures. | | | and compare/relate to the music | Listening activity with focus on instrumentation and connection to other art forms | |
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