



E<sup>4</sup>

Excellence through Equity, Engagement, and Environment



## Washington Township School District

<b>Course Title:</b>	<b>Chamber Orchestra</b>					
<b>Grade Level(s):</b>	<b>Grades 9-12</b>					
<b>Duration:</b>	<i>Full Year:</i>	<b>X</b>	<i>Semester:</i>		<i>Marking Period:</i>	
<b>Course Description:</b>	Students enrolled in Chamber Orchestra will prepare for a variety of advanced level performances throughout the year as part of a string orchestra, chamber ensemble, and soloist. Students will learn to create, perform, respond, and connect through the study and performance of appropriate level orchestra music dedicated to developing and enhancing the skills of string and piano students. Major topics include: instrumental technique, ensemble technique, music literacy, music as means of expression, music history and styles, music and the creative process, critical listening and aesthetic response, contemporary life and work skills through music. This course includes a daily full ensemble rehearsal and small group lessons. Assessments in this course daily rehearsal achievement, lesson skills, written/playing tests/quizzes, concert performances, benchmark exams, and independent activities. Individual practice and preparation outside the classroom will be expected. Special activities include participation in the American String Teachers Association solo and ensemble festival; eligibility to participate in region and state activities; and to travel to regional and national festivals.					
<b>Grading Procedures:</b>	<b>Major Assessments (50%)</b> <ul style="list-style-type: none"><li>• Performances</li><li>• Daily Rehearsal Achievement</li><li>• Performance/Written Tests</li></ul> <b>Minor Assessments (35%)</b> <ul style="list-style-type: none"><li>• Small Group Lessons Skills and Achievement</li><li>• Performance/Written Quizzes</li></ul> <b>Supportive Assessments (15%)</b> <ul style="list-style-type: none"><li>• In-class and Independent Activities</li></ul>					
<b>Primary Resources:</b>	Director selected materials					

### Washington Township Principles for Effective Teaching and Learning

- Implementing a standards-based curriculum
- Facilitating a learner-centered environment
- Using academic target language and providing comprehensible instruction
- Adapting and using age-appropriate authentic materials
- Providing performance-based assessment experiences
- Infusing 21<sup>st</sup> century skills for College and Career Readiness in a global society

<b>Designed by:</b>	Ian Hoblitzell
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<b>Under the Direction of:</b>	Casey Corigliano
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**Written:** August 2021

**Revised:** \_\_\_\_\_

**BOE Approval:** \_\_\_\_\_

<b>Unit Title:</b> Creating	
<b>Unit Description:</b> Conceiving and developing new artistic ideas and work. The aspects of these learning activities may also apply to other units of this curriculum.	
<b>Unit Duration:</b> Ongoing	
<b>Desired Results</b>	
<b>Anchor Standard 1: Generating and conceptualizing ideas.</b> <b>Anchor Standard 2: Organizing and developing ideas.</b> <b>Anchor Standard 3: Refining and completing products.</b>	
<b>Indicators:</b> <u><b>Imagine</b></u> <b>1.3C.12adv.Cr1a</b> - Compose and improvise musical ideas for a variety of purposes and contexts.  <u><b>Plan, Make</b></u> <b>1.3C.12adv.Cr2a</b> - Select and develop composed and improvised ideas into draft musical works organized for a variety of purposes and contexts.  <u><b>Evaluate, Refine</b></u> <b>1.3C.12adv.Cr3a</b> - Evaluate and refine varied draft musical works based on appropriate criteria, including the extent to which they address identified purposes and contexts. <b>1.3C.12adv.Cr3b</b> - Share varied, personally developed musical works (individually or as an ensemble) that address identified purposes and contexts.	
<b>Understandings:</b> <i>Students will understand that...</i> <ol style="list-style-type: none"> <li>1. The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.</li> <li>2. Musician's creative choices are influenced by their expertise, context, and expressive items.</li> <li>3. Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.</li> <li>4. SEL Enduring Understandings: <a href="http://www.selarts.org">www.selarts.org</a></li> </ol>	<b>Essential Questions:</b> <ol style="list-style-type: none"> <li>1. How do musicians generate creative ideas?</li> <li>2. How do musicians make creative decisions?</li> <li>3. How to musicians improve the quality of their creative work?</li> <li>4. SEL Essential Questions: <a href="http://www.selarts.org">www.selarts.org</a></li> </ol>
<b>Assessment Evidence</b>	
<b>Performance Tasks:</b> <ul style="list-style-type: none"> <li>• Daily participation in orchestra class by way of playing their instrument as part of the larger ensemble</li> <li>• Ability to tune their instrument independently</li> <li>• Students will be evaluated on "class participation" by the teacher's observation at all times during class</li> <li>• The ability for students to recognize their own areas of improvement relating to their playing technique</li> <li>• Constructively critique other small group performance, the orchestra as a whole, their own individual playing technique</li> </ul>	<b>Other Evidence:</b> <ul style="list-style-type: none"> <li>• Discuss and learn notation and theory necessary to learning of level-appropriate repertoire</li> <li>• Work from teacher generated music notation, theory and sight-reading activities</li> <li>• Work from internet music notation, theory and sightreading websites</li> <li>• Sight-read unfamiliar music</li> </ul>

- Listening to a given pitch and match by singing and/or playing on their instrument
- Understand the relationship between key signatures, key names, the order of sharps and flats
- Understand how musical notation is written and how to identify notes that appear below and above the five lines of the staff
- Discriminating between major and minor tonalities
- Identify simple intervals in written musical notation and aurally
- Preparation for the ASTA festival with their group and individually
- Participation in all performances
- Basic understanding of the following clefs: treble, bass, alto, (possibly tenor)
- Ability to identify rhythms including, but not limited to, whole, half, quarter, eighth, 16<sup>th</sup>, dotted half, dotted quarter, dotted eighth, and their respective rest values.
- High Note Festival (or any similar event) performance/adjudication - Performing or Connecting unit

#### **Benchmarks:**

- Weekly or bi-weekly playing assessments (live in class and recorded)
- Written tests on basic concepts of music theory
- Attendance and participate in all planned performances
- Attend scheduled lessons
- Completion assignments due in SmartMusic

### **Learning Plan**

#### **Learning Activities:**

***Daily rehearsal and independent activities include the study and practice of the following concepts/knowledge:***

#### **Music Theory**

- Fundamentals of music theory
    - Class discussion on defining “music theory”
    - Understanding the concept of half and whole steps, their function in scale formulas,
    - The naturally occurring half steps (E-F, B-C)
    - Identifying whole and half steps both in written notation, and aurally
  - Key signatures
    - How they work and why we have them, accidentals and their function, time signatures – the upper and lower number and their meaning, basic rhythm patterns (as described in *Performance Tasks*), Order of sharps and flats, use saying below to help students (Father Charles Goes Down And Ends Battle)
- Order of sharps: **F**ather **C**harles **G**oes **D**own **A**nd **E**nds **B**attle  
 Order of flats: **B**attle **E**nds **A**nd **D**own **G**oes **C**harles’ **F**ather

- Musical notation
  - Rhythmic notation: Note/rest values
  - Note Identification:
    - Musical alphabet
    - Lines and spaces of the staff
    - Clefs (G-clef *treble*, F-clef *bass*, C-clef *alto/tenor*)
    - Three main accidentals and their meaning (sharp, natural, flat)
- Scale/Arpeggio construction:
  - Major and minor tonality
  - Whole/half steps
  - Chromatic, Whole tone, Pentatonic scale construction and purpose
- Enharmonic equivalence
  - Use of double sharps and double flats
  - Modulation as a general idea/concept and compositional tool
- Scale degrees
  - Each note of a scale has a specific number associated to it called “scale degrees”
  - Solfege: Each note has a name that is used to identify the pitch when sight signing
  - Utilizing “movable do” instead of “fixed do” is strongly encouraged
  - When notes are raised or lowered their solfege designation also changes
    - 1<sup>st</sup> degree –tonic
    - 2<sup>nd</sup> degree –supertonic
    - 3<sup>rd</sup> degree –mediant
    - 4<sup>th</sup> degree –subdominant
    - 5<sup>th</sup> degree –dominant
    - 6<sup>th</sup> degree –submediant
    - 7<sup>th</sup> degree –leading tone (or subtonic)
- Intervals
  - Identify the following intervals in written musical notation, P1, M/m2, M/m3, P4, P5, M/m6, M/m 7, P8
  - Students should be able to connect the concepts of intervals with the technique of shifting to help make their shifts more accurate in terms of intonation accuracy
  - Students may be able to begin identifying intervals aurally, utilizing song examples to help distinguish between intervals
- Modes
  - 7 Diatonic Modes: Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, and Locrian
  - 2 ways of thinking about modes”
    - Relate a major key signature to each mode by understanding the scale degree each mode is based on. Example: Dorian is built from the second scale degree of a major scale, therefore “C dorian” uses the key signature on Bb Major since C is the second scale degree of Bb major and dorian is built from the second degree of a major scale.
    - Every mode can be categorized as a “Major “or “minor” mode. There are one or more notes that will be altered from the major/minor scale of the same starting pitch. Example: Dorian is a minor mode. C natural minor contains 3 flats in the key signature. Therefore, C dorian will contain the same three flats the only pitch that is changed is the 6<sup>th</sup> scale degree which, for dorian, is raised one half step, resulting in an A in the scale instead of an Ab.

### Advanced Music Theory

- Mode and mode mixture
- Complex intervals, Augmented and Diminished
- Solving complex permutations of pitches
- Understanding the three types of minor scales AND their derivation, Melodic, Harmonic, Natural
- Enharmonic equivalent pitches
- Building/spelling triads Major, minor, diminished, augmented
- Identify triads in written notation and aurally
- Use these triads to harmonize simple melodies

## **The physics of sound (Acoustical physics) and its relation to excellent intonation and music theory**

- Overtone series:
  - Fundamental, overtones, harmonics,
  - Nodes, anti-nodes
  - Sounding pitch and placement of finger on fingerboard
  - Various ways harmonics appear in written musical notation
  - Frequency, Hz, naturally preordained order of overtones
  - Live, in-class example of the existence of overtones as shown in Leonard Bernstein's: *The Unanswered Question* (lecture series), 1973 Harvard Lecture series
  - Sympathetic vibrations
- Commonly used tuning temperament
- Class discussion on equal temperament, is it's the best solution for fixing the issue of the Pythagorean Comma?
- Since the notes in equal temperament are narrowed or widened to account for the Pythagorean Comma, can we say that any of the chords played on a piano are "in-tune"
- Intonation vs. Pythagorean intonation
- When to use what tuning system

## **Composition/Improvising**

- Composition of a melody over a given bass line or chord progression
- Improvisation over a simple bass line or chord progression

## **Class/small group composition**

- This should be completed only after all music theory topics have been thoroughly covered (a second semester project/activity)
- Students will be given a melody provided by the teacher. The class will discuss what information is given to them by listening to and seeing the melody as projected on the whiteboard
- After establishing and identifying the key components of the melody (time signature, key signature, possible tonality, implied tempo, articulation, evidence of a motive (or motif) students will be tasked with taking the given melody and continuing to compose and expand on it
- Students should be given some class time and a day or more to finish their prompted composition
- Teacher will listen and note which melodies complete the given tune showing varied, not necessarily only exceptional, submissions
- Lesson extension: Teacher may take time to use a bit of each of the melodies given to create a "class piece" which would symbolize and embody the class in literal musical expression
- A similar assignment can be assigned to a small group of students
  - They would compose their own continuation of melody and then play them for each other (either of a student playing their piece or a mp3 midi recording)
  - Groups would have to collaborate and work together to combine parts of each submission into one homogeneous composition

## **Vibrato**

- Teacher will explain what vibrato is, why musicians use the technique, and how students should do to prepare themselves to learn it
- Teacher demonstrates the effectiveness of vibrato by playing a common melody twice, first without vibrato, and again but with vibrato
- The class should be given a reflection prompt to challenge them to try and define what happens when vibrato is taking place (i.e., what parts of the left arm/hand are wiggling/moving and which parts are more still and stable?)
- It is imperative that the instructor reminds students that they must continue to feel at ease, relaxed, and elastic throughout all points in the left arm/hand as they are working on developing vibrato
- Helpful video links and assignments from various method books should be used to help develop vibrato
- For more advanced students, they should be challenged to use vibrato as often as they can while remaining relaxed and using good technique in the orchestra repertoire

- Students should be challenged to continue the feeling and momentum of their vibrato as they move from playing one pitch to another

### **Importance of expression to a meaningful musical performance**

- Dynamics and articulations
- Phrasing
- Tone color
- Emotional connection to music
- Period performance practice
- Differences between modern stringed instruments and bows and their earlier ancestors, specifically during the baroque period.
- These differences forced performers of the time to play using specific articulation and phrasing

### **Performance creation**

- Design, create and completion of a performance
- Programmatic/absolute music
- Atonal/micro tonal music

### **Resources:**

- Grade-level appropriate music: Grade 4- Grade 5.5/6
- Method/Technique/Ensemble/Etude/Warm-up books:
  - Essential Technique 2000 for Strings Book 3
  - Advanced Technique for Strings
  - Habits of a Successful String Musician
  - Sound Innovations for String Orchestra: Sound Development
  - Sound Innovations for String Orchestra: Advanced
  - Harmonized Rhythm: For String Orchestra
  - Bach and Before: For String Orchestra
  - Fine Tuning for Strings
- Tuner/metronome (either physical device OR acceptable apps on cell phone)
- Online platforms: SmartMusic, musictheory.net, imslp.org, MuseScore
- Manuscript paper
- Music notation/composition software/online resources (Sibelius, Finale, flat.io, Musescore)
- Document creating and distribution (Microsoft Word, PowerPoint, Excel, Schoology, Adobe Acrobat Reader, Remind)
- Student/teacher communication platforms: Flipgrid, Remind, YouTube, school email
- Professional recordings of pieces provided to students by teacher (YouTube, eMusic, NPR, imslp.org)

## **Unit Learning Goal and Scale** (Level 1.0 reflects a minimal level of proficiency)

### **Anchor Standard 1: Generating and conceptualizing ideas.**

<b>4.0</b>	<b>Students will be able to:</b> <ul style="list-style-type: none"> <li>• <b>Compose and improvise musical ideas for a variety of purposes and contexts.</b></li> </ul>
<b>3.0</b>	<b>Students will be able to:</b> <ul style="list-style-type: none"> <li>• <b>Compose and improvise ideas for melodies, rhythmic passages, and arrangements for specific purposes that reflect characteristic(s) of music from a variety of historical periods or cultures studied in rehearsal.</b></li> </ul>
<b>2.0</b>	<b>Students will be able to:</b> <ul style="list-style-type: none"> <li>• <b>Compose and improvise ideas and motives for melodies and rhythmic passages based on characteristic(s) of music or text(s) studied in rehearsal.</b></li> </ul>
<b>1.0</b>	<ul style="list-style-type: none"> <li>• <b>With help, partial success at level 2.0 content and level 3.0 content.</b></li> </ul>

0.0	Even with help, no success
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#### Anchor Standard 2: Organizing and developing skills.

4.0	Students will be able to: <ul style="list-style-type: none"> <li>Select and develop composed and improvised ideas into draft musical works organized for a variety of purposes and contexts.</li> </ul>
3.0	Students will be able to: <ul style="list-style-type: none"> <li>Select and develop arrangements, sections, and short compositions for specific purposes that demonstrate understanding of characteristic(s) of music from a variety of cultures studied in rehearsal.</li> </ul>
2.0	Students will be able to: <ul style="list-style-type: none"> <li>Select and develop draft melodies, rhythmic passages, and arrangements for specific purposes that demonstrate understanding of characteristic(s) of music from a variety of historical periods studied in rehearsal.</li> </ul>
1.0	<ul style="list-style-type: none"> <li>With help, partial success at level 2.0 content and level 3.0 content.</li> </ul>
0.0	Even with help, no success

#### Anchor Standard 3: Refining and completing products.

4.0	Students will be able to: <ul style="list-style-type: none"> <li>Evaluate, refine, and share draft melodies, rhythmic passages, arrangements, and improvisations based on established criteria, including the extent to which they address identified purposes.</li> <li>Share personally developed melodies, rhythmic passages, and arrangements (individually or as an ensemble) that address identified purposes.</li> </ul>
3.0	Students will be able to: <ul style="list-style-type: none"> <li>Evaluate and refine draft compositions and improvisations based on knowledge, skill, and collaboratively developed criteria.</li> <li>Share personally developed melodies and rhythmic passages (individually or as an ensemble) that demonstrate understanding of characteristics of music or texts studied in rehearsal.</li> </ul>
2.0	Students will be able to: <ul style="list-style-type: none"> <li>Evaluate and refine draft compositions and improvisations based on knowledge, skill, and teacher-provided criteria.</li> <li>Share personally developed melodic and rhythmic ideas or motives (individually or as an ensemble) that demonstrate understanding of characteristics of music or texts studied in rehearsal.</li> </ul>
1.0	With help, partial success at level 2.0 content and level 3.0 content.
0.0	Even with help, no success

#### Unit Modifications for Special Population Students

<b>Advanced Learners</b>	<ul style="list-style-type: none"> <li>Auditions for solos, concert master and section leader positions in orchestra concerts</li> <li>Auditions for All SJ Orchestra</li> <li>Assist struggling learners</li> </ul>
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<b>Struggling Learners</b>	<ul style="list-style-type: none"> <li>• Small group lessons provide opportunity for less accomplished students to receive remedial help</li> <li>• Modifications as per IEP</li> <li>• Help from more advanced learners</li> </ul>
<b>English Language Learners</b>	<ul style="list-style-type: none"> <li>• Use of translator as necessary and possible</li> <li>• Modifications as per IEP</li> <li>• Help from more accomplished students</li> </ul>
<b>Learners with an IEP</b>	<p>Each special education student has in Individualized Educational Plan (IEP) that details the specific accommodations, modifications, services, and support needed to level the playing field. This will enable that student to access the curriculum to the greatest extent possible in the least restrictive environment. These include:</p> <ul style="list-style-type: none"> <li>• Variation of time: adapting the time allotted for learning, task completion, or testing</li> <li>• Variation of input: adapting the way instruction is delivered</li> <li>• Variation of output: adapting how a student can respond to instruction</li> <li>• Variation of size: adapting the number of items the student is expected to complete</li> <li>• Modifying the content, process or product</li> </ul> <p>Additional resources are outlined to facilitate appropriate behavior and increase student engagement. The most frequently used modifications and accommodations can be viewed <a href="#">here</a>. Teachers are encouraged to use the Understanding by Design Learning Guidelines (UDL). These guidelines offer a set of concrete suggestions that can be applied to any discipline to ensure that all learners can access and participate in learning opportunities. The framework can be viewed here <a href="http://www.udlguidelines.cast.org">www.udlguidelines.cast.org</a></p>
<b>Learners with a 504</b>	<ul style="list-style-type: none"> <li>• Refer to page four in the <a href="#">Parent and Educator Resource Guide to Section 504</a> to assist in the development of appropriate plans.</li> </ul>

### Interdisciplinary Connections

Instruction in the arts helps students with the development of motor skills, language skills, social skills, decision-making, risk-taking, and inventiveness. Working in the arts helps learners to develop creative problem-solving skills and teaching through the arts can present difficult concepts visually and creatively, making them easier to understand. Arts experiences boost critical thinking, teaching students to take the time to be more careful and thorough in how they observe the world as instruction in the arts connects students with their own culture as well as with the wider world. Integrating art with other disciplines provides challenges for learners at all levels and can reach students who might not otherwise be engaged in other subject areas. Instruction in the arts provides students with the skills to be life-long learners.

### Integration of 21<sup>st</sup> Century Skills

#### **The Arts as Communication**

Artistically literate citizens use a variety of artistic media, symbols, and metaphors to independently create and perform work that expresses and communicates their own ideas and can respond by analyzing and interpreting the artistic communications of others.

#### **The Arts as Creative Personal Realization**

Artistically literate citizens find at least one arts discipline in which they develop sufficient competence to continue active involvement in creating, performing/presenting/producing, responding and connecting to as an adult.

**The Arts as Culture, History, and Connectors**

Artistically literate citizens know and understand artwork from varied historical periods and cultures, and actively seek and appreciate diverse forms and genres of artwork of enduring quality/significance. They also seek to understand relationships among the arts, and cultivate habits of searching for and identifying patterns, relationships between the arts and other knowledge.

**The Arts as a Means to Well-Being**

Artistically literate citizens find joy, inspiration, peace, intellectual stimulation, meaning, and other life-enhancing qualities through participation in the arts.

**The Arts as Community Engagement**

Artistically literate citizens seek artistic experience and support the arts in their local, state, national, and global communities.

<b>Unit Title:</b> Performing	
<b>Unit Description:</b> Realizing artistic ideas and work through interpretation and presentation. The aspects of these learning activities may also apply to other units of this curriculum.	
<b>Unit Duration:</b> Ongoing	
<b>Desired Results</b>	
<b>Anchor Standard 4: Selecting, analyzing, and interpreting work.</b> <b>Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.</b> <b>Anchor Standard 6: Conveying meaning through art.</b>	
<b>Indicators:</b> <u><b>Select, Analyze, Interpret</b></u> <b>1.3C.12adv.Pr4a</b> - Develop and apply criteria to select varied programs to study and perform based on an understanding of theoretical and structural characteristics and expressive challenges in the music, the technical skill of the individual or ensemble, and the purpose and context of the performance. <b>1.3C.12adv.Pr4b</b> - Examine, evaluate, and critique, using music reading skills (where appropriate), how the structure and context impact and inform prepared and improvised performances. <b>1.3C.12adv.Pr4c</b> - Demonstrate how understanding the style, genre, and context of a varied repertoire of music informs prepared and improvised performances as well as performers' technical skills to connect with the audience.  <u><b>Rehearse, Evaluate, Refine</b></u> <b>1.3C.12adv.Pr5a</b> - Develop, apply, and refine appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music.  <u><b>Present</b></u> <b>1.3C.12adv.Pr6a</b> - Demonstrate an understanding and mastery of the technical demands and expressive qualities of the music through prepared and improvised performances of a varied repertoire representing diverse cultures, styles, genres, and historical periods in multiple types of ensembles. <b>1.3C.12adv.Pr6b</b> - Demonstrate an ability to connect, engage, and respond to audiences through prepared and improvised performances.	
<b>Understandings:</b> <i>Students will understand that...</i> <ol style="list-style-type: none"> <li>1. Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.</li> <li>2. Developing and refining techniques and models or steps needed to create products.</li> <li>3. Musicians judge performances based on criteria that vary across time, place, and cultures. The context and how a work is presented influence the audience response.</li> <li>4. SEL Enduring Understandings: <a href="http://www.selarts.org">www.selarts.org</a></li> </ol>	<b>Essential Questions:</b> <ol style="list-style-type: none"> <li>1. How do performers select repertoire?</li> <li>2. How do musicians improve the quality of their performance?</li> <li>3. When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?</li> <li>4. SEL Essential Questions: <a href="http://www.selarts.org">www.selarts.org</a></li> </ol>

## Assessment Evidence

### Performance Tasks:

- Daily participation in orchestra class by way of playing their instrument as part of the larger ensemble
- Understanding of tuning their instrument
- Execute Level-appropriate shifting and position work in 1<sup>st</sup>, 3<sup>rd</sup>, 4<sup>th</sup>, 5<sup>th</sup> positions
- Violin and viola students utilize 6<sup>th</sup> and 7<sup>th</sup> position work.
- Familiarity with the various  $\frac{1}{2}$  positions and thumb position (cello, bass) by use of simple melodic warm-up exercises
- Display level-appropriate use of the bow
- Continued development of vibrato while using level-appropriate exercises and left-hand technique
- Ability to think outside of themselves, thinking in terms of the section and the section in terms of the ensemble
- Awareness of self, section, ensemble, conductor and ultimately as one with the audience
- Listen to themselves and to others to a level-appropriate degree during rehearsal and performance of orchestra and chamber music
- Watch the conductor to a level-appropriate degree during rehearsal and performance of orchestral music
- Look at fellow musicians to a level-appropriate degree during rehearsal and performance of chamber music

### Other Evidence:

- Watch, listen to teacher demonstration
- Follow teacher guidance
- Watch, listen to advanced student demonstration
- Watch, listen to music performance video
- Work from method book(s)

### Benchmarks:

- Teacher observation of class participation
- Teacher observation of small group lesson participation
- Playing tests/quizzes
- Practice checks
- Audio recording
- Concert/performance reviews and reflections

## Learning Plan

### Learning Activities:

***Daily rehearsal and independent activities include the study and practice of the following concepts/knowledge:***

### Tuning procedures

- Introduce the class to the basic vocabulary used acoustical physics (wavelength, fundamental, overtones, harmonics, overtone/harmonic series, consonance/dissonance, frequency, hertz (Hz), partials, sinewave, timbre, beats (as in the steady pulse resulting from two pitches with different frequencies))

- Resonance: The teacher should explain to students they do not, and shouldn't, rely only on a physical tuner (or tuning app) to tell them if they are playing in tune. When played perfectly in tune, the note that is a Perfect 4<sup>th</sup> above each one of the 3 highest pitched strings will be exactly one octave above the string to the immediate left of said string. Assuming the instrument itself is of good/high quality, after the bow leaves the string there should be an obvious and vibrant "Echo" of that note as it is being created by the open string below.
- Example: violin, viola and cello students may play the G on their open D-string. Students should be tasked with finding the exact point where they hear, and literally feel, when the G they are playing perfectly aligns with the open G-string below it. They should then test to see if their listening was accurate by playing a double stop with both G's it will be obvious if they were correct or not at this point.
- Students would be reminded that whenever they come across these notes they can often always check them by listening for the resonance that should follow and by playing these notes with open strings and listening for consonance in the double stop.

### Overview of basic music theory

- Key signature – How they work and why we have them, accidentals and their function, time signatures – the upper and lower number and their meaning, basic rhythm patterns (as described in *Performance Tasks*), Order of sharps and flats, use saying below to help students (Father Charles Goes Down And Ends Battle)

Order of sharps: *Father Charles Goes Down And Ends Battle*

Order of flats: *Battle Ends And Down Goes Charles' Father*

### Advanced Music Theory

- Mode and mode mixture
- Complex intervals, Augmented and Diminished
- Solving complex permutations of pitches:
- Understanding the three types of minor scales AND their derivation
- Enharmonic equivalent pitches
- Building/spelling triads Major, minor, diminished, augmented
- Identify triads in written notation and aurally.
- Use these triads to harmonize simple melodies

### The physics of sound (Acoustical physics) and its relation to excellent intonation and music theory

- Overtone series:
  - Fundamental, overtones, harmonics,
  - Nodes, anti-nodes
  - Sounding pitch and placement of finger on fingerboard
  - Various ways harmonics appear in written musical notation
  - Frequency, Hz, naturally preordained order of overtones
  - Live, in-class example of the existence of overtones as shown in Leonard Bernstein's: *The Unanswered Question* (lecture series), 1973 Harvard Lecture series
- Commonly used tuning temperament
- Class discussion on equal temperament, is it's the best solution for fixing the issue of the Pythagorean Comma?
- Since the notes in equal temperament are narrowed or widened to account for the Pythagorean Comma, can we say that any of the chords played on a piano are "in-tune"
- Intonation vs. Pythagorean intonation
- When to use what tuning system

### Instrument care/maintenance

- Cleaning procedures, rosin review and care
- Reasons for and application of a shoulder rest: violin/viola students, end pin/rock stop for cello and bass students
- How to determine when to change strings, how to change strings

- Demonstrate how the bow works and the importance of tightening AND loosening the hair, proper angle of bridge
- The proper way to change a string, violin, viola and cello students

### **Playing/Exploring their instrument**

- Using more than one resource/method book to review/expanding existing knowledge on the following:
  - Students will explore what “In-tune” sounds like and literally feels like as they experiment and experience playing two strings at once, play an open string against a drone produced by teacher
  - What is shifting and why do string players practice this technique
  - Students are encouraged to produce an audible slide when first practicing a shift
  - Teacher must demonstrate both the correct shifting technique and also a few common incorrect ways students may shift

### **Left-hand technique**

- Intonation:
  - Define and have a discussion of acceptable intonation around the world (micro tonal, quarter-tone music from India/Africa, pentatonic from Asia)
  - Students should hear what these temperaments sound different from our own cultural lens of proper intonation
  - Students will be reminded of the sound that occurs when two tones are very close to same frequency
    - This harshness should be revealed to the students as “dissonance”
    - When two tones are placed such that the frequency of the higher pitch can be reduced to a simple whole numbered ratio (2:3, 4:5, 2:1) the result is “consonance”
- Shifting:
  - The teacher should have a class discussion on what shifting is, how it is accomplished and why string players take huge amounts of time in perfecting this technique
  - Teacher demonstrates on each instrument what proper shifting looks like always reminding students to stay relaxed and flexible as they practice shifting
  - Use varied method book with supplement material such as YouTube videos and pdf etudes to support students with learning this vital technique
- Vibrato:
  - Teacher will explain what vibrato is, why musicians use the technique, and how students should do to prepare themselves to learn it
  - Teach demonstrates the effectiveness of vibrato by playing a common melody twice, first without vibrato, and again but with vibrato
  - The class should be given a reflection prompt to challenge them to try and define what happens when vibrato is taking place (i.e., what parts of the left arm/hand are wiggling/moving and which parts are more still and stable?)
  - It is imperative that the instructor reminds students that they must continue to feel at ease, relaxed, and elastic throughout all points in the left arm/hand as they are working on developing vibrato
  - Helpful video links and assignments from various method books should be used to help develop vibrato
  - For more advanced students, they should be challenged to use vibrato as often as they can while remaining relaxed and using good technique in the orchestra repertoire
  - Students should be challenged to continue the feeling and momentum of their vibrato as they move from playing one pitch to another
- Scale Proficiency: By the end of grade 12 Chamber Orchestra students should be mostly successful in playing the following scales in at least 2 octaves:
  - VIOLIN - 11 Major scales: D, Eb, E, F, Gb, in 2 octaves; G, Ab, A, Bb, B, C in 3 octaves  
Melodic Minor scales: either 2 or 3 octaves: A, E, D, B, F#, C#, G, C, F
  - VIOLA - 11 Major scales: G, Ab, A, Bb, B in 2 octaves; C, Db, D, Eb, E, F in 3 octaves  
Melodic Minor scales, either 2 or 3 octaves: A, E, D, B, F#, C#, G, C, F

- Cello - 11 Major scales: G, Ab, A, Bb, B in 2 octaves; C, Db, D, Eb, E, F in 3 octaves  
Melodic Minor scales, either 2 or 3 octaves: A, E, D, B, F#, C#, G, C, F
- BASS - 9 Major scales: G, E, F, Ab, in 2 octaves\*; A, Bb, C, D, Eb in 1 octave  
Melodic Minor scales: either 2 or 3 octaves: A, E, D, B, F#, C#, G, C, F
- PIANO - 15 Major scales in 4 octaves, with both hands (including enharmonic scales F#/Gb, C#/Db, B/Cb)  
Melodic Minor scales: in 4 octaves, with both hands: A, E, D, B, F#, C#, G, C, F

### **Bow/right-hand fundamentals**

- The importance of flexibility and elasticity
  - Teacher demonstrated resulting sound quality on varied instruments using a tight, rigid bow hold versus a relaxed, ergonomic hold
  - Students must be consistently praised for having and using a correct bow hold and should be gently reminded of how to obtain such a hold if theirs is not correct

### **Bowing technique**

- Students should begin to understand that the quality and detail applied to the bow hold results in an overall more pleasing sound and therefore a more pleasant experience for the performer, educator and listener

### **Practice record (log)**

- Students should not be given a set number of minutes to practice each week
- To the extent the student practices and advances will be determined on an individualized basis

### **Importance of expression to a meaningful musical performance**

- Dynamics and articulations
- Phrasing
- Tone color
- Emotional connection to music

### **Ensemble technique**

- Watching conductor of orchestra
- Listening to the other instrument sections and self
- Listening to the other instrument sections and self in relation to the ensemble as a whole
- Watching other musicians
- Becoming aware of, reacting to, and practicing non-verbal cues
- Listening to self and to others is crucial for effective rehearsal and performance of level-appropriate orchestra and chamber music
- Watching the conductor is vital to the successful rehearsal and performance of orchestral music
- Looking at fellow musicians is vital for successful rehearsal and performance of chamber music

### **Resources:**

- Grade-level appropriate music: Grade 4- Grade 5.5/6
- Method/Technique/Ensemble/Etude/Warm-up books:
  - Essential Technique 2000 for Strings Book 3
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  - Harmonized Rhythm: For String Orchestra
  - Bach and Before: For String Orchestra
  - Fine Tuning for Strings
- Tuner/metronome (either physical device OR acceptable apps on cell phone)
- Online platforms: SmartMusic, musictheory.net, imslp.org, MuseScore

- Manuscript paper
- Music notation/composition software/online resources (Sibelius, Finale, flat.io, Musescore)
- Document creating and distribution (Microsoft Word, PowerPoint, Excel, Schoology, Adobe Acrobat Reader, Remind)
- Student/teacher communication platforms: Flipgrid, Remind, YouTube, school email
- Professional recordings of pieces provided to students by teacher (YouTube, eMusic, NPR, imslp.org)

**Unit Learning Goal and Scale**  
(Level 2.0 reflects a minimal level of proficiency)

**Anchor Standard 4: Selecting, analyzing, and interpreting work.**

<b>4.0</b>	<b>Students will be able to:</b> <ul style="list-style-type: none"> <li>• Explain the criteria used to select varied programs to study based on an understanding of theoretical and structural characteristics of the music, the technical skill of the individual or ensemble, and the purpose or context of the performance.</li> <li>• Demonstrate, using music reading skills (where appropriate), how compositional devices employed and theoretical and structural aspects of musical works impact and inform prepared or improvised performances.</li> <li>• Demonstrate an understanding of context in a varied repertoire of music through prepared and improvised performances.</li> </ul>
<b>3.0</b>	<b>Students will be able to:</b> <ul style="list-style-type: none"> <li>• Explain the criteria used to select varied repertoire to study based on an understanding of theoretical and structural characteristics of the music, the technical skill of the individual or ensemble, and the purpose or context of the performance.</li> <li>• Demonstrate, using music reading skills (where appropriate), how compositional devices employed and theoretical and structural aspects of musical works impact and inform prepared or improvised performances.</li> <li>• Demonstrate an understanding of context in a varied repertoire of music through prepared and improvised performances.</li> </ul>
<b>2.0</b>	<b>Students will be able to:</b> <ul style="list-style-type: none"> <li>• Select varied repertoire to study based on music reading skills (where appropriate), an understanding of formal design in the music, context, and the technical skill of the individual and ensemble.</li> <li>• Demonstrate, using music reading skills (where appropriate), how the setting and formal characteristics of musical works contribute to understanding the context of the music in prepared or improvised performances.</li> <li>• Demonstrate understanding and application of expressive qualities in a varied repertoire of music through prepared and improvised performances.</li> </ul>
<b>1.0</b>	<b>With help, partial success at level 2.0 content and level 3.0 content.</b>
<b>0.0</b>	<b>Even with help, no success</b>

**Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.**

<b>4.0</b>	<b>Students will be able to:</b> <ul style="list-style-type: none"> <li>• Develop, apply, and refine appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music.</li> </ul>
<b>3.0</b>	<b>Students will be able to:</b> <ul style="list-style-type: none"> <li>• Develop strategies to address expressive challenges in a varied repertoire of music, and evaluate their success using feedback from ensemble peers and other sources to refine performances.</li> </ul>

<b>2.0</b>	<b>Students will be able to:</b> <ul style="list-style-type: none"> <li>• Develop strategies to address technical challenges in a varied repertoire of music and evaluate their success using feedback from ensemble peers and other sources to refine performances.</li> </ul>
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<b>0.0</b>	<b>Even with help, no success</b>

#### **Anchor Standard 6: Conveying meaning through art.**

<b>4.0</b>	<b>Students will be able to:</b> <ul style="list-style-type: none"> <li>• Demonstrate an understanding and mastery of the technical demands and expressive qualities of the music through prepared and improvised performances of a varied repertoire representing diverse cultures, styles, genres, and historical periods in multiple types of ensembles.</li> <li>• Demonstrate an ability to connect, engage, and respond to audiences through prepared and improvised performances.</li> </ul>
<b>3.0</b>	<b>Students will be able to:</b> <ul style="list-style-type: none"> <li>• Demonstrate mastery of the technical demands and an understanding of expressive qualities of the music in prepared and improvised performances of a varied repertoire representing diverse cultures, styles, genres, and historical periods.</li> <li>• Demonstrate an understanding of intent as a means for connecting with an audience through prepared and improvised performances.</li> </ul>
<b>2.0</b>	<b>Students will be able to:</b> <ul style="list-style-type: none"> <li>• Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures, styles, and genres.</li> <li>• Demonstrate an understanding of expressive intent by connecting with an audience through prepared and improvised performances.</li> </ul>
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#### **Unit Modifications for Special Population Students**

<b>Advanced Learners</b>	<ul style="list-style-type: none"> <li>• Auditions for solos, concert master and section leader positions in orchestra concerts</li> <li>• Auditions for All SJ Orchestra</li> <li>• Assist struggling learners</li> </ul>
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#### **The Arts as Communication**

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<b>Unit Title:</b> Responding	
<b>Unit Description:</b> Understanding and evaluating how the arts convey meaning. The aspects of these learning activities may also apply to other units of this curriculum.	
<b>Unit Duration:</b> Ongoing	
<b>Desired Results</b>	
<b>Anchor Standard 7: Perceiving and analyzing products.</b> <b>Anchor Standard 8: Interpreting intent and meaning.</b> <b>Anchor Standard 9: Applying criteria to evaluate products.</b>	
<b>Indicators:</b> <u><b>Select/analyze</b></u> <b>1.3C.12adv.Re7a</b> - Use research and personally developed criteria to justify choices made when selecting music, citing knowledge of the music, and individual and ensemble purpose and context. <b>1.3C.12adv.Re7b</b> - Demonstrate and justify how the analysis of structures, contexts, and performance decisions inform the response to music.  <u><b>Interpret</b></u> <b>1.3C.12adv.Re8a</b> - Justify interpretations of the expressive intent and meaning of musical works by comparing and synthesizing varied researched sources, including reference to other art forms.  <u><b>Evaluate</b></u> <b>1.3C.12adv.Re9a</b> - Develop and justify evaluations of music, programs of music, and performances based on criteria, personal decision-making, research, and understanding of contexts.	
<b>Understandings:</b> <i>Students will understand that...</i> <ol style="list-style-type: none"> <li>1. Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes. Responses to music is informed by analyzing context (i.e., social, cultural, historical) and how creator(s) or performers(s) manipulate the elements of music.</li> <li>2. Through their use of elements and structures of music, creators and performers can interpret intent and meaning.</li> <li>3. That the personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretations, and established criteria.</li> <li>4. SEL Enduring Understandings: <a href="http://www.selarts.org">www.selarts.org</a></li> </ol>	<b>Essential Questions:</b> <ol style="list-style-type: none"> <li>1. How do individuals choose music to experience? How does understanding the structure and context of music inform a response?</li> <li>2. How do we discern the musical creators' and performers' expressive intent?</li> <li>3. How do we judge the quality of musical work(s) and performance(s)?</li> <li>4. SEL Essential Questions: <a href="http://www.selarts.org">www.selarts.org</a></li> </ol>
<b>Assessment Evidence</b>	
<b>Performance Tasks:</b> <ul style="list-style-type: none"> <li>• Post-performance evaluation and reflection</li> <li>• Constructively critiquing other players and other ensemble</li> <li>• Critically thinking, analyzing, looking at fellow musicians to a level-appropriate degree during rehearsal and performance of chamber music</li> </ul>	<b>Other Evidence:</b> <ul style="list-style-type: none"> <li>• Watch, listen to teacher demonstration</li> <li>• Follow teacher guidance</li> <li>• Watch, listen to advanced student demonstration</li> <li>• Watch, listen to music performance video</li> <li>• Work from method book(s)</li> </ul>

<ul style="list-style-type: none"> <li>• Daily participation in orchestra class by way of playing their instrument as part of the larger ensemble</li> <li>• High Note Festival (or any similar event) performance/adjudication - Performing or Connecting unit</li> <li>• Preparation for the ASTA festival with their group and individually</li> <li>• Listening to a given pitch and match by singing and/or playing on their instrument</li> <li>• Constructively critique other small group performance, the orchestra as a whole, their own individual playing technique</li> <li>• The ability for students to recognize their own areas of improvement relating to their playing technique and then be able to appropriately</li> </ul>	
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#### **Benchmarks:**

- Weekly or bi-weekly playing assessments (live in class and recorded)
- Written tests on basic concepts of music theory
- Attendance and participate in all planned performances
- Attend scheduled lessons
- Completion assignments due in SmartMusic

### **Learning Plan**

#### **Learning Activities:**

***Daily rehearsal and independent activities include the study and practice of the following concepts/knowledge:***

#### **Listening to the ensemble, the section, and self**

- Listening to self and to others is crucial for effective rehearsal and performance of level appropriate orchestra and chamber music
- Watching the conductor is vital to the successful rehearsal and performance of orchestral music
- Looking at fellow musicians is vital for successful rehearsal and perform
- Students should be made aware of the useful nature of non-verbal cues (i.e., students should be told to “breathe like a choir” before they begin playing a piece)
- Have student leaders practice having the entire group follow them just by their non-verbal cue
- Lesson extension: Break class into small groups and have each person try and bring the group in as detailed above

#### **Listening/responding/reacting to one’s own playing**

- Students should be reminded that they must be listening to themselves as they play in their section
- Listen to how the section fits into the parts played by the rest of the ensemble
- Self-evaluate and adjust as needed

#### **Emotional and aesthetic response**

- Learners are given a clip of music to listen to and respond to the following prompts:
  - *What are a few adjectives one could use to best describe the “mood” of this clip?*

- *What specifically made you feel this way? Use specific measure and beat numbers and in which section you are referring to when giving examples to support your answer.*
- Lesson extension: Ask students who they could apply these composition tools to help better inform their own playing for the purpose of making their musical performance(s) more accessible to the audience

#### **Student lead personal critique:**

- Students will be asked to record themselves playing a passage
- Their task will be to listen to their recording against a recording provided by the teacher
- Students should describe, in detail all the ways, both aesthetic and aural, that these two recordings are not identical
- This will be submitted for review by teacher (It is vital that the students show evidence of self-reflection before moving on to creating a practice plan)
- Students will be tasked with writing, in detail, what they need to work on improving the most, what about that particular spot needs to be improved, and finally one or more ways the students can effectively and efficiently practice

#### **Resources:**

- Grade-level appropriate music: Grade 4- Grade 5.5/6
- Method/Technique/Ensemble/Etude/Warm-up books:
  - Essential Technique 2000 for Strings Book 3
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  - Habits of a Successful String Musician
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### **Unit Learning Goal and Scale** (Level 2.0 reflects a minimal level of proficiency)

#### **Anchor Standard 7: Perceiving and analyzing products.**

<b>4.0</b>	<b>Students will be able to:</b> <ul style="list-style-type: none"> <li>• <b>Use research and personally developed criteria to justify choices made when selecting music, citing knowledge of the music, and individual and ensemble purpose and context.</b></li> <li>• <b>Demonstrate and justify how the analysis of structures, contexts, and performance decisions inform the response to music.</b></li> </ul>
<b>3.0</b>	<b>Students will be able to:</b> <ul style="list-style-type: none"> <li>• <b>Use research and personally developed criteria to justify choices made when selecting music, citing knowledge of the music, and individual and ensemble purpose and context.</b></li> <li>• <b>Demonstrate and justify how the analysis of structures, contexts, and performance decisions inform the response to music.</b></li> </ul>

<b>2.0</b>	<b>Students will be able to:</b> <ul style="list-style-type: none"> <li>• Explain the reasons for selecting music citing characteristics found in the music and connections to interest, purpose, and context.</li> <li>• Describe how understanding context and the way the elements of music are manipulated inform the response to music.</li> </ul>
<b>1.0</b>	With help, partial success at level 2.0 content and level 3.0 content.
<b>0.0</b>	Even with help, no success

<b>Anchor Standard 8: Interpreting intent and meaning.</b>	
<b>4.0</b>	<b>Students will be able to:</b> <ul style="list-style-type: none"> <li>• Justify interpretations of the expressive intent and meaning of musical works by comparing and synthesizing varied researched sources, including reference to other art forms.</li> </ul>
<b>3.0</b>	<b>Students will be able to:</b> <ul style="list-style-type: none"> <li>• Explain and support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts, the setting of the text (when appropriate), and personal research.</li> </ul>
<b>2.0</b>	<b>Students will be able to:</b> <ul style="list-style-type: none"> <li>• Identify and support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts, and the setting of the text (when appropriate).</li> </ul>
<b>1.0</b>	With help, partial success at level 2.0 content and level 3.0 content:
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<b>Anchor Standard 9: Applying criteria to evaluate products.</b>	
<b>4.0</b>	<b>Students will be able to:</b> <ul style="list-style-type: none"> <li>• Develop and justify evaluations of music, programs of music, and performances based on criteria, personal decision-making, research, and understanding of contexts.</li> </ul>
<b>3.0</b>	<b>Students will be able to:</b> <ul style="list-style-type: none"> <li>• Evaluate works and performances based on personally or collaboratively developed criteria, including analysis of the structure and context.</li> </ul>
<b>2.0</b>	<b>Students will be able to:</b> <ul style="list-style-type: none"> <li>• Explain the influence of experiences, analysis, and context on interest in and evaluation of music.</li> </ul>
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<b>Unit Description:</b> Relating artistic ideas and work with personal meaning and external context. The aspects of these learning activities may also apply to other units of this curriculum.	
<b>Unit Duration:</b> Ongoing	
<b>Desired Results</b>	
<b>Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.</b> <b>Anchor Standard 11: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understandings.</b>	
<b>Indicators:</b> <b>Interconnection</b> <b>1.3C.12adv.Cn10a</b> - Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music. <i>This Performance Expectation is embedded in the following Artistic Processes: 1.3A.12adv.Cr2a, 1.3A.12adv.Cr3b, 1.3A.12.Pr5b, 1.3A.12adv.Re7a</i> <b>1.3C.12adv.Cn11a</b> - Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life. <i>This Performance Expectation is embedded in the following Artistic Processes 1.3A.12adv.Cr2a, 1.3A.12adv.Cr3b, 1.3A.12.Pr5b, 1.3A.12adv.Re7a</i>	
<b>Understandings:</b> <i>Students will understand that...</i> <ol style="list-style-type: none"> <li>1. Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.</li> <li>2. SEL Enduring Understandings: <a href="http://www.selarts.org">www.selarts.org</a></li> </ol>	<b>Essential Questions:</b> <ol style="list-style-type: none"> <li>1. How do musicians make meaningful connections to creating, performing, and responding?</li> <li>2. How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?</li> <li>3. SEL Essential Questions: <a href="http://www.selarts.org">www.selarts.org</a></li> </ol>
<b>Assessment Evidence</b>	
<b>Performance Tasks:</b> <ul style="list-style-type: none"> <li>• Daily participation in orchestra class by way of playing their instrument as part of the larger ensemble</li> <li>• High Note Festival (or any similar event) performance/adjudication - Performing or Connecting unit</li> <li>• Preparation for the ASTA festival with their group and individually</li> </ul>	<b>Other Evidence:</b> <ul style="list-style-type: none"> <li>• Watch, listen to teacher demonstration</li> <li>• Follow teacher guidance</li> <li>• Watch, listen to advanced student demonstration</li> <li>• Watch, listen to music performance video</li> <li>• Work from method book(s)</li> <li>• Discuss and learn notation and theory necessary to learning of level-appropriate repertoire</li> <li>• Work from teacher generated music notation, theory and sight-reading activities</li> <li>• Work from internet music notation, theory and sightreading websites</li> <li>• Sight-read unfamiliar music</li> </ul>

**Benchmarks:**

- Weekly or bi-weekly playing assessments (live in class and recorded)
- Written tests on basic concepts of music theory
- Attendance and participate in all planned performances
- Attend scheduled lessons
- Completion assignments due in SmartMusic

**Learning Plan****Learning Activities:**

*Daily rehearsal and independent activities include the study and practice of the following concepts/knowledge:*

**Setting classroom norms and expectations**

- Playing ice breakers, name games
- Reviewing all areas of the classroom
- Hold conversations with class on classroom procedures, review grading scale
- Establishing the learning community

**Importance of expression to a meaningful musical performance**

- Dynamics and articulations
- Phrasing
- Tone color
- Emotional connection to music

**Contemporary life and work skills developed through the study of music**

- Interpersonal life and work skills
- Personal life and work skills

**Music history and styles**

- Each musical time (era), and the composers of consequence
- Important historical, cultural, and artistic events of each musical time period
- Stylistic elements of each musical era
- Period performance practice and the 20<sup>th</sup>/21<sup>st</sup> school of string playing

**Resources:**

- Grade-level appropriate music: Grade 4- Grade 5.5/6
- Method/Technique/Ensemble/Etude/Warm-up books:
  - Essential Technique 2000 for Strings Book 3
  - Advanced Technique for Strings
  - Habits of a Successful String Musician
  - Sound Innovations for String Orchestra: Sound Development
  - Sound Innovations for String Orchestra: Advanced
  - Harmonized Rhythm: For String Orchestra
  - Bach and Before: For String Orchestra
  - Fine Tuning for Strings
- Tuner/metronome (either physical device OR acceptable apps on cell phone)
- Online platforms: SmartMusic, musictheory.net, imslp.org, MuseScore
- Manuscript paper
- Music notation/composition software/online resources (Sibelius, Finale, flat.io, Musescore)
- Document creating and distribution (Microsoft Word, PowerPoint, Excel, Schoology, Adobe Acrobat Reader, Remind)
- Student/teacher communication platforms: Flipgrid, Remind, YouTube, school email
- Professional recordings of pieces provided to students by teacher (YouTube, eMusic, NPR, imslp.org)

**Unit Learning Goal and Scale**  
(Level 2.0 reflects a minimal level of proficiency)

**Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.**

<b>4.0</b>	<b>Students will be able to:</b> <ul style="list-style-type: none"> <li>• Always demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.</li> </ul>
<b>3.0</b>	<b>Students will be able to:</b> <ul style="list-style-type: none"> <li>• Usually demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.</li> </ul>
<b>2.0</b>	<b>Students will be able to:</b> <ul style="list-style-type: none"> <li>• Sometimes demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.</li> </ul>
<b>1.0</b>	With help, partial success at level 2.0 content and level 3.0 content.
<b>0.0</b>	Even with help, no success

**Anchor Standard 11: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understandings.**

<b>4.0</b>	<b>Students will be able to:</b> <ul style="list-style-type: none"> <li>• Always demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.</li> </ul>
<b>3.0</b>	<b>Students will be able to:</b> <ul style="list-style-type: none"> <li>• Usually demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.</li> </ul>
<b>2.0</b>	<b>Students will be able to:</b> <ul style="list-style-type: none"> <li>• Sometimes demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.</li> </ul>
<b>1.0</b>	With help, partial success at level 2.0 content and level 3.0 content:
<b>0.0</b>	Even with help, no success

**Unit Modifications for Special Population Students**

<b>Advanced Learners</b>	<ul style="list-style-type: none"> <li>• Auditions for solos, concert master and section leader positions in orchestra concerts</li> <li>• Auditions for All SJ Orchestra</li> <li>• Assist struggling learners</li> </ul>
<b>Struggling Learners</b>	<ul style="list-style-type: none"> <li>• Small group lessons provide opportunity for less accomplished students to receive remedial help</li> <li>• Modifications as per IEP</li> <li>• Help from more advanced learners</li> </ul>
<b>English Language Learners</b>	<ul style="list-style-type: none"> <li>• Use of translator as necessary and possible</li> <li>• Modifications as per IEP</li> <li>• Help from more accomplished students</li> </ul>

<b>Learners with an IEP</b>	<p>Each special education student has in Individualized Educational Plan (IEP) that details the specific accommodations, modifications, services, and support needed to level the playing field. This will enable that student to access the curriculum to the greatest extent possible in the least restrictive environment. These include:</p> <ul style="list-style-type: none"> <li>• Variation of time: adapting the time allotted for learning, task completion, or testing</li> <li>• Variation of input: adapting the way instruction is delivered</li> <li>• Variation of output: adapting how a student can respond to instruction</li> <li>• Variation of size: adapting the number of items the student is expected to complete</li> <li>• Modifying the content, process or product</li> </ul> <p>Additional resources are outlined to facilitate appropriate behavior and increase student engagement. The most frequently used modifications and accommodations can be viewed <a href="#">here</a>.</p> <p>Teachers are encouraged to use the Understanding by Design Learning Guidelines (UDL). These guidelines offer a set of concrete suggestions that can be applied to any discipline to ensure that all learners can access and participate in learning opportunities. The framework can be viewed here <a href="http://www.udlguidelines.cast.org">www.udlguidelines.cast.org</a></p>
<b>Learners with a 504</b>	<ul style="list-style-type: none"> <li>• Refer to page four in the <a href="#">Parent and Educator Resource Guide to Section 504</a> to assist in the development of appropriate plans.</li> </ul>

### Interdisciplinary Connections

Instruction in the arts helps students with the development of motor skills, language skills, social skills, decision-making, risk-taking, and inventiveness. Working in the arts helps learners to develop creative problem-solving skills and teaching through the arts can present difficult concepts visually and creatively, making them easier to understand. Arts experiences boost critical thinking, teaching students to take the time to be more careful and thorough in how they observe the world as instruction in the arts connects students with their own culture as well as with the wider world. Integrating art with other disciplines provides challenges for learners at all levels and can reach students who might not otherwise be engaged in other subject areas. Instruction in the arts provides students with the skills to be life-long learners.

### Integration of 21<sup>st</sup> Century Skills

#### **The Arts as Communication**

Artistically literate citizens use a variety of artistic media, symbols, and metaphors to independently create and perform work that expresses and communicates their own ideas and can respond by analyzing and interpreting the artistic communications of others.

#### **The Arts as Creative Personal Realization**

Artistically literate citizens find at least one arts discipline in which they develop sufficient competence to continue active involvement in creating, performing/presenting/producing, responding and connecting to as an adult.

#### **The Arts as Culture, History, and Connectors**

Artistically literate citizens know and understand artwork from varied historical periods and cultures, and actively seek and appreciate diverse forms and genres of artwork of enduring quality/significance. They also seek to understand relationships among the arts, and cultivate habits of searching for and identifying patterns, relationships between the arts and other knowledge.

**The Arts as a Means to Well-Being**

Artistically literate citizens find joy, inspiration, peace, intellectual stimulation, meaning, and other life-enhancing qualities through participation in the arts.

**The Arts as Community Engagement**

Artistically literate citizens seek artistic experience and support the arts in their local, state, national, and global communities.