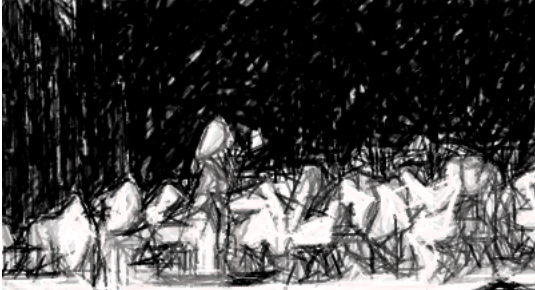
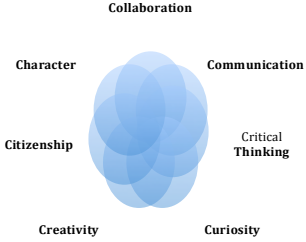


| Content Area | Course: Orchestra | Grade Level: Sixth |
|--|--|--------------------|
| Grade 6 Orchestra  | R14 The Seven Cs of Learning  | |
| Unit Titles | Length of Unit | |
| <ul style="list-style-type: none"> Instrumental Development | <ul style="list-style-type: none"> Ongoing | |
| <ul style="list-style-type: none"> Rhythm | <ul style="list-style-type: none"> Ongoing | |
| <ul style="list-style-type: none"> Melody & Harmony | <ul style="list-style-type: none"> Ongoing | |
| <ul style="list-style-type: none"> Form | <ul style="list-style-type: none"> Ongoing | |
| <ul style="list-style-type: none"> Style and Expression | <ul style="list-style-type: none"> Ongoing | |
| <ul style="list-style-type: none"> Composing & Arranging | <ul style="list-style-type: none"> 2-3 weeks | |
| <ul style="list-style-type: none"> Improvisation | <ul style="list-style-type: none"> Ongoing | |
| <ul style="list-style-type: none"> Performance Technique & Etiquette | <ul style="list-style-type: none"> Ongoing | |



| Strands | Course Level Expectations* |
|-------------------|---|
| Create | <ul style="list-style-type: none"> • The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources. • Musicians can generate creative ideas, make creative decisions, and know when to share. • Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria. • Musicians' presentation of creative work is the culmination of a process of creation and communication |
| Perform | <ul style="list-style-type: none"> • 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. • Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance. • Performers make interpretive decisions based on their understanding of context and expressive intent. • To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria. • Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence the audience response. • Response to music is informed by analyzing context (social, cultural and historical) and how creators and performers manipulate the elements of music |
| Respond | <ul style="list-style-type: none"> • Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes. • The personal evaluation of musical works and performances is informed by analysis, interpretation, and established criteria. |
| Connecting | <ul style="list-style-type: none"> • Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding. • Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding. |

*Expectations span Grades PK-8 and are based on the National Coalition Core for Art Standards

| Unit Title | Instrumental Development | Length of Unit | Ongoing |
|---|--|----------------|---------|
| Inquiry Questions (Engaging & Debatable) | <ul style="list-style-type: none"> • How does understanding the structure and context of musical works inform performance? • When is a performance judged ready to to present? How do context and the manner in which musical work is presented influence audience response? • What musical skills need to be developed in order to become a musical listener and participant? • What are proper practice techniques (i.e. how do you warm up, approach learning new music, correct mistakes, etc?) • What are the basic elements of music reading? • What is the proper playing position for your instrument? • How do you produce an appropriate tone, characteristic of your instrument? • How is musical notation interpreted and translated into musical performance? | | |
| Standards* | <p>Perform: <i>Analyze:</i> MU:Pr4.2.E.8a, <i>Present:</i> MU:Pr6.1.E.8a</p> | | |
| Unit Strands & Concepts | <ul style="list-style-type: none"> • Instrument care and maintenance, • Proper sound production (tone), • Posture, finger & bow placement, • Time signatures, music symbols | | |
| Key Vocabulary | <p><i>Students in Grade 6 Orchestra should know the following musical terms in addition to the terms covered in Year 1, 2, and 3 of the Elementary Orchestra Curriculum:</i> chromatic, C major, interlude, resonance, arpeggio, scale degrees, etude, chorale, trio</p> | | |

*Standards based on National Coalition for Core Art Standards

For more information visit: <https://nafme.org/wp-content/files/2014/06/1-Core-Music-Standards-PreK-81.pdf>

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|-------------------|---------------------------------|-----------------------|---------|
| Unit Title | Instrumental Development | Length of Unit | Ongoing |
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| Critical Content: My students will Know ... | Key Skills: My students will be able to (Do) ... |
| <ul style="list-style-type: none"> proper care and maintenance of their instrument fingerings as related to student's instrument appropriate posture related to student's instrument The following key signatures: C, G, D, and A Major bow control and techniques appropriate bow placement D & A major arpeggios | <ul style="list-style-type: none"> analyze creators' context and how they manipulate elements of music provides insight into their intent and informs performance. perform C, G, D, and A scales in whole notes, half notes and quarter notes, and eighth notes perform solo and ensemble literature in tune with a characteristic tone, with expression and technical accuracy demonstrate accurate bow, hand, and finger placement demonstrate proper assembly, care, and maintenance of their instrument apply a controlled bow pressure and speed resulting in an even tone throughout all strings utilize proper bow placement to achieve a full and open tone characteristic of designated instrument |

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| Assessments: | <ul style="list-style-type: none"> Instrument Assessment, Music Symbol Assessment, Performance tasks, Formative assessment of skill development in rehearsal and lessons |
| Teacher Resources: | Essential Elements for Strings Book 2 - Michael Allen, Robert Gillespie, Pamela Tellejohn Hayes. Arrangements by John Higgins, Performance Repertoire, Solo Repertoire |

| Unit Title | Rhythm | Length of Unit | Ongoing |
|---|---|----------------|---------|
| Inquiry Questions (Engaging & Debatable) | <ul style="list-style-type: none"> • How do performers select repertoire? • How does understanding the structure and context of musical works inform performance? • How do we discern the musical creators' and performers' expressive intent? • How can students read and understand a piece of music? | | |
| Standards | <p>Perform <i>Select:</i> MU:Pr4.1.E.8a, <i>Analyze:</i> MU:Pr4.2.E.8a</p> <p>Respond <i>Interpret:</i> MU:Re8.1.E.8a</p> | | |
| Unit Strands & Concepts | <ul style="list-style-type: none"> • Rhythm literacy, • Rhythm in simple duple meter, • Dotted rhythms | | |
| Key Vocabulary | <p>eighth note, quarter note, half note, whole note and corresponding rests, bar line, measure, time signature, sight reading, dot, dotted half note, pick up note, dotted quarter note, syncopation, eighth note followed by 2 sixteenth</p> | | |

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|-------------------|---------------|-----------------------|---------|
| Unit Title | Rhythm | Length of Unit | Ongoing |
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| Critical Content: My students will Know... | Key Skills: My students will be able to (Do)... |
| <ul style="list-style-type: none"> rhythmic combinations including whole notes & rests, half notes & rests, quarter notes & rests, eighth notes the following time signatures: 4/4, C 2/4, 3/4, | <ul style="list-style-type: none"> select repertoire based on performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance analyze creator's context and how they manipulate elements of music by providing insight into their intent and informing performance provide clues to their expressive intent through their use of elements and structures of music. analyze, perform, and enumerate Level 2 rhythms in various time signatures accurately perform and enumerate the following rhythmic notes and their corresponding rests: whole, half, dotted half, dotted quarter, and quarter in 4/4, 3/4 and 2/4 visually and aurally identify the following notes and their corresponding rests: whole, half, and quarter, eighth explain the value of a dot next to a note |

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| Assessments: | <ul style="list-style-type: none"> Rhythm worksheets, teacher observation of student performance around rhythm, formative assessments |
| Teacher Resources: | Essential Elements for Strings Book 2 - Michael Allen, Robert Gillespie, Pamela Tellejohn Hayes. Arrangements by John Higgins, Sight Reading Factory, Performance Repertoire, Solo Repertoire |

| Unit Title | Melody & Harmony | Length of Unit | Ongoing |
|--|--|----------------|---------|
| Inquiry Questions (Engaging & Debatable) | <ul style="list-style-type: none"> • How do performers select repertoire? • How does understanding the structure and context of musical works inform performance? • How do we discern the musical creators' and performers' expressive intent? • How can students read and understand a piece of music? • What are the basic elements of music reading? • How is musical notation interpreted and translated into musical performance? | | |
| Standards | <p>Perform: <i>Select:</i> MU:Pr4.1.E.8a, <i>Analyze:</i> MU:Pr4.2.E.8a</p> <p>Respond: <i>Interpret:</i> MU:Re8.1.E.8a</p> | | |
| Unit Strands & Concepts | <ul style="list-style-type: none"> • Melody vs. harmony, • Solfege, phrasing, • Sight-singing and sight reading, • Major vs. minor | | |
| Key Vocabulary | <p><i>Students in Grade 6 Orchestra should know the following musical terms in addition to the terms covered in Year 1, 2, and 3 of the Elementary Orchestra Curriculum:</i></p> <p>Major, minor, enharmonic, chromatic, counter melody</p> | | |

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|-------------------|-----------------------------|-----------------------|---------|
| Unit Title | Melody & Harmony | Length of Unit | Ongoing |
|-------------------|-----------------------------|-----------------------|---------|

| Critical Content: My students will Know... | Key Skills: My students will be able to (Do)... |
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| <ul style="list-style-type: none"> • melodic vs. harmonic passages • the characteristics of melodic contour within typical middle school repertoire • common chord progressions found in middle school repertoire • dissonance vs. consonance • solfege syllables that align with the notes learned on the instrument | <ul style="list-style-type: none"> • select repertoire based on performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance. • analyze creator's context and how they manipulate elements of music by providing insight into their intent and informing performance • provide clues to their expressive intent through their use of elements and structures of music • analyze melodic vs. harmonic lines in their music • analyze and perform simple harmonic lines using I IV and V chords • sing melodies using solfege syllables in major • identify and demonstrate the appropriate fingerings for notes of the staff • interpret musical notation and translate into instrumental performance |

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| Assessments: | <ul style="list-style-type: none"> • Performance assessments of solo and ensemble repertoire, formative assessments |
| Teacher Resources: | Essential Elements for Strings Book 2 - Michael Allen, Robert Gillespie, Pamela Tellejohn Hayes. Arrangements by John Higgins, Sight Reading Factory, Performance Repertoire, Solo Repertoire |

| Unit Title | Form | Length of Unit | Ongoing |
|--|--|----------------|---------|
| Inquiry Questions (Engaging & Debatable) | <ul style="list-style-type: none"> • How do performers interpret musical works? • How do individuals choose music to experience? • How do we discern the musical creators' and performers' expressive intent? | | |
| Standards | <p>Perform: <i>Interpret:</i> MU:Pr4.3.E.8a</p> <p>Respond: <i>Select:</i> MU:Re7.1.E.8a, <i>Analyze:</i> MU:Re7.2.E.8a, <i>Interpret:</i> MU:Re8.1.E.8a</p> | | |
| Unit Strands & Concepts | <ul style="list-style-type: none"> • Musical Form, • Musical Endings | | |
| Key Vocabulary | round/ canon, AB (binary), ABA (Ternary), Rondo, Theme & Variation, 1st and 2nd Endings, DC al Fine, DS al Fine | | |

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| Unit Title | Form | Length of Unit | Ongoing |
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| Critical Content: My students will Know... | Key Skills: My students will be able to (Do)... |
| <ul style="list-style-type: none"> • response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music • creators and performers provide clues to expressive intent through the use of elements and structures of music • common forms such as AB (Binary), ABA (ternary), Rondo, and Theme and Variation | <ul style="list-style-type: none"> • make interpretive decisions based on their understanding of context and expressive intent • select musical works that is influenced by their interests, experiences, understandings, and purposes • provide clues to their expressive intent through the use of elements and structures of music • analyze the form of typical middle school repertoire and professional performances |

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| Assessments: | <ul style="list-style-type: none"> • Teacher observation, formative assessments |
| Teacher Resources: | <p>Essential Elements for Strings Book 2 - Michael Allen, Robert Gillespie, Pamela Tellejohn Hayes. Arrangements by John Higgins Sight Reading Factory Professional Recordings, Performance Repertoire, Solo Repertoire</p> |

| Unit Title | Style & Expression | Length of Unit | Ongoing |
|---|---|----------------|---------|
| Inquiry Questions (Engaging & Debatable) | <ul style="list-style-type: none"> • How do performers interpret musical works? • When is a performance judged ready to present? how do context and the manner in which musical work is presented influence an audience response? • How do individuals choose music to experience? • How do we discern the musical creators' and performers' expressive intent? • How do you distinguish between detached and slurred notes? | | |
| Standards | <p>Perform; <i>Interpret:</i> MU:Pr4.3.E.8a, <i>Present:</i> MU:Pr6.1.E.8a, <i>Select:</i> MU:Re7.1.E.8a</p> <p>Respond: <i>Analyze:</i> MU:Re7.2.E.8a, <i>Interpret:</i> MU:Re8.1.E.8a</p> | | |
| Unit Strands & Concepts | <ul style="list-style-type: none"> • Dynamics, • Articulation, • Phrasing | | |
| Key Vocabulary | <p><i>Students in Grade 6 Orchestra should know the following musical terms in addition to the terms covered in Year 1, 2, and 3 of the Elementary Orchestra Curriculum:</i></p> <p>vivo, rallentando, ritardando, pianissimo, fortissimo</p> | | |

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| Unit Title | Style & Expression | Length of Unit | Ongoing |
|-------------------|-------------------------------|-----------------------|---------|

| Critical Content: My students will Know ... | Key Skills: My students will be able to (Do) ... |
|--|--|
| <ul style="list-style-type: none"> • response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music • the following articulation markings: accents, slurs, staccato, legato, hooked bowings • the following dynamics: pianissimo, piano, mezzopiano, mezzoforte, forte, fortissimo, crescendo, decrescendo • musical symbols, including, but not limited to: fermata, sfz, fp, rit | <ul style="list-style-type: none"> • make interpretive decisions based on their understanding of context and expressive intent • select musical works based on interests, experiences, understandings and purposes • provide clues to their expressive intent through the use of elements and structures of music • perform expressively, with appropriate interpretation and technical accuracy, and in a manner appropriate to the audience and context • attach each note in a detached passage using proper bow placement with continuous bow speed • connect each note in a slurred passage using continuous bow stroke • aurally and visually distinguish between detached and slurred passages |

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| Assessments: | <ul style="list-style-type: none"> • Formative assessments, student performance, student self-assessment |
| Teacher Resources: | Essential Elements for Strings Book 2 - Michael Allen, Robert Gillespie, Pamela Tellejohn Hayes. Arrangements by John Higgins, Sight Reading Factory, Performance Repertoire, Solo Repertoire |

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|---|--|-----------------------|---------|
| Unit Title | Composing & Arranging | Length of Unit | Ongoing |
| Inquiry Questions (Engaging & Debatable) | <ul style="list-style-type: none"> • How do musicians generate creative ideas? • How do musicians make creative decisions? • How do musicians improve the quality of their creative work? | | |
| Standards | <p>Create: <i>Imagine:</i> MU:Cr1.1.E.8a <i>Plan and Make:</i> MU:Cr1.2.E.a <i>Evaluate & Refine:</i> MU:Cr3.1E.8a</p> | | |
| Unit Strands & Concepts | <ul style="list-style-type: none"> • Rhythmic Composition, • Melodic Composition | | |
| Key Vocabulary | composer, arranger, notation | | |

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| Unit Title | Composing & Arranging | Length of Unit | Ongoing |
|-------------------|----------------------------------|-----------------------|---------|

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| Critical Content: My students will Know... | Key Skills: My students will be able to (Do)... |
| <ul style="list-style-type: none"> the creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources musicians creative choices are influenced by their expertise, context, and expressive intent notation elements necessary for successful musical composition | <ul style="list-style-type: none"> evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria create an original piece of music that can be repeated and preserved either in notation or in a sound recording apply concepts of composition procedures including the development of musical ideas compose an 12-20 measure composition for their instrument with appropriate clef, meter, key signature, tempo and style including articulations and dynamics |

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| Assessments: | <ul style="list-style-type: none"> Original Composition Project |
| Teacher Resources: | Essential Elements for Strings Book 2 - Michael Allen, Robert Gillespie, Pamela Tellejohn Hayes. Arrangements by John Higgins |

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|---|---|-----------------------|---------|
| Unit Title | Improvisation | Length of Unit | Ongoing |
| Inquiry Questions (Engaging & Debatable) | <ul style="list-style-type: none"> • How do musicians generate creative ideas? • How do musicians make creative decisions? • How do musicians improve the quality of their creative work? • When is creative work ready to share? | | |
| Standards | <p>Create: <i>Imagine:</i> MU:Cr.1.1.E.8a, <i>Plan and Make:</i> MU:Cr2.1.E.8a <i>Evaluate & Refine:</i> MU:Cr3.1.E.8a, <i>Present:</i> MU:Cr3.2.E.8a</p> | | |
| Unit Strands & Concepts | <ul style="list-style-type: none"> • What is Improvisation? • Blues Scale | | |
| Key Vocabulary | Improvisation, Blues scale, spontaneous, criteria | | |

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|-------------------|----------------------|-----------------------|-----------|
| Unit Title | Improvisation | Length of Unit | 2-3 Weeks |
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| Critical Content: My students will Know... | Key Skills: My students will be able to (Do)... |
| <ul style="list-style-type: none"> the creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources musicians creative choices are influenced by their expertise, context, and expressive intent musicians presentation of creative work is the culmination of a process of creation and communication | <ul style="list-style-type: none"> evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria present creative work as the culmination of a process of creation and communication create and perform spontaneously or in-the-moment, based on guidelines provided by the instructor analyze melodic concepts improvise over a blues progression |

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| Assessments: | <ul style="list-style-type: none"> Student improvisation performance in all known keys at this level |
| Teacher Resources: | Essential Elements for Strings Book 2 - Michael Allen, Robert Gillespie, Pamela Tellejohn Hayes. Arrangements by John Higgins |

| Unit Title | Performance Etiquette | Length of Unit | Ongoing |
|---|---|----------------|---------|
| Inquiry Questions (Engaging & Debatable) | <ul style="list-style-type: none"> • How do musicians improve the quality of their performance? • When is a performance judged ready to present? • How do context and the manner in which musical work is presented influence audience response? • How do we discern the musical creators' and performers' expressive intent? • How do we judge the quality of musical work(s) and performance(s)? • What are proper practice techniques? • How is musical notation interpreted and translated into musical performance? • What is the importance of the conductor? | | |
| Standards | <p><i>Perform:</i> <i>Rehearse, Evaluate & Refine:</i> MU:Pr5.1.E.8a, <i>Present:</i> MU:Pr6.1.E.8a Respond: <i>Interpret:</i> MU:Re8.1.E.8a, <i>Evaluate:</i> MU:R9.1.E.8a</p> | | |
| Unit Strands & Concepts | <ul style="list-style-type: none"> • Audience Etiquette, • Performance Etiquette, • Performance Reflection | | |
| Key Vocabulary | rehearsal marks (numbers or letters), audience, conductor, stage, curtain, pit orchestra, stage right, stage left, bow, performance reflection, balance, blend | | |

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|-------------------|------------------------------|-----------------------|---------|
| Unit Title | Performance Etiquette | Length of Unit | Ongoing |
|-------------------|------------------------------|-----------------------|---------|

| Critical Content: My students will Know... | Key Skills: My students will be able to (Do)... |
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| <ul style="list-style-type: none"> • what appropriate audience and performer behavior looks and sounds like • appropriate times to applaud during a performance • appropriate times to exit the performance hall during a performance • intended purpose of selected repertoire | <ul style="list-style-type: none"> • express their musical ideas through analyzing, evaluating and refining their performance over time through openness to new ideas, persistence, and the application of appropriate criteria • judge performance based on criteria that vary across time, place and cultures. This context and how a work is presented influence the audience response • provide clues to their expressive intent through the use of elements and structures of music • evaluate personal work and performances by analysis, interpretation and established criteria using musical terminology • apply individual instrumental skills and techniques to a varied repertoire of ensemble, method book and supplemental literature • distinguish between and perform various musical styles (genres) • demonstrate appropriate audience and performer etiquette for all performances both in class and for live audience • apply the principle of teamwork and cooperation to achieve a common goal in the ensemble setting • develop ensemble skills including following the conductor, balancing/blending within the ensemble with attention to intonation • demonstrate and discuss sequential and appropriate warm up, tuning and practice techniques. |

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| Assessments: | <ul style="list-style-type: none"> • Student Performance, Student Created Performance Rubric, Performance Self-Reflection |
| Teacher Resources: | Essential Elements for Strings Book 2 - Michael Allen, Robert Gillespie, Pamela Tellejohn Hayes. Arrangements by John Higgins, Professional Recordings |