
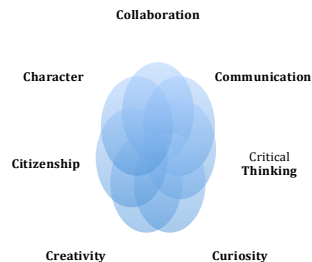


Content Area	Course: Orchestra	Grade Level: Grades 9-12
Instrumental Music-Orchestra 	<b>R14 The Seven Cs of Learning</b> 	
Unit Titles	Length of Unit	
• Instrumental Development	• Ongoing	
• Rhythm	• Ongoing	
• Melody & Harmony	• Ongoing	
• Form	• Ongoing	
• Style & Expression	• Ongoing	
• Composing/ Arranging	• 2-3 weeks	
• Improvisation	• Ongoing	
• Performance Etiquette	• Ongoing	

Strands	Course Level Expectations
Create	<ul style="list-style-type: none"> <li>• The understanding that creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.</li> <li>• Musicians' creative choices are influenced by their expertise, context, and expressive intent.</li> <li>• Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.</li> <li>• Musicians' presentation of creative work is the culmination of a process of creation and communication.</li> </ul>
Perform	<ul style="list-style-type: none"> <li>• 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>• Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance.</li> <li>• Performers make interpretive decisions based on their understanding of context and expressive intent.</li> <li>• 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.</li> <li>• Musicians judge performance based on criteria that vary across time, place, and cultures.</li> </ul>
Respond	<ul style="list-style-type: none"> <li>• Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.</li> <li>• Can respond to music that is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.</li> <li>• Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.</li> <li>• The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.</li> </ul>
Connect	<ul style="list-style-type: none"> <li>• Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.</li> <li>• Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding.</li> </ul>

\*Expectations based on National Coalition for Core Art Standards

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<b>Unit Title</b>	Instrumental Development	<b>Length of Unit</b>	Ongoing
<b>Inquiry Questions (Engaging &amp; Debatable)</b>	<ul style="list-style-type: none"> <li>• How does understanding the structure and context of musical works inform performance?</li> <li>• When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?</li> </ul>		
<b>Standards*</b>	<p><b>Perform:</b>  <i>Analyze:</i> MU: Pr4.2.E.IIa  <i>Present:</i> MU: Pr6.1.E.IIa</p>		
<b>Unit Strands &amp; Concepts</b>	instrument care and maintenance, proper tone and intonation, fingerings, bow placement and use, tuning, major and melodic minor scales up to 4 flats and sharps with arpeggio, circle of 5ths, key signatures, instrumental playing technique, performance literature		
<b>Key Vocabulary</b>	Parts of the instrument, bow placement, articulation styles, intonation, strings, pegs, fine tuners, major scale, melodic, harmonic, and natural minor scale, key signatures, arpeggio, DS al coda, DC al coda, fine, repeat signs, bar line, first and second endings, measures, staff, treble clef, alto clef, bass clef, time signatures ( $\frac{3}{4}$ , $\frac{4}{4}$ , $\frac{6}{8}$ , $\frac{2}{4}$ , cut time)		

\*Standards based on National Coalition for Core Arts Standards. For more information visit:

<http://www.nationalartsstandards.org/sites/default/files/Music%20Traditional%20and%20Emerging%20Ensembles%20at%20a%20Glance%203-24-17.pdf>

<b>Unit Title</b>	Instrumental Development	<b>Length of Unit</b>	Ongoing
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<b>Critical Content: My students will <b>Know</b>...</b>	<b>Key Skills: My students will be able to <b>(Do)</b>...</b>
<ul style="list-style-type: none"> <li>proper care and maintenance of their instrument</li> <li>symbols related to articulation as related to their instrument</li> <li>appropriate posture related to their instrument</li> <li>key signatures for scales up to four flats and sharps on their instrument in both major and minor</li> <li>appropriate procedures for tuning their instrument (sharp or flat) using a tuner or by listening to tuning note</li> </ul>	<ul style="list-style-type: none"> <li>analyze creators' context and how they manipulate elements of music provides insight into their intent and informs performance.</li> <li>exhibit and demonstrate proper instrument care and hygiene, posture and hand/finger position</li> <li>demonstrate and critique their own bow usage, intonation, articulation and adjust as necessary when playing alone and with others.</li> <li>analyze posture of self, peers and professional performances</li> <li>perform, from memory, major and melodic minor scales up to four flats and sharps and the chromatic scale based on requirements for Region and All State Auditions</li> <li>perform grade appropriate musical examples on their instruments in various key signatures and time signatures</li> <li>demonstrate personal technical skills developed and used by a performer</li> </ul>

<b>Assessments:</b>	<ul style="list-style-type: none"> <li>Formative Assessments via video and/or audio recording</li> </ul>
<b>Teacher Resources:</b>	Sight Reading Factory, Essential Elements for Strings Book 3 - Michael Allen, Robert Gillespie, Pamela Tellejohn Hayes. Arrangements by John Higgins, High School Orchestra Repertoire, Solo pieces (as appropriate), small ensemble opportunities

<b>Unit Title</b>	Rhythm	<b>Length of Unit</b>	Ongoing
<b>Inquiry Questions (Engaging &amp; Debatable)</b>	<ul style="list-style-type: none"> <li>• How do performers select repertoire?</li> <li>• How does understanding the structure and context of musical works inform performance?</li> <li>• How do we discern the musical creators' and performers' expressive intent?</li> </ul>		
<b>Standards</b>	<p><b>Preform:</b>  <i>Select:</i> MU:Pr4.1.E.IIa, <i>Analyze:</i> MU:Pr4.2.E.IIa  <b>Respond:</b>  <i>Interpret:</i> MU:Re8.1.E.IIa  <b>CONNECT:</b> Embedded in MU:Pr4.1.E.IIa, MU:Pr4.2.E.IIa</p>		
<b>Unit Strands &amp; Concepts</b>	<ul style="list-style-type: none"> <li>• rhythm literacy,</li> <li>• rhythms in compound meter,</li> <li>• rhythms in duple meter,</li> <li>• sightreading to Level 4/5</li> </ul>		
<b>Key Vocabulary</b>	<p>The following notes and rests: whole, half, quarter, eighth, sixteenth, dotted half, dotted quarter, dotted eighth .  The following rhythmic combinations: dotted quarter-eighth, dotted eighth- sixteenth</p>		

<b>Unit Title</b>	Rhythm	<b>Length of Unit</b>	Ongoing
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<b>Critical Content:</b> <b>My students will Know...</b>	<b>Key Skills:</b> <b>My students will be able to (Do)...</b>
<ul style="list-style-type: none"> <li>• rhythms including: whole note, half note, quarter note, eighth note, sixteenth note, dotted quarter note, dotted eighth note and combinations of these rhythms</li> <li>• rhythms including: whole rest, half rest, quarter rest, eighth rest, sixteenth rest, dotted quarter rest, dotted eighth rest and combinations of these rhythms</li> <li>• the various stylistic considerations for music based on its genre and/or time period</li> </ul>	<ul style="list-style-type: none"> <li>• select repertoire based on performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance.</li> <li>• provide clues to their expressive intent through their use of elements and structures of music</li> <li>• analyze and perform rhythms up to levels 4-5 in duple meter and levels 3-4 in compound meter</li> <li>• identify and perform patterns presented in performance repertoire including syncopation, dotted quarter eighth, dotted eighth-sixteenth, eighth and quarter note triplets, etc</li> <li>• explain and perform time signatures commonly found in high school repertoire</li> <li>• internalize a steady beat</li> </ul>

<b>Assessments:</b>	<ul style="list-style-type: none"> <li>• Regular scale assessments, rhythm exercises up to level 4 and 5, rhythm assessments</li> </ul>
<b>Teacher Resources:</b>	Sight Reading Factory, Essential Elements for Strings Book 3 - Michael Allen, Robert Gillespie, Pamela Tellejohn Hayes. Arrangements by John Higgins, Solo Repertoire

<b>Unit Title</b>	<b>Melody &amp; Harmony</b>	<b>Length of Unit</b>	Ongoing
<b>Inquiry Questions (Engaging &amp; Debatable)</b>	<ul style="list-style-type: none"> <li>• How do performers select repertoire?</li> <li>• How does understanding the structure and context of musical works inform performance?</li> <li>• How do we discern the musical creators' and performers' expressive intent?</li> </ul>		
<b>Standards</b>	<p><b>Preform:</b>  <i>Select:</i> MU:Pr4.1.E.IIa, <i>Analyze:</i> MU:Pr4.2.E.IIa  <b>Respond:</b>  <i>Interpret:</i> MU:Re8.1.E.IIa  <b>CONNECT:</b> Embedded in MU:Pr4.1.E.IIa, MU:Pr4.2.E.IIa</p>		
<b>Unit Strands &amp; Concepts</b>	<ul style="list-style-type: none"> <li>• Melodic contour,</li> <li>• harmonic chord progressions,</li> <li>• melody vs. harmony,</li> <li>• solfege</li> </ul>		
<b>Key Vocabulary</b>	<p>melody, harmony, melodic contour, solfege syllables (in major and minor), scale degrees, diatonic functions, consonance, dissonance, chord, countermelody, ostinato, whole note and rest, quarter note and rest, eighth note and rest, dotted quarter note, sixteenth note and rest, dotted eighth sixteenth, quarter note triplet, eighth note triplet</p>		

<b>Unit Title</b>	<b>Melody &amp; Harmony</b>	<b>Length of Unit</b>	Ongoing
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<b>Critical Content:</b> <b>My students will Know...</b>	<b>Key Skills:</b> <b>My students will be able to (Do)...</b>
<ul style="list-style-type: none"> <li>• how to identify a melodic passage versus a harmonic passage</li> <li>• the characteristics of melodic contour within typical high school repertoire</li> <li>• harmonic sequences in relation to expressive elements in the music</li> <li>• common chord progressions found in high school repertoire</li> <li>• dissonance vs. consonance</li> <li>• chord names in roman numerals and diatonic functions</li> <li>• scale degrees</li> <li>• solfege syllables in major and minor</li> </ul>	<ul style="list-style-type: none"> <li>• analyze creator's context and how they manipulate elements of music by providing insight into their intent and informing performance</li> <li>• provide clues to their expressive intent through their use of elements and structures of music</li> <li>• analyze melodic versus harmonic structures and contour in their music and in professional performances</li> <li>• identify common harmonic elements such as chords, countermelodies and ostinati in their music</li> <li>• analyze and perform common chord progressions with or without music</li> <li>• sing melodies using solfege syllables in major and minor</li> </ul>

<b>Assessments:</b>	<ul style="list-style-type: none"> <li>• Performance assessments of solo and ensemble repertoire, weekly sight reading interims</li> </ul>
<b>Teacher Resources:</b>	Sight Reading Factory, Essential Elements for Strings Book 3 - Michael Allen, Robert Gillespie, Pamela Tellejohn Hayes. Arrangements by John Higgins, Performance Repertoire, Solo Repertoire

Unit Title	Form	Length of Unit	Ongoing
<b>Inquiry Questions</b> (Engaging & Debatable)	<ul style="list-style-type: none"> <li>• How do performers interpret musical works?</li> <li>• How do individuals choose music to experience?</li> <li>• How does understanding the structure and context of the music influence a response?</li> <li>• How do we discern the musical creators' and performers' expressive intent?</li> </ul>		
<b>Standards</b>	<p><b>Preform:</b>  <i>Interpret:</i> MU:Pr4.3.E.IIa  <b>Respond:</b>  <i>Select:</i> MU:Re7.1.E.IIa, <i>Analyze:</i> MU:Re7.2.E.IIa, <i>Interpret:</i> Mu:Re8.1.E.IIa</p>		
<b>Unit Strands &amp; Concepts</b>	<ul style="list-style-type: none"> <li>• Musical form in solo and ensemble repertoire from various time periods in music history</li> </ul>		
<b>Key Vocabulary</b>	AB, ABA, Binary, Ternary, Rondo, Theme & Variation, complex formal structure, cyclical form		

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

<b>Assessments:</b>	<ul style="list-style-type: none"> <li>• Formal and informal assessments of understanding of musical form</li> </ul>
<b>Teacher Resources:</b>	Sight Reading Factory, Essential Elements for Strings Book 3 - Michael Allen, Robert Gillespie, Pamela Tellejohn Hayes. Arrangements by John Higgins Performance Repertoire Solo Repertoire

Unit Title	Style & Expression	Length of Unit	Ongoing
<b>Inquiry Questions</b> (Engaging & Debatable)	<ul style="list-style-type: none"> <li>• How do performers interpret musical works?</li> <li>• When is a performance judged ready to present? How do context and the manner in which the musical work is presented influence audience response?</li> <li>• How do individuals choose music to experience?</li> <li>• How does understanding the structure and context of the music influence a response?</li> <li>• How do we discern the musical creators' and performers' expressive intent?</li> </ul>		
<b>Standards</b>	<p><b>Preform:</b>  <i>Interpret:</i> MU:Pr4.3.E.IIa, <i>Present:</i> MU:Pr6.1.E.IIa</p> <p><b>Respond:</b>  <i>Select:</i> MU:Re7.1.E.IIa, <i>Analyze:</i> MU:Re7.2.E.IIa, <i>Interpret:</i> MU:Re8.1.E.IIa</p>		
<b>Unit Strands &amp; Concepts</b>	<ul style="list-style-type: none"> <li>• Dynamics,</li> <li>• Articulation,</li> <li>• Mood</li> </ul>		
<b>Key Vocabulary</b>	Pianissimo, piano, mezzo piano, mezzo forte, forte, fortissimo, crescendo, decrescendo, fermata, sfz, fp, ritardando, accelerando,		

	Style & Expression	Length of Unit	Ongoing
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<b>Critical Content:</b> My students will <b>Know</b> ...	<b>Key Skills:</b> My students will be able to <b>(Do)</b> ...
<ul style="list-style-type: none"> <li>• response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music</li> <li>• articulation markings including, but not limited to: staccato, legato, slurs, accents</li> <li>• dynamic markings including, but not limited to: pianissimo, piano, mezzo piano, mezzo forte, forte, fortissimo, crescendo, decrescendo</li> <li>• musical symbols, including, but not limited to: fermata, sfz, fp, rit, accel</li> </ul>	<ul style="list-style-type: none"> <li>• make interpretive decisions based on their understanding of context and expressive intent</li> <li>• judge performance based on criteria that vary across time, place and cultures</li> <li>• select musical works based on interests, experiences, understandings and purposes</li> <li>• provide clues to their expressive intent through the use of elements and structures of music</li> <li>• perform expressively, with appropriate interpretation and technical accuracy, and in a manner appropriate to the audience and context</li> </ul>

<b>Assessments:</b>	<ul style="list-style-type: none"> <li>• Performance assessments of solo and ensemble repertoire</li> </ul>
<b>Teacher Resources:</b>	Sight Reading Factory Sound Innovations for Ensemble Development- By Peter Boonshaft and Chris Bernotas Performance Repertoire Solo Repertoire

<b>Unit Title</b>	<b>Composing &amp; Arranging</b>	<b>Length of Unit</b>	2-3 Weeks
<b>Inquiry Questions (Engaging &amp; Debatable)</b>	<ul style="list-style-type: none"> <li>• How do musicians generate creative ideas?</li> <li>• How do musicians make creative decisions?</li> <li>• How do musicians improve the quality of their creative work?</li> </ul>		
<b>Standards</b>	<p><b>Create:</b>  <i>Imagine:</i> MU:Cr1.1.E.IIa, <i>Plan and Make:</i> MU:Cr2.1.E.IIA  <i>Evaluate &amp; Refine:</i> MU:Cr3.1.IIA</p>		
<b>Unit Strands &amp; Concepts</b>	<ul style="list-style-type: none"> <li>• Rhythmic Composition,</li> <li>• Melodic Composition,</li> <li>• Transposition,</li> <li>• Composing for multiple instruments</li> </ul>		
<b>Key Vocabulary</b>	fragmentation, imitation, sequencing, variation, augmentation, diminution, sound-silence, motion-stasis, rhythmic phrasing, notation elements necessary to compose music		

<b>Unit Title</b>	<b>Composing &amp; Arranging</b>	<b>Length of Unit</b>	2-3 Weeks
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<b>Critical Content:</b> <b>My students will Know...</b>	<b>Key Skills:</b> <b>My students will be able to (Do)...</b>
<ul style="list-style-type: none"> <li>the creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources</li> <li>musicians creative choices are influenced by their expertise, context, and expressive intent</li> <li>notation elements necessary for successful musical composition</li> </ul>	<ul style="list-style-type: none"> <li>evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria</li> <li>create an original piece of music that can be repeated and preserved either in notation or in a sound recording</li> <li>apply concepts of composition procedures including the development of musical ideas, such as fragmentation, imitation, sequencing, variation, augmentation-diminution, sound-silence, motion-stasis, and rhythmic phrasing</li> <li>compose an arrangement for various chamber ensembles based on instrumentation of the group</li> </ul>

<b>Assessments:</b>	<ul style="list-style-type: none"> <li>Composition and performance of original or arranged piece of music for small ensemble</li> </ul>
<b>Teacher Resources:</b>	Various resources based on student interests/needs

<b>Unit Title</b>	Improvisation	<b>Length of Unit</b>	2-3 Weeks
<b>Inquiry Questions (Engaging &amp; Debatable)</b>	<ul style="list-style-type: none"> <li>• How do musicians generate creative ideas?</li> <li>• How do musicians make creative decisions?</li> <li>• How do musicians improve the quality of their creative work?</li> <li>• When is creative work ready to share?</li> </ul>		
<b>Standards</b>	<p><b>Create:</b>  <i>Imagine:</i> MU:Cr1.1.E.IIa, <i>Plan and Make:</i> MU:Cr2.1.E.IIA, <i>Evaluate &amp; Refine:</i> MU:Cr3.1.IIA  <i>Present:</i> MU:Cr3.2.E.IIA</p>		
<b>Unit Strands &amp; Concepts</b>	<ul style="list-style-type: none"> <li>• Improvisation,</li> <li>• Choral Concepts,</li> <li>• Melodic Concepts and Harmonic Concepts</li> </ul>		
<b>Key Vocabulary</b>	improvisation, chord progressions, melodic contour, key and time signatures, major and minor scales		

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

<b>Assessments:</b>	<ul style="list-style-type: none"> <li>Improvisation performance based on specific guidelines</li> </ul>
<b>Teacher Resources:</b>	Essential Elements for Strings Book 3 - Michael Allen, Robert Gillespie, Pamela Tellejohn Hayes. Arrangements by John Higgins

<b>Unit Title</b>	Performance Etiquette	<b>Length of Unit</b>	Ongoing
<b>Inquiry Questions (Engaging &amp; Debatable)</b>	<ul style="list-style-type: none"> <li>• How do musicians improve the quality of their performance?</li> <li>• When is a performance judged ready to present? How do context and the manner in which the musical work is presented influence audience response?</li> <li>• How do we discern the musical creators' and performers' expressive intent?</li> <li>• How do we judge the quality of musical work(s) and performance(s)?</li> </ul>		
<b>Standards</b>	<p><b>Perform:</b>  <i>Rehearse, Evaluate &amp; Refine:</i> MU:Pr5.1.E.IIA, <i>Present:</i> MU:Pr6.1.E.IIa</p> <p><b>Respond:</b>  <i>Interpret:</i> MU:Re8.1.E.IIa, <i>Evaluate:</i> MU:Re9.1.E.IIa</p>		
<b>Unit Strands &amp; Concepts</b>	<ul style="list-style-type: none"> <li>• Audience Behavior,</li> <li>• Stage Presence,</li> <li>• Common practice</li> </ul>		
<b>Key Vocabulary</b>	Intermission, stage presence, etiquette, concert attire,		

<b>Unit Title</b>	Performance Etiquette	<b>Length of Unit</b>	Ongoing
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<b>Critical Content: My students will <b>Know</b>...</b>	<b>Key Skills: My students will be able to <b>(Do)</b>...</b>
<ul style="list-style-type: none"> <li>• appropriate behavior and decorum before, during and after performances in which they are audience members as well as performers</li> <li>• characteristics that constitute a quality performance</li> </ul>	<ul style="list-style-type: none"> <li>• 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</li> <li>• judge performance based on criteria that vary across time, place and cultures. This context and how a work is presented influence the audience response</li> <li>• evaluate personal work and performances by analysis, interpretation and established criteria</li> <li>• demonstrate various aspects of contextually appropriate behavior, conduct, and appearance for a musical performance, such as stage presence, etiquette, and appropriate attire</li> <li>• critique and prove that repertoire is ready for performance through self created guidelines</li> <li>• design criteria for post-performance reflection</li> </ul>

<b>Assessments:</b>	<ul style="list-style-type: none"> <li>• Self, peer and teacher reflection</li> </ul>
<b>Teacher Resources:</b>	Online resources related to audience and performance etiquette