# 9-12 ORCHESTRA Curricular Document

| High School Orchestra Information | |
|---|---|
| **CURRICULUM/CONTENT AREA** | **COURSE LENGTH** |
| Music/ORCHESTRA | Semester |
| **GRADE LEVEL** | **DATE LAST REVIEWED** |
| 9-12 | Music Comprehensive Program Evaluation, June 2025 |
| **PREREQUISITE(s)** ***if applicable*** | **BOARD APPROVAL DATE** |
| Symphony Orchestra (grade 9-12) - participation in at least one year at a middle school orchestra or equivalent level<br><br>Chamber Orchestra (grade 10-12) - participation in at least one year of Symphony Orchestra, by audition, and/or consent of the teacher | February 2026 |
| **PRIMARY RESOURCE** ***if applicable*** | |
| Habits of a Successful String Musician, by Christopher Selby<br>American String Teacher Association (ASTA) String Curriculum | |

## Table of Contents


**Table of Contents....1**

Course Desired Results....1

COURSE DESCRIPTIONS....1

ENDURING UNDERSTANDINGS....2

ESSENTIAL QUESTIONS....2

CAREER CLUSTERS....8

CAREERS....8

POSTSECONDARY EDUCATION & TRAINING OPTIONS....9

**UNIT 1: Orchestral Foundations and Ensemble Building....10**

UNIT 1 DESIRED RESULTS....10

UNIT 1 ASSESSMENT EVIDENCE....11

UNIT 1 LEARNING PLAN RESOURCES....12

**UNIT 2: Concert Cycle #1....14**

UNIT 2 DESIRED RESULTS....14

UNIT 2 ASSESSMENT EVIDENCE....15

UNIT 2 LEARNING PLAN RESOURCES....17

**UNIT 3: Solo and Ensemble** ..... **18**
UNIT 3 DESIRED RESULTS ..... 18
UNIT 3 ASSESSMENT EVIDENCE ..... 19
UNIT 3 LEARNING PLAN RESOURCES ..... 21
**UNIT 4: Concert Cycle #2** ..... **23**
UNIT 4 DESIRED RESULTS ..... 23
UNIT 4 ASSESSMENT EVIDENCE ..... 24
UNIT 4 LEARNING PLAN RESOURCES ..... 26

## Course Desired Results

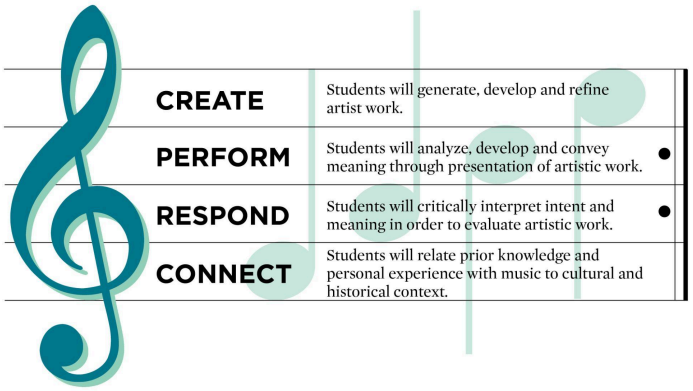
### COURSE DESCRIPTIONS

**Symphony Orchestra** is designed to provide string players with the experience of learning a broad range of music composed specifically for string orchestra. Symphony Orchestra is open to all string students. No audition is required for enrollment; however, participation in middle school orchestra or equivalent experience is a prerequisite.

**Chamber Orchestra** is designed to provide Sophomore, Junior and Senior advanced string players with a thorough background of various styles of music. Acceptance in Chamber Orchestra is by audition only and consent of the conductor. Auditions are held in January for the following school year, open to current Symphony Orchestra musicians. Chamber musicians are required to participate in Solo & Ensemble Festival each year and are given opportunities for community and school performances in small groups as well.

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### Music Standards



| ENDURING UNDERSTANDINGS<br>*Students will understand that....* | ESSENTIAL QUESTIONS<br>*Students will keep considering....* |
|---|---|
| **CREATING**<br>• The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.<br>• Musicians' creative choices are influenced by their expertise, context, and expressive intent.<br>• Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.<br>• Musicians' presentation of creative work is the culmination of a process of creation and communication. | • How do musicians generate creative ideas?<br>• How do musicians make creative decisions?<br>• How do musicians improve the quality of their creative work?<br>• When is creative work ready to share? |
| **PERFORMING/PRESENTING**<br>• 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<br>• Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance.<br>• Performers make interpretive decisions based on their understanding of context and expressive intent.<br>• 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.<br>• 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. | • How do performers select repertoire?<br>• How does understanding the structure and context of musical works inform performance?<br>• How do performers interpret musical works?<br>• How do musicians improve the quality of their performance?<br>• How do context and the manner in which musical work is presented influence audience response? |
| **RESPONDING**<br>• Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.<br>• Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.<br>• Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.<br>• The personal evaluation of musical works and performances is | • How do individuals choose music to experience?<br>• How does understanding the structure and context of music inform a response?<br>• How do we discern musical creators' and performers' expressive intent?<br>• How do we judge the quality of musical works and performances? |

| | |
|---|---|
| informed by analysis, interpretation, and established criteria. | |
| **CONNECTING**<br>• Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.<br>• Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding | • How do musicians make meaningful connections to creating, performing, and responding?<br>• How do the other arts, other disciplines, contexts, and daily life inform creating, performing and responding to music? |
| **POSTSECONDARY, CAREER, AND LIFE READINESS**<br>• Music provides pathways to career opportunities, and personal fulfillment throughout life. | • Why is career and life readiness important?<br>• What are employability skills? How do I prepare myself for a career that is in demand now and in 5,10, or 20 years from now?<br>• How might technical knowledge and skills influence one's employability and advancement opportunities within various work settings? |

## COURSE PRIORITY STANDARDS

### CREATE Standard Progression:

**CREATE: Students will generate, develop, and refine artistic work.**

| | K-3 | 3-5 | 6-8 | 9-12 |
|---|---|---|---|---|
| *Priority Standard Performance Indicator* | MP1.Cr.1.e: Discover musical ideas through simple rhythm and melodic patterns. | MP1.Cr.5.i: Explore rhythmic, melodic, and harmonic phrases. | MP1.Cr.9.m: Develop musical compositions for voices or instruments. | MP1.Cr.13.h: Design and develop musical compositions for voices or instruments. |

### CREATE Learning Targets:

- I can compose original melodies and harmonies that reflect a specific style, mood, or theme.
- I can use music theory principles, such as scales, chords, key signatures, and form to create a well-structured composition.
- I can use technology, such as music notation software, to create, notate, and refine my compositions.
- I can incorporate dynamics, articulations, and expressive markings to guide others in interpreting the composition.
- I can combine contrasting sections, textures, or instrumentation in my composition to develop a variety to maintain listener interest.
- I can adapt and arrange existing musical ideas for various instrumental groups in the orchestra.
- I can revise and refine my composition based on feedback from my peers and teacher to improve musical coherence and technical execution.
- I can reflect on the historical, cultural, or personal preference contexts of my composition and how it may influence its style and form.

### PERFORM/PRESENT Standard Progression:

**PERFORM: Students will analyze, develop, and convey meaning through the presentation of artistic work.**

| | K-3 | 3-5 | 6-8 | 9-12 |
|---|---|---|---|---|
| *Priority Standard Performance Indicator* | MP2.P.1.e: Explore and identify the meaning of a song through its text by singing and/or playing an instrument. | MP2.P.9.1: Explore and demonstrate an understanding of the elements of music by reading, singing, and/or playing an instrument. | MP2.P.17.m: Rehearse and demonstrate the ability to sing and/or play expressively, on pitch, and in rhythm, while using proper technique and maintaining a steady beat. | MP2.P.25.h Rehearse and demonstrate the ability to sing and/or play expressively, on pitch, in rhythm, and with proper technique and maintaining a steady beat. |

**PERFORM/PRESENT Learning Targets:**

- I can maintain accurate intonation in all key signatures, adjusting pitch in real-time to achieve a blended and cohesive ensemble sound.
- I can integrate advanced technical proficiency, including precision in bowing, shifting, vibrato, or tone control.
- I can perform complex rhythms accurately while maintaining a steady tempo and internal pulse.
- I can interpret and express musical phrasing, dynamics, and articulations with stylistic authenticity.
- I can develop and refine my practice strategies to master challenging technical and musical passages with efficiency.
- I can lead sectional rehearsals and contribute to the ensemble's musical interpretation and cohesion.
- I can perform and model with confidence, artistry, and a deep understanding of the composer's intent.

| | K-3 | 3-5 | 6-8 | 9-12 |
|---|---|---|---|---|
| *Priority Standard Performance Indicator* | | | MP2.P.18.m Perform using expressive qualities and techniques. | MP2.P.26.h Perform using expressive qualities and techniques with the composer's intent. |

**PERFORM/PRESENT Learning Targets:**

- I can produce sound with consistent timbre and tone quality at all dynamic levels.
- I can independently interpret and perform musical selections, applying dynamics, tempi, and timbre.
- I can integrate correct performance practices for my chosen repertoire.
- I can perform with articulations corresponding to advanced-level right-hand technical skills.
- I can demonstrate artistic applications of vibrato.

| | K-3 | 3-5 | 6-8 | 9-12 |
|---|---|---|---|---|
| *Priority Standard Performance Indicator* | MP2.P.3.e: Examine and share the performance with the class and teacher. | MP2.P.11.i: Critique performances of self and peers. | MP2.P.19.m Discuss your own ideas and feedback of others to develop strategies to address | MP2.P.27.h Discuss own ideas and feedback of others to develop and implement strategies to |

| | | | | |
|---|---|---|---|---|
| | | | technical challenges. | address technical challenges. |

**PERFORM/PRESENT Learning Targets:**

- I can analyze my own playing to identify technical challenges and areas for improvement.
- I can collaborate with my section and ensemble to develop strategies for improving intonation, rhythm, and technique.
- I can communicate and summarize my ideas about musical and technical challenges in a constructive and respectful manner.
- I can reflect on my progress and adjust my approach to achieve greater technical accuracy and musical expression.
- I can establish criteria for evaluating individual and group performances based on the level of music performed.
- I can listen to and consider feedback from my peers, conductor, and sectional leaders to refine my technique.
- I can incorporate feedback and practice strategies to overcome difficult passages in my music.
- I can explain my personal preferences in music listening and group performance.

| | K-3 | 3-5 | 6-8 | 9-12 |
|---|---|---|---|---|
| *Priority Standard Performance Indicator* | MP2.P.6.e: Perform in a classroom setting. | MP2.P.14.i: Perform as part of an ensemble. | MP2.P22.m: Perform collaboratively as part of an ensemble, demonstrating well developed ensemble skills. | MP2.P.30.h: Demonstrate well-developed ensemble skills while working collaboratively with other performers and the conductor in a rehearsal and performance. |

**PERFORM/PRESENT Learning Targets:**

- I can follow my section leader.
- I can perform with style, articulation, and pitch including adjusting dynamics.
- I can follow the conductor's more complex beat patterns, cues, and expressive gestures, maintain tempo, phrasing, and musical expression.
- I can listen carefully to other performers and adjust my playing to match dynamics, articulation, and style.
- I can blend my sound with my section and the full ensemble by controlling tone, balance, and intonation.
- I can maintain accurate rhythm and precise timing to stay in sync with the ensemble.
- I can communicate and collaborate with my peers to create a unified and expressive performance.
- I can respond to feedback from the conductor and my peers to improve ensemble cohesion.
- I can demonstrate professionalism and focus in both rehearsals and performances to contribute to the success of the group.

| | K-3 | 3-5 | 6-8 | 9-12 |
|---|---|---|---|---|
| *Priority Standard Performance Indicator* | | | MP2.P.23.m | MP2.P.31.h: |

| | | | | |
|---|---|---|---|---|
| | | | Perform solos and in small ensembles, contributing performance ideas collaboratively to enhance the performance. | Perform solos and in small ensembles, interacting with peers employing performance techniques which enhance the performance. |

**PERFORM/PRESENT Learning Targets:**

- I can correctly identify tonality (including key signature) for all major and minor keys.
- I can perform a solo with confidence, demonstrating control of my tone, intonation, and expressive techniques.
- I can listen and respond to my small ensemble members to maintain balance, blend, and musical cohesion.
- I can use eye contact, breathing cues, and body language to communicate with my small ensemble.
- I can adapt my playing style to fit the character and mood of the piece while maintaining ensemble unity.
- I can give and receive constructive feedback to refine my performance and support my peers.
- I can demonstrate professionalism and confidence while performing in a solo or small ensemble setting.

**RESPOND Standard Progression**

**RESPOND: Students will critically interpret intent and meaning in order to evaluate artistic work.**

| | K-3 | 3-5 | 6-8 | 9-12 |
|---|---|---|---|---|
| *Priority Standard Performance Indicator* | MP2.R.3.e: Utilize music terminology in the analysis and evaluation of musical performances, recordings, and compositions. | MP3.R.7.i: Utilize appropriate music terminology in the evaluation/reflection of music performances. | MP3.R.11.m: Evaluate and critique musical performances, recordings, and compositions using appropriate music terminology and technology. | MP3.R.16.h: Analyze, critique, and evaluate musical performances, recordings, and compositions using appropriate music terminology, theory, and technology. |

**RESPOND Learning Targets:**

- I can develop and evaluate individual and group performance using established criteria, while identifying areas for improvement.
- I can evaluate recordings of professional and student performances, comparing interpretations and technical execution.
- I can use technology, such as recording and playback tools, to assess and refine my performance.
- I can provide constructive feedback to my peers using appropriate musical vocabulary and respect.
- I can reflect on feedback from others and use it to improve my playing and musicianship.

- I can analyze musical performances using appropriate terminology related to tone, intonation, rhythm, dynamics, articulation, and expression.
- I can apply my knowledge of music theory to understand and discuss harmonic progressions, form, and stylistic elements in a composition.

## CONNECT Standard Progression

**CONNECT: Students will relate prior knowledge and personal experience with music to cultural and historical context.**

| | K-3 | 3-5 | 6-8 | 9-12 |
|---|---|---|---|---|
| *Priority Standard Performance Indicator* | MP4.Cn.2.e: Express how music relates to self and others. | MP4.Cn.6.1: Explain how music relates to self, others, and the world. | MP4.Cn.10.m: Explain how music relates to self, others, and the world using grade- appropriate music vocabulary. | MP4.Cn.14.h: Explain the relationship between performer and audience using grade-appropriate music vocabulary. |

## CONNECT Learning Targets:

- I can listen and respond to music from a wide range of genres in a culturally authentic manner.
- I can describe how a performer's expression, dynamics, and stage presence influence the audience's experience.
- I can explain how audience engagement and response impact a live performance.
- I can use appropriate music terminology to discuss how elements like tempo, phrasing, and articulation affect audience perception.
- I can analyze how different performance settings (indoors, outdoors, virtual) influence the interaction between performers and the audience.
- I can reflect on my own performances and describe how my musical choices helped communicate emotions or ideas to the audience.
- I can discuss the role of etiquette and respect between performers and audiences in different musical traditions.

## CAREER & LIFE READINESS

- I understand employability skills and how technical knowledge and skills influence one's employability and advancement opportunities within various work settings.

| Priority Standard by Unit | | | | |
|---|---|---|---|---|
| | Unit 1 | Unit 2 | Unit 3 | Unit 4 |
| Create | | x | x | x |
| Perform/Present | x | x | x | x |
| Respond | x | x | x | x |

| | | | | |
|---|---|---|---|---|
| Connect | x | x | x | x |
| Career | x | | | x |

| CAREER CLUSTERS<br>*most applicable to this course* | ☐ Advanced Manufacturing<br>☐ Agriculture, Food & Natural Resources<br>☐ Architecture and Construction<br>☑ Arts, A/V Technology & Communication<br>☐ Business Management & Administration<br>☐ Digital Technology<br>☐ Education & Training<br>☐ Finance<br>☐ Government & Public Administration<br>☐ Health Science<br>☐ Hospitality & Tourism<br>☐ Human Services<br>☐ Law, Public Safety, Corrections & Security<br>☐ Marketing<br>☐ Science, Technology, Engineering & Mathematics<br>☐ Transportation, Distribution & Logistics |
|---|---|

| CAREERS<br>*students will learn about* | May Include:<br>***Arts, A/V Technology & Communications***<br>● Professional Musician<br>● Composer/Arranger<br>● Music Conductor<br>● Music Teacher/Educator<br>● Sound Engineer<br>● Music Therapist<br>● Arts Administrator<br>● Instrument Repair Technician (Luthier)<br>● Stage Manager<br>● Music Critic/Journalist<br>***Education and Training***<br>● Music Teacher (K-12)<br>● Private Music Instructor<br>● College/University Professor<br>● Curriculum Director (Music)<br>***Business, Management & Administration***<br>● Arts Management Professional<br>● Event Coordinator<br>● Marketing Specialist (Arts focused)<br>***Health Science***<br>● Music Therapist<br>● Occupational Therapist (using music-based interventions)<br>***Information Technology (IT)***<br>● Audio Software Developer<br>● Acoustical Engineer<br>● Game Audio Designer<br>● Digital Music Producer<br>***Hospitality & Tourism/ Marketing/ Human Services***<br>● Tour Manager (for music groups)<br>● Cultural Program Director<br>● Public Relations Specialist (Arts Focused)<br>***Science, Technology, Engineering & Math (STEM)***<br>● Neuroscientist (Music Cognition- studies how the brain processes music)<br>● Psychoacoustician- researches how people perceive sound<br>***Government & Public Administration*** |
|---|---|

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|---|---|
| | ● Cultural Affairs Specialist- works in gov't to promote community arts and culture |
| **POSTSECONDARY EDUCATION & TRAINING OPTIONS** | **INDUSTRY RECOGNIZED CREDENTIALS**:<br>● Performance Diplomas and Certificates<br>○ Bachelor of Music (B.M.)<br>○ Bachelor of Arts in Music (B.A.)<br>● Teacher Licensure<br>○ Music Education (B.M.E. or B.S. in Music Education)<br>● Board Certification in Music Therapy (B.S. or B.M. in Music Therapy)<br>● Composition and Music Theory<br>○ Software Certificates (Avid Pro Tools, Ableton, etc.)<br>● Music Business and Arts Administration<br>● Audio Engineering and Music Production<br>**DUAL CREDIT OPPORTUNITIES**<br>● AP Music Theory<br>● Music History/Appreciation<br>● Ensemble Performance<br>**CAREER BASED LEARNING OPPORTUNITIES**<br>● Internships<br>● Apprenticeships<br>● Summer Music Festivals and Camps<br>● Youth Orchestra Programs<br>● Freelancing and Gig Work<br>● Volunteering |

## UNIT 1: Orchestral Foundations and Ensemble Building

In this unit, students will deepen their understanding of healthy playing techniques and explore their place within the context of the larger ensemble.

### UNIT 1 DESIRED RESULTS

**ESSENTIAL QUESTION:** *Students will keep considering...*

➔ How do musicians make meaningful connections to creating, performing, and responding?

➔ How do the other arts, other disciplines, contexts, and daily life inform creating, performing and responding to music?

**UNIT PRIORITY STANDARDS & LEARNING TARGETS:** *Students will know and be able to...*

***CREATE***

| | |
|---|---|
| Not applicable in this unit | Not applicable in this unit |

***PERFORM/PRESENT***

| | |
|---|---|
| MP2.P.27.h: Discuss own ideas and feedback of others to develop and implement strategies to address technical challenges. | • I can analyze my own playing to identify technical challenges and areas for improvement.<br>• I can communicate and summarize my ideas about musical and technical challenges in a constructive and respectful manner.<br>• I can reflect on my progress and adjust my approach to achieve greater technical accuracy and musical expression.<br>• I can listen to and consider feedback from my peers, conductor, and sectional leaders to refine my technique.<br>• I can incorporate feedback and practice strategies to overcome difficult passages in my music. |

***RESPOND***

| | |
|---|---|
| MP3.R.16.h: Analyze, critique, and evaluate musical performances, recordings, and compositions using appropriate music terminology, theory, and technology. | • I can use technology, such as recording and playback tools, to assess and refine my performance.<br>• I can reflect on feedback from others and use it to improve my playing and musicianship.<br>• I can analyze musical performances using appropriate terminology related to tone, intonation, rhythm, dynamics, articulation, and expression. |

***CONNECT***

| | |
|---|---|
| MP4.Cn.14.h: Explain the relationship between performer and audience using grade-appropriate music vocabulary. | • I can use appropriate music terminology to discuss how elements like tempo, phrasing, and articulation affect audience perception.<br>• I can reflect on my own performances and describe how my musical choices helped communicate emotions or ideas to the audience. |

***CAREER DEVELOPMENT***

| | |
|---|---|
| | • I understand employability skills and how technical knowledge and skills influence one's employability and advancement opportunities within various work settings. |

## UNIT 1 ASSESSMENT EVIDENCE

*Performance is evaluated in terms of... Students will show their learning by...*

**Feedback & Scoring Rubric(s) based on Priority Standards**

*Indicate the name of the rubric. Link if possible. Example: "Creating Rubric"*

- Your Musical Biography + Check-In #1 + Principal Auditions
- Passion Project Rubric
- Sight Reading Factory (formative monthly sight reading)
- Sectional Reflection

| **Performance Assessment Options**<br>*May include, but are not limited to the following:* | **Artistic Process & Career Dev.**<br>*Check all that apply:* | **Engagement for All: Differentiation Strategies/ Strategies for Access & Extension**<br>**(aka- Multiple Means of Representation)**<br>*May include, but are not limited to the following:* |
|---|---|---|
| Passion Projects Term 1 (choose one) | ☐ Creating<br>☑ Performing/Presenting<br>☑ Responding<br>☑ Connecting<br>☐ Career Development | ☐ Students consult with the director in choosing a project that meets the needs and interests of each student. |
| Check-In #1, which may include:<br>• **Skill**: Perform a two-octave major scale and arpeggio from memory.<br>• **Video Submission**: Students submit a video playing a designated chorale from HSM, assessed on tone quality and intonation.<br>• **Sight Reading**: A low-stakes assessment using Sight Reading Factory to establish a baseline.<br>• **Posture & Position Check**: A quick, formative check during warm-ups where the director provides individual feedback on posture, bow hold, and instrument position.<br>• **Rhythm Performance**: Students individually perform a specific rhythm | ☐ Creating<br>☑ Performing/Presenting<br>☑ Responding<br>☑ Connecting<br>☐ Career Development | **For Developing Musicians:**<br>☐ Focus on mastering one-octave scales and foundational posture.<br>☐ Use finger tapes and visual aids for left-hand position.<br>☐ Pair with stronger players for peer mentoring during warm-ups.<br>**For Advanced Musicians:**<br>☐ Assign three-octave scales and arpeggios.<br>☐ Introduce advanced bowing techniques (collé, spiccato) and vibrato exercises from the method book.<br>☐ Appoint as section leaders to lead sectional warm-ups. |

| | | |
|---|---|---|
| exercise from the method book, assessed on accuracy and steady tempo. | | |

## UNIT 1 LEARNING PLAN RESOURCES

*How will learning be relevant, accessible & engaging?*

### Academic Vocabulary

*Will include, but are not limited to the following...*

Treble Clef, Alto Clef, Bass Clef, Staff, Ledger Lines, Key Signature, Sharp, Flat, Major, Minor, Intonation, Balance & Blend, Ensemble, Subdivision, Steady Beat, Dynamic Levels (f, p, mf), Unison, Articulation (Staccato, Legato, Marcato), Posture & Playing Position, Bow Division (upper/lower half), Contact Point (Bow Lane), Tone Quality, Arco & Pizzicato (pizz.), Down Bow & Up Bow, Concertmaster, Principal, Stand Partner, Divisi (div.), Tutti, Solo, Scroll, Pegs, Pegbox, Nut, Fingerboard, Neck, Upper Bout, C-Bout, Lower Bout, Body, F-Holes, Bridge, Fine Tuners, Tailpiece, Endpin (Cello/Bass), Tip, Stick, Hair, Screw, Frog, Ferrule, Grip/Winding, Rosin

### Strategies for Varied Level Learners

*Consider how the learning will be tailored & flexible to address the interests and learning styles of all students.*

| | | |
|---|---|---|
| ☑ **Vary presentation of new learning**; utilize all three modalities, visual, aural, kinesthetic | ☑ **Vary assessments**; build activities that create evidence of learning that generate feedback through self-assessment, peer assessment, teacher feedback and digital feedback | ☑ **Vary supports and gradual release of supports**; writing notes in, chunking new learning, stickers on keys, rehearsal of procedures for executive functioning |
| ☑ **Vary pacing,** use a learning management system to allow students to work at their own pace. Use growth as a measure of success | ☑ **Vary size** of assignment, to either simplify or provide challenge, while still focusing on the standard(s) being targeted | ☑ **Create Peer Partnerships/Mentors:** Peer mentors to foster a sense of belonging, verbal cues, physical assistance & other individualized support, |
| ☑ **Vary visuals**; make music larger or bolder, utilize color coding and | ☑ **Vary groupings** for small group instruction | ☑ **Student Choice:** Implementing student choice as much as possible |

| | | |
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| highlighting, remove non-essential information, practice tracking | | |
| ☑ **Sensory:** Provide sensory safe zone for student breaks | ☑ **Preview:** Engage students through previewing new material and connecting to prior learning | ☑ **Extensions:** Plan extensions; challenge students by transposing to a new key, creating lyrics, explore history, theory, or context of music, composition, peer teaching/mentoring; additional opportunities for advance performance |

**Resources/Materials**

*May include, but are not limited to the following applicable software, digital tools, other tools, IRCs, teacher-created materials, career-based learning activities, etc.*

Sight Reading Factory (student & educator accounts)
Teacher-created warm-ups and group playing exercises
Method Book
Digital music playlists
Research journals and books
Functioning Audio Equipment for classroom playback

## UNIT 2: Concert Cycle #1

In this unit, students will prepare for their first performance by analyzing repertoire, utilizing music literacy skills to learn their instrumental parts, applying music vocabulary to inform expression and performance quality, responding to conductor, peer and self evaluation to improve aspects of the performance, and ultimately, perform for an audience.

## UNIT 2 DESIRED RESULTS

**ESSENTIAL QUESTION:** *Students will keep considering...*

- ➔ When is creative work ready to share?
- ➔ How do performers select repertoire?

- ➔ How do performers interpret musical works?
- ➔ How do musicians improve the quality of their performance?
- ➔ How do musicians make meaningful connections to creating, performing, and responding?

**UNIT PRIORITY STANDARDS & LEARNING TARGETS:** *Students will know and be able to...*

***CREATE***

| | |
|---|---|
| MP1.Cr.13.h: Design and develop musical compositions for voices or instruments. | • I can use technology, such as music notation software, to create, notate, and refine my compositions.<br>• I can incorporate dynamics, articulations, and expressive markings to guide others in interpreting the composition. |

***PERFORM/PRESENT***

| | |
|---|---|
| MP2.P.31.h: Perform solos and in small ensembles, interacting with peers employing performance techniques which enhance the performance. | • I can maintain accurate intonation in all key signatures, adjusting pitch in real-time to achieve a blended and cohesive ensemble sound.<br>• I can integrate advanced technical proficiency, including precision in bowing, shifting, vibrato, or tone control. |
| MP2.P.26.h: Perform using expressive qualities and techniques with the composer's intent. | • I can independently interpret and perform musical selections, applying dynamics, tempi, and timbre. |
| MP2.P.27.h: Discuss own ideas and feedback of others to develop and implement strategies to address technical challenges. | • I can analyze my own playing to identify technical challenges and areas for improvement.<br>• I can collaborate with my section and ensemble to develop strategies for improving intonation, rhythm, and technique. |
| MP2.P.30.h: Demonstrate well-developed ensemble skills while working collaboratively with other performers and the conductor in a rehearsal and performance. | • I can communicate and collaborate with my peers to create a unified and expressive performance.<br>• I can respond to feedback from the conductor and my peers to improve ensemble cohesion. |

***RESPOND***

| | |
|---|---|
| MP3.R.16.h: Analyze, critique, and evaluate musical performances, recordings, and compositions using appropriate music terminology, theory, and technology. | • I can analyze musical performances using appropriate terminology related to tone, intonation, rhythm, dynamics, articulation, and expression.<br>• I can evaluate recordings of professional and student performances, comparing interpretations and technical execution. |

***CONNECT***

| | |
|---|---|
| MP4.Cn.14.h: Explain the relationship between performer and audience using grade-appropriate music vocabulary. | • I can listen and respond to music from a wide range of genres in a culturally authentic manner. |

***CAREER DEVELOPMENT***

| | |
|---|---|
| | |

## UNIT 2 ASSESSMENT EVIDENCE

*Performance is evaluated in terms of... Students will show their learning by...*

**Feedback & Scoring Rubric(s) based on Priority Standards**

*Indicate the name of the rubric. Link if possible. Example: "Creating Rubric"*

- Check-In #2
- Check-In #3
- Post-performance written concert reflection
- Passion Project Rubric
- Sight Reading Factory (formative monthly sight reading)
- Sectional Reflection

| Performance Assessment Options | Artistic Process & Career Dev. | Engagement for All: Differentiation Strategies/ Strategies for Access & Extension (aka- Multiple Means of Representation) |
|---|---|---|
| *May include, but are not limited to the following:* | *Check all that apply:* | *May include, but are not limited to the following:* |

| | | |
|---|---|---|
| Passion Projects Term 2 (choose one) | ☑ Creating<br>☑ Performing/Presenting<br>☑ Responding<br>☑ Connecting<br>☑ Career Development | ☐ Students consult with the director in choosing a project that meets the needs and interests of each student. |
| Check-In #2 & Check-In #3 may include the following:<br><br>• **Skill:** Perform selected challenging excerpts from the concert music.<br>• **Rehearsal Etiquette:** A formative assessment on student participation, focus, and positive contributions during rehearsal.<br>• **Sectional Recording & Self-Evaluation:** Student-led sectionals record a short passage. As a group, they listen back and complete a simple rubric evaluating their balance, intonation, and rhythmic unity.<br>• **Score Marking Check:** A formative check to see if students have marked their parts with bowings, dynamics, and phrasing discussed in rehearsal. | ☐ Creating<br>☑ Performing/Presenting<br>☑ Responding<br>☑ Connecting<br>☐ Career Development | For Developing Musicians:<br><br>☐ Provide recordings of their individual parts to practice with.<br>☐ Hold targeted sectionals to review difficult passages.<br>☐ Highlight key musical road signs (repeats, codas) in their music.<br><br>For Advanced Musicians:<br><br>☐ Encourage score study to understand how their part fits within the full ensemble.<br>☐ Assign leadership roles in interpreting musical phrases within their section.<br>☐ Offer opportunities to play more complex harmony parts or solos. |
| Concert #1 Performance | ☑ Creating<br>☑ Performing/Presenting<br>☑ Responding<br>☑ Connecting<br>☐ Career Development | Differentiation of performance expectations set based on individual student ability/IEP goals as needed |
| Post-performance written concert reflection | ☐ Creating<br>☐ Performing/Presenting<br>☑ Responding<br>☑ Connecting<br>☐ Career Development | ☐ Allow completion in small groups to facilitate ideas |

## UNIT 2 LEARNING PLAN RESOURCES

*How will learning be relevant, accessible & engaging?*

### Academic Vocabulary

*Will include, but are not limited to the following...*

Pull all relevant vocabulary from concert repertoire, Interval, Half Step, Whole Step, Relative Minor, Circle of Fifths, Order of Sharps/Flats, Phrasing & Musical Line, Dynamic Contrast (Crescendo, Diminuendo), Style Period (e.g., Baroque, Classical, Romantic), Form (e.g., AB, Rondo, Theme & Variation), Tempo Markings (Allegro, Andante, etc.), Key Signature & Time Signature, Tenuto, Hooked Bowing, Melody & Harmony, Accelerando (accel.) & A tempo, Subito (e.g., subito piano)

### Strategies for Varied Level Learners

***Consider how the learning will be tailored & flexible to address the interests and learning styles of all students.***

| | | |
|---|---|---|
| ☑ **Vary presentation of new learning**; utilize all three modalities, visual, aural, kinesthetic | ☑ **Vary assessments**; build activities that create evidence of learning that generate feedback through self-assessment, peer assessment, teacher feedback and digital feedback | ☑ **Vary supports and gradual release of supports**; writing notes in, chunking new learning, stickers on keys, rehearsal of procedures for executive functioning |
| ☑ **Vary pacing,** use a learning management system to allow students to work at their own pace. Use growth as a measure of success | ☑ **Vary size** of assignment, to either simplify or provide challenge, while still focusing on the standard(s) being targeted | ☑ **Create Peer Partnerships/Mentors:** Peer mentors to foster a sense of belonging, verbal cues, physical assistance & other individualized support, |
| ☑ **Vary visuals**; make music larger or bolder, utilize color coding and highlighting, remove non-essential information, practice tracking | ☑ **Vary groupings** for small group instruction | ☑ **Student Choice:** Implementing student choice as much as possible |
| ☑ **Sensory:** Provide sensory safe zone for student breaks | ☑ **Preview:** Engage students through previewing new material and connecting to prior learning | ☑ **Extensions:** Plan extensions; challenge students by transposing to a new key, creating lyrics, explore history, theory, or |

| | | |
|---|---|---|
| | | context of music, composition, peer teaching/mentoring; additional opportunities for advance performance |

**Resources/Materials**

*May include, but are not limited to the following applicable software, digital tools, other tools, IRCs, teacher-created materials, career-based learning activities, etc.*

Reference recordings
Class notes
Notation software (online)
Art supplies (digital)
Baton
Research materials and books
Functioning Audio Equipment for classroom playback

## UNIT 3: Solo and Ensemble

In this unit, students will select and prepare a solo and/or small ensemble from the WSMA music list, to be given at the local solo and ensemble festival. Preparation may include feedback from a guest music coach. Students receive written comments and ratings from a certified adjudicator.

### UNIT 3 DESIRED RESULTS

**ESSENTIAL QUESTION:** *Students will keep considering…*

- ➔ When is creative work ready to share?
- ➔ How do performers select repertoire?
- ➔ How do performers interpret musical works?
- ➔ How do musicians improve the quality of their performance?
- ➔ How do musicians make meaningful connections to creating, performing, and responding?

**UNIT PRIORITY STANDARDS & LEARNING TARGETS:** *Students will know and be able to…*

***CREATE***

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|---|---|
| MP1.Cr.13.h: Design and develop musical compositions for voices or instruments. | • I can revise and refine my composition based on feedback from my peers and teacher to improve musical coherence and technical execution.<br>• I can reflect on the historical, cultural, or personal preference contexts of my composition and how it may influence its style and form.<br>• I can combine contrasting sections, textures, or instrumentation in my composition to develop a variety to maintain listener interest. |

***PERFORM/PRESENT***

| | |
|---|---|
| MP2.P.31.h: Perform solos and in small ensembles, interacting with peers employing performance techniques which enhance the performance. | • I can correctly identify tonality (including key signature) for all major and minor keys.<br>• I can perform a solo with confidence, demonstrating control of my tone, intonation, and expressive techniques.<br>• I can listen and respond to my small ensemble members to maintain balance, blend, and musical cohesion.<br>• I can use eye contact, breathing cues, and body language to communicate with my small ensemble.<br>• I can adapt my playing style to fit the character and mood of the piece while maintaining ensemble unity.<br>• I can give and receive constructive feedback to refine my performance and support my peers.<br>• I can demonstrate professionalism and confidence while performing in a solo or small ensemble setting. |

***RESPOND***

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|---|---|
| MP3.R.16.h: Analyze, critique, and evaluate musical performances, recordings, and compositions using appropriate music terminology, theory, and technology. | • I can provide constructive feedback to my peers using appropriate musical vocabulary and respect.<br>• I can reflect on feedback from others and use it to improve my playing and musicianship.<br>• I can analyze musical performances using appropriate terminology related to tone, intonation, rhythm, dynamics, articulation, and expression. |

***CONNECT***

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| MP4.Cn.14.h: Explain the relationship between performer and audience using grade-appropriate music vocabulary. | • I can describe how a performer's expression, dynamics, and stage presence influence the audience's experience.<br>• I can explain how audience engagement and response impact a live performance. |

***CAREER DEVELOPMENT***

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## UNIT 3 ASSESSMENT EVIDENCE

*Performance is evaluated in terms of... Students will show their learning by...*

**Feedback & Scoring Rubric(s) based on Priority Standards**

*Indicate the name of the rubric. Link if possible. Example: "Creating Rubric"*

- Check-In #4
- Solo & Ensemble Phases
- Post-performance written concert reflection
- WSMA Solo and Ensemble Rubrics
- Passion Project Rubric
- Sight Reading Factory (formative monthly sight reading)

| **Performance Assessment Options**<br>*May include, but are not limited to the following:* | **Artistic Process & Career Dev.**<br>*Check all that apply:* | **Engagement for All: Differentiation Strategies/ Strategies for Access & Extension**<br>**(aka- Multiple Means of Representation)**<br>*May include, but are not limited to the following:* |
|---|---|---|
| Passion Projects Term 3 (choose one) | ☐ Creating<br>☑ Performing/Presenting<br>☑ Responding<br>☑ Connecting<br>☐ Career Development | ☐ Students consult with the director in choosing a project that meets the needs and interests of each student. |
| Check-In #4 is closely tied to the **Phases** assignments, and is a chance to reestablish musical and personal goals related to the Solo and Ensemble Unit. | ☐ Creating<br>☑ Performing/Presenting<br>☑ Responding<br>☑ Connecting<br>☐ Career Development | **For Developing Musicians:**<br>☐ Guide towards a **Class C** or **Class B** event that reinforces foundational skills.<br>☐ Provide more structured coaching, rehearsal outlines, and check-ins.<br>☐ Pair with a more experienced student in an ensemble.<br>**For Advanced Musicians:**<br>☐ Encourage selection of a **Class A** event.<br>☐ Task them with leading their own rehearsals, creating a rehearsal plan, and scheduling accompanist rehearsals independently. |

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| | | ☐ Introduce concepts of music theory and history as it relates to their piece to deepen their interpretation. |
| Solo and Ensemble preparation and performance<br><br>• Solo & Ensemble Phases: A series of short assignments designed to facilitate progress through learning the piece.<br>• **Guest Teachers:** A series of short coachings with professional musicians and teachers.<br>• **WSMA District Solo & Ensemble Festival:** The primary assessment. Students are evaluated for a rating and the opportunity to qualify for State.<br>• **WSMA Preview Recital:** A formal in-class or evening performance to simulate the festival environment.<br>• **Mock Adjudication:** Students perform for a small group of peers who act as adjudicators, providing written, constructive feedback on a simplified rubric (or actual WSMA rubrics)<br>• **Interpretation Justification:** A student plays a short phrase and then verbally explains their interpretive choices to the class or director. | ☑ Creating<br>☑ Performing/Presenting<br>☑ Responding<br>☑ Connecting<br>☐ Career Development | ☐ Students consult with the director in choosing an activity that meets the needs and interests of each student.<br>☐ Differentiation of performance expectations set based on individual student ability/IEP goals as needed |
| Post-performance written concert reflection | ☐ Creating<br>☐ Presenting<br>☑ Responding<br>☑ Connecting<br>☐ Career Development | ☐ Allow completion in small groups to facilitate ideas |

## UNIT 3 LEARNING PLAN RESOURCES

*How will learning be relevant, accessible & engaging?*

### Academic Vocabulary

*Will include, but are not limited to the following...*

Pull all relevant vocabulary from solo and ensemble repertoire, Solfege (Do, Re, Mi...), Scale Degrees (1, 2, 3...), Tonic, Dominant, Leading Tone, WSMA Festival Music List, Class A, B, C (Repertoire levels), Adjudicator / Adjudication, Critique Sheet & Rating, State Festival Qualification, Chamber Music, Interpretation, Accompaniment, Cueing, Stage Presence, Vibrato, Shifting, Rubato, Cadenza, Timbre / Tone Color, Phrasing Arch, Double Stop, Spiccato, Collé

### Strategies for Varied Level Learners

*Consider how the learning will be tailored & flexible to address the interests and learning styles of all students.*

| | | |
|---|---|---|
| ☑ **Vary presentation of new learning**; utilize all three modalities, visual, aural, kinesthetic | ☑ **Vary assessments**; build activities that create evidence of learning that generate feedback through self-assessment, peer assessment, teacher feedback and digital feedback | ☑ **Vary supports and gradual release of supports**; writing notes in, chunking new learning, stickers on keys, rehearsal of procedures for executive functioning |
| ☑ **Vary pacing,** use a learning management system to allow students to work at their own pace. Use growth as a measure of success | ☑ **Vary size** of assignment, to either simplify or provide challenge, while still focusing on the standard(s) being targeted | ☑ **Create Peer Partnerships/Mentors:** Peer mentors to foster a sense of belonging, verbal cues, physical assistance & other individualized support, |
| ☑ **Vary visuals**; make music larger or bolder, utilize color coding and highlighting, remove non-essential information, practice tracking | ☑ **Vary groupings** for small group instruction | ☑ **Student Choice:** Implementing student choice as much as possible |
| ☑ **Sensory:** Provide sensory safe zone for student breaks | ☑ **Preview:** Engage students through previewing new material and connecting to prior learning | ☑ **Extensions:** Plan extensions; challenge students by transposing to a new key, creating lyrics, explore history, theory, or |

| | | |
|---|---|---|
| | | context of music, composition, peer teaching/mentoring; additional opportunities for advance performance |

**Resources/Materials**

*May include, but are not limited to the following applicable software, digital tools, other tools, IRCs, teacher-created materials, career-based learning activities, etc.*

Reference recordings
Class notes
WSMA Music Lists for District and State Festivals + Sheet Music
WSMA Fees
WSMA Rubrics and Forms
Functioning Audio Equipment for classroom playback
Digital pianos = especially for host WSMA school

## UNIT 4: Concert Cycle #2

In this unit, students will prepare for their second performance by analyzing repertoire, utilizing music literacy skills to learn their instrumental parts, applying music vocabulary to inform expression and performance quality, responding to conductor, peer and self evaluation to improve aspects of the performance, and ultimately, perform for an audience.

### UNIT 4 DESIRED RESULTS

**ESSENTIAL QUESTION:** *Students will keep considering…*

- ➔ When is creative work ready to share?
- ➔ How do performers select repertoire?
- ➔ How do performers interpret musical works?
- ➔ How do musicians improve the quality of their performance?
- ➔ How do musicians make meaningful connections to creating, performing, and responding?

**UNIT PRIORITY STANDARDS & LEARNING TARGETS:** *Students will know and be able to…*

***CREATE***

| | |
|---|---|
| MP1.Cr.13.h: Design and develop musical compositions for voices or instruments. | • I can use technology, such as music notation software, to create, notate, and refine my compositions.<br>• I can incorporate dynamics, articulations, and expressive markings to guide others in interpreting the composition. |

***PERFORM/PRESENT***

| | |
|---|---|
| MP2.P.31.h: Perform solos and in small ensembles, interacting with peers employing performance techniques which enhance the performance. | • I can maintain accurate intonation in all key signatures, adjusting pitch in real-time to achieve a blended and cohesive ensemble sound.<br>• I can integrate advanced technical proficiency, including precision in bowing, shifting, vibrato, or tone control. |
| MP2.P.26.h: Perform using expressive qualities and techniques with the composer's intent. | • I can independently interpret and perform musical selections, applying dynamics, tempi, and timbre. |
| MP2.P.27.h: Discuss own ideas and feedback of others to develop and implement strategies to address technical challenges. | • I can analyze my own playing to identify technical challenges and areas for improvement.<br>• I can collaborate with my section and ensemble to develop strategies for improving intonation, rhythm, and technique. |
| MP2.P.30.h: Demonstrate well-developed ensemble skills while working collaboratively with other performers and the conductor in a rehearsal and performance. | • I can communicate and collaborate with my peers to create a unified and expressive performance.<br>• I can respond to feedback from the conductor and my peers to improve ensemble cohesion. |

***RESPOND***

| | |
|---|---|
| MP3.R.16.h: Analyze, critique, and evaluate musical performances, recordings, and compositions using appropriate music | • I can analyze musical performances using appropriate terminology related to tone, intonation, rhythm, dynamics, articulation, and expression.<br>• I can evaluate recordings of professional and student performances, comparing interpretations and technical execution. |

| | |
|---|---|
| terminology, theory, and technology. | |

***CONNECT***

| | |
|---|---|
| MP4.Cn.14.h: Explain the relationship between performer and audience using grade-appropriate music vocabulary. | • I can listen and respond to music from a wide range of genres in a culturally authentic manner. |

***CAREER DEVELOPMENT***

| | |
|---|---|
| | • I understand employability skills and how technical knowledge and skills influence one's employability and advancement opportunities within various work settings. |

**UNIT 4 ASSESSMENT EVIDENCE**

*Performance is evaluated in terms of... Students will show their learning by...*

**Feedback & Scoring Rubric(s) based on Priority Standards**

*Indicate the name of the rubric. Link if possible. Example: "Creating Rubric"*

- Check-In #5
- Check-In #6
- Post-performance written concert reflection
- Passion Project Rubric
- Sight Reading Factory (formative monthly sight reading)
- Sectional Reflection

| **Performance Assessment Options**<br>*May include, but are not limited to the following:* | **Artistic Process & Career Dev.**<br>*Check all that apply:* | **Engagement for All: Differentiation Strategies/ Strategies for Access & Extension (aka- Multiple Means of Representation)**<br>*May include, but are not limited to the following:* |
|---|---|---|
| Passion Projects Term 4 (choose one) | ☑ Creating<br>☑ Performing/Presenting<br>☑ Responding | ☐ Students consult with the director in choosing a project that meets the needs and interests of each student. |

| | | |
|---|---|---|
| | ☑ Connecting<br>☑ Career Development | |
| Check-In #5 & Check-In #6 may include the following:<br><br>• **Skill**: Perform selected challenging excerpts from the concert music.<br>• **Rehearsal Etiquette:** A formative assessment on student participation, focus, and positive contributions during rehearsal.<br>• **Sectional Recording & Self-Evaluation:** Student-led sectionals record a short passage. As a group, they listen back and complete a simple rubric evaluating their balance, intonation, and rhythmic unity.<br>• **Score Marking Check:** A formative check to see if students have marked their parts with bowings, dynamics, and phrasing discussed in rehearsal. | ☐ Creating<br>☑ Performing/Presenting<br>☑ Responding<br>☑ Connecting<br>☐ Career Development | For Developing Musicians:<br><br>☐ Provide recordings of their individual parts to practice with.<br>☐ Hold targeted sectionals to review difficult passages.<br>☐ Highlight key musical road signs (repeats, codas) in their music.<br><br>For Advanced Musicians:<br><br>☐ Encourage score study to understand how their part fits within the full ensemble.<br>☐ Assign leadership roles in interpreting musical phrases within their section.<br>☐ Offer opportunities to play more complex harmony parts or solos. |
| Concert #2 performance | ☑ Creating<br>☑ Performing/Presenting<br>☑ Responding<br>☑ Connecting<br>☐ Career Development | Differentiation of performance expectations set based on individual student ability/IEP goals as needed |
| Post-performance written concert reflection | ☐ Creating<br>☐ Performing/Presenting<br>☑ Responding<br>☑ Connecting<br>☐ Career Development | ☐ Allow completion in small groups to facilitate ideas |

## UNIT 4 LEARNING PLAN RESOURCES

*How will learning be relevant, accessible & engaging?*

### Academic Vocabulary

*Will include, but are not limited to the following...*

Chord Progression, Triad, Arpeggio, Syncopation, Meter (Simple/Compound), Genre (e.g., Film Music, Pop, Fiddle), Syncopation, Timbre, Extended Techniques, Programmatic Music, Improvisation, Col Legno, Sul Ponticello, Harmonics, Glissando (gliss.), Ostinato, Riff, Groove, Slide, Chop (percussive bowing), Backbeat

### Strategies for Varied Level Learners

***Consider how the learning will be tailored & flexible to address the interests and learning styles of all students.***

| | | |
|---|---|---|
| ☑ **Vary presentation of new learning**; utilize all three modalities, visual, aural, kinesthetic | ☑ **Vary assessments**; build activities that create evidence of learning that generate feedback through self-assessment, peer assessment, teacher feedback and digital feedback | ☑ **Vary supports and gradual release of supports**; writing notes in, chunking new learning, stickers on keys, rehearsal of procedures for executive functioning |
| ☑ **Vary pacing,** use a learning management system to allow students to work at their own pace. Use growth as a measure of success | ☑ **Vary size** of assignment, to either simplify or provide challenge, while still focusing on the standard(s) being targeted | ☑ **Create Peer Partnerships/Mentors:** Peer mentors to foster a sense of belonging, verbal cues, physical assistance & other individualized support, |
| ☑ **Vary visuals**; make music larger or bolder, utilize color coding and highlighting, remove non-essential information, practice tracking | ☑ **Vary groupings** for small group instruction | ☑ **Student Choice:** Implementing student choice as much as possible |
| ☑ **Sensory:** Provide sensory safe zone for student breaks | ☑ **Preview:** Engage students through previewing new material and connecting to prior learning | ☑ **Extensions:** Plan extensions; challenge students by transposing to a new key, creating lyrics, explore history, theory, or context of music, composition, peer |

| | | |
|---|---|---|
| | | teaching/mentoring; additional opportunities for advance performance |

**Resources/Materials**

*May include, but are not limited to the following applicable software, digital tools, other tools, IRCs, teacher-created materials, career-based learning activities, etc.*

Scores/sheet music
Digital Tools for Promotional Project
Reference Recordings
Notation Software (online)
Functioning Audio Equipment for classroom playback