

Madison Public Schools

7th and 8th Grade Orchestra

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Course Overview

Description
<p>The Madison Junior School 7th and 8th Grade Orchestra curriculum is designed to build upon the skills learned at the 6th grade level. Students will progress on their individual instruments in small group lessons and as members of the orchestra through 4 skill levels: Baseline, Developing, Proficient and Advanced. The average 7th and 8th grade orchestra student's progress will focus on moving from the Developing level to the Proficient Level in the following areas: Physical Skill Set (those skills necessary to perform on their instrument), Musicianship Skill Set (rhythm, aural skills, music literacy, ensemble performance) and Artistic Skill set (musical expression, historical perspective, evaluation). Each of these areas will be taught simultaneously during the school year as they are all necessary for successful development of the orchestral musician.</p>
Goals
<p>This course aims to develop the 7th and 8th grade orchestra student in the following ways:</p> <ul style="list-style-type: none">• Reinforce correct playing position both sitting and standing to allow free range of motion when performing• Develop left and right hand technique in order to perform solo and orchestral repertoire• Develop aural skills necessary for tuning one's instrument and performing repertoire with accurate intonation• Develop both internal and external rhythmic skills in order to perform in a solo and orchestral setting• Increase literacy in the areas of note reading, musical terms and symbols in order to interpret and perform a variety of repertoire by sight and with practice• Develop ability to perform in an ensemble, understand and follow conducting gestures and demonstrate flexibility with regards to tempo, balance, and bowing styles• Develop a proficient level of expression and musicality during performance• Increase historical awareness and cultural contexts of varied orchestral and solo repertoire• Develop analytical skills for evaluating individual and group performances of varied repertoire
Resources
<p>Suggested activities and resources page</p>
Materials
<p>Core: There is no textbook used in this course, rather the teacher and students will utilize a wide variety of music literature available in the instrumental library at MJS.</p> <p>Supplemental: YouTube videos, various online resources</p>
Benchmark Assessments
<p>Benchmark assessments are given at the conclusion of each unit and focus on the main ideas and anchor standards of the course.</p>

Modifications and Adaptations for Special Needs Learners

(Gifted and Talented Students, English Language Learners, Students with Special Needs, At-Risk Students, and Students with 504 Plans)

Unit 1 Overview

Unit Title: Developing the Physical Skill Set of the Orchestra Student

Unit Summary:

Performing on an orchestral instrument requires a specific physical skill which needs to be developed, reinforced, and practiced in order for the student to be successful. This unit will be divided into 3 sub-units to include: Body Posture (1A), Left hand technique (1B) and Right hand technique (1C). Body posture encompasses correct playing position while both sitting (orchestral) and standing (solo) as well as appropriate weight distribution. Left hand technique encompasses correct arm, wrist and finger placement over the strings as well as the development of muscle memory and varied finger patterns in first position, during shifts and extensions. Expressive left hand techniques will also be addressed such as harmonics and vibrato. Right hand technique encompasses correct bow holds, distribution, and speed in order to produce a characteristic tone while applying a variety of different articulations. More complex skills such as spiccato, chords and double stops will be introduced in this unit as well.

Suggested Pacing: Ongoing

Learning Targets

Unit Essential Questions:

- Why does everyone hold their instrument the same way?
- How can the same instrument be played by multiple people who are different ages and sizes?
- How does the shape of my instrument influence the way I perform?

Unit Enduring Understandings:

- Correct posture is essential to improving one's performance
- Muscle memory in the right hand and left hand can only be developed with proper practice
- Finger flexibility occurs over time.
- Development of a sound physical skill set on one's instrument allows one the freedom to learn increasingly difficult techniques

Evidence of Learning

Formative Assessments: Frequent informal assessment and feedback are provided on a daily basis by the teacher.

Students will be assessed multiple times a year in a group and as an individual on their Physical Skill Set.

Summative Assessment:

[Marking Period 1 Performance Evaluation](#)

MP1 evaluation determines seating for the concert and includes current concert repertoire.

[Marking Period 2 Gr. 7 Performance Evaluation](#)

[Marking Period 2 Gr. 8 Performance Evaluation](#)

MP2 evaluation sections the violins and includes future concert repertoire.

[Marking Period 3 Gr. 7 Performance Evaluation](#)

[Marking Period 3 Gr.8 Performance Evaluation](#)

MP3 evaluation determines seating for the concert and includes current concert repertoire.

[Marking Period 4 Gr. 7 Performance Evaluation](#)

[Marking Period 4 Gr. 8 Performance Evaluation](#)

MP4 evaluation sections the violins and entails completing a mock Region/All-State audition including scales, solo piece and sight-reading.

Objectives (Students will be able to...)	Essential Content/Skills	Suggested Assessments	Standards	Pacing
1A - Students will demonstrate proper playing position on the violin, viola, or bass while standing.	<p>Content:</p> <p>Violinists and violists will bring their instrument up to their left ear, down to their shoulder, turn their heads toward the scroll and be able to support their instrument without hand or arm assistance</p> <p>Bass players will adjust their end pin to the appropriate height (the nut is between the forehead and top of head), lean their instrument on their left side without hindering the bow</p> <p>Skills:</p> <p>Demonstrate proper playing position while standing</p>	Student will play open strings while standing	1.3.P.B.2 Use a variety of musical instruments to create music, alone and/pr with others, using different beats, tempos, dynamics and interpretations.	Ongoing
1A - Students will demonstrate proper playing position on the violin, viola, or cello while sitting	<p>Content:</p> <p>Violins and violas will sit on the edge of their chairs, feet flat on the floor. Instruments should be held as if in standing position and the bow should be free to move without hitting the student's legs.</p> <p>Cellists will adjust their endpin to the appropriate height (scroll touches tip of</p>	Student will play open strings while sitting	1.3.P.B.2 Use a variety of musical instruments to create music, alone and/pr with others, using different beats, tempos, dynamics and interpretations.	

	<p>nose) and sit on the edge of their chair with their feet flat on the floor. The cello should rest between their legs with the upper bout hitting midchest. The lower tuning peg should align with the left ear.</p> <p>Skills: Demonstrate proper playing position while sitting.</p>			
<p>1B - Students will demonstrate correct initial left hand technique on the violin, viola, cello or bass using all 4 fingers</p>	<p>Content: Violinists and violists will bring left hand up to the fingerboard, curve their fingers over the strings, while maintaining a straight wrist. The thumb should rest without tension on the side of the neck.</p> <p>Cellists and bassists will bring their left hand up to the top of the fingerboard, curve their fingers over the strings with left elbow relaxed. The thumb should align with the middle finger on the back of the neck.</p> <p>Skills: Demonstrate proper left hand technique by placing left hand up to the fingerboard while pressing on the strings.</p>	<p>Students will play a variety of notes upon request using all 4 strings.</p>	<p>1.3.P.B.2 Use a variety of musical instruments to create music, alone and/or with others, using different beats, tempos, dynamics and interpretations.</p>	
<p>1B - Violin, viola, cello and bass students will demonstrate correct left hand technique using forward and backward extensions, knowledge of shifting and half position.</p>	<p>Content: Violin and viola students will learn a variety of finger patterns: 0-1, 1-2, and 2-3 as half steps. They will also learn to shift to third position by moving their entire hand (including the thumb) so the index finger is aligned to where the 3rd finger is in first position.</p> <p>Students will continue shifting to 5th position by bringing their thumb underneath the neck and their left hand in a position so that their first finger is aligned where their 3rd finger is while in 3rd position.</p> <p>Cellists will learn forward extensions where the thumb and middle finger move down the fingerboard one positions, allowing the</p>	<p>Students will play required scales upon request.</p> <p>MP1 Gr. 7 Scales - violin MP1 Gr. 7 Scales - viola MP1 Gr. 7 Scales - cello MP1 Gr. 7 Scales - bass</p> <p>MP1 Gr. 8 Scales - violin MP1 Gr. 8 Scales - viola MP1 Gr. 8 Scales - cello MP1 Gr. 8 Scales - bass</p> <p>MP2 Gr. 7 scales - violin MP2 Gr. 7 Scales - viola MP2 Gr. 7 Scales - cello MP2 Gr. 7 Scales - bass</p> <p>MP2 Gr. 8 scales - violin MP2 Gr. 8 Scales - viola MP2 Gr. 8 scales - cello MP2 Gr. 8 scales - bass</p> <p>MP3 Gr. 7 scales - violin MP3 Gr. 7 scales - viola MP3 Gr. 7 scales - cello MP3 Gr. 7 scales - bass</p>	<p>1.3.2.B.1 Clap, sing, or play on pitch from basic notation in the treble clef, with consideration of pitch rhythm, dynamics and tempo.</p> <p>9.3.12.AR-PRF.3 Perform a varied repertoire of vocal and/or instrumental music representing diverse styles, cultures and historical periods.</p> <p>CRP6. Demonstrate creativity and innovation.</p> <p>9.3.12.AR PRF.4 Demonstrate knowledge of music theory.</p> <p>8.2.8.C.2 Explain the need for optimization in a design process.</p>	

	<p>pink to extend beyond its original position.</p> <p>Cellists will learn backward extensions where the index finger reaches back towards the nut while the remaining fingers maintain their original position.</p> <p>Cellists will learn to shift their hand down the fingerboard so that their first finger aligns with their 3rd finger (2nd position), 4th finger (3rd position) and beyond (4th position).</p> <p>Cellists will continue to learn the upper positions as required by scales and repertoire.</p> <p>Bassists will learn to shift so that their first finger aligns with either the second or third finger (2nd position) or fourth finger and beyond (3rd position)</p> <p>Bassists will continue to learn 4th and 5th positions and up until they reach their octave harmonic.</p> <p>Bassists will learn to shift their hand back up the neck of their instrument so that their fourth finger is aligned with their third finger (half position)</p> <p>Skills: Students will practice various finger patterns by playing these various scales. The scales will progress in difficulty by notes and octaves throughout the year. By the end of the 8th grade the following scales should be mastered. Violins: C-2, G-3, D-2, A - 3, F - 2, B-flat - 2, E-flat-2 Violas and Cellos: C-3, G-2, D-3, A - 2, F-2, B-flat-2, E-flat-2 Basses: C, G-2 D, A, F, B-flat, E-Flat-2</p>	<p>MP3Gr.8scales-violin MP3 Gr.8scales-viol MP3Gr.8Scales-cello MP3 Gr.8scales-bass</p> <p>MP4Gr.7scales-violin MP4Gr.7Scales-viol MP4Gr.7scales-cello MP4Gr.7scales-bass</p> <p>MP4Gr8scales-violin MP4Gr.8Scales-viol MP4Gr.8Scales-cello MP4Gr.8Scales-bass</p>		
1B - Students will play various harmonics using open and fingered positions.	<p>Content: Explain how the overtone series on string instruments functions and demonstrate all of the natural harmonics that occur by lightly running one's finger over the strings and playing with the bow.</p>	<p>Students will perform harmonics using technique books as well as concert repertoire.</p>	1.3.8.B.1 Perform instrumental or vocal compositions using complex standard and non-standard Western, non-Western and avant-garde notation.	

	<p>Students will begin by finding the octave above harmonic (about halfway down each of the strings) and play it using their pinky or ring fingers.</p> <p>Students will also find other natural harmonics in other positions.</p> <p>Students will learn how to play fingered harmonics by pressing on the string with the first finger and playing a harmonic with their 4th finger.</p> <p>Skills: Students will play harmonics in a variety of different ways and recognize them in the context of exercises and repertoire.</p>			
1B - Students will demonstrate double stop technique (single and double fingered)	<p>Content: Single fingered: Students will begin by first playing 2 open strings together. Once consistency is achieved students will add one finger at a time to the lower string while maintaining bow contact with the upper string. Students must create a “tunnel” with their fingers to ensure a clear sound from both strings. Students will repeat with fingers on the upper string.</p> <p>Double fingered: Students will practice various patterns of finger positions on adjacent strings while maintaining constant bow contact with upper and lower strings simultaneously.</p> <p>Skills: Students will play single and double fingered double stops as required by class exercises and repertoire.</p>	Students will perform double stops using technique books as well as concert repertoire.	1.3.8.B.1 Perform instrumental or vocal compositions using complex standard and non-standard Western, non-Western and avant-garde notation.	
1B - Students will demonstrate basic vibrato technique.	<p>Content: Students will learn that vibrato is an expressive left hand technique that incorporates changing the angle of the finger on the string to create a “wave” pattern in one’s sound.</p> <p>Violins and violas:</p>	Teacher will assess and monitor student progress on an individual basis.	1.3.8.B.3 Apply theoretical understanding of expressive and dynamic music terminology to the performance of written scores in the grand staff.	

	<p>There are 2 ways to vibrate - wrist and arm vibrato. Wrist incorporates a forward and back movement of the hand at the wrist in order to change the angle of the finger. Arm incorporates a forward and back motion from the elbow (keeping one's wrist straight) in order to change the angle of the finger. Individual students will usually show a tendency towards one or the other and this is the one they should focus on first.</p> <p>Students will practice moving their wrist or arm in an exaggerated motion first without an instrument, then while holding the instrument. Next, students will allow their fingers to slide along the fingerboard in an increasingly smaller motion. Students will press their middle or ring finger down on the string when the motion has reached proper vibrato proportions.</p> <p>Cellos and basses: Cellos perform vibrato with a vertical motion which comes from the arm. Students will practice the motion without the instrument, then while holding the instrument, then while running fingers along the fingerboard and finally pressing down on the strings.</p> <p>Skills: Students will perform vibrato first on half notes and longer while playing scales, and when more comfortable, add the technique into their repertoire on increasingly shorter notes.</p>			
1C - Students will demonstrate correct bow holds for playing	<p>Content: Violins and violas will hold the bow without tension with the index, middle and ring fingers curved over the bow stick and leaning towards the tip. The thumb should rest next to the ferrule, slightly bent, while the pinky rests on top of the bow stick.</p> <p>Cellos and basses (french grip) will do the above with the pink curved over the</p>	Students will perform various exercises and repertoire while maintaining correct bow holds.	1.3.P.B.2 Use a variety of musical instruments to create music, alone and/or with others, using different beats, tempos, dynamics and interpretations.	

	<p>bow stick, not resting on top.</p> <p>Skills: Demonstrate correct bow holds with bow resting on the strings.</p>			
1C - Students will demonstrate correct bow holds for playing pizzicato	<p>Content: Students will maintain their bow holds while allowing their index finger to extend to pluck the strings. This position coincides with limited rests and quick transitions within a piece.</p> <p>Students will adjust their bow hold to allow their thumb to rest alongside the fingerboard and index finger to extend to pluck the strings. This position coincides with extended passages of pizzicato or multiple rests to allow for transition.</p> <p>Skills: Students will demonstrate the two methods of performing pizzicato depending on the requirements of the exercise or repertoire.</p>	Students will perform various exercise and repertoire using pizzicato as required.	1.3.8.B.3 Apply theoretical understanding of expressive and dynamic music terminology to the performance of written scores in the grand staff.	
1C- Students will perform detache bowing	<p>Content: Students will keep their bow on the string and perform alternating down and up bows at various speeds. The movement should not come from the shoulder but opening up from the elbow in order to keep the bow straight.</p> <p>Skills: Students should be able to play a variety of different note values from whole to 16th notes at various speeds while maintaining consistent contact with the strings.</p>	Students will perform various exercises and repertoire using detache bowing.	1.3.8.B.3 Apply theoretical understanding of expressive and dynamic music terminology to the performance of written scores in the grand staff.	
1C - Students will perform staccato bow strokes	<p>Content: Students will perform alternating down and up bows at varying speeds stopping their bow between each note. There should be noticeable space and silence before proceeding to play the next note.</p> <p>Skills: Students should recognize staccato notes within written music and adjust</p>	Students will perform various exercises and repertoire using staccato bowing.	1.3.8.B.3 Apply theoretical understanding of expressive and dynamic music terminology to the performance of written scores in the grand staff.	

	their bow stroke accordingly.			
1C - Students will perform slurred bowing	<p>Content: Students will play multiple notes in one bow direction without stopping their bow in between notes.</p> <p>Skills: Students should recognize slurred notes within written music and adjust their bow stroke accordingly.</p>	Students will perform various exercises and repertoire using slurred bowing.	1.3.8.B.3 Apply theoretical understanding of expressive and dynamic music terminology to the performance of written scores in the grand staff.	
1C - Students will perform hooked bowing	<p>Content: Students will play multiple notes in one bow direction stopping their bow in between notes</p> <p>Skills: Students should recognize hooked bowings within written music and adjust their bow stroke accordingly</p>	Students will perform various exercises and repertoire using hooked bowing.	1.3.8.B.3 Apply theoretical understanding of expressive and dynamic music terminology to the performance of written scores in the grand staff.	
1C- Students will demonstrate martele bowing.	<p>Content: Students will play separate bows while adding more weight to the string at the beginning of each bow stroke. The weight should be removed so an “accent” is heard just at the beginning of the bow stroke.</p> <p>Skills: Students should recognize martele bowing within written music and adjust their bow stroke accordingly.</p>	Students will perform various exercises and repertoire using martele bowing.	1.3.8.B.3 Apply theoretical understanding of expressive and dynamic music terminology to the performance of written scores in the grand staff.	
1C- Students will demonstrate spiccato bowing.	<p>Content: Spiccato is a more advanced bow stroke that can take over a year to perfect. It requires a relaxed right hand and wrist which allows the bow to bounce off the string on its own accord. It will be primarily used to play classical repertoire at the middle school level.</p> <p>Students will find their balance point on the bow by holding their bow in the air at the point where it remains horizontal. This is the point where spiccato is best performed.</p> <p>Students will allow the bow to bounce up and down on open strings at the balance point with a vertical</p>	Students will perform various exercises and repertoire using spiccato bowing.	1.3.8.B.3 Apply theoretical understanding of expressive and dynamic music terminology to the performance of written scores in the grand staff.	

	<p>motion at first, so the bow stays in one place. Once a relaxed, effortless bounce is achieved, students will begin to add a horizontal motion to create sound. Students should begin at a slow tempo and increase the speed as progress is made. Spiccato is easiest when played at faster tempos.</p> <p>Skills: Students should recognize when to use spiccato bowing within music and adjust their bow stroke accordingly.</p>			
1C - Students will demonstrate loure bowing.	<p>Content: Students will play two or more notes connected together with a slight stop in between. The notes are much more legato than in a hooked bowing.</p> <p>Skills: Students should recognize when to use loure bowing within their music and adjust their bow stroke accordingly.</p>	Students will perform various exercises and repertoire using loure bowing.	1.3.8.B.3 Apply theoretical understanding of expressive and dynamic music terminology to the performance of written scores in the grand staff.	
1C - Students will demonstrate tremolos.	<p>Content: Students will play notes at the tip of their bow with a fast shaking motion of the wrist. The notes should be played as fast as is comfortable for the individual.</p> <p>Skills: Students should recognize when to use tremolos within their music and adjust their bow stroke accordingly.</p>	Students will perform various exercises and repertoire using tremolos.	1.3.8.B.3 Apply theoretical understanding of expressive and dynamic music terminology to the performance of written scores in the grand staff.	
1C- Students will demonstrate sul tasto and sul ponticello bowing.	<p>Content: Students will play with their bow over the fingerboard (sul tasto) or close to the bridge (sul ponticello).</p> <p>Skills: Students will recognize when to use sul tasto and ponticello within their music and adjust their bow placement accordingly.</p>	Students will play exercises and repertoire using sul tasto and sul ponticello bowing as indicated by the music.	1.3.8.B.3 Apply theoretical understanding of expressive and dynamic music terminology to the performance of written scores in the grand staff.	
1C- Students will demonstrate col legno bowing.	<p>Content: Students will turn their bow so that the wood of the stick makes contact with the strings instead of the hair. The bow stroke will be</p>	Students will play exercises and repertoire using col legno as indicated by the music.	1.3.8.B.3 Apply theoretical understanding of expressive and dynamic music terminology to the performance of written scores in the grand staff.	

	off the string and percussive in nature. Skills: Students will recognize when to use col legno within their music and adjust their bow stroke accordingly.			
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Unit 2 Overview
Unit Title: Developing Musicianship in the Orchestra Student
Unit Summary: Performing on a string instrument requires a specific set of knowledge and skills in order to perform in a solo and orchestral setting. This unit will be divided into 4 sub-units to include: Aural training (2A), Rhythmic training (2B), Music Literacy (2C), and Ensemble performance (2D). Aural training will cover tuning one's instrument, matching and adjusting pitch and basic intonation. Rhythmic training seeks to establish a student's internal pulse while performing as well including the ability to decode simple to increasingly complex rhythmic patterns. Music literacy seeks to increase students' comprehension of musical signs, symbols and terms as related to the performance of various solo and orchestral repertoire. Ensemble performance seeks to increase a student's awareness and skill at following a conductor, blending and adjusting one's playing to fit the needs of the ensemble as well as develop basic leadership skills.
Suggested Pacing: Ongoing

Learning Targets
Unit Essential Questions: <ul style="list-style-type: none"> • If everyone is performing the same music why does each player sound different? • What factors influence the style of a piece of music? • How do the choices composers make while writing a piece of music affect the final composition? • How does my individual playing affect the sound of the entire orchestra?
Unit Enduring Understandings: <ul style="list-style-type: none"> • Taking the time to tune and play with correct intonation is essential to one's performance • Rhythmic accuracy is the backbone of playing in an ensemble setting • Music literacy unlocks the ability to decode and perform any new piece of music that comes your way • Performing in an orchestra is a unique experience you cannot replicate alone

Evidence of Learning

Formative Assessments: Frequent informal assessment and feedback are provided on a daily basis by the teacher.

Students will be assessed multiple times a year in a group and as an individual on their Musicianship skill set.

Summative Assessment:

[Marking Period 1 Performance Evaluation](#)

MP1 evaluation determines seating for the concert and includes current concert repertoire.

[Marking Period 2 Gr. 7 Performance Evaluation](#)

[Marking Period 2 Gr. 8 Performance Evaluation](#)

MP2 evaluation sections the violins and includes future concert repertoire.

[Marking Period 3 Gr. 7 Performance Evaluation](#)

[Marking Period 3 Gr.8 Performance Evaluation](#)

MP3 evaluation determines seating for the concert and includes current concert repertoire.

[Marking Period 4 Gr. 7 Performance Evaluation](#)

[Marking Period 4 Gr. 8 Performance Evaluation](#)

MP4 evaluation sections the violins and entails completing a mock Region/All-State audition including scales, solo piece and sight-reading.

Alternative Assessment: Students may make a recording of themselves playing the concert pieces and submit via Google classroom

Objectives (Students will be able to...)	Essential Content/Skills	Suggested Assessments	Standards	Pacing
2A - Students will be able to tune their A strings	<p>Content: Students while listening to a tuner playing an A will determine if their A string is lower, higher or the same pitch. If needed, students will adjust their fine tuners until the tuning pitch is matched. Students will check their result.</p> <p>Skills: Students will tune their A string to a given pitch using their fine tuners without assistance.</p>	<p>Students will have 30 seconds to tune their A string.</p> <p>Students will use SmartMusic to tune as well as other electronic devices at home and in school.</p>	1.3.P.B.4 Listen to, imitate, and improvise sounds, patterns or songs.	Ongoing
2A - Violin, viola and cello students will be able to tune their strings in 5ths.	<p>Content: Students will understand that the interval of a 5th is a "perfect" interval and therefore should sound harmonious as compared</p>	Students will direct the teacher in tuning their instrument within a given time frame as well as tuning it themselves.	1.3.P.B.4 Listen to, imitate, and improvise sounds, patterns or songs.	

	<p>to more dissonant intervals like 2nds and 7ths. The teacher will play examples of other intervals for comparison.</p> <p>The student will hear an out of tune 5th and listen for the pitches clashing against one another - the sound can be described as “wavy”. The teacher will slowly bring the interval back in tune and the waves will disappear.</p> <p>Students will practice first by indicating higher or lower while the teacher changes the pitches of the strings to tune and then try themselves.</p> <p>Skills: Students will be able to tune their strings in 5ths by playing them together and adjusting their fine tuners.</p>	<p>Students will use SmartMusic to tune as well as other electronic devices at home and in school.</p>		
2A - Cello and bass students will tune their instrument using harmonics.	<p>Content: Students will find one harmonic on one string and then the corresponding harmonic on an adjacent string. They will compare the sound of each harmonic and adjust the pitch of the out of tune string accordingly until both harmonics match.</p> <p>Skills: Students will be able to tune all of the strings on their instrument by playing harmonics.</p>	<p>Students will tune their instruments within a given time frame.</p> <p>Students will use SmartMusic to tune as well as other electronic devices at home and in school.</p>	1.3.P.B.4 Listen to, imitate, and improvise sounds, patterns or songs.	
2A- Students will match a given pitch by adjusting their finger placement	<p>Content: Students will move their finger slightly up and down the fingerboard while listening to how the pitch of the note changes. They will also change the angle of their finger on the string to adjust their sound.</p> <p>Skills: Students will be able to determine if they are flat, sharp or in tune and adjust their finger placement accordingly.</p>	<p>Students will perform various exercises and repertoire with correct intonation.</p>	1.3.2.B.1 Clap, sing or play on pitch from basic notation in the treble clef, with consideration of pitch, rhythm, dynamics and tempo.	
2A - Students will be able to determine if incorrect intonation is present	<p>Content: Students will listen to scales played correctly and incorrectly and determine which notes are out of tune.</p>	<p>Students will be given various exercises and repertoire to practice and perform with correct intonation.</p> <p>Students will use SmartMusic in class and at</p>	<p>1.4.5.B.2 use evaluative tools such as rubrics, for self-assessment and to appraise the objectivity of critiques by peers.</p> <p>9.3.12.AR-PRF.3 Perform a varied repertoire of vocal and/or instrumental</p>	

	<p>Students will listen to a familiar solo or orchestral piece and determine which notes are out of tune</p> <p>Skills: Students will be able to self assess themselves while playing scales and repertoire during in class and home practice and adjust their intonation accordingly</p>	<p>home to assess their intonation.</p>	<p>music representing diverse styles, cultures and historical periods.</p> <p>CRP6. Demonstrate creativity and innovation.</p> <p>9.3.12.AR PRF.4 Demonstrate knowledge of music theory.</p>	
2B - Students will be able to maintain a steady pulse while playing various rhythmic patterns	<p>Content: Students will demonstrate the pulse by clapping and counting, simple rhythms at a given tempo.</p> <p>Students will play simple rhythms to the beat of a metronome</p> <p>Skills: Students will be able to perform rhythmic passages with an internal pulse present.</p> <p>Students will be able to determine if a rhythmic passage is being rushed or delayed</p>	<p>Students will be given various exercises and repertoire to perform with rhythmic accuracy.</p> <p>Students will use SmartMusic in class and at home to assess their rhythmic accuracy.</p>	1.3.5.B.1 Sing or play music from complex notation, using notation systems in treble and bass clef, mixed meter, and compound meter.	
2B - Students will perform rhythmic patterns including whole notes, half notes, dotted half notes, quarter notes and their corresponding rests	<p>Content: Students will review the note values of whole notes, half notes, dotted half notes and quarter notes and their corresponding rests and clap and count them in various contexts.</p> <p>Students will perform musical excerpts which include these note values</p> <p>Skills: Students will be able to accurately perform rhythmic patterns which include these note values.</p>	<p>Students will both clap and count and perform rhythmic passages by sight and with practice.</p> <p>Students will use SmartMusic, Sightreading factory (online), as well as excerpts from the All-State sight reading repertoire.</p>	<p>1.3.5.B.1 Sing or play music from complex notation, using notation systems in treble and bass clef, mixed meter, and compound meter.</p> <p>8.1.8.E.1 Effectively use a variety of search tools and filters in professional public databases to find information to solve a real world problem.</p> <p>NJSLSA.SL1. Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.</p>	
2B - Students will perform rhythmic patterns with 8th note and 16th note subdivisions	<p>Content: Students will count 8th notes as 1+2+3+ etc.</p> <p>Students will count 16th notes as 1e+a, 2e+a, 3e+a etc.</p> <p>Students will count 8th and 2 16th notes 1+a, 2+a, 3+a etc.</p> <p>Students will count 2 16th notes and 1 8th note 1e+, 2e+, 3e+ etc.</p> <p>Skills:</p>	<p>Students will both clap and count and perform rhythmic passages by sight and with practice.</p> <p>Students will use SmartMusic, Sightreading factory (online), as well as excerpts from the All-State sight reading repertoire.</p>	1.3.5.B.1 Sing or play music from complex notation, using notation systems in treble and bass clef, mixed meter, and compound meter.	

	Students will be able to accurately perform rhythmic patterns which include these note values.			
2B - Students will perform rhythmic patterns in 6/8 time at 2 different tempos	<p>Content:</p> <p>In a slow tempo and when there are 16th notes present the rhythms are counted 1+2+3+4+5+6+</p> <p>In a fast tempo, the rhythms are counted in 2 with the dotted quarter note as 1 beat as follows: 1+a, 2+a</p> <p>Skills:</p> <p>Students will be able to accurately perform rhythmic patterns in a 6/8 time signature given the tempo</p>	<p>Students will both clap and count and perform rhythmic passages by sight and with practice.</p> <p>Students will use SmartMusic, Sightreading factory (online), as well as excerpts from the All-State sight reading repertoire.</p>	1.3.5.B.1 Sing or play music from complex notation, using notation systems in treble and bass clef, mixed meter, and compound meter.	
2B - Students will perform rhythmic patterns which include dotted quarter notes and dotted 8th notes	<p>Content:</p> <p>Students will count dotted quarter notes as 1+2 and dotted 8th notes as 1e+</p> <p>Skills:</p> <p>Students will be able to accurately perform rhythmic patterns which include these note values</p>	<p>Students will both clap and count and perform rhythmic passages by sight and with practice.</p> <p>Students will use SmartMusic, Sightreading factory (online), as well as excerpts from the All-State sight reading repertoire.</p>	1.3.5.B.1 Sing or play music from complex notation, using notation systems in treble and bass clef, mixed meter, and compound meter.	
2B - Students will perform syncopated rhythmic patterns	<p>Content:</p> <p>Students will learn to recognize syncopated rhythms where the emphasis is placed on an off beat. The most common syncopated rhythm they will encounter is 8th note, quarter note, eighth note.</p> <p>Skills:</p> <p>Students will be able to accurately perform syncopated rhythmic patterns.</p>	<p>Students will both clap and count and perform rhythmic passages by sight and with practice.</p> <p>Students will use SmartMusic, Sightreading factory (online), as well as excerpts from the All-State sight reading repertoire.</p>	1.3.5.B.1 Sing or play music from complex notation, using notation systems in treble and bass clef, mixed meter, and compound meter.	
2B - Students will perform rhythmic patterns in cut time.	<p>Content:</p> <p>Students will learn that cut time is the numerical time signature 2/2. It also can be indicated by a C with a line down its center. 2/2 corresponds to 2 beats per measure and the half note gets the beat. All note values are cut in half so a quarter note is now half a beat, an 8th note is now a quarter of a beat etc.</p> <p>Skills:</p> <p>Students will recognize cut time and be able to perform the rhythms with accuracy.</p>	<p>Students will both clap and count and perform cut time passages by sight and with practice.</p> <p>Students will use SmartMusic, Sightreading factory (online), as well as excerpts from the All-State sight reading repertoire.</p>	1.3.5.B.1 Sing or play music from complex notation, using notation systems in treble and bass clef, mixed meter, and compound meter.	

<p>2C - Students will correctly identify basic music notation, symbols and terms</p>	<p>Content: Students will review the following: -musical alphabet -staff -clef signs as appropriate for their instrument -note names and placement on clef -natural, flat and sharp signs -key signatures up to 3 sharps and 3 flats -time signatures 2/4, 3/4, 4/4, 6/8, cut time -note values quarter, eighth, half, whole, dotted, quarter, dotted half, dotted eighth and corresponding rests -introduction to double dotted noted and double sharps and double flats -dynamics forte, piano, mezzo, crescendo, decrescendo -articulations down and up bows, slurs, ties, staccato, hooked bowings, martele, loure, spiccato, sul tasto, sul ponticello, col legno -tempo markings</p> <p>Skills: Students will verbally answer questions related to the above content as well as demonstrate their knowledge by performing music repertoire on their instruments</p>	<p>Students will perform various exercises and repertoire applying the correct music indicators given by sight and with practice.</p> <p>Students will use SmartMusic, Sightreading factory (online), as well as excerpts from the All-State sight reading repertoire.</p>	<p>1.3.P.B.6 Recognize and name a variety of music elements using appropriate music vocabulary.</p> <p>8.1.8.E.1 Effectively use a variety of search tools and filters in professional public databases to find information to solve a real world problem.</p> <p>NJSLSA.SL1. Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.</p>	
<p>2C - Students will identify the following key signatures and their corresponding major scales: C, G, D, A, F, B-flat, E-flat</p>	<p>Content: C - all naturals G-F-sharp D - F-sharp, C-sharp A - F-sharp, C-sharp, G-sharp F - B-flat B-flat - B-flat, E-Flat E-flat - B-flat, E-flat, A-flat</p> <p>Students will learn the order of the sharps and flats by remembering the following phrases:</p> <p>Sharps: Fat Cats Get Dizzy After Eating Birds</p> <p>Flats: Big Elephants Always Do Great Circus Feats</p> <p>Skills: Students will verbally identify the corresponding scales and key signature</p>	<p>Students will identify scales and their corresponding key signatures</p> <p>Students will perform the required scales with and without music</p> <p>MP1 Gr. 7 Scales - violin MP1 Gr. 7 Scales - viola MP1 Gr. 7 Scales - cello MP1 Gr. 7 Scales - bass</p> <p>MP1 Gr. 8 Scales - violin MP1 Gr. 8 Scales - viola MP1 Gr. 8 Scales - cello MP1 Gr. 8 Scales - bass</p> <p>MP2 Gr. 7 scales - violin MP2 Gr. 7 Scales - viola MP2 Gr. 7 Scales - cello MP2 Gr. 7 Scales - bass</p> <p>MP2 Gr. 8 scales - violin MP2 Gr. 8 Scales - viola MP2 Gr. 8 scales - cello MP2 Gr. 8 scales - bass</p>	<p>1.3.P.B.6 Recognize and name a variety of music elements using appropriate music vocabulary.</p> <p>9.3.12.AR-PRF.3 Perform a varied repertoire of vocal and/or instrumental music representing diverse styles, cultures and historical periods.</p> <p>CRP6. Demonstrate creativity and innovation.</p> <p>9.3.12.AR PRF.4 Demonstrate knowledge of music theory.</p>	

	<p>Students will perform the required major scales on their instrument</p> <p>Students can recite and write the order of the sharps and flats as they appear in key signatures</p>	<p>MP3Gr. 7scales-violin MP3 Gr. 7scales-viol MP3Gr.7scales-cello MP3Gr.7scales-bass</p> <p>MP3Gr.8scales-violin MP3 Gr.8scales-viol MP3Gr.8Scales-cello MP3 Gr.8scales-bass</p> <p>MP4Gr.7scales-violin MP4Gr.7Scales-viol MP4Gr.7scales-cello MP4Gr.7scales-bass</p> <p>MP4Gr8scales-violin MP4Gr.8Scales-viol MP4Gr.8Scales-cello MP4Gr.8Scales-bass</p>		
2C - Students will sight read short basic musical excerpts	<p>Content: Students will learn the acronym STARS and apply it to sight reading excerpts</p> <p>S -Sharps and flats in the key signature T - time signature and tempo A-Accidentals R - rhythm S - Signs</p> <p>Skills: Students will be able to sight read a short excerpt and apply STARS given a short time to look at the music</p> <p>Students will be able to prioritize problem areas within the music to perform as accurately as possible.</p>	<p>Students will sight read various excerpts through a variety of sources.</p> <p>Students will use SmartMusic, Sightreading factory (online), as well as excerpts from the All-State sight reading repertoire.</p>	<p>1.3.2.B.6 Sing or play simple melodies or rhythmic accompaniments in AB and ABA forms independently and in groups, and sight read rhythmic and music notation up to and including eighth notes and rests in a major scale.</p> <p>1.3.5.B.1 Sing or play from complex notation, using notation systems in treble and bass clef, mixed meter, and compound meter.</p> <p>1.3.8.B.1 Perform instrumental or vocal compositions using complex standard and non-standard Western, non-Western and avant-garde notation.</p>	
2C - Viola, cello and bass students will learn alternate clefs to allow them to play higher notes above the staff	<p>Content: Violists will be introduced to treble clef, and cellists and basses to tenor clef.</p> <p>Skills: Students will gain working knowledge of the alternate clefs in order to recognize and successfully play exercises and repertoire in the higher positions.</p>	<p>Students will perform various exercises and repertoire in their alternate clef.</p> <p>Students will complete written assessments identifying notes in their alternate clefs.</p>	1.3.5.B.1 Sing or play from complex notation, using notation systems in treble and bass clef, mixed meter, and compound meter.	
2D - Students will be able to match conductor's pulse and stay together in an ensemble setting	<p>Content: Students will review conductor's beat patterns in 4/4, 3/4, 2/4 and in one. Students will play open strings and then scales while watching conductor.</p> <p>Conductor will vary beat patterns and tempo.</p>	Students will perform various orchestral repertoire with differing time signatures and tempo in preparation for concert performances.	1.1.5.B.2 Demonstrate the basic concepts of meter, rhythm, tonality, intervals, chords and melodic and harmonic progressions, and differentiate basic structures.	

	<p>Skills: Students will follow conductor's beat pattern, pulse and tempo</p>			
<p>2D - Students will adjust their pitch to achieve accurate intonation within an ensemble setting</p>	<p>Content: Students will check their open strings against a given pitch and determine if they are out of tune. Students will adjust their strings with their fine tuners if necessary.</p> <p>Students will play a fingered given pitch upon request and adjust their finger placement to match their section</p> <p>Skills: Students will be able to tune in an ensemble setting using their fine tuners</p> <p>Students will be able to adjust their finger placement to match a given pitch in an ensemble setting</p>	<p>While rehearsing various orchestral repertoire students will adjust their intonation if necessary by tuning their strings or adjusting their fingers as required by the conductor</p>	<p>1.3.2.B.1 Clap, sing or play on pitch from basic notation in the treble clef with consideration of pitch, rhythm, dynamics and tempo.</p>	
<p>2D - Students demonstrate understanding of creating balance within an ensemble with regards to melody and harmony</p>	<p>Content: While playing various orchestra repertoire, each section will listen to each other to determine who has the melody vs. harmony. Students will then adjust their manner of playing (dynamics) so that the ideal balance is created during the performance.</p> <p>Skills: Students will be able to adjust their playing in an ensemble with minimal guidance to create an ideal instrumental balance within the orchestra</p>	<p>Students will perform repertoire in a concert setting applying the principles of melody vs. harmony.</p>	<p>1.3.5.B.4 Decode how the elements of music are used to achieve unity and variety, tension and release, and balance in musical compositions.</p> <p>1.3.2.B.7 Blend unison and harmonic parts and vocal or instrumental timbres while matching dynamic levels in response to conductor's cues.</p>	
<p>2D -Students will match basic bow technique to give a unified performance within their section</p>	<p>Content: Students will understand the difference between solo and orchestral playing. Soloists are the leaders and can change tempo, be individualistic in their playing. Orchestral players must sound unified within their section and blend their playing completely with the rest of the orchestra. Playing with different bowings, in different parts of the bow, with different articulations create both visual and audible differences, therefore</p>	<p>Students will perform orchestral repertoire in a concert setting, applying their knowledge of bow technique and articulations appropriately.</p>	<p>1.3.5.B.4 Decode how the elements of music are used to achieve unity and variety, tension and release, and balance in musical compositions.</p>	

	<p>everyone must adjust their playing to be uniform.</p> <p>Students will play various scales and passages using different bowings and articulations in order to hear and see the changes. Students will then play in a uniform manner.</p> <p>Skills: Students will follow the markings and articulations in their orchestra repertoire as well as follow direction by the conductor in order to achieve a uniform sound within their section.</p>			
2D- Students will follow section leader or peer cues in a solo or chamber music setting	<p>Content: When students have a group solo within the orchestra or are performing as a quartet, octet etc. They will follow cues given by their section leader or peers as a conductor will not necessarily be present. Students will learn to give visual and aural cues (breathing, raising scroll or bow) to direct entrances. Students learn to watch for cut offs and tempo changes.</p> <p>Skills: Students will give performances without the presence of a conductor.</p>	Students will perform pieces throughout the year in school concerts and at community events without a conductor.		
2D - Students will demonstrate proper rehearsal etiquette	<p>Content: Students will refer to the orchestra handbook provided at the opening of the school year.</p> <p>Students will learn the assigned seats and folders along with proper storage of their instruments upon entering the classroom. Students will be respectful to the teacher and their peers during the course of the rehearsal with no excessive talking or playing. Consequences for deviating from class expectations are outlined in the handbook</p> <p>Skills: Students will participate actively and respectfully in orchestra and lessons with minimal guidance from the teacher</p>	<p>Students' class conduct during lessons and rehearsals will be monitored and assessed continuously throughout the year.</p> <p>MJS Orchestra Handbook</p>		

2D - Students will demonstrate proper concert etiquette	<p>Content: Students will learn about the role of the concertmaster and section leaders (principals) and the opening procedures of an orchestra concert. The concertmaster will walk on to tune the orchestra. All members will do a string check. As the conductor walks on the orchestra will stand. Throughout the concert students will stand individually (soloists) or as a group as directed by the conductor. After the final piece, the entire orchestra will stand to be recognized.</p> <p>Skills: Students will perform the opening concert procedures without verbal reminders and follow the conductor's visual cues throughout the performance.</p>	<p>Students will demonstrate proper concert etiquette during a minimum of 3 concert performances a year.</p> <p>MJS Orchestra Handbook</p>		
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Unit 3 Overview
Unit Title: Developing the Artistic Skill Set in the Orchestra Student
<p>Unit Summary:</p> <p>Learning an orchestra instrument is a performing art where an individual can create music in an individual and personal way. No two performances are exactly the same. This unit seeks to help students achieve the skills needed to express themselves through music where they can make their own informed decisions about playing style and technique. This unit will be divided into 3 sub-units to include: Expressive elements (3A), Historical perspective (3B) and Evaluation (3C). Expressive elements will include the appropriate use of dynamics, bow technique along with the required left hand skills to achieve the desired musical outcome. Historical perspective will include listening to and performing a repertoire of various genres, learning about the composers and the musical characteristics associated with each in order to make informed decisions about performance practice. Evaluation seeks to aid students in analyzing their own performance as well as those playing in a group setting in order to improve upon future assessments and playing opportunities.</p>

Suggested Pacing: Ongoing
Learning Targets
<p>Unit Essential Questions:</p> <ul style="list-style-type: none"> • At what point does one become an “Artist” • What will music composition look like in the future? • If someone plays all the right notes and rhythms, can it still be a “bad” performance?

Unit Enduring Understandings:

- Everyone will have their own interpretation of a musical composition
- There are certain styles of playing appropriate to different genres of music
- When evaluating a performance, certain aspects can be clearly assessed while others are very subjective.

Evidence of Learning

Formative Assessments: Frequent informal assessment and feedback are provided on a daily basis by the teacher.

Students will be assessed multiple times a year in a group and as an individual on their Artistic Skill Set.

Summative Assessment:

[Marking Period 1 Performance Evaluation](#)

MP1 evaluation determines seating for the concert and includes current concert repertoire.

[Marking Period 2 Gr. 7 Performance Evaluation](#)

[Marking Period 2 Gr. 8 Performance Evaluation](#)

MP2 evaluation sections the violins and includes future concert repertoire.

[Marking Period 3 Gr. 7 Performance Evaluation](#)

[Marking Period 3 Gr.8 Performance Evaluation](#)

MP3 evaluation determines seating for the concert and includes current concert repertoire.

[Marking Period 4 Gr. 7 Performance Evaluation](#)

[Marking Period 4 Gr. 8 Performance Evaluation](#)

MP4 evaluation sections the violins and entails completing a mock Region/All-State audition including scales, solo piece and sight-reading.

Alternative Assessment: Students will write a 2 page research paper on a composer of one of the concert pieces

Objectives (Students will be able to...)	Essential Content/Skills	Suggested Assessments	Standards	Pacing
3A - Students will play musical phrases with dynamic variation	Content: Students will practice playing forte by: -increasing bow speed -increasing bow pressure and weight -moving bow closer to bridge -using more bow Students will practice playing piano by:	Students will play various repertoire with appropriate dynamic levels	1.3.8.B .3 Apply theoretical understanding of expressive dynamic music terminology to the performance of written scores in the grand staff.	Ongoing

	<p>-decreasing bow speed -decreasing bow pressure and weight -moving bow closer to fingerboard -using less bow</p> <p>Skills: Students will use appropriate dynamic levels as designated by the music</p>			
3A - Students will play musical phrases with varying articulations to achieve a certain “mood”	<p>Content: Students will determine what different moods pieces of music have: happy, excited, scared, somber, sad etc.</p> <p>Students will characterize different articulations and what moods can be created: slurs, hooked bowings, accents et.</p> <p>Students practice a musical phrase with chosen articulations to create a mood that they choose or is given by the teacher</p> <p>Skills: Students will use appropriate articulations within a piece of music as directed by the composer or conductor</p>	Students will play various repertoire with appropriate articulations	<p>1.3.8.B.4 Improvise music in a selected genre or style, using the elements of music that are consistent with basic playing and/or singing techniques in that genre or style.</p> <p>9.3.12.AR-PRF.3 Perform a varied repertoire of vocal and/or instrumental music representing diverse styles, cultures and historical periods.</p> <p>CRP6. Demonstrate creativity and innovation.</p> <p>9.3.12.AR PRF.4 Demonstrate knowledge of music theory.</p>	
3A - Students will use vibrato as appropriate to add expressive elements to their performance	<p>Content: Students will learn by observation and practice how the speed of vibrato affects the sound. (Faster vibrato creates a more intense, urgent feel while slower is more relaxed).</p> <p>Students will also discover that wrist vibrato can be used for notes of shorter duration while arm vibrato is better suited for longer notes.</p> <p>Skills: Students will determine what type and speed of vibrato to use within a piece of music as appropriate to the performance.</p>	Students will play various repertoire with appropriate use of vibrato.	1.3.8.B.2 Perform independently and in groups with expressive qualities appropriately aligned with the stylistic characteristics of the genre.	
3B- Students will learn about the basic characteristics of the Baroque period of music and their associated composers	<p>Content: Students will learn that the Baroque period took place from 1600-1750.</p> <p>Composers who lived during this time were J.S. Bach, Handel, Vivaldi</p>	Students will perform concert music in the Baroque style.	<p>1.2.5.A.2 Relate common artistic elements that define distinctive art genres in dance, music, theater and visual art.</p> <p>1.3.8.B.2 Perform independently and in groups with expressive qualities appropriately aligned with the stylistic characteristics of the genre.</p>	

	<p>The music was very rhythmic, and characterized by separated quarter notes. Articulations were on the string, using open strings and no vibrato were also acceptable. Dynamics often followed the contour of the melody.</p> <p>Skills: Students will be able to play music in the Baroque style</p>			
3B - Students will learn about the basic characteristics of the Classical period of music and associated composers.	<p>Content: Students will learn that the classical period was from 1750-1820.</p> <p>Composers who lived during this time were W.A. Mozart, Haydn and Beethoven.</p> <p>The music was very clean and precise - no slides or glissandos. The feeling was very light and spiccato articulations were used often. Symmetry was important so the introduction of a piece was usually played again at the end. Often the melody was very clear with an accompanied part underneath. Dynamics were designated more often by the composers.</p> <p>Skills: Students will be able to play music in a basic classical style.</p>	Students will perform concert music in the classical style.	<p>1.2.5.A.2 Relate common artistic elements that define distinctive art genres in dance, music, theater and visual art.</p> <p>1.3.8.B.2 Perform independently and in groups with expressive qualities appropriately aligned with the stylistic characteristics of the genre.</p>	
3B - Students will learn about the basic characteristics of the romantic period of music and associated composers.	<p>Content: Students will learn that the Romantic period of music was from 1820-1910.</p> <p>Composers associated with this time period were Brahms, Tchaikovsky and Wagner.</p> <p>The music was very grand in nature and written often to depict stories or images. Performers could take more liberty with the rhythm and interpretation, and dynamic contrasts could be great. Ornamentations along with glissandos and other techniques were used to get the correct expressions across to the audience.</p> <p>Skills:</p>	Students will perform concert music in the romantic style.	<p>1.2.5.A.2 Relate common artistic elements that define distinctive art genres in dance, music, theater and visual art.</p> <p>1.3.8.B.2 Perform independently and in groups with expressive qualities appropriately aligned with the stylistic characteristics of the genre.</p> <p>8.1.8.E.1 Effectively use a variety of search tools and filters in professional public databases to find information to solve a real world problem.</p>	

	Students will be able to play music in the Romantic style.			
3B - Students will learn about the characteristics of 20th century orchestral music and associated composers.	<p>Content: Students will learn that 20th century music was very diverse and can be broken down into many sub-categories.</p> <p>Modernism - pieces more free form, experiment with tonality and instrumentation. Richard Strauss, Stravinsky, Mahler.</p> <p>Nationalism - music composed out of pride for one's country, use of folk songs in composition - Charles Ives, Aaron Copland, Ralph Vaughan Williams</p> <p>Experimental - music that could not be predicted and took on a different form each time it was performed - John Cage</p> <p>Minimalism - repeated motives, simplistic -Terry Riley, Philip Glass, Steve Reich</p> <p>Skills: Students will listen to and perform examples of 20th century music and be able to identify key defining characteristics within each piece.</p>	Students will rehearse music from the 20th century and if appropriate, perform in concert.	<p>1.2.5.A.2 Relate common artistic elements that define distinctive art genres in dance, music, theater and visual art.</p> <p>1.3.8.B.2 Perform independently and in groups with expressive qualities appropriately aligned with the stylistic characteristics of the genre.</p>	
3C - Students will evaluate individual and group performance using given criteria	<p>Content: Students will listen to and observe performances by individuals and ensembles and evaluate in the following areas: -Notes/intonation -Rhythm -Tone -Bowings/articulations -Dynamics</p> <p>Students will evaluate formally using a rubric as well as make informal observations</p> <p>Skills: Students will provide meaningful reflection and feedback on their own, other individuals and ensemble performance</p>	Students will use various assessment rubrics to evaluate and compare with peer and teacher observation on the quality of performances by individuals and ensembles.	<p>1.4.5.B.2 Use evaluative tools, such as rubrics, for self-assessment and to appraise the objectivity of critiques by peers.</p> <p>1.4.5.B.3 Use discipline-specific arts terminology to evaluate the strengths and weaknesses of works of dance, music, theater and visual art.</p>	
3C - Students will express their opinions when listening to new repertoire	<p>Content: Students will listen to orchestral repertoire of</p>	Students will create potential concert programs	1.4.P.A.2 Describe feelings and reactions in response to diverse musical genres and styles.	

and evaluate the level with regards to concert performance	<p>varying styles and genres through both recordings, online sources or live performance.</p> <p>Students will provide meaningful feedback as to the suitability of the piece for concert performance using established criteria</p> <p>Skills: Students will give reliable feedback and actively participate in choosing concert repertoire</p>	for performances throughout the year.	<p>1.4.8.A.1 Generate observational and emotional responses to diverse culturally and historically specific works of dance, music, theater and visual art.</p> <p>1.4.5.B.4 Define technical proficiency, using the elements of the arts and principles of design.</p>	
3C - Students will compare and contrast various performances of the same piece in order to better inform their own performance.	<p>Content: Students will listen to orchestral repertoire through both recordings, online sources or live performance.</p> <p>Students will decide which qualities they prefer and would possibly include in their own performance as well as recognizing undesirable qualities to avoid during performance.</p> <p>Skills: Students will apply critical thinking skills while assessing orchestra performances and use appropriate musical terminology in their evaluation.</p>	Students will apply their evaluation results to their own concert performances.	<p>1.4.P.A.2 Describe feelings and reactions in response to diverse musical genres and styles.</p> <p>1.4.8.A.1 Generate observational and emotional responses to diverse culturally and historically specific works of dance, music, theater and visual art.</p> <p>1.4.5.B.4 Define technical proficiency, using the elements of the arts and principles of design.</p> <p>8.1.8.E.1 Effectively use a variety of search tools and filters in professional public databases to find information to solve a real world problem.</p> <p>NJSLSA.SL1. Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.</p>	