

CURRICULUM

FOR

ORCHESTRA

GRADE(S) 7

This curriculum is part of the Educational Program of Studies of the Rahway Public Schools.

ACKNOWLEDGMENTS

**Joseph Elefante, Program Supervisor of Fine & Performing Arts, Family & Consumer Science, and
Business Education**

The Board acknowledges the following who contributed to the preparation of this curriculum.

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Subject/Course Title:
Orchestra
Grade(s) **7**

Date of Board Adoption:
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RAHWAY PUBLIC SCHOOLS CURRICULUM

Orchestra: Grades 7

PACING GUIDE

Unit	Title	Pacing
1	Technique and Sound Production	6 weeks
2	Scale Studies and Ear Training	8 weeks
3	Rhythmic and Melodic Etudes	8 weeks
4	Historical and Cultural Connections	6 weeks
5	Performance Practice	12 weeks

As music instruction and learning is cumulative and overlaps while ongoing, it is therefore understood that all unit material will be taught concurrently throughout the course of the entire 40-week school year.

ACCOMMODATIONS

<p>504 Accommodations:</p> <ul style="list-style-type: none"> ● Provide scaffolded vocabulary and vocabulary lists. ● Provide extra visual and verbal cues and prompts. ● Provide adapted/alternate/excerpted versions of the text and/or modified supplementary materials. ● Provide links to audio files and utilize video clips. ● Provide graphic organizers and/or checklists. ● Provide modified rubrics. ● Provide a copy of teaching notes, especially any key terms, in advance. ● Allow additional time to complete assignments and/or assessments. ● Provide shorter writing assignments. ● Provide sentence starters. ● Utilize small group instruction. ● Utilize Think-Pair-Share structure. ● Check for understanding frequently. ● Have student restate information. ● Support auditory presentations with visuals. ● Weekly home-school communication tools (notebook, daily log, phone calls or email messages). ● Provide study sheets and teacher outlines prior to assessments. ● Quiet corner or room to calm down and relax when anxious. ● Reduction of distractions. ● Permit answers to be dictated. ● Hands-on activities. ● Use of manipulatives. ● Assign preferential seating. ● No penalty for spelling errors or sloppy handwriting. ● Follow a routine/schedule. ● Provide student with rest breaks. ● Use verbal and visual cues regarding directions and staying on task. ● Assist in maintaining agenda book. 	<p>IEP Accommodations:</p> <ul style="list-style-type: none"> ● Provide scaffolded vocabulary and vocabulary lists. ● Differentiate reading levels of texts (e.g., Newsela). ● Provide adapted/alternate/excerpted versions of the text and/or modified supplementary materials. ● Provide extra visual and verbal cues and prompts. ● Provide links to audio files and utilize video clips. ● Provide graphic organizers and/or checklists. ● Provide modified rubrics. ● Provide a copy of teaching notes, especially any key terms, in advance. ● Provide students with additional information to supplement notes. ● Modify questioning techniques and provide a reduced number of questions or items on tests. ● Allow additional time to complete assignments and/or assessments. ● Provide shorter writing assignments. ● Provide sentence starters. ● Utilize small group instruction. ● Utilize Think-Pair-Share structure. ● Check for understanding frequently. ● Have student restate information. ● Support auditory presentations with visuals. ● Provide study sheets and teacher outlines prior to assessments. ● Use of manipulatives. ● Have students work with partners or in groups for reading, presentations, assignments, and analyses. ● Assign appropriate roles in collaborative work. ● Assign preferential seating. ● Follow a routine/schedule.
<p>Gifted and Talented Accommodations:</p> <ul style="list-style-type: none"> ● Differentiate reading levels of texts (e.g., Newsela). ● Offer students additional texts with higher lexile levels. ● Provide more challenging and/or more supplemental readings and/or activities to deepen understanding. ● Allow for independent reading, research, and projects. ● Accelerate or compact the curriculum. ● Offer higher-level thinking questions for deeper analysis. ● Offer more rigorous materials/tasks/prompts. ● Increase number and complexity of sources. ● Assign group research and presentations to teach the class. 	<p>ELL Accommodations:</p> <ul style="list-style-type: none"> ● Provide extended time. ● Assign preferential seating. ● Assign peer buddy who the student can work with. ● Check for understanding frequently. ● Provide language feedback often (such as grammar errors, tenses, subject-verb agreements, etc...). ● Have student repeat directions. ● Make vocabulary words available during classwork and exams. ● Use study guides/checklists to organize information. ● Repeat directions. ● Increase one-on-one conferencing. ● Allow student to listen to an audio version of the text.

- Assign/allow for leadership roles during collaborative work and in other learning activities.

- Give directions in small, distinct steps.
- Allow copying from paper/book.
- Give student a copy of the class notes.
- Provide written and oral instructions.
- Differentiate reading levels of texts (e.g., Newsela).
- Shorten assignments.
- Read directions aloud to student.
- Give oral clues or prompts.
- Record or type assignments.
- Adapt worksheets/packets.
- Create alternate assignments.
- Have student enter written assignments in criterion, where they can use the planning maps to help get them started and receive feedback after it is submitted.
- Allow student to resubmit assignments.
- Use small group instruction.
- Simplify language.
- Provide scaffolded vocabulary and vocabulary lists.
- Demonstrate concepts possibly through the use of visuals.
- Use manipulatives.
- Emphasize critical information by highlighting it for the student.
- Use graphic organizers.
- Pre-teach or pre-view vocabulary.
- Provide student with a list of prompts or sentence starters that they can use when completing a written assignment.
- Provide audio versions of the textbooks.
- Highlight textbooks/study guides.
- Use supplementary materials.
- Give assistance in note taking
- Use adapted/modified textbooks.
- Allow use of computer/word processor.
- Allow student to answer orally, give extended time (time-and-a-half).
- Allow tests to be given in a separate location (with the ESL teacher).
- Allow additional time to complete assignments and/or assessments.
- Read question to student to clarify.
- Provide a definition or synonym for words on a test that do not impact the validity of the exam.
- Modify the format of assessments.
- Shorten test length or require only selected test items.
- Create alternative assessments.
- On an exam other than a spelling test, don't take points off for spelling errors.

UNIT 1 OVERVIEW

Content Area: Orchestra

Unit Title: Technique and Sound Production

Target Course/Grade Level: Orchestra/Grade 7

Unit Summary: The 7th grade Orchestra is a continuation of musical skills developed in elementary school's strings program with consideration of each individual student's musical experience. Pupils should focus primarily on the techniques used to produce different sounds on an orchestral string instrument (violin, viola, cello and bass). Proper posture, instrument position, hand/finger placement and bow technique are to be addressed. The teacher should give students positive suggestions towards developing good habits that produce the desired sound production with minimal physical strain.

Approximate Length of Unit: 6 weeks overlay, incorporating student's previous musical repertoire (scales, etudes, performance pieces, etc.) is suggested based on individual and/or ensemble abilities.

LEARNING TARGETS

NJ Student Learning Standards:

- 1.3C.12nov.Pr5a:** Use self-reflection and peer feedback to refine individual and ensemble performances of a varied repertoire of music.
- 1.3C.12int.Pr6a:** Demonstrate attention to technical accuracy and expressive qualities in prepare and improvised performances of a varied repertoire of music representing diverse cultures and styles.
- 1.3C.12nov.Re7b:** Identify how knowledge of context and the use of repetition, similarities and contrasts inform the response to music.
- 1.3C.12nov.Re9a:** Identify and describe the effect of interest, experience, analysis, and context on the evaluation of music.
- 1.3B.12nov.Cn10a:** Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

Career Readiness, Life Literacies, and Key Skills:

- 9.4.8.CI.2:** Repurpose an existing resource in an innovative way (e.g., 8.2.8.NT.3).
- 9.4.8.CI.3:** Examine challenges that may exist in the adoption of new ideas (e.g., 2.1.8.SSH, 6.1.8.CivicsPD.2).
- 9.4.8.CT.2:** Develop multiple solutions to a problem and evaluate short- and long-term effects to determine the most plausible option (e.g., MS-ETS1-4, 6.1.8.CivicsDP.1)
- 9.4.8.GCA.1:** Model how to navigate cultural differences with sensitivity and respect (e.g., 1.5.8.C1a).
- 9.4.8.GCA.2:** Demonstrate openness to diverse ideas and perspectives through active discussions to achieve a group goal.

9.4.8.IML.3: Create a digital visualization that effectively communicates a data set using formatting techniques such as form, position, size, color, movement, and spatial grouping (e.g., 6.SP.B.4, 7.SP.B.8b).

9.4.8.IML.7: Use information from a variety of sources, contexts, disciplines, and cultures for a specific purpose (e.g., 1.2.8.C2a, 1.4.8.CR2a, 2.1.8.CHSS/IV.8.AI.1, W.5.8, 6.1.8.GeoSV.3.a, 6.1.8.CivicsDP.4.b, 7.1.NH. IPRET.8).

Interdisciplinary Connections and Standards:

RST.6-8.3: Follow precisely a multistep procedure when carrying out experiments, taking measurements, or performing technical tasks. (MS-PS1-6)

RST.6-8.7: Integrate quantitative or technical information expressed in words in a text with a version of that information expressed visually (e.g., in a flowchart, diagram, model, graph, or table (MS-PS1-1), (MS-PS1-2), (MS-PS1-4), (MS-PS1-5)

6.RP.A.3: Use ratio and rate reasoning to solve real-world and mathematical problems. (MS-PS1-1), (MS-PS1-2), (MS-PS1-5)

6.SP.B.5: Summarize numerical data sets in relation to their context (MS-PS1-2)

2.2.8.MSC.1: Explain and demonstrate the transition of movement skills from isolated settings (e.g., skill practice) into applied settings (e.g., games, sports, dance, recreational activities

2.2.8.MSC.2: Demonstrate control of motion in relationship between force, flow, time, and space in interactive dynamic environments.

NJ SLS Companion Standards: Reading and Writing Standards for History, Social Studies, Science, and Technical Subjects:

MS-PS2-2: Plan an investigation to provide evidence that the change in an object's motion depends on the sum of the forces on the object and the mass of the object.

7.EE.B.4: Use variables to represent quantities in a real-world or mathematical problem, and construct simple equations and inequalities to solve problems by reasoning about the quantities. (MS-PS2-1), (MS-PS2-2)

2.1.8.PGD.4: Analyze the relationship between healthy behaviors and personal health.

2.1.8.EH.1: Compare and contrast stress management strategies that are used to address various types of stress-induced situations (e.g., academics, family, personal relationships, finances, celebrations, violence).

Unit Understandings:

Students will understand that...

- Precision in physical technique will enable best quality in sound production.
- Proper hand and finger placement will aid in intonation and dexterity.
- Bow technique enhances a student's ability to achieve a variety of tone, shape, and length in their notes.

Unit Essential Questions:

- How does the way I hold my instrument affect my comfort level when performing?
- How does my hand and finger placement enable me to play accurately and in tune?
- How does my understanding of bow placement, speed and pressure produce sound quality?

Knowledge and Skills:

Students will know...

- The best ways to hold their instrument for ease in performance.
- Proper hand and finger positions, their habits, and ways to improve their technique.
- Optimal bow positions and how to practice for a variety of tone production.

Students will be able to...

- Place their instrument for best performance practice.
- Position their hands and fingers both on the fingerboard and on the bow to achieve best sound quality.
- Create a variety of sound, dynamics and tone length based on the elements of bow placement, speed, and pressure.

EVIDENCE OF LEARNING

Assessment:

What evidence will be collected and deemed acceptable to show that students truly “understand”?

- Students will be evaluated on posture, hand and finger placement during small group rehearsals and lessons.
- Self-assessment and peer assessment should be incorporated into sectional rehearsal. This includes assessments in bow placement, levels and direction. Body posture, left and right hand techniques should be part of all evaluations.
- Specific techniques for various articulations and rhythmic patterns, covered over the course of the year, should also be evaluated. This should include slurs and staccato patterns.
- Teacher evaluation should be made periodically and during midterm and final performance examinations.

Learning Activities:

What differentiated learning experiences and instruction will enable all students to achieve the desired results?

- Modeling of performance practice during lessons and rehearsals by both teachers and students.
- Instructional method books, music and videos should be incorporated into class activities and homework assignments.
- Scales, etude, and performance pieces should be used when appropriate.

RESOURCES

Teacher Resources:

- “Essential Elements” and “Essential Techniques” – Hal Leonard
- “Suzuki Method” – Alfred Music
- “Daily Warm-ups for String Orchestra” – Michael Allen
- “Expressive Techniques for Orchestra” – Tempo Press
- StringSkills.com, ViolinOnline.com, ViolaOnline.com, CelloOnline.com, StringBassOnline.com
- Standard Solo Repertoire for Violin, Viola, Cello, and Bass

Equipment Needed:

- White board
- Sound System
- Instrument bow and rosin
- Metronome

UNIT 2 OVERVIEW

Content Area: Orchestra

Unit Title: Scale Studies and Ear Training

Target Course/Grade Level: Orchestra/Grade 7

Unit Summary: Music students must begin learning how to play, understand, and aurally recognize major and minor scales. The importance of training the ear to recognize these pitches is extremely important for an orchestral string instrumentalist. Music students in this ensemble must use a combination of muscle memory and ear training to play with strong intonation. Musicians build strong intonation by developing the skill of being able to hear the note before they attempt to play it. In this unit, students will explore both disciplines to achieve an understanding of scales with strong intonation when performing. It is recommended that students have a strong understanding of a minimum of 2 major and 2 relative minor scales in 2 octaves when finishing the 7th grade.

Approximate Length of Unit: 8 weeks overlay, incorporating student's previous understanding of scales and ear training is suggested based on individual and/or ensemble abilities.

LEARNING TARGETS

NJ Student Learning Standards:

- 1.3.C.12 nov.Cr1a:** Compose and improvise ideas and motives for melodies and rhythmic passages based on characteristic(s) of music or text(s) studied in rehearsal.
- 1.3C.12nov.Cr2a:** Select and develop draft melodies and rhythmic passages that demonstrate understanding of characteristic(s) of music or text(s) studied in rehearsal.
- 1.3C.12int.Pr6a:** Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures and styles.
- 1.3C.12nov.Re7b:** Identify how knowledge of context and the use of repetition, similarities and contrasts inform the response to music.
- 1.3C.12nov.Re9a:** Identify and describe the effect of interest, experience, analysis, and context on the evaluation of music.
- 1.3B.12int.Cn10a:** Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

Career Readiness, Life Literacies, and Key Skills:

- 9.4.8.CI.2:** Repurpose an existing resource in an innovative way (e.g., 8.2.8.NT.3).
- 9.4.8.CI.3:** Examine challenges that may exist in the adoption of new ideas (e.g., 2.1.8.SSH, 6.1.8.CivicsPD.2).
- 9.4.8.CT.2:** Develop multiple solutions to a problem and evaluate short- and long-term effects to determine the most plausible option (e.g., MS-ETS1-4, 6.1.8.CivicsDP.1)
- 9.4.8.GCA.1:** Model how to navigate cultural differences with sensitivity and respect (e.g., 1.5.8.C1a).

- 9.4.8.GCA.2:** Demonstrate openness to diverse ideas and perspectives through active discussions to achieve a group goal.
- 9.4.8.IML.3:** Create a digital visualization that effectively communicates a data set using formatting techniques such as form, position, size, color, movement, and spatial grouping (e.g., 6.SP.B.4, 7.SP.B.8b).
- 9.4.8.IML.7:** Use information from a variety of sources, contexts, disciplines, and cultures for a specific purpose (e.g., 1.2.8.C2a, 1.4.8.CR2a, 2.1.8.CHSS/IV.8.AI.1, W.5.8, 6.1.8.GeoSV.3.a, 6.1.8.CivicsDP.4.b, 7.1.NH. IPRET.8).

Interdisciplinary Connections and Standards:

- RST.6-8.3** Follow precisely a multistep procedure when carrying out experiments, taking measurements, or performing technical tasks. (MS-PS1-6)
- RST.6-8.7** Integrate quantitative or technical information expressed in words in a text with a version of that information expressed visually (e.g., in a flowchart, diagram, model, graph, or table (MS-PS1-1), (MS-PS1-2), (MS-PS1-4), (MS-PS1-5)
- 6.RP.A.3** Use ratio and rate reasoning to solve real-world and mathematical problems. (MS-PS1-1), (MS-PS1-2), (MS-PS1-5)
- 6.SP.B.5** Summarize numerical data sets in relation to their context (MS-PS1-2)
- 2.2.8.MSC.1:** Explain and demonstrate the transition of movement skills from isolated settings (e.g., skill practice) into applied settings (e.g., games, sports, dance, recreational activities)
- 2.2.8.MSC.2:** Demonstrate control of motion in relationship between force, flow, time, and space in interactive dynamic environments.

Unit Understandings:

Students will understand that...

- Finger pattern and solfege ear training work hand in hand to perform scales.
- Aural recognition of notes in a scale will strengthen intonation.
- Technique learned in previous lessons is accentual to aid in scale performance.
- The steps between notes in a scale give them their character. In this unit the focus was placed on Major and Minor scales.

Unit Essential Questions:

- What are the solfege syllables and how can they be used to practice hearing the major and minor scales?
- How can we use our solfege intervals to tune our instruments?
- How can singing scales help with intonation?
- How should notes, fingerings and solfege be used to practice scales?

Knowledge and Skills:

Students will know...

- How to work towards accuracy when tuning their instruments by ear.
- The steps used to build major and minor scales.
- How to apply solfege and technique to work on building consistency in their intonation.
- Which scales they are comfortable with and which they should be working on.

Students will be able to...

- Tune their instrument with some level of accuracy.
- Understand the formula in steps for building major and minor scales.
- Play 3 - 4 new scales and understand how to use solfege and ear training to improve their intonation.

EVIDENCE OF LEARNING

Assessment:

What evidence will be collected and deemed acceptable to show that students truly “understand”?

- Evaluations should be made on knowing the names of the notes in each scale studied.
- Evaluations should be made on understanding which finger plays which note and how the fingers are spaced on the fingerboard.
- Evaluations should be made on student’s understanding of numeric function of each note in the scale and the solfege syllable that corresponds to that pitch, singing solfege is highly recommended.
- Self-assessment and peer assessment should be incorporated into sectional rehearsals.
- Teacher evaluation should be made periodically during instrumental lessons.
- Mid-term and Final exam evaluations. (both written and performance based can be used)

Learning Activities:

What differentiated learning experiences and instruction will enable all students to achieve the desired results?

- Modeling of scale practice during lessons and rehearsals by both teachers and students.
- Instructional method books, music and videos should be incorporated into class activities and homework assignments.
- Warm-up routines, reading drills, etudes and patterns using different scales covered.

RESOURCES

Teacher Resources:

- “Essential Elements” and “Essential Techniques” – Hal Leonard
- “Suzuki Method” – Alfred Music
- “Daily Warm-ups for String Orchestra” – Michael Allen
- “Expressive Techniques for Orchestra” – Tempo Press

- StringSkills.com, ViolinOnline.com, ViolaOnline.com, CelloOnline.com, StringBassOnline.com
- Standard Solo Repertoire for Violin, Viola, Cello, and Bass

Equipment Needed:

- White board
- Sound System
- Instrument bow and rosin
- Metronome

UNIT 3 OVERVIEW

Content Area: Orchestra

Unit Title: Rhythmic and Melodic Etudes

Target Course/Grade Level: Orchestra/Grade 7

Unit Summary: Pupils should focus on the rhythmic, melodic, and expressive qualities in their etudes. Etudes are short musical compositions that are designed as exercises to perfect a particular musical skill. Each orchestra string instrument has a set of etude publications that start at an elementary level and progresses at a logical pace. The teacher should work with the students on an individual or small group basis to find the correct starting point for their etude studies. A deeper understanding of rhythmic figures, melodic motifs, key signatures, time signatures, dynamics, and tempo markings will be achieved in this unit. The level of the students' etude studies will help determine the appropriate level for future concert performance pieces. It is recommended that students complete two-thirds of Essential Elements Book 1 or comparable method book and be able to read etudes in Suzuki Method Book 1 by the end of 7th grade.

Approximate Length of Unit: 8 weeks overlay, incorporating student's previous etude studies is suggested based on individual and/or small group abilities.

LEARNING TARGETS

NJ Student Learning Standards:

- 1.3.C.12 nov.Cr1a:** Compose and improvise ideas and motives for melodies and rhythmic passages based on characteristic(s) of music or text(s) studied in rehearsal.
- 1.3.C.12nov.Cr2a:** Select and develop draft melodies and rhythmic passages that demonstrate understanding of characteristic(s) of music or text(s) studied in rehearsal.
- 1.3.C.12nov.Pr4c:** Identify expressive qualities in a varied repertoire of music that can be demonstrated through prepared and improvised performances.
- 1.3.C.12nov.Pr5a:** Use self-reflection and peer feedback to refine individual and ensemble performances of a varied repertoire of music.
- 1.3.C.12int.Pr6a:** Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures and styles.
- 1.3.C.12nov.Re7b:** Identify how knowledge of context and the use of repetition, similarities and contrasts inform the response to music.
- 1.3.C.12nov.Re8a:** Identify interpretations of the expressive intent and meaning of musical works, referring to the elements of music, contexts and the setting of the text (when appropriate).
- 1.3.C.12nov.Re9a:** Identify and describe the effect of interest, experience, analysis, and context on the evaluation of music.
- 1.3.B.12int.Cn10a:** Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily

Career Readiness, Life Literacies, and Key Skills:

- 9.4.8.CI.2:** Repurpose an existing resource in an innovative way (e.g., 8.2.8.NT.3).
- 9.4.8.CI.3:** Examine challenges that may exist in the adoption of new ideas (e.g., 2.1.8.SSH, 6.1.8.CivicsPD.2).
- 9.4.8.CT.2:** Develop multiple solutions to a problem and evaluate short- and long-term effects to determine the most plausible option (e.g., MS-ETS1-4, 6.1.8.CivicsDP.1)
- 9.4.8.GCA.1:** Model how to navigate cultural differences with sensitivity and respect (e.g., 1.5.8.C1a).
- 9.4.8.GCA.2:** Demonstrate openness to diverse ideas and perspectives through active discussions to achieve a group goal.
- 9.4.8.IML.3:** Create a digital visualization that effectively communicates a data set using formatting techniques such as form, position, size, color, movement, and spatial grouping (e.g., 6.SP.B.4, 7.SP.B.8b).
- 9.4.8.IML.7:** Use information from a variety of sources, contexts, disciplines, and cultures for a specific purpose (e.g., 1.2.8.C2a, 1.4.8.CR2a, 2.1.8.CHSS/IV.8.AI.1, W.5.8, 6.1.8.GeoSV.3.a, 6.1.8.CivicsDP.4.b, 7.1.NH. IPRET.8).

Interdisciplinary Connections and Standards:

- RST.6-8.3** Follow precisely a multistep procedure when carrying out experiments, taking measurements, or performing technical tasks. (MS-PS1-6)
- RST.6-8.7** Integrate quantitative or technical information expressed in words in a text with a version of that information expressed visually (e.g., in a flowchart, diagram, model, graph, or table (MS-PS1-1), (MS-PS1-2), (MS-PS1-4), (MS-PS1-5)
- 6.RP.A.3** Use ratio and rate reasoning to solve real-world and mathematical problems. (MS-PS1-1), (MS-PS1-2), (MS-PS1-5)
- 6.SP.B.5** Summarize numerical data sets in relation to their context (MS-PS1-2)
- 2.2.8.MSC.1:** Explain and demonstrate the transition of movement skills from isolated settings (e.g., skill practice) into applied settings (e.g., games, sports, dance, recreational activities)
- 2.2.8.MSC.2:** Demonstrate control of motion in relationship between force, flow, time, and space in interactive dynamic environments.

Unit Understandings:

Students will understand that...

- Musical etudes are an organization of notes in a specific time signature designed to improve their reading, intonation and expression when performing.
- Practicing is a discipline that requires frequent application to cultivate accuracy and consistency.
- Etudes should be practiced with and without a metronome to develop a strong sense of inner rhythm.
- Counting, subdividing, and slowing down difficult passages will aid in mastery of etudes.
- Previous scales studies are used when preparing to play etudes in specific key centers and specific positions on their instruments.

Unit Essential Questions:

- How does practicing to a metronome contribute to mastery of etudes?
- How does previous scale studies affect your comfort level when reading a new etude?

- What strategies when working on etudes can you use to acquire consistency in your sight reading?
- What strategies can you use to master difficult passages?

Knowledge and Skills:

Students will know...

- How to practice with a metronome to develop a strong time feel.
- The proper scales and fingerings that coincide with the key signature of etudes rehearsed.
- Strategies for developing consistency in their performances, particularly when playing difficult passages.
- How to identify patterns, motifs, and themes both rhythmically and melodically present in their etude studies.
- What level of etudes they find easy and which ones they are working on to develop their craft.

Students will be able to...

- Perform etudes with a strong time feel, accurate intonation, and intended expressive qualities.
- Perform etudes with a strong presence when playing independently or balance when playing in duets or small groups.
- Achieve obtainable goals when analyzing etudes they have mastered and those they find challenging.

EVIDENCE OF LEARNING

Assessment:

What evidence will be collected and deemed acceptable to show that students truly “understand”?

- Assessments should be made on an individual basis using the resources recommended text. Suzuki book 1 and Essential Elements book 1 are filled with etudes that incorporate whole notes, half notes, quarter notes, eighth notes, ties, slurs, articulations, dynamics, major and minor scales. Suzuki book 2 and Essential Elements book 2 expand the student’s musical vocabulary by progressing with extending positions, sixteenth notes, dotted rhythms and more complex articulations.
- Self-assessment and peer assessment should be incorporated into sectional rehearsals.
- Teacher evaluation should be made periodically during instrumental lessons.
- Performance mid-term and final exam evaluations.

Learning Activities:

What differentiated learning experiences and instruction will enable all students to achieve the desired results?

- Modeling of scale practice during lessons and rehearsals by both teachers and students.

- Instructional method books, music and videos should be incorporated into class activities and homework assignments.
- Warm-up routines, reading drills, patterns using different scales covered.
- Individual, duets and small group performances with the teacher and fellow students.

RESOURCES

Teacher Resources:

- “Essential Elements” and “Essential Techniques” – Hal Leonard
- “Suzuki Method” – Alfred Music
- “Daily Warm-ups for String Orchestra” – Michael Allen
- “Expressive Techniques for Orchestra” – Tempo Press
- StringSkills.com, ViolinOnline.com, ViolaOnline.com, CelloOnline.com, StringBassOnline.com
- Standard Solo Repertoire for Violin, Viola, Cello, and Bass

Equipment Needed:

- White board
- Sound System
- Instrument bow and rosin
- Metronome

UNIT 4 OVERVIEW

Content Area: Orchestra

Unit Title: Historical and Cultural Relevance

Target Course/Grade Level: Orchestra/Grade 7

Unit Summary: In this unit the ensemble will begin to explore the rhythmic, melodic, and harmonic components of the compositions that will be used for performance. Elements of performance pieces can be introduced at any point in the year, but teachers should recognize and celebrate specific cultures and historical relevance with our school community (e.g., September 15th through October 15th is National Hispanic Heritage Month, February is Black History Month (AAH), April is Genocide Awareness Month (HG), May is Asian American and Pacific Islander Heritage Month pupils are to study music that utilizes compositions or musical elements of these cultures (AAPI), and June is Pride month (LGBTQ/D). Connections should be made between the components of the composition and the historical and cultural relevance of the composers' intent. It is important that a variety of compositions with varying cultural and historical elements be selected for performance programming.

Approximate Length of Unit: 6 weeks, selections for performances should be at appropriate and attainable level for all the students in the ensemble.

LEARNING TARGETS

NJ Student Learning Standards:

- 1.3.C.12 nov.Cr1a:** Compose and improvise ideas and motives for melodies and rhythmic passages based on characteristic(s) of music or text(s) studied in rehearsal.
- 1.3C.12nov.Cr2a:** Select and develop draft melodies and rhythmic passages that demonstrate understanding of characteristic(s) of music or text(s) studied in rehearsal.
- 1.3C.12nov.Pr5a:** Use self-reflection and peer feedback to refine individual and ensemble performances of a varied repertoire of music.
- 1.3C.12int.Pr6a:** Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures and styles.
- 1.3C.12nov.Pr6b:** Demonstrate an awareness of the context of the music through prepared and improvised performances
- 1.3C.12nov.Re7b:** Identify how knowledge of context and the use of repetition, similarities and contrasts inform the response to music.
- 1.3C.12nov.Re8a:** Identify interpretations of the expressive intent and meaning of musical works, referring to the elements of music, contexts and the setting of the text (when appropriate).
- 1.3C.12nov.Re9a:** Identify and describe the effect of interest, experience, analysis, and context on the evaluation of music.
- 1.3B.12int.Cn10a:** Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily

Career Readiness, Life Literacies, and Key Skills:

- 9.4.8.CI.2:** Repurpose an existing resource in an innovative way (e.g., 8.2.8.NT.3).
- 9.4.8.CI.3:** Examine challenges that may exist in the adoption of new ideas (e.g., 2.1.8.SSH, 6.1.8.CivicsPD.2).
- 9.4.8.CT.2:** Develop multiple solutions to a problem and evaluate short- and long-term effects to determine the most plausible option (e.g., MS-ETS1-4, 6.1.8.CivicsDP.1)
- 9.4.8.GCA.1:** Model how to navigate cultural differences with sensitivity and respect (e.g., 1.5.8.C1a).
- 9.4.8.GCA.2:** Demonstrate openness to diverse ideas and perspectives through active discussions to achieve a group goal.
- 9.4.8.IML.3:** Create a digital visualization that effectively communicates a data set using formatting techniques such as form, position, size, color, movement, and spatial grouping (e.g., 6.SP.B.4, 7.SP.B.8b).
- 9.4.8.IML.7:** Use information from a variety of sources, contexts, disciplines, and cultures for a specific purpose (e.g., 1.2.8.C2a, 1.4.8.CR2a, 2.1.8.CHSS/IV.8.AI.1, W.5.8, 6.1.8.GeoSV.3.a, 6.1.8.CivicsDP.4.b, 7.1.NH. IPRET.8).

Interdisciplinary Connections and Standards:

- RST.6-8.3** Follow precisely a multistep procedure when carrying out experiments, taking measurements, or performing technical tasks. (MS-PS1-6)
- RST.6-8.7** Integrate quantitative or technical information expressed in words in a text with a version of that information expressed visually (e.g., in a flowchart, diagram, model, graph, or table (MS-PS1-1), (MS-PS1-2), (MS-PS1-4), (MS-PS1-5)
- 6.RP.A.3** Use ratio and rate reasoning to solve real-world and mathematical problems. (MS-PS1-1), (MS-PS1-2), (MS-PS1-5)
- 6.SP.B.5** Summarize numerical data sets in relation to their context (MS-PS1-2)

NJ SLS Companion Standards: Reading and Writing Standards for History, Social Studies, Science, and Technical Subjects:

- 6.1.8.CivicsHR.3.b:** Evaluate the impact of the institution of slavery on the political and economic expansion of the United States.
- 6.2.8.HistoryUP.3.b:** Compare the status of groups in the Ancient World to those of people today and evaluate how individuals perceived the principles of liberty and equality then and now (i.e., political, economic, and social).

Unit Understandings:

Students will understand that...

- Music is a universal language that is used in multiple cultures to express a multitude of emotions.
- Composers use a variety of devices to express their artistic works.
- Studying a composition's historical and cultural relevance will aid in understanding how the piece should be performed.
- Music is always evolving and melding culturally through time periods.
- Sound production, scale studies, etudes with metronome and ear training are skills developed to produce best representations of a composer's intent while exploring one's self-expression.

Unit Essential Questions:

- How does sound production, scale study, ear training, and rhythm understanding help when preparing music for a performance?
- How does knowing where and when a piece of music was composed aid a performer when interpreting a composition?
- How does understanding the historic and cultural aspects of a performance affect a musician's interpretation?

Knowledge and Skills:

Students will know...

- How previous knowledge and skills achieved enable performance preparation.
- The historical and cultural relevance of the music being studied in the ensemble.
- The aspects of performance that will best represent the composer's intent.

Students will be able to...

- Understand the qualities needed to perform concert repertoire with authentic characteristics of the composer's intent.
- Develop a plan for listening, practicing, and exploring the elements used in the performance pieces.
- Recognize the connection between the music they are studying and their own personal heritage.

EVIDENCE OF LEARNING

Assessment:

What evidence will be collected and deemed acceptable to show that students truly "understand"?

- Evaluations should be made on historical context, composers and/or performers of compositions.
- Teacher assessments during listening sessions, assignments, and rehearsals.
- Peer assessments during class discussions and sectional lessons.
- Discussions and/or examinations on devices used in a composition.
- Examinations and/or assignments on historical and cultural aspects of the performance pieces.

Learning Activities:

What differentiated learning experiences and instruction will enable all students to achieve the desired results?

- Teacher lectures on the composers and their historical and cultural relevance of their compositions.

- Listening sessions on the performance selections, music that preceded its place historically and music that connects with it culturally.
- Rehearsals and exploration of specific rhythmic or melodic patterns that accentuate its historic or cultural characteristics.

RESOURCES

Teacher Resources:

- “Essential Elements” and “Essential Techniques” – Hal Leonard
- “Suzuki Method” – Alfred Music
- “Daily Warm-ups for String Orchestra” – Michael Allen
- “Expressive Techniques for Orchestra” – Tempo Press
- StringSkills.com, ViolinOnline.com, ViolaOnline.com, CelloOnline.com, StringBassOnline.com
- Standard Solo Repertoire for Violin, Viola, Cello, and Bass

Equipment Needed:

- White board
- Sound System
- Instrument bow and rosin
- Metronome

UNIT 5 OVERVIEW

Content Area: Orchestra

Unit Title: Performance Practice

Target Course/Grade Level: Orchestra/Grade 7

Unit Summary: The culmination of a school ensemble is for each student to grow individually and as a group. It is a natural progression, upon completing the previous units, for the pupils of the orchestra to begin internalizing the principles of technique, ear training, scales, key signatures, time signatures, and music notation reading. It is also critical for the instructor to continue reiterating these concepts as often as necessary. These are cumulative skills that continue at all levels of music education. The ensemble's focus for performance practice should be on crafting the compositions to bring to life the composer's intent. This includes a strong understanding of the historical and cultural relevance of each composition. The music students will need to have rhythmic feel, dynamic expression, and ensemble blend at the forefront of their minds as they rehearse the selections.

Approximate Length of Unit: 12 weeks, selections for performance should be at appropriate and obtainable level for all the students in the ensemble.

LEARNING TARGETS

NJ Student Learning Standards:

- 1.3.C.12 nov.Cr1a:** Compose and improvise ideas and motives for melodies and rhythmic passages based on characteristic(s) of music or text(s) studied in rehearsal.
- 1.3C.12nov.Cr2a:** Select and develop draft melodies and rhythmic passages that demonstrate understanding of characteristic(s) of music or text(s) studied in rehearsal.
- 1.3C.12nov.Pr4a:** Select varied repertoire to study based on interest, music reading skills (where appropriate), an understanding of the structure of the music, context, and the technical skill of the individual or ensemble
- 1.3C.12nov.Pr4c:** Identify expressive qualities in a varied repertoire of music that can be demonstrated through prepared and improvised performances.
- 1.3C.12nov.Pr5a:** Use self-reflection and peer feedback to refine individual and ensemble performances of a varied repertoire of music.
- 1.3C.12int.Pr6a:** Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures and styles.
- 1.3C.12nov.Pr6b:** Demonstrate an awareness of the context of the music through prepared and improvised performances
- 1.3C.12nov.Re7b:** Identify how knowledge of context and the use of repetition, similarities and contrasts inform the response to music.
- 1.3C.12nov.Re8a:** Identify interpretations of the expressive intent and meaning of musical works, referring to the elements of music, contexts and the setting of the text (when appropriate).

1.3C.12nov.Re9a: Identify and describe the effect of interest, experience, analysis, and context on the evaluation of music.

1.3B.12int.Cn10a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily

Career Readiness, Life Literacies, and Key Skills:

9.4.8.CI.2: Repurpose an existing resource in an innovative way (e.g., 8.2.8.NT.3).

9.4.8.CI.3: Examine challenges that may exist in the adoption of new ideas (e.g., 2.1.8.SSH, 6.1.8.CivicsPD.2).

9.4.8.CT.2: Develop multiple solutions to a problem and evaluate short- and long-term effects to determine the most plausible option (e.g., MS-ETS1-4, 6.1.8.CivicsDP.1)

9.4.8.GCA.1: Model how to navigate cultural differences with sensitivity and respect (e.g., 1.5.8.C1a).

9.4.8.GCA.2: Demonstrate openness to diverse ideas and perspectives through active discussions to achieve a group goal.

9.4.8.IML.3: Create a digital visualization that effectively communicates a data set using formatting techniques such as form, position, size, color, movement, and spatial grouping (e.g., 6.SP.B.4, 7.SP.B.8b).

9.4.8.IML.7: Use information from a variety of sources, contexts, disciplines, and cultures for a specific purpose (e.g., 1.2.8.C2a, 1.4.8.CR2a, 2.1.8.CHSS/IV.8.AI.1, W.5.8, 6.1.8.GeoSV.3.a, 6.1.8.CivicsDP.4.b, 7.1.NH. IPRET.8).

Interdisciplinary Connections and Standards:

RST.6-8.3 Follow precisely a multistep procedure when carrying out experiments, taking measurements, or performing technical tasks. (MS-PS1-6)

RST.6-8.7 Integrate quantitative or technical information expressed in words in a text with a version of that information expressed visually (e.g., in a flowchart, diagram, model, graph, or table (MS-PS1-1), (MS-PS1-2), (MS-PS1-4), (MS-PS1-5)

6.RP.A.3 Use ratio and rate reasoning to solve real-world and mathematical problems. (MS-PS1-1), (MS-PS1-2), (MS-PS1-5)

6.SP.B.5 Summarize numerical data sets in relation to their context (MS-PS1-2)

2.2.8.MSC.1: Explain and demonstrate the transition of movement skills from isolated settings (e.g., skill practice) into applied settings (e.g., games, sports, dance, recreational activities).

2.2.8.MSC.2: Demonstrate control of motion in relationship between force, flow, time, and space in interactive dynamic environments.

NJ SLS Companion Standards: Reading and Writing Standards for History, Social Studies, Science, and Technical Subjects:

6.1.8.CivicsHR.3.b: Evaluate the impact of the institution of slavery on the political and economic expansion of the United States.

2.1.8.EH.1: Compare and contrast stress management strategies that are used to address various types of stress-induced situations (e.g., academics, family, personal relationships, finances, celebrations, violence).

2.1.8.EH.2: Analyze how personal attributes, resiliency, and protective factors support mental and emotional health.

2.1.8.SSH.3: Demonstrate communication skills that will support healthy relationships.

Unit Understandings:

Students will understand that...

- Constant practice of concepts learned in previous units culminates into successful ensemble performances.
- Historical and cultural connections help to interpret the composer's intent while shaping your musical expression through the performance.
- Confidence in ensemble performance comes with focused practice and constructive collaboration with teachers and fellow classmates.

Unit Essential Questions:

- How does knowing the composer's background and reasoning for writing our performance piece help us to prepare the music for our concert event?
- How can understanding the time period in which it was written and the traditions that were used to perform our selections help us interpret the music?
- What elements of performance should we consider when collaborating during rehearsals?
- What emotions are we hoping to evoke in our audience with our performances?

Knowledge and Skills:

Students will know...

- The qualities and techniques needed to express themselves while communicating a composition's emotional messages.
- How to use their resources to better understand the traditions used in the practice of performance.
- How to follow a conductor's lead, while effectively communicating with fellow musicians during rehearsals and performances.
- Proper concert etiquette and keeping composure during pressuring performance situations.

Students will be able to...

- Perform music selections with good intonation and accurate pitches of the key signature.
- Express the motifs of the composition with proper phrasing, articulations, and dynamics.
- Follow the conductor's cues to shape the performance.
- Work collectively to improve the elements that produce a strong performance.
- Convey the ideas and the sentimentalities present in the music based on the research of the composition.

EVIDENCE OF LEARNING

Assessment:

What evidence will be collected and deemed acceptable to show that students truly “understand”?

- Pupils should be assessed on their ability to combine all the elements learned and mastered during their etudes studies to their performance selections.
- Rehearsal techniques should be assessed in regards to the student’s cooperation with other students in their section and as a whole orchestra.
- Students should be evaluated on behavior, attire, punctuality, preparation, procedures and performance etiquette.
- Teacher assessments during listening sessions, assignments, and rehearsals.
- Peer assessments during class discussions and sectional lessons.
- Discussions and/or examinations on devices used in a composition.
- Examinations and/or assignments on historical and cultural aspects of the performance pieces.
- Observations and evaluations made during sectionals and full ensemble rehearsals.
- Observations and evaluations made after performances.

Learning Activities:

What differentiated learning experiences and instruction will enable all students to achieve the desired results?

- Small group and full ensemble rehearsals and performances with the teacher and fellow students.
- Discussions of observations made between teachers and students.
- Research of form, style, phrasing, and technique used to capture a true representation of performance pieces.
- Assignments using music recordings and performance videos to increase awareness of the elements used by great musical artists.

RESOURCES

Teacher Resources:

- “Essential Elements” and “Essential Techniques” – Hal Leonard
- “Suzuki Method” – Alfred Music
- “Daily Warm-ups for String Orchestra” – Michael Allen
- “Expressive Techniques for Orchestra” – Tempo Press
- StringSkills.com, ViolinOnline.com, ViolaOnline.com, CelloOnline.com, StringBassOnline.com
- Standard Solo Repertoire for Violin, Viola, Cello, and Bass

Equipment Needed:

- White board
- Sound System
- Instrument bow and rosin
- Metronome