

## Orchestra / 9-12 / Unit 1

### Technique

Subject	Grade	Unit	Suggested Timeline
Orchestra	9-12	1- Technique	Ongoing

#### Grade Level Summary

The high school orchestra is comprised of students in grades 9-12. The orchestra rehearses every day for 45 minutes. Students in other music ensembles that also meet during 1st period meet either 2 or 3 days/cycle. Students are required to either attend four 45-minute lessons per marking period, or to submit a practice log documenting the equivalent of four 45-minute lessons. The course requires attendance at two culminating performances: one in December, and one in May.

#### Grade Level Units

##### Technique

Rhythm

Tone Quality/Pitch/Intonation

Form/History/Culture

Response to Music

#### Unit Title

Technique

#### Unit Overview

Technique in the high school orchestra encompasses learning advanced techniques, as well as improving upon techniques already learned, on students' chosen instrument.

#### Unit Essential Questions

How is vibrato executed and when should I be using it?  
How do I play 3rd and 5th position? How do I shift from one position to the next?  
What more advanced finger patterns do I need to know?  
What bowing techniques and articulations will I encounter in my music?  
What are rolled chords and how are they played?  
How can I improve my posture?

#### Key Understandings

Execution and use of vibrato  
Playing and using 3rd/5th position/shifting  
Complex double stops  
Advanced finger patterns  
Advanced bowing techniques/articulation  
Rolled Chords  
Posture improvement

#### Focus Standards Addressed in the Unit

9.1.12.C	Integrate and apply advanced vocabulary to the arts forms.
9.1.12.G	Analyze the effect of rehearsal and practice sessions.
9.1.12.D	Demonstrate specific styles in combination through the production or performance of a unique work of art.

#### Important Standards Addressed in the Unit

9.1.12.A	Know and use the elements of each arts form to create works in the arts and humanities; music: duration, intensity, pitch, timbre, composition, form, genre, harmony, rhythm, texture
9.1.12.B	Recognize, know, use and demonstrate a variety of appropriate arts elements and principles to produce, review and revise original works in the arts; music: sing, play and instrument, read and notate music, compose and arrange, improvise

<b>Misconceptions</b> -Students may struggle to learn vibrato.  -Students may struggle with intonation when playing in higher positions.  -Bowing techniques may be difficult to master.	<b>Proper Conceptions</b> -Provide students with extra exercises to reinforce the use of vibrato.  -Encourage students to play with a tuner, or take notes down the octave to hear the intervals being played.  -Students should practice as much as possible, with the aid of extra resources such as recordings, books, and videos.
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<b>Concepts</b> -Vibrato -Positions/Shifting -Double Stops/Chords -Advanced finger patterns -Advanced bowing techniques/articulation	<b>Competencies</b> -Students will improve their use of vibrato (some will learn the initial technique). -Students will learn and improve playing in higher positions and shifting out of positions. -Students will learn advanced finger patterns on their instruments. -Students will learn and be comfortable with using multiple advanced bowing techniques and articulations as needed within the music.	<b>Vocabulary</b> -Vibrato -3rd/5th Position -Double Stops -Finger Patterns -Shifting -Tremolo -Col lengo -Sul Ponticello -Sul Tasto -Rolled Chords
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### Assessments

**Winter/Spring Concert-** High school students will participate in a Winter concert in December, and a Spring concert in May, where everything that they have learned for the year will be presented in a culminating performance with their peers.

**Playing Tests-** High school students are required to complete 2 playing tests per year, where they are graded on all aspects of music such as technique, rhythm, intonation, tone, and musicality.

**Scales-** High school students are required to complete one scales test per year, where they are graded on accurate knowledge of scales and intonation.

**Sight Reading-** High school students sight read one piece each year for a grade. This determines (for violins) which part they will play in the ensemble.

### Suggested Strategies to Support Design of Coherent Instruction

*Charlotte Danielson's Framework for Teaching: Domain 3 Instruction*

- Model various techniques on instrument for students to mimic
- Ask leading questions about previously learned key concepts to tie into new concepts
- Use appropriate recordings, pictures, and videos to demonstrate key concepts
- Play along with students so that they have someone else to listen to as they are playing
- Have students play alone to demonstrate their understanding of certain key concepts
- Allow time for student-led sectionals to reinforce concepts that certain sections of the ensemble may be struggling with.

### Differentiation:

- Provide supplemental music for students in addition to the book
- Use the DVD that accompanies the book for additional learning
- Use resources such as flashcards and music websites for students to reinforce certain key concepts
- Provide one-on-one instruction to students who seem to be struggling more than others
- Give smaller, more directed practice assignments to students who are struggling with the normal assignments

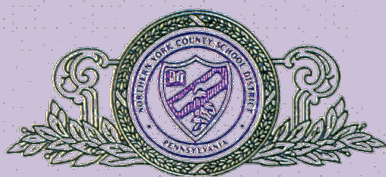
### Interdisciplinary Connections:

### Additional Resources:

“ASTA String Curriculum” Stephen J. Benham, et. al

### Created By:

Courtney Durlin



## Orchestra / 9-12 / Unit 2

### Rhythm

<b>Subject</b> Orchestra	<b>Grade</b> 9-12	<b>Unit</b> 2- Rhythm	<b>Suggested Timeline</b> Ongoing
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#### Grade Level Summary

The high school orchestra is comprised of students in grades 9-12. The orchestra rehearses every day for 45 minutes. Students in other music ensembles that also meet during 1st period meet either 2 or 3 days/cycle. Students are required to either attend four 45-minute lessons per marking period, or to submit a practice log documenting the equivalent of four 45-minute lessons. The course requires attendance at two culminating performances: one in December, and one in May.

#### Grade Level Units

Technique

#### Rhythm

Tone Quality/Pitch/Intonation

Form/History/Culture

Response to Music

#### Unit Title

2- Rhythm

#### Unit Overview

Rhythm in high school orchestra encompasses learning and executing advanced, complex rhythmic patterns and meter signatures in an individual and ensemble setting.

#### Unit Essential Questions

- What are irregular meters? Which ones will I need to play?
- How do I count and play rhythms in mixed meters?
- What ornamental notes and features will I need to play?
- What is ear-to-hand?
- What is rhythmic dictation and why is it important?

#### Key Understandings

- Counting in different meters
- Ornamental notes and rhythms
- Rhythmic dictation
- Rhythmic ear-to-hand

#### Focus Standards Addressed in the Unit

<b>9.1.12.C</b>	Integrate and apply advanced vocabulary to the arts forms.
<b>9.1.12.G</b>	Analyze the effect of rehearsal and practice sessions.
<b>9.1.12.D</b>	Demonstrate specific styles in combination through the production or performance of a unique work of art.

#### Important Standards Addressed in the Unit

<b>9.1.12.A</b>	Know and use the elements of each arts form to create works in the arts and humanities; music: duration, intensity, pitch, timbre, composition, form, genre, harmony, rhythm, texture
<b>9.1.12.B</b>	Recognize, know, use and demonstrate a variety of appropriate arts elements and principles to produce, review and revise original works in the arts; music: sing, play and instrument, read and notate music, compose and arrange, improvise

<b>Misconceptions</b> Students may struggle to count irregular and mixed meters.  Students may not be able to play grace notes, turns, or trills.  Student may struggle with writing rhythmic dictation and playing back the correct ear-to-hand exercise.	<b>Proper Conceptions</b> Encourage students to write counting into the music and listen to recordings to be more comfortable with the rhythms.  Give exercises to help with certain ornamental concepts.  Practice these concepts in class as much as possible so that students are comfortable with them.
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<b>Concepts</b> -Complex Meters -Ornaments -Rhythmic Dictation -Rhythmic Accuracy	<b>Competencies</b> -Students will learn various irregular meters (5/8, 7/8, 12/8, etc) as notated in repertoire throughout the year.  -Students will learn various ornamental techniques, such as grace notes, turns, trills, and tremolos.  -Rhythmic accuracy will be achieved through the use of ear-to-hand exercises and rhythmic dictation.	<b>Vocabulary</b> -Irregular meters -Mixed meters -Grace notes -Turns -Trills -Tremolo -Ear-to-hand -Dictation
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### Assessments

**Winter/Spring Concert-** High school students will participate in a Winter concert in December, and a Spring concert in May, where everything that they have learned for the year will be presented in a culminating performance with their peers.

**Playing Tests-** High school students are required to complete 2 playing tests per year, where they are graded on all aspects of music such as technique, rhythm, intonation, tone, and musicality.

**Scales-** High school students are required to complete one scales test per year, where they are graded on accurate knowledge of scales and intonation.

**Sight Reading-** High school students sight read one piece each year for a grade. This determines (for violins) which part they will play in the ensemble

### Suggested Strategies to Support Design of Coherent Instruction

*Charlotte Danielson's Framework for Teaching: Domain 3 Instruction*

- Model various techniques on instrument for students to mimic
- Use rhythmic flashcards to help with difficult rhythms
- Ask leading questions about previously learned key concepts to tie into new concepts
- Use appropriate recordings, pictures, and videos to demonstrate key concepts
- Play along with students so that they have someone else to listen to as they are playing
- Have students play alone to demonstrate their understanding of certain key concepts
- Allow time for student-led sectionals to reinforce concepts that certain sections of the ensemble may be struggling with.

### Differentiation:

- Provide supplemental music for students in addition to the book
- Use the DVD that accompanies the book for additional learning
- Use resources such as flashcards and music websites for students to reinforce certain key concepts
- Provide one-on-one instruction to students who seem to be struggling more than others
- Give smaller, more directed practice assignments to students who are struggling with the normal assignments

### Interdisciplinary Connections:

Counting- Math

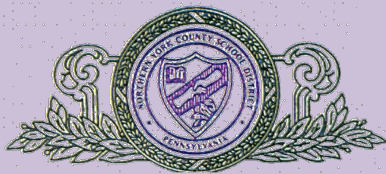
### Additional Resources:

"ASTA String Curriculum" Stephen J. Benham, et. al

"String Techniques for Superior Musical Performance" Robert S. Frost

### Created By:

Courtney Durlin



## Orchestra / 9-12 / Unit 3

### Tone Quality/Pitch/Intonation

<b>Subject</b> Orchestra	<b>Grade</b> 9-12	<b>Unit</b> 3- Tone Quality/Pitch/Intonation	<b>Suggested Timeline</b> Ongoing
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#### Grade Level Summary

The high school orchestra is comprised of students in grades 9-12. The orchestra rehearses every day for 45 minutes. Students in other music ensembles that also meet during 1st period meet either 2 or 3 days/cycle. Students are required to either attend four 45-minute lessons per marking period, or to submit a practice log documenting the equivalent of four 45-minute lessons. The course requires attendance at two culminating performances: one in December, and one in May.

#### Grade Level Units

Technique

Rhythm

#### Tone Quality/Pitch/Intonation

Form/History/Culture

Response to Music

#### Unit Title

Tone Quality/Pitch/Intonation

#### Unit Overview

Tone quality, pitch, and intonation in high school orchestra encompasses improving and maturing the tone quality of the students' chosen instrument, as well as playing, adjusting, and matching pitch at an advanced level.

#### Unit Essential Questions

- How can I ensure that I am playing in tune with the rest of the ensemble?
- What major and minor scales should I know and how many octaves for each?
- What kinds of bowing techniques can I use to improve my tone?
- How do I tune certain chords within the entire ensemble?

#### Key Understandings

- Matching pitch
- Playing multiple octave major and minor scales from memory, with correct pitches
- Improving tone- bow weight, speed, and control
- Playing with controlled dynamics
- Tuning as an ensemble with chordal harmonies in various keys

#### Focus Standards Addressed in the Unit

<b>9.1.12.C</b>	Integrate and apply advanced vocabulary to the arts forms.
<b>9.1.12.G</b>	Analyze the effect of rehearsal and practice sessions.
<b>9.1.12.D</b>	Demonstrate specific styles in combination through the production or performance of a unique work of art.

#### Important Standards Addressed in the Unit

<b>9.1.12.A</b>	Know and use the elements of each arts form to create works in the arts and humanities; music: duration, intensity, pitch, timbre, composition, form, genre, harmony, rhythm, texture
<b>9.1.12.B</b>	Recognize, know, use and demonstrate a variety of appropriate arts elements and principles to produce, review and revise original works in the arts; music: sing, play and instrument, read and notate music, compose and arrange, improvise

#### Misconceptions

- Students may struggle with hearing notes during the ear-to-hand.

#### Proper Conceptions

- Students should listen carefully to the initial ear-to-hand and listen in intervals. Break down the exercise if necessary.

-Students will struggle to produce a characteristic tone on their instrument.  -Students may struggle to memorize scales and play them with confidence and in tune.		-Make sure students' instruments are in good working condition, and provide them with exercises to practice improving tone.  -Give students hand outs with notated scales to practice independently.
<b>Concepts</b> -Intonation -Major/Minor Scales -Bowing techniques/Tone Quality	<b>Competencies</b> -Students improve intonation through ear training and ear-to-hand exercises, as well as by playing various major and minor scales in multiple octaves. -Students produce a characteristic tone on their instrument through the use of various bowing techniques and exercises, performed as an ensemble as an individual. -Students will improve their listening skills and ensemble tuning by playing various chordal harmonies for warm-ups and tuning.	<b>Vocabulary</b> -Ear-to-hand -Natural minor -Harmonic minor -Melodic minor -Bow weight -Bow speed -Bow control -Dynamics -Chords -Octaves

### Assessments

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**Sight Reading-** High school students sight read one piece each year for a grade. This determines (for violins) which part they will play in the ensemble

### Suggested Strategies to Support Design of Coherent Instruction

*Charlotte Danielson's Framework for Teaching: Domain 3 Instruction*

- Model various techniques on instrument for students to mimic
- Ask leading questions about previously learned key concepts to tie into new concepts
- Use appropriate recordings, pictures, and videos to demonstrate key concepts
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### Differentiation:

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- Use the DVD that accompanies the book for additional learning
- Use resources such as flashcards and music websites for students to reinforce certain key concepts
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- Give smaller, more directed practice assignments to students who are struggling with the normal assignments

### Interdisciplinary Connections:

Intervals- Math

Aural/Listening Skills- Foreign Languages

### Additional Resources:

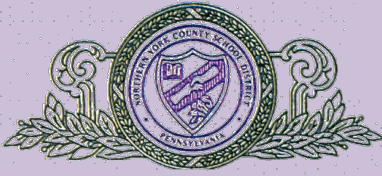
"ASTA String Curriculum" Stephen J. Benham, et. al

"String Techniques for Superior Musical Performance" Robert S. Frost

"Treasury of Scales for Orchestra" Leonard B. Smith

### Created By:

Courtney Durlin



## Orchestra / 9-12 / Unit 4

### Form/History/Culture

Subject	Grade	Unit	Suggested Timeline
Orchestra	9-12	4- Form/History/Culture	Ongoing

#### Grade Level Summary

The high school orchestra is comprised of students in grades 9-12. The orchestra rehearses every day for 45 minutes. Students in other music ensembles that also meet during 1st period meet either 2 or 3 days/cycle. Students are required to either attend four 45-minute lessons per marking period, or to submit a practice log documenting the equivalent of four 45-minute lessons. The course requires attendance at two culminating performances: one in December, and one in May.

#### Grade Level Units

Technique

Rhythm

Tone Quality/Pitch/Intonation

#### Form/History/Culture

Response to Music

#### Unit Title

Form/History/Culture

#### Unit Overview

Form, history, and culture in high school orchestra encompass listening to, understanding, and responding to a diverse culture and history of music in the world and in the surrounding community.

#### Unit Essential Questions

- What are some historically famous pieces of music that we will play in orchestra?
- What are the names and characteristics of some famous composers, and in what musical era did they compose music?
- What are some different styles of music that I will play?
- What is form in music? What are some of the forms that I will need to know?

#### Key Understandings

- Recognize famous pieces of music from various musical eras
- Analyze style, form, and characteristics of various pieces from different musical eras.
- Apply style analysis to individual ensemble performances.
- Identify composers from various musical eras
- Identify and recognize different styles of music
- Understand and play different forms in music

#### Focus Standards Addressed in the Unit

9.2.12.A	Explain the historical, cultural and social context of an individual work in the arts.
9.2.12.B	Relate works in the arts chronologically to historical events (e.g., 10,000 B.C. to present).
9.2.12.C	Relate works in the arts to varying styles and genre and to the periods in which they were created (e.g., Bronze Age, Ming Dynasty, Renaissance, Classical, Modern, Post-Modern, Contemporary, Futuristic, others).

#### Important Standards Addressed in the Unit

9.1.12.C	Integrate and apply advanced vocabulary to the arts forms.
9.3.12.C	Apply systems of classification for interpreting works in the arts and forming a critical response.
9.1.12.F	Analyze works of arts influenced by experiences or historical and cultural events through production, performance or exhibition.

<b>Misconceptions</b> -Students will have trouble remembering the characteristics of different composers and musical genres.  -Students may struggle to play pieces with the correct musical characteristics.  -Students will struggle to analyze pieces of music with specific characteristics of the correct time period.		<b>Proper Conceptions</b> -Listen to composers from different eras as much as possible.  -Work on technique that is specific to the given musical era.  -Give students a list of characteristics that they should be listening for before listening to the piece.
<b>Concepts</b> <b>Concepts</b> -Characteristics of composers -Famous pieces in various musical eras -Characteristics of musical eras -Styles of music -Form of music -Playing various musical forms	<b>Competencies</b> -Students will review and distinguish the characteristics of various composers. -Students will listen extensively to culturally specific pieces, especially pieces that are being performed in class. -Students will learn and perform orchestral arrangements from various famous works in the notable musical eras. -Students will review and analyze characteristics of various musical eras, and apply the analysis to their performances. -Students will understand different styles and forms of music.	<b>Vocabulary</b> -Franz Schubert -Ludwig van Beethoven -George Frideric Handel -Johann Sebastian Bach Franz Joseph Haydn -Antonio Vivaldi -Opera -Aria -Lieder -Symphony -Chamber music -String quartet -Oratorio -Concerto -Minuet -Impressionistic style -Romantic Era -Classical Era -Baroque Era -20th Century Music -Form -Binary (AB) -Tertiary (ABA)

### Assessments

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**Sight Reading-** High school students will sight read one piece each year for a grade. This determines (for violins) which part they will play in the ensemble

### Suggested Strategies to Support Design of Coherent Instruction

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- Model various techniques on instrument for students to mimic
- Ask leading questions about previously learned key concepts to tie into new concepts
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**Differentiation:**

- Provide supplemental music for students in addition to the book
  - Use the DVD that accompanies the book for additional learning
  - Use resources such as flashcards and music websites for students to reinforce certain key concepts
  - Provide one-on-one instruction to students who seem to be struggling more than others
  - Give smaller, more directed practice assignments to students who are struggling with the normal assignments
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**Interdisciplinary Connections:**

Music History/Culture- World Cultures, World History

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**Additional Resources:**

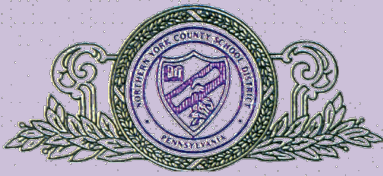
“ASTA String Curriculum” Stephen J. Benham, et. al

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**Created By:**

Courtney Durlin

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## Orchestra / 9-12 / Unit 5

### Response to Music

Subject	Grade	Unit	Suggested Timeline
Orchestra	9-12	5- Response to Music	Ongoing

#### Grade Level Summary

The high school orchestra is comprised of students in grades 9-12. The orchestra rehearses every day for 45 minutes. Students in other music ensembles that also meet during 1st period meet either 2 or 3 days/cycle. Students are required to either attend four 45-minute lessons per marking period, or to submit a practice log documenting the equivalent of four 45-minute lessons. The course requires attendance at two culminating performances: one in December, and one in May.

#### Grade Level Units

Technique  
Rhythm  
Tone Quality/Pitch/Intonation  
Form/History/Culture

#### Response to Music

#### Unit Title

Response to Music

#### Unit Overview

Response to Music in high school orchestra encompasses evaluating, analyzing, and critiquing musical performances- including individual, group, and professional recordings. Students listen for specific musical aspects of the performance and use appropriate musical vocabulary, as established in the previous units.

#### Unit Essential Questions

What criteria should be used to evaluate and analyze music performances?  
-What is the appropriate terminology I should use when critiquing performances?  
-What should I be listening to specifically when comparing and contrasting performances of two different arrangements of the same piece?

#### Key Understandings

Evaluate and analyze music performances using established criteria  
-Use appropriate terminology when critiquing individual and group performances.  
-Put into words, using appropriate musical terminology, what emotions and feelings are evoked by a certain piece of music.

#### Focus Standards Addressed in the Unit

<b>9.3.12.A</b>	Explain and apply the critical examination processes of works in the arts and humanities- compare and contrast, analyze, interpret, form and test hypotheses, evaluate/form judgments
<b>9.3.12.B</b>	Determine and apply criteria to a person's work and works of others in the arts
<b>9.3.12.D</b>	Analyze and interpret works in the arts and humanities from different societies using culturally specific vocabulary of critical response
<b>9.1.12.C</b>	Apply systems of classification for interpreting works in the arts and forming a critical response
<b>9.1.12.F</b>	Analyze works of arts influenced by experiences or historical and cultural events through production, performance or exhibition.

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**Important Standards Addressed in the Unit**

<b>9.4.12.C</b>	Compare and contrast the attributes of various audiences' environments as they influence individual aesthetic response.
<b>9.1.12.A</b>	Know and use the elements and principles of each art form to create works in the arts and humanities- duration, intensity pitch, timbre, composition, form, genre, harmony, rhythm, texture
<b>9.1.12.I</b>	Distinguish among a variety of regional arts events and resources and analyze methods of selection and admission.

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**Misconceptions**

Students may think that critiquing means to point out only the bad aspects of the performance.

Students may think that their answers are wrong.

Students are likely to forget the established criteria that they should be listening for when critiquing.

**Proper Conceptions**

Make sure students understand that critiquing also includes praising the performance.

There is no incorrect answer in a critique.

Have an available list of all criteria used to critique music

**Concepts**

- Analyze and evaluate music performances using established criteria
- Describe personal musical preferences
- Utilize appropriate musical terminology in critiques and evaluations

**Competencies**

- Establish criteria for evaluating individual and group performances, with teacher assistance.
- Evaluate individual and group performance using established criteria
- Compare and contrast performances of various arrangements of the same piece, using established criteria and appropriate vocabulary from previous units.
- Describe personal preference in music listening and ensemble music.

**Vocabulary**

- Analyze
- Evaluate
- Critique
- Compare/Contrast

**Assessments**

- Written musical preferences at the beginning of the school year
- 2 Written Concert Evaluations in December and May
- Various oral evaluations throughout the school year as appropriate during rehearsals and small group lessons

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**Suggested Strategies to Support Design of Coherent Instruction**

*Charlotte Danielson's Framework for Teaching: Domain 3 Instruction*

- Provide a sample critique of a concert/performance
- Practice critiquing other performances in class
- Ask leading questions to help students think outside of the box

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**Differentiation:**

- Give a shorter list of criteria to critique for students who may be struggling
- Allow students to verbalize their critique rather than write it if necessary
- Provide students with more opportunities to practice their critiquing during small group lessons

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**Interdisciplinary Connections:**

Critical Thinking- Reading  
Written Evaluation- English/Grammar/Writing  
Various musical terms, rhythms, form, structure- Math, History, English

**Additional Resources:**

"ASTA String Curriculum" Stephen J. Benham, et. al

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**Created By:**

Courtney Durlin

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