



# Orchestra / Grades 6-8 / Unit 1

## Technique

<b>Subject</b> Orchestra	<b>Grade</b> 6-8	<b>Unit</b> 1- Technique	<b>Suggested Timeline</b> Ongoing
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### Grade Level Summary

The middle school orchestra is comprised of students in grades 6-8. The orchestra rehearses by grade level, 2 days per cycle, for 45 minutes. Students attend a 30-minute small group lesson one day per cycle. 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 middle school orchestra encompasses achieving technical musical proficiency on the students' chosen instrument.

### Unit Essential Questions

- What are new tempo markings and musical styles that I will need to play?
- What articulations will I see in my music?
- How do I count 6/8 and cut time?
- What are the various finger patterns that I will need?
- What new notes will I need to memorize?
- What various bowing techniques should I be familiar with?
- How do I play in 3rd position and shift between 1st and 3rd?
- What is vibrato and how can I practice it?
- What important aspects of sight-reading should I know?

### Key Understandings

- Tempo markings and musical styles
- Articulation
- Meter Signatures
- Finger patterns in new key signatures
- New notes on C/E string
- Bowing techniques
- Positions, shifting, and vibrato
- Sight-reading

### Focus Standards Addressed in the Unit

<b>9.1.8.C</b>	Identify and use comprehensive vocabulary within each of the arts forms.
<b>9.1.8.G</b>	Explain the function and benefits of rehearsal and practice sessions.
<b>9.3.8.C</b>	Identify and classify styles, forms, types and genre within art forms (e.g., modern dance and the ethnic dance, a ballad and a patriotic song).

### Important Standards Addressed in the Unit

<b>9.1.8.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>9.1.8.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

<p><b>Misconceptions</b></p> <ul style="list-style-type: none"> <li>-Students may not understand how to keep a steady beat while playing slower or faster tempos.</li> <li>-Counting in cut-time and 6/8 may be difficult for some students.</li> <li>-Students may struggle with bow control in various styles of music.</li> <li>-Students will struggle to play flat key signatures in tune.</li> <li>-Memorizing notes in 3rd position will be difficult for some students.</li> <li>-Vibrato will be frustrating and difficult for most students.</li> </ul>	<p><b>Proper Conceptions</b></p> <ul style="list-style-type: none"> <li>-Encourage students to practice with a metronome and remember to subdivide.</li> <li>-Clap new rhythms and write in counting.</li> <li>-Provide students with various bowing exercises depending on what their struggle entails.</li> <li>-Encourage students to practice with a tuner and pay close attention to specific finger patterns.</li> <li>-Encourage students to make flashcards to memorize notes, and play small sections repetitively.</li> <li>-Provide students with various vibrato exercises and YouTube videos for resources.</li> </ul>
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<p><b>Concepts</b></p> <ul style="list-style-type: none"> <li>-Tempo</li> <li>-Meter/Counting</li> <li>-Articulation</li> <li>-Bowing</li> <li>-Finger Patterns</li> <li>-Key Signatures</li> <li>-New notes/strings</li> <li>-Shifting/Positions</li> <li>-Vibrato</li> <li>-Sight Reading</li> </ul>	<p><b>Competencies</b></p> <ul style="list-style-type: none"> <li>-Students will be able to play more complex tempos and musical styles.</li> <li>-Students will understand and play more complex meter signatures.</li> <li>-Students will improve tone and technique by playing with various articulations and bowing styles.</li> <li>-Students will learn new notes, key signatures, and finger patterns.</li> <li>-When ready, students will learn 3rd position and shifting, as well as vibrato.</li> <li>-Students will improve sight-reading skills.</li> </ul>	<p><b>Vocabulary</b></p> <ul style="list-style-type: none"> <li>-Cantabile</li> <li>-Alla Marcia</li> <li>-Dolce</li> <li>-Maestoso</li> <li>-Pesante</li> <li>-Presto</li> <li>-Allegretto</li> <li>-Largo</li> <li>-Andantino</li> <li>-Adagio</li> <li>-A Tempo</li> <li>-Divisi</li> <li>-Non-Divisi</li> <li>-Molto</li> <li>-Caesura</li> <li>-Sforzando</li> <li>-Accent</li> <li>-Cut Time</li> <li>-6/8 meter</li> <li>-Flat</li> <li>-Sharp</li> <li>-C-String</li> <li>-E-string</li> <li>-Low 1/Extended 1</li> <li>-Low 2</li> <li>-High 3/Extended 4</li> <li>-Low 4/Extended 4</li> <li>-Detache</li> <li>-Martele</li> <li>-Staccato</li> <li>-Spiccato</li> <li>-Tremolo</li> <li>-Natural Harmonics</li> <li>-Sul</li> <li>-Shifting</li> <li>-Third Position</li> <li>-Vibrato</li> <li>-Sight-Reading</li> </ul>
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**Assessments**

**Practicing-** Students will be expected to fill out a practice chart from lesson to lesson, indicating a certain amount of practice time and demonstrating at their lessons that they have completed the assignment given to them by the teacher.

**Winter/Spring Concert-** Middle 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.

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

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

Counting, intervals- Math

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**Additional Resources:**

“Sound Innovations for String Orchestra, Book 2” Phillips, Boonshaft, and Sheldon

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**Created By:**

Courtney Durlin

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## Orchestra / Grades 6-8 / Unit 2

### Rhythm

<b>Subject</b> Orchestra	<b>Grade</b> 6-8	<b>Unit</b> 2- Rhythm	<b>Suggested Timeline</b> Ongoing
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#### Grade Level Summary

The middle school orchestra is comprised of students in grades 6-8. The orchestra rehearses by grade level, 2 days per cycle, for 45 minutes. Students attend a 30-minute small group lesson one day per cycle. 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

Rhythm

#### Unit Overview

Rhythm in middle school orchestra encompasses achieving rhythmic proficiency and accuracy on the students' chosen instrument.

#### Unit Essential Questions

- How do I count and play rhythms with dots?
- How do I count and play 16th notes?
- What are triplets and how do they fit into 6/8 meter signature?
- What is syncopation and how does it relate to swinging eighth notes?

#### Key Understandings

- Counting and accurately playing complex rhythms
- Reading rhythms in various meter signatures
- Playing different styles of rhythms that are notated normally

#### Focus Standards Addressed in the Unit

<b>9.1.8.C</b>	Identify and use comprehensive vocabulary within each of the arts forms.
<b>9.1.8.G</b>	Explain the function and benefits of rehearsal and practice sessions.
<b>9.3.8.C</b>	Identify and classify styles, forms, types and genre within art forms (e.g., modern dance and the ethnic dance, a ballad and a patriotic song).

#### Important Standards Addressed in the Unit

<b>9.1.8.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>9.1.8.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 will struggle to count dotted rhythms.  -Students will struggle to play 16th notes fast enough.  -Students won't understand how to swing rhythms and play with syncopation.	<b>Proper Conceptions</b> -Explain how to subdivide and what the dot signifies.  -Practice playing fast notes with little amounts of bow.  -Listen to various recordings of jazz music so that students will begin to recognize swung rhythms.
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<b>Concepts</b> -Dotted rhythms -16th notes -Triple meters/rhythms -Swing rhythms	<b>Competencies</b> -Students will understand how to count complex rhythms. -Students will understand how to play complex rhythms while using correct bow techniques. -Students will be able to read triple rhythms in various complex meter signatures. -Students will understand the basic concept of syncopation and playing rhythms in a jazz/blues style.	<b>Vocabulary</b> -Eighth Rest -Dotted Quarter Note -Sixteenth Note -Eighth and Sixteenth Notes -Dotted Eighth Note -Triplet -6/8 meter -Syncopation -Swing Eighth Notes
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**Assessments**

**Practicing-** Students will be expected to fill out a practice chart from lesson to lesson, indicating a certain amount of practice time and demonstrating at their lessons that they have completed the assignment given to them by the teacher.

**Winter/Spring Concert-** Middle 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.

**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

**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:**

“Sound Innovations for String Orchestra, Book 2” Phillips, Boonshaft, and Sheldon

**Created By:**

Courtney Durlin



## Orchestra / Grades 6-8 / Unit 3

### Quality/Pitch/Intonation

<b>Subject</b> Orchestra	<b>Grade</b> 6-8	<b>Unit</b> 3- Tone Quality/Pitch/Intonation	<b>Suggested Timeline</b> Ongoing
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#### Grade Level Summary

The middle school orchestra is comprised of students in grades 6-8. The orchestra rehearses by grade level, 2 days per cycle, for 45 minutes. Students attend a 30-minute small group lesson one day per cycle. 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 middle school orchestra encompasses achieving proficiency in playing with good tone quality and being able to hear and adjust pitch to play in tune on students' chosen instrument.

#### Unit Essential Questions

- What are the different major and minor scales and key signatures that I will need to know?
- What finger patterns correspond with each major and minor scale?
- What is a pentatonic scale and enharmonic?
- What bowing techniques and articulations should I be comfortable with?
- What are harmonics?

#### Key Understandings

- Finger patterns in various major and minor key signatures.
- Major and minor scales, including flat keys
- Pentatonic scale
- Advanced bowing techniques and articulations
- Harmonics
- 3rd position and vibrato

#### Focus Standards Addressed in the Unit

<b>9.1.8.C</b>	Identify and use comprehensive vocabulary within each of the arts forms.
<b>9.1.8.G</b>	Explain the function and benefits of rehearsal and practice sessions.
<b>9.3.8.C</b>	Identify and classify styles, forms, types and genre within art forms (e.g., modern dance and the ethnic dance, a ballad and a patriotic song).

#### Important Standards Addressed in the Unit

<b>9.1.8.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>9.1.8.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

<p><b>Misconceptions</b></p> <ul style="list-style-type: none"> <li>-Students will struggle to learn and memorize keys and scales</li> <li>-Students won't understand the finger patterns for the key signatures.</li> <li>-Students will struggle with various bowing techniques and articulations.</li> <li>-Students who learn 3rd position and vibrato will struggle with learning and mastering each technique.</li> </ul>	<p><b>Proper Conceptions</b></p> <ul style="list-style-type: none"> <li>-Instruct students to practice scales as warm-ups and make flashcards to study as needed</li> <li>-Direct students to the back of the book where the finger pattern diagram is located.</li> <li>-Provide students with different exercises to help enhance bowing techniques and articulations.</li> <li>-Remind students that these techniques take time and copious amounts of practice to make it sound good and be easy- the more practice, the better.</li> </ul>
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<p><b>Concepts</b></p> <ul style="list-style-type: none"> <li>-Major/minor keys and scales</li> <li>-Finger patterns</li> <li>-Bowing techniques/articulations</li> <li>-Pentatonic scale</li> <li>-3rd position</li> <li>-Vibrato</li> </ul>	<p><b>Competencies</b></p> <ul style="list-style-type: none"> <li>-Students will learn and memorize new major and minor key signatures and be able to play each scale.</li> <li>-Students will learn and understand the finger patterns for each corresponding key signature</li> <li>-Students will learn and successfully play various, more advanced bowing techniques and articulations.</li> <li>-Students will understand the pentatonic scale</li> <li>-Students will learn about 3rd position and vibrato- those that are advanced enough with learn to play these techniques.</li> </ul>	<p><b>Vocabulary</b></p> <p>Finger Patterns</p> <ul style="list-style-type: none"> <li>-New notes: C#, G#, F#, Bb, Eb, F-natural</li> <li>-A major</li> <li>-F major</li> <li>-Bb major</li> <li>-Natural Minor Scales: e, b, a, d, g</li> <li>-Pentatonic Scale</li> <li>-Bowing Lanes</li> <li>-Bow Weight</li> <li>-Bow Speed</li> <li>-Bow Division: lower half, upper half, middle</li> <li>-Bow Strokes: detache, staccato, martele, spiccato, tremolo</li> <li>-Harmonics</li> <li>-3rd Position</li> <li>-Vibrato</li> <li>-Enharmonic</li> </ul>
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**Assessments**

**Practicing-** Students will be expected to fill out a practice chart from lesson to lesson, indicating a certain amount of practice time and demonstrating at their lessons that they have completed the assignment given to them by the teacher.

**Winter/Spring Concert-** Middle 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.

**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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- Have students play alone to demonstrate their understanding of certain key concepts

**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:**

Intervals- Math

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**Additional Resources:**

“Sound Innovations for String Orchestra, Book 2” Phillips, Boonshaft, and Sheldon

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**Created By:**

Courtney Durlin

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## Orchestra / Grades 6-8 / Unit 4

### Form/History/Culture

<b>Subject</b> Orchestra	<b>Grade</b> 6-8	<b>Unit</b> 4- Form/History/Culture	<b>Suggested Timeline</b> Ongoing
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#### Grade Level Summary

The middle school orchestra is comprised of students in grades 6-8. The orchestra rehearses by grade level, 2 days per cycle, for 45 minutes. Students attend a 30-minute small group lesson one day per cycle. 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 middle school orchestra encompasses 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 I will play in my book?
- 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
- Identify composers from various musical eras
- Identify and recognize different styles of music
- Understand and different forms and signs in music

#### Focus Standards Addressed in the Unit

<b>9.2.8.A</b>	Explain the historical, cultural and social context of an individual work in the arts.
<b>9.2.8.B</b>	Relate works in the arts chronologically to historical events (e.g., 10,000 B.C. to present).
<b>9.2.8.C</b>	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

<b>9.1.8.C</b>	Know and use fundamental vocabulary within music.
<b>9.3.8.F</b>	Classify works in the arts by forms in which they are found
<b>9.1.8.F</b>	Describe works of others through performance or exhibition in two art forms.

<p><b>Misconceptions</b> Students will have trouble remembering the characteristics of different composers and musical genres.</p>	<p><b>Proper Conceptions</b> Listen to composers from different eras as much as possible.</p>
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<p><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 and signs</p>	<p><b>Competencies</b> -Students will learn and distinguish the characteristics of various composers. -Students will learn and play excerpts from various famous works in the notable musical eras. -Students will learn and understand characteristics of various musical eras. -Students will understand different styles and forms of music. -Students will learn to read and follow different signs and “musical roadmaps” in music.</p>	<p><b>Vocabulary</b> -William Tell Overture -The Barber of Seville -Scenes from Childhood -Brandenburg Concertos -Peer Gynt Suite -Carmen -Gioachino Rossini -Robert Schumann -Clara Schumann -Franz Schubert -Ludwig van Beethoven -George Frideric Handel -Henry Purcell -Johann Sebastian Bach -Edvard Grieg -Maurice Ravel -Georges Bizet -Giacomo Puccini -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) -D.S. al Fine -D.C. al Coda -D.S. al Coda</p>
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**Assessments**

**Practicing-** Students will be expected to fill out a practice chart from lesson to lesson, indicating a certain amount of practice time and demonstrating at their lessons that they have completed the assignment given to them by the teacher.

**Winter/Spring Concert-** Middle 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.

**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

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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- World History

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**Additional Resources:**

“Sound Innovations for String Orchestra, Book 2” Phillips, Boonshaft, and Sheldon

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**Created By:**

Courtney Durlin

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## Orchestra / Grades 6-8 / Unit 5

### Response to Music

<b>Subject</b> Orchestra	<b>Grade</b> 6-8	<b>Unit</b> 5- Response to Music	<b>Suggested Timeline</b> Ongoing
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#### Grade Level Summary

The middle school orchestra is comprised of students in grades 6-8. The orchestra rehearses by grade level, 2 days per cycle, for 45 minutes. Students attend a 30-minute small group lesson one day per cycle. 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 middle 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>9.3.8.A</b>	Know and use the critical process of the examination of works in the arts and humanities- compare and contrast, analyze, interpret, form and test hypotheses, evaluate/form judgements
<b>9.3.8.B</b>	Analyze and interpret specific characteristics of works in the arts within each art form
<b>9.3.8.D</b>	Evaluate works in the arts and humanities using a complex vocabulary of critical response
<b>9.1.8.C</b>	Identify and use comprehensive vocabulary within each of the arts forms
<b>9.1.8.F</b>	Explain works of others within each art form through performance or exhibition

#### Important Standards Addressed in the Unit

<b>9.4.8.C</b>	Describe how attributes of the audience's environment influence aesthetic response
<b>9.1.8.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>9.1.8.I</b>	Know where arts events, performances, and exhibitions occur and how to gain admission

<p><b>Misconceptions</b> Students may think that critiquing means to point out only the bad aspects of the performance.</p> <p>Students may think that their answers are wrong.</p> <p>Students are likely to forget the established criteria that they should be listening for when critiquing.</p>	<p><b>Proper Conceptions</b> Make sure students understand that critiquing also includes praising the performance.</p> <p>There is no incorrect answer in a critique.</p> <p>Have an available list of all criteria used to critique music.</p>
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<p><b>Concepts</b> -Analyze and evaluate music performances using established criteria -Describe personal musical preferences -Utilize appropriate musical terminology in critiques and evaluations</p>	<p><b>Competencies</b> -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.</p>	<p><b>Vocabulary</b> -Analyze -Evaluate -Critique -Compare/Contrast</p>
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<p><b>Assessments</b> -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</p>
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**Suggested Strategies to Support Design of Coherent Instruction**  
*Charlotte Danielson's Framework for Teaching: Domain 3 Instruction*

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<p>-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</p>
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<p><b>Differentiation:</b></p> <p>-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</p>
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<p><b>Interdisciplinary Connections:</b> Critical Thinking- Reading Written Evaluation- English/Grammar/Writing Various musical terms, rhythms, form, structure- Math, History, English</p>
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<p><b>Additional Resources:</b> "ASTA String Curriculum" Stephen J. Benham, et. al</p>
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<p><b>Created By:</b> Courtney Durlin</p>
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