



OFFICE OF CURRICULUM, INSTRUCTION & PROFESSIONAL DEVELOPMENT

HIGH SCHOOL ACADEMIC COURSE OUTLINE

(Revised: 6/8/11)

Department	Music	Course Title		Orchestra 1-2		Course Code		3451	
Grade Level	9-12	Short Title		Orchestra		Grad Requirement			N
Course Length	2 semesters	Credits per Semester	5	Approved for Honors	N	Required	N	Elective	Y
Prerequisites	Prior orchestral instrument experience, Music reading and writing skills, Approval of director								
Co-requisites	None								
Articulated with LBCC	No		Articulated with CSULB				No		
Meets UC "a-g" Requirement	Yes, "f"		Meets NCAA Requirement				No		

COURSE DESCRIPTION: **Orchestra 1-2** is a course for students who have had some previous experience in playing a string instrument, but are not yet prepared for the performance level of advanced orchestra. Based on the California Visual and Performing Arts Content Standards in Music, the emphasis in this course is on the development of individual technique, musicianship, and music reading and writing skills, as well as the development of personal practice habits and performance etiquette. In order to prepare the student to progress to one of the more advanced classes, students will learn to sight-read accurately and expressively, analyze simple forms of music as musical elements, techniques and the use of form. They perform by themselves and in ensembles string/orchestra literature accurately and artistically. Students will also study musicians and historical aspects and music developed in various cultures and time periods.

Students may perform at special school events such as assemblies, plays and musical theater productions, concerts, and festivals. Rehearsals and performances outside of class time are required.

COURSE PURPOSE: GOALS

(Student needs the course is intended to meet)

CONTENT

- Students will learn to read an instrumental score of up to four staves and explain how the elements of music are used. (*Artistic Perception 1.1*)
- Students will build and perform a repertoire of orchestral literature representing various genres, styles, and cultures with technical accuracy and artistic expression. (*Creative Expression 2.4, Historical/Cultural Context 3.4*)
- Students will perform on an instrument in small ensembles and one performer to a part. (*Creative Expression 2.5*)
- Students will compare and contrast orchestra instruments, exploring their historical development, the way they are made, understand the principles of tone production on stringed instruments, and how instrumental voices are used in a score. (*Artistic Expression; Historical/Cultural Context 3.5*)
- Students will develop specific criteria for making informed critical evaluations of the quality and effectiveness of performances, and apply those criteria in personal participation in music. (*Aesthetic Valuing 4.1*)
- Students will learn, develop, value, and experience their art to instill a lifelong appreciation of music. (*Aesthetic Valuing*)

- SKILLS**
- Students will transcribe musical phrases when presented aurally into melodic and rhythmic notation. (*Artistic Perception 1.2*)
 - Students will sight-read music accurately and expressively. (*Artistic Perception 1.3*)
 - Students will identify and explain a variety of compositional devices and techniques used to provide unity, variety, tension, and release in aural examples. (*Artistic Perception 1.5*)
 - Students will analyze the use of form in a varied repertoire of music representing diverse genres, styles and cultures. (*Artistic Perception 1.6*)
 - Students will explain the various roles that musicians perform, identify representative individuals who have functioned in each role, and explain their activities and achievements. (*Historical/Cultural Context 3.2*)
 - Students will evaluate a performance, composition, arrangement, or improvisation by comparing each with an exemplary model. (*Aesthetic Valuing 4.2*)
 - Students will strive for the highest standards of musical performance.
- LITERACY**
- Students will analyze and describe the use of musical elements and expressive devices in aural examples. (*Artistic Perception 1.4*)
 - Students will classify, by genre or style and historical period or culture, unfamiliar but representative aural examples of music and explain the reasoning for the classification. (*Historical/Cultural Context 3.5*)
 - Students will describe the means used to create images, or evoke feelings and emotions, in musical works from various cultures. (*Aesthetic Valuing 4.4*)
 - Students will analyze the role and function of music in radio, television, and advertising. (*Connections, Relationships, Applications 5.3*)
- APPLICATIONS**
- Students will develop principles of ensemble membership and practice them in various arts and disciplines. (*Connections, Relationships, Applications 5.1*)
 - Research musical careers in multi-media advertising and education. (*Connections, Relationships, Applications 5.3*)

COURSE PURPOSE: EXPECTED OUTCOMES

Students are expected to perform at a proficient level on a variety of tasks and assessments addressing both the content and skill standards for Orchestra 1-2. Levels of proficiency are defined near the end of this course outline under Performance Criteria.

California Visual and Performing Arts Content Standards:

- 1.0 *Artistic Perception:*** Students read, notate, listen to, analyze, and describe music and other aural information, using the terminology of music.
- 2.0 *Creative Expression:*** Students apply instrumental musical skills in performing a varied repertoire of music. They compose and arrange music and improvise melodies, variations, and accompaniments.
- 3.0 *Historical and Cultural Context:*** Students analyze the role of music in past and present cultures throughout the world, noting cultural diversity as it relates to music, musicians, and composers.
- 4.0 *Aesthetic Valuing:*** Students critically assess and derive meaning from works of music and the performance of musicians in a cultural context according to the elements of music, aesthetic qualities, and human responses.
- 5.0 *Connections, Relationships, Applications:*** Students apply what they learn in music across subject areas. They develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills. They also learn about careers in and related to music.

COURSE PURPOSE: EXPECTED INTEGRATED OUTCOMES

Students are also expected to proficiently apply common skills that are relevant across curriculum areas and career pathways. The following are those skills most applicable to Band 1-2.

CTE Foundation Standards:

from the California Career Technical Education Model Curriculum Standards, adopted by the California State Board of Education in May, 2005.

- **Communication:**
 - 1.7 Use props, visual aids, graphs, and electronic media to enhance the appeal and accuracy of presentations.
- **Career Planning and Management:**
 - 3.5 Understand the past, present, and future trends that affect careers, such as technological developments and societal trends, and the resulting need for lifelong learning.
 - 3.6 Know important strategies for self-promotion in the hiring process, such as job applications, resume writing, interviewing skills, and preparation of a portfolio.
- **Problem Solving and Critical Thinking:**
 - 5.3 Use critical thinking skills to make informed decisions and solve problems.
- **Health and Safety:**
 - 6.2 Understand critical elements of health and safety practices related to storing, cleaning, and maintaining tools, equipment, and supplies.
- **Responsibility and Flexibility:**
 - 7.1 Understand the qualities and behaviors that constitute a positive and professional work demeanor.
 - 7.2 Understand the importance of accountability and responsibility in fulfilling personal, community, and workplace roles.
 - 7.4 Understand that individual actions can affect the larger community.
- **Ethics and Legal Responsibilities:**
 - 8.3 Understand the role of personal integrity and ethical behavior in the workplace.
- **Leadership and Teamwork:**
 - 9.1 Understand the characteristics and benefits of teamwork, leadership, and citizenship in the school, community, and workplace setting.
 - 9.3 Understand how to organize and structure work individually and in teams for effective performance and the attainment of goals.
 - 9.5 Understand how to interact with others in ways that demonstrate respect for individual and cultural differences and for the attitudes and feelings of others.

The circled standards are the CTE “Power” Standards addressed across the content areas.

OUTLINE OF CONTENT AND SUGGESTED TIME ALLOTMENT:***Unit Title: Introduction to Orchestra 1-2; Unit 1***

Sample Essential Question:

Content Standards		Perf. Std. Measures	Instructional Support	Appx Time
(CONTENT) “Students know...”	(SKILL) “Students are able to ...”	How students DEMONSTRATE KNOWLEDGE and SKILL.		
Standards (Std) Working knowledge of String instruments. (CTE 6.2) Principles of ensemble membership. (CTE 7.1 9.1, 9.5) Principles of rehearsal responsibilities and timeline. Working knowledge of music notation; major scale and chord study and application; melodies and counter melodies; harmonies; and accompaniments. Study of Major Scales Preparation, knowledge, and understanding to develop Performance Assessment Tools.	<ul style="list-style-type: none"> Observe, describe, and demonstrate how to produce a proper sound and tone using correct bow grip and fingering; proper care of self and instrument. Describe and demonstrate the principles of ensemble membership - Match, complement, respect, watch, focus, and listen to other members of the ensemble, striving for balance and cooperation. (VAPA 3.2) Responsibility for individual practice, warm-up, and participation in timeline of rehearsal - Practiced, prepared, and demonstrates ability to participate during a rehearsal. Analyze and describe the use of musical elements and expressive devices in aural and recorded examples in a varied repertoire of music representing diverse genres, styles, and cultures. (1.4) Read and demonstrate articulation, dynamics, and tempo. Read and perform whole, half, quarter, and eighth notes and rests with accuracy. Read and perform C, G and D Major scale. Develop specific criteria for making informed critical evaluations of the quality and effectiveness of performances, compositions, arrangements, and apply those criteria in personal participation in music. (VAPA 4.1) 	<u>Key</u> <u>Assignments/Assessments:</u> <ul style="list-style-type: none"> Participation using principles of ensemble membership; Major scale Introductory song Musical ability and knowledge assessments seating and section leader assignments <u>Suggested:</u>	<u>Basic Text</u> , reference Fall Concert Music Chorale Studies Orchestra Handbook <u>Supplemental</u> <u>Resources/Materials:</u> String Instrument Rosin Folders Sheet Music Chairs Music Stands White Board Audio Sound Equipment <u>Key Vocabulary:</u> Staff/Pitch notation Rhythmic notation Articulation Dynamics Tempo Harmony Melody Tone Pitch Accuracy Rhythmic Accuracy Intonation Major scale Meter Key Signature	Week 1-2 and continued

Unit Title: Orchestra 1-2; Unit 2

Sample Essential Question:

Content Standards		Perf. Std. Measures	Instructional Support	Appx Time
(CONTENT) “Students know…”	(SKILL) “Students are able to …”	How students DEMONSTRATE KNOWLEDGE and SKILL.		
<p>Working knowledge of music notation; major scale and chord study and application; Melodies; counter melodies; harmonies; and accompaniments.</p> <p>Working knowledge of tone production, intonation, and rhythmic accuracy.</p> <p>Study and knowledge of cultures, genres, and styles of music.</p> <p>Study and knowledge of conducting directions.</p> <p>Further study of Major scale</p> <p>Performance Assessment Tools (CTE 5.3)</p>	<ul style="list-style-type: none"> Read an instrumental score of up to four staves and explain the elements used. (VAPA 1.1) Perform on an instrument in small ensembles, with one performer for each part. (VAPA 2.5) Play assigned part using good tone, accurate pitch, and rhythmic accuracy. Analyze the use of form in a varied repertoire of music representing diverse genres, styles, and cultures. (VAPA 1.6) Classify by culture unfamiliar but representative aural examples of music and explain the reasoning for the classification. Explain in musical terms classifications and descriptions of different cultures, genres, and styles of music. (VAPA 3.5) Understand and demonstrate the ability to follow the directions of a conductor Read and perform C, G and D major scale. Explain the function of the 3rd in a chord. Identify and read 4 key signatures. Performance Assessment Tools (CTE 5.3) Describe with clarity with the use of musical terminology an evaluation of a performance. 	<p><u>Key Assignments/Assessments:</u></p> <ul style="list-style-type: none"> Participation using principles of ensemble membership, concert attire and etiquette Quizzes-playing scales; Fall Concert Performance reflection and analysis <p><u>Suggested:</u></p>	<p><u>Basic Text</u>, reference</p> <p>Published Orchestral literature, Teacher generated worksheets and compositions</p> <p><u>Supplemental Resources/Materials:</u></p> <p>String Instrument Rosin Folders Sheet Music Chairs Music Stands White Board Audio Sound Equipment</p> <p><u>Key Vocabulary:</u></p> <p>Ensemble Transition Genres Styles (Italian) Culture Rhythmic Competency Intonation Tone Quality Key Signature Flat Sharp Time Signature Bowing Styles (detache, martele, spiccato, ets.) Phrase Interval</p>	<p>Week 3-8 and continued</p>

Unit Title: Orchestra 1-2; Unit 3

Sample Essential Question:

Content Standards		Perf. Std. Measures	Instructional Support	Appx Time
(CONTENT) “Students know...”	(SKILL) “Students are able to ...”	How students DEMONSTRATE KNOWLEDGE and SKILL.		
<p>Working knowledge of music notation; key signatures; major scale study , chromatic scale and application (including arpeggios); melodies; harmonies; and accompaniments; <i>Applied to new repertoire.</i></p> <p>Performance Assessment Tools (CTE 5.3)</p>	<ul style="list-style-type: none"> Read and play new repertoire with technical accuracy and artistic expression. (VAPA 2.1) Read and demonstrate the ability to apply previous knowledge to new repertoire accurately and expressively. (VAPA 2.1) Demonstrate the ability to follow the directions of a conductor. Perform grade level 2-3 music with 90% accuracy. Identify and read key signatures of up to 4 flats and 3 sharps. Play scales and arpeggios in major keys. <ul style="list-style-type: none"> Understand the value of performance reflection and analysis. (VAPA 4.2) Describe with clarity and the use of musical terminology an evaluation of a performance. 	<p><u>Key</u></p> <p><u>Assignments/Assessments:</u></p> <ul style="list-style-type: none"> Rehearsal of new literature Quizzes Tests Winter Concert Performance reflection and analysis <p><u>Suggested:</u></p>	<p>Basic Text, reference</p> <p>Published string literature, Teacher generated worksheets and compositions,</p> <p><u>Supplemental</u> <u>Resources/Materials:</u></p> <p>String Instrument Rosin Folders Sheet Music Chairs Music Stands White Board Audio Sound Equipment</p> <p><u>Key Vocabulary:</u></p> <p>Repertoire Pyramid of Balance Accompaniments Melody Rhythmic accuracy Intonation Tonal Characteristics Major Keys Relative minor keys Arpeggio Chromatic Scale Syncopation Pick-up note Grace note Symphonic form</p>	<p>Days (Blocks)</p>

Unit Title: Orchestra 1-2; Unit 4		% CST		
Sample Essential Question:				
Content Standards		Perf. Std. Measures	Instructional Support	Appx Time
(CONTENT) "Students know..."	(SKILL) "Students are able to ..."	How students DEMONSTRATE KNOWLEDGE and SKILL.		
<p>Working knowledge of music notation; key signatures; time signatures; major and minor scale study and application; melodies; harmonies; and accompaniments; <i>Applied to new repertoire.</i></p> <p>Study of symphonic forms, overtures, symphonies, marches, tone poems, and medleys.</p> <p>Working knowledge of minor scales and application; harmonies and accompaniments. Further study of Major scales; Circle of 5ths.</p> <p>Study of enharmonic notation.</p> <p>Acquiring skills of responsibility with all aspects of a performance. (CTE 6.2, 9.3)</p> <p>Identify Career Opportunities</p>	<ul style="list-style-type: none"> • Read and play new repertoire. • Read and demonstrate the ability to apply previous knowledge to new repertoire accurately and expressively. • Perform a repertoire of band literature representing various genres, styles, and cultures with technical accuracy and artistic expression. (VAPA 2.1, 4.4) • Read and play repertoire with time signatures of 2/4, 3/4, 4/4, and 6/8. • Analyze and describe the historical origins of string instruments. (VAPA 1.6, 3.3 3.4) • Analyze and describe the historical, rhythmic, and melodic origins of music. • Read and play the a, d and e minor scales. • Identify, read, and play the C, G D, E, A and F Major scales. • Understand, recognize, read, and play enharmonic notation in music repertoire. • Listen and identify who has the melody at any given time. • Demonstrate the ability to conduct a productive student-led section rehearsal. • Identify and describe career opportunities in music. • identify career opportunities through written and oral presentations. 	<p><u>Key</u></p> <p><u>Assignments/Assessments:</u></p> <ul style="list-style-type: none"> •Spring Concert • Festival •Performance reflection and analysis •Quizzes (major, minor and chromatic scale) •Tests •Spring Concert Music Test •Spring Festival <p><u>Suggested:</u></p>	<p>Basic Text, reference</p> <p>Published string literature, Teacher generated worksheets and compositions,</p> <p><u>Supplemental</u></p> <p><u>Resources/Materials:</u></p> <p>String Instrument Rosin Folders Sheet Music Chairs Music Stands White Board Audio Sound Equipment</p> <p><u>Key Vocabulary:</u></p> <p>Minor keys Enharmonic Notation Blend Rhythmic pulse Rubato Legato Staccato Tonal character Seniorities Unison Phrases and phrasing Intervals</p> <p><u>RELATED CAREERS</u></p> <p>PROFESSIONAL MUSICIAN CONDUCTOR ENTERTAINER TEACHER EDUCATION MUSIC MANAGEMENT MUSIC TECHNOLOGY COMPOSER RECORDING ARTIST ART, DESIGN, AND ENTERTAINMENT, AND MEDIA OCCUPATIONS</p>	<p>Week 19-36</p>

KEY ASSIGNMENTS/ASSESSMENTS:**PERFORMANCE:**

Introduction and Beginning of Year Assessment	Introductory coursework to assess student level and musicianship. Students are assessed on their ability to play a C and G Major scale, hand position, intonation, tone production, breathing, and music reading skills. Basic music theory is reviewed and assessed. Through this process, students are given seating assignments and section leaders are assigned. Health and safety of oneself and equipment is emphasized.
Fall Concert	Rehearsal and individual preparation of selected repertoire for the Fall Concert. Students will demonstrate how to watch, listen, focus, compliment, match, balance, and respect what each part is performing in conjunction with the whole ensemble. They learn how to be a team player and develop a sense of community.
Winter Concert	Rehearsal and individual preparation of selected repertoire for the Winter Concert. Students will continue to demonstrate how to watch, listen, focus, compliment, match, balance, and respect what each part is performing in conjunction with the whole ensemble. They learn how to be a team player, develop a sense of community, and demonstrate good musicianship.
Spring Concert and Festival	Rehearsal and individual preparation of selected repertoire for the Spring Concert. Students will not only continue to demonstrate how to watch, listen, focus, compliment, match, balance, respect what each part is performing in conjunction with the whole ensemble, be a team player, develop a sense of community, and demonstrate better musicianship.
Year-End Concert	Rehearsal and individual preparation of advanced level repertoire for the Year-End Concert. Students will not only continue to demonstrate how to watch, listen, focus, compliment, match, balance, respect what each part is performing in conjunction with the whole ensemble, be a team player and develop a sense of community, and demonstrate exemplary musicianship.

WRITING:

Critique Journal	Student kept journal reflecting response to daily rehearsal routines, written assessment of rehearsal techniques and vocabulary, and written assessment for each Key performance listed above.
Research Composition	Student research composition on a composer and/or historical time period. Written and basic research paper describing the important facts and contribution to music by a known composer, AND/OR Research of facts and musical examples of an historical time period.
Listening	Students record a written response in their journals by listening to musical examples of other performances and performing groups related to Concert Bands.

ASSESSMENT METHODS and/or TOOLS:

Student achievement in this course will be measured using multiple assessment tools including but not limited to:

Performance Tasks	Student response and performance that demonstrates the level of mastery of material, organizational skills, and expressive abilities. Includes daily rehearsal skills, performance readiness and participation.
Written Assignments and Research	Student response to written assignments including research of historical time periods, cultures, genres, and styles of music either performed or not performed during the duration of this course.
Tests and Quizzes	Student response to unit quizzes and tests.
Self-Evaluations and Critiques	Student assessment of their own progress: learning to assess accurately their own growth and that of fellow students.
Participation	Student attendance and participation in daily rehearsal, class discussions, and critiques. Also, involvement and participation in related activities outside of this course (school productions, service hours with community arts organizations).
End of Course Exam	Student response to final performance and any related end of course exams.

Service Learning	<p>Service Learning activities involve research, preparation, action/demonstration, and reflection of experiential applications of the content and will be credited toward the district's high school Service Learning requirement. Students are expected to complete a Service Learning activity with a minimum of 5 [or 10] hours, prior to the completion of this course. The learning (any products developed, reflection on the service) will be graded by the instructor as one of the performance based assessments; the service itself will not be graded or judged.</p> <p>Service learning is an instructional strategy that connects meaningful service experiences in the community with academic learning, personal growth, and civic responsibility. Service learning enhances what is taught in the course by extending learning beyond the classroom and providing opportunities for students to use newly acquired skills and knowledge in real-life situations in their own communities. Service learning makes coursework relevant.</p> <p>There are many opportunities, on campus and in the community, to participate in service learning activities related to Music. These include voluntary participation in the <i>Long Beach Symphony Orchestra's Ovation</i>, <i>Student/Peer mentoring</i>, and various school events. Students participating in these experiences share their talents and show support for their art, which benefits themselves and the community.</p>
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Content-Specific Assignments:**Introduction to Orchestra 1-2; Unit 1**

(**Key Assignments in Bold)

1. *Beginning of Year Outline of Responsibilities*
 - a) Instrument checkout
 - b) Forms and paperwork
 - c) **Musical ability playing assessment**
 - d) **Musical knowledge assessment**
 - e) Seating assignments
 - f) Section Leader assignments
2. *Principles of Effective Practice*
 - a) Organize and establish a productive practice routine
 1. practice time in minutes
 2. practice good posture
 3. practice using proper technique (bow grip/fingering)
 4. practice using good tone (intonation)
 - b) Organize and execute productive individual practice sessions
3. *Principles of Rehearsal Responsibilities*
 - a) Come prepared
 - b) Exhibit proper rehearsal and performance etiquette
 - c) Warm-up and technical exercises
 1. tonal production
 2. intonation
 3. technical fluency
 4. scales
 - d) Sight-reading exercises
 - e) Sight-read music one difficulty level below their standard performance literature
 - f) Follow the conductor
4. *Principles of Ensemble Membership*
 - a) Match, complement, respect, watch, focus, and listen
 - b) Balance and cooperation
5. *Working knowledge of String Instruments*
 - a) Historical understanding
 - b) Production of sound and tone
 - c) Shifting
 - d) High-Low fingers
 - e) Bow technique
 - f) Care of instruments
6. *Music Notation*
 - a) Read and write basic musical notation (whole, half, quarter, and eighth notes; dynamics, tempo)
 - b) Perform with understanding music notation
 - c) Read and demonstrate meter in 2/4, 3/4, 4/4
 - d) Understand and identify key signatures
 - e) Understand a score of four staves and read dedicated instrumental part
 - f) Identify beginnings, climaxes, and endings of phrases
7. *Major Scale and Chord Progressions*
 - a) Whole-steps and half-steps of an C, G and D Major scale**
 - b) Descending 4th finger on scale**
8. *Melodies, Counter-Melodies, and Harmonies*
 - a) Melodic sequence
 - b) Complementary melodic sequences
 - c) Sonority of two or more sounds creating harmony
9. Quizzes/Assessments
 - a) **Musical ability playing assessment**
 - b) **Musical knowledge assessment**
 - c) Unit 1 Assessment**

Orchestra 1-2; Unit 2

1. *Principles of Effective Practice (Continued)*
 - a) Organize and establish a productive practice routine
 1. practice time in minutes
 2. practice good posture
 3. practice using proper technique (bow grip/fingering)
 4. practice with accurate pitch and good tone (intonation)
 - b) Organize and execute productive individual practice sessions
2. *Principles of Rehearsal--Performance Responsibilities (Continued)*
 - a) Come prepared
 - b) Exhibit proper rehearsal and performance etiquette
 - c) Warm-up and technical exercises
 1. tonal production
 2. intonation
 3. technical fluency
 4. scales
 - d) Sight-reading exercises
 - e) Sight-read music one difficulty level below their standard performance literature
 - f) Identify which voice has the melody at any point in the music
 - g) Follow the conductor
3. *Principles of Ensemble Membership (Continued)*
 - a) Match, complement, respect, watch, focus, and listen
 - b) Balance and cooperation
4. *Working knowledge of String Instruments (Continued)*
 - a) Historical understanding
 - b) Production of sound and tone
 - c) Shifting
 - d) High-Low fingers
 - e) Bow technique
 - f) Perform a variety of bowing styles (e.g., Detache, martele, spiccato, etc.)
 - g) Care of instruments
5. *Working Knowledge of Music Elements – New repertoire*
 - a) Read and demonstrate the ability to apply previous knowledge to new repertoire accurately and expressively
6. *Music Notation*
 - a) Read and write basic musical notation (whole, half, quarter, eighth, and sixteenth notes and rests; dynamics, tempo, and form.)
 - b) Perform using dynamics and tempo
 - c) Perform with understanding music notation
 - d) Understand and identify key signatures
 - e) Read and perform music in meter 2/4, 3/4, 4/4 and 6/8
 - f) Understand a score of four staves and read dedicated instrumental part
 - g) Identify beginnings, climaxes, and endings of phrases
10. *Read and perform in Small Ensembles*
 - a) Read and play assigned part independently in a small ensemble
11. *Major Scale and Chord Progressions*
 - a) Whole-steps and half-steps of an C, G and D Major scale
 - b) Descending 4th finger on scale
 - c) Identify intervals of a scale (Major and minor 3, P4 and P5)
12. *Music Analysis of Performance Literature*
 - a) Analyze the use of form in performance literature (i.e. simple ABA)
 - b) Explain genre, style, culture and the reasoning for the classification (i.e. Italian)
13. **** Preparation, knowledge, and Understanding Of Performance**
 - a) **Develop criteria for making informed critical evaluations of the quality and effectiveness of performances**
 - b) **Application of criteria to performance**
 - c) **Rehearsal of repertoire for performance**

Orchestra 1-2; Unit 2 (Continued)

14. *Performance Reflection and Analysis*
 - a) Understanding the value of performance reflection and analysis
 - b) Describe with clarity using musical terminology an evaluation of a performance
 - c) ****FALL CONCERT**
15. *Music Relationship to Other Subject Areas*
 - a) Discuss the contribution of music in relation to other subject areas
16. *Career Opportunities*
 - a) Identify career opportunities through written and oral presentations
- 16. Quizzes and Test**
 - d) **Written critique of Fall Concert**
 - e) **Unit 2 assessment**

Orchestra 1-2; Unit 3

1. *Principles of Effective Practice (Continued)*
 - a) Organize and establish a productive practice routine
 1. practice time in minutes
 2. practice good posture
 3. practice using proper technique (bow grip/fingering)
 4. practice with accurate pitch and good tone (intonation)
 - b) Organize and execute productive individual practice sessions
2. *Principles of Rehearsal-Performance Responsibilities (Continued)*
 - a) Come prepared
 - b) Exhibit proper rehearsal and performance etiquette
 - c) Warm-up and technical exercises
 1. tonal production
 2. intonation
 3. technical fluency
 4. scales
 - d) Sight-reading exercises
 - e) Sight-read music one difficulty level below their standard performance literature
 - f) Identify which voice has the melody at any point in the music
 - g) Follow the conductor
3. *Principles of Ensemble Membership (Continued)*
 - a) Match, complement, respect, watch, focus, and listen
 - b) Balance and cooperation
4. *Working knowledge of String Instruments (Continued)*
 - a) Historical understanding
 - b) Production of sound and tone
 - c) Shifting
 - d) Fingering
 - e) Bow technique
 - f) Perform a variety of bowing styles (e.g., Detache, martele, spiccato, etc.)
 - g) Care of instruments
5. *Working Knowledge of Music Elements – New repertoire*
 - a) Read and demonstrate the ability to apply previous knowledge to new repertoire accurately and expressively
6. *Music Notation*
 - a) Read and write basic musical notation
(whole, half, quarter, eighth, sixteenth, thirty-second, triplets, dotted notes and rests; syncopation, pick-up notes, and grace notes; dynamics and tempos)
 - b) Identify key signatures (major and introduce relative minor)
 - c) Identify and read whole steps and half steps of a major scale
 - b) Understand and perform a major scale by whole steps, half steps, including arpeggios
 - c) Understand and perform a chromatic scale
 - d) Identify and read key signatures C, F, B-flat, E-flat, A-flat, G, D, and A
 - e) Read and perform music in meter 2/4, 3/4, 4/4, 2/2, and 6/8
 - f) Understand a score of four staves and read dedicated instrumental part
 - g) Identify beginnings, climaxes, and endings of phrases

Orchestra 1-2; Unit 3 (Continued)

7. *Music Analysis of Performance Literature (Continued)*
 - a) Analyze the use of form in performance literature (i.e. sonata allegro, minuet (scherzo) & trio, theme and variation, and rondo)
 - b) Explain genre, style, culture and the reasoning for the classification (i.e. Italian, French and German)
8. ****Preparation, knowledge, and Understanding Of Performance (Continued)**
 - a) **Develop criteria for making informed critical evaluations of the quality and effectiveness of performances**
 - b) **Application of criteria to performance**
 - c) **Rehearsal of repertoire for performance**
9. *Performance Reflection and Analysis (Continued)*
 - a) Understanding the value of performance reflection and analysis
 - b) Describe with clarity using musical terminology an evaluation of a performance
 - c) ****WINTER CONCERT**
10. *Music Relationship to Other Subject Areas*
 - a) Discuss the contribution of music in relation to other subject areas
11. *Career Opportunities*
 - a) Identify career opportunities through written and oral presentation
12. *Quizzes and Test*
 - a) **Written critique of Winter Concert**
 - b) **Unit 3 assessment**

Orchestra 1-2; Unit 4

1. *Principles of Effective Practice (Continued)*
 - a) Organize and establish a productive practice routine
 1. practice time in minutes
 2. practice good posture
 3. practice using proper technique (bow grip/fingering)
 4. practice with accurate pitch and good tone (intonation)
 - b) Organize and execute productive individual practice sessions
2. *Principles of Rehearsal-Performance Responsibilities (Continued)*
 - a) Come prepared
 - b) Exhibit proper rehearsal and performance etiquette
 - c) Warm-up and technical exercises
 1. tonal production
 2. intonation
 3. technical fluency
 4. scales
 - d) Sight-reading exercises
 - e) Sight-read music one difficulty level below their standard performance literature
 - g) Identify which voice has the melody at any point in the music
 - h) Follow the conductor
3. *Principles of Ensemble Membership (Continued)*
 - a) Match, complement, respect, watch, focus, and listen
 - b) Balance and cooperation
4. *Working Knowledge of Music Elements – New repertoire*
 - a) Read and demonstrate the ability to apply previous knowledge to new repertoire accurately and expressively
5. *Music Notation*
 - a) Read and write basic musical notation (whole, half, quarter, eighth, sixteenth, thirty-second, triplets, dotted notes and rests; syncopation, pick-up notes, and grace notes; dynamics and tempos)
 - b) Identify key signatures (major and relative minor)
 - c) Identify and read whole and half steps of a major scale
 - d) Identify and read whole and half steps of a minor scale
 - e) Understand and perform a major scale by whole and half steps, including arpeggios
 - f) Understand and perform the a, d and e minor scales

Orchestra 1-2; Unit 4 (Continued)

- g) Understand and perform a chromatic scale
 - h) Identify and read key signatures C, G, D, A, F, B-flat, E-flat, A-flat, and D-flat
 - i) Identify intervals (melodic and harmonic)
 - j) Read and perform in meter 2/4, 3/4, 4/4, 2/2, 6/8 and 7/8
 - k) Understand a score of four staves and read dedicated instrumental part
 - l) Identify beginnings, climaxes, and endings of phrases
6. *Music Analysis of Performance Literature (Continued)*
- a) Analyze the use of form in performance literature (i.e. sonata allegro, minuet (scherzo) & trio, theme and variation, and rondo)
 - b) Explain genre, style, culture and the reasoning for the classification (i.e. Italian, French and German)
7. *Major Scale and Chord Progressions*
- a) Whole-steps and half-steps of an C, G and D Major scale
 - b) Descending 4th finger on scale
 - c) Identify intervals of a scale (Unison, M2, Major and minor 3, P4 and P5, M6, M7, Octave)
8. ****Preparation, knowledge, and Understanding Of Performance (Continued)**
- a) **Develop criteria for making informed critical evaluations of the quality and effectiveness of performances**
 - b) **Application of criteria to performance**
 - c) **Rehearsal of repertoire for performance**
9. *Performance Reflection and Analysis (Continued)*
- a) Understanding the value of performance reflection and analysis
 - b) Describe with clarity using musical terminology an evaluation of a performance
 - c) ****Spring Concert and Festival**
 - d) ****Year-End Concert**
10. *Music Relationship to Other Subject Areas*
- a) Discuss the contribution of music in relation to other subject areas
11. *Career Opportunities*
- a) Identify career opportunities through written and oral presentation
12. *Quizzes and Test*
- a) **Written critique of Spring Concert**
 - b) **Written critique of Festival**
 - c) **Written critique of Year-End Concert**
 - d) **Unit 4 assessment**

INSTRUCTIONAL METHOD AND/OR STRATEGIES:

A variety of instructional strategies will be utilized to accommodate all learning styles:

[Instructional (Music) Methods:

1. Teacher modeling and instruction
2. Modeling from professional recordings
3. Peer collaboration and tutoring
4. Performance
5. Participation/Performance reflection, analysis, and modification

Lesson Design & Delivery: Teachers will incorporate these components of lesson design during direct instruction and inquiry activities. The order of components is flexible, depending on the teacher's vision for the individual lesson. For instance, the objective and purpose, while present in the teacher's lesson plan, are not made known to the students at the beginning of an inquiry lesson.

Essential Elements of Effective Instruction Model for Lesson Design Using Task Analysis	Anticipatory Set Objective Standard Reference Purpose Input Modeling Check for Understanding Guided Practice Closure Independent Practice
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Some components may occur once in a lesson, but others will recur many times. Checking for understanding occurs continually; input, modeling, guided practice and closure may occur several times. There may even be more than one anticipatory set when more than one content piece is introduced.

Active Participation: Teachers will incorporate the principles of active participation and specific strategies to ensure consistent, simultaneous involvement of the minds of all learners in the classroom. Teachers should include both covert and overt active participation strategies, incorporating cooperative learning structures and brain research. Some of the possible active participation strategies include:

COVERT	OVERT (Oral)	OVERT (Written)	OVERT (Gestures)
<ul style="list-style-type: none"> • Recall • Imagine • Observe • Consider • Visualize 	<ul style="list-style-type: none"> • Think (Write)/Pair/Share • Idea Wave • Choral Response • Give One, Get One • Critiques • Cooperative Discussion Groups • Brainstorm 	<ul style="list-style-type: none"> • Restate in Notes/Journals • Response Boards • Graphic Organizers • Folded Paper • Critiques 	<ul style="list-style-type: none"> • Hand Signals • Model with Hand Motions • Stand up/ Sit down • Point to Examples Rehearsal Performance

Baldrige Quality Tools: Students can become more positively involved in their education through goal setting, self-assessment, and data tracking and analysis by making use of the following strategies:

BALDRIGE TOOL	PURPOSES
Affinity Diagram	– finding consensus, organizing complex information
Flowchart	– describing a process, planning a project, identifying problem steps in a process
Force Field Diagram	– identifying obstacles, finding causes and solutions to problems
Issues / Ideas Bin	– handling individual questions/requests without stopping a group activity, providing anonymous input, obtaining diverse input in specific areas.
Data Folder	– tracking goals and actual results
Plus / Delta	– tracking improvement efforts, identifying opportunities for change, finding out what's working and what's not working in a process, procedure, activity, etc.
Class Data Graphs	– displaying trends for goal setting

Diverse learning styles may be addressed by implementing combinations of the following:

Significant, Proven Strategies for ALL Students

- | | | | |
|---|--|--|---|
| <input type="checkbox"/> Hands-On Lab's | <input type="checkbox"/> Student Presentations | <input type="checkbox"/> Essential Questions | <input type="checkbox"/> Current Events |
| <input type="checkbox"/> Inquiry Activities | <input type="checkbox"/> Peer Teaching | <input type="checkbox"/> Thematic Units | <input type="checkbox"/> Career Choices |
| <input type="checkbox"/> Short/Long-term projects | <input type="checkbox"/> Summarization | <input type="checkbox"/> Field Experiences | <input type="checkbox"/> Guest Speakers |

<p>Literacy Strategies</p> <ul style="list-style-type: none"> <input type="checkbox"/> Vocabulary Development <input type="checkbox"/> Before Reading <input type="checkbox"/> During Reading <input type="checkbox"/> After Reading <input type="checkbox"/> Text Structure <input type="checkbox"/> Graphic Organizers <input type="checkbox"/> Reciprocal Teaching <input type="checkbox"/> Learning Logs <input type="checkbox"/> Nonfiction <input type="checkbox"/> Functional <input type="checkbox"/> Word Wall 	<p>SDAIE Strategies for English Learners</p> <ul style="list-style-type: none"> <input type="checkbox"/> Lower the Affective Filter (including Processing Time) <input type="checkbox"/> Tapping/Building Prior Knowledge (Graphic Organizers, Schema) <input type="checkbox"/> Acquisition Levels <input type="checkbox"/> Language Sensitivity <input type="checkbox"/> Grouping Strategies <input type="checkbox"/> Multiple Intelligences <input type="checkbox"/> Adapt the Text <input type="checkbox"/> Interactive Learning (Manipulatives & Visuals) <input type="checkbox"/> Home/School Connection (including Cultural Aspects) 	<p>Strategies for Students with Disabilities</p> <ul style="list-style-type: none"> <input type="checkbox"/> IEP Accommodations (refer to student's IEP document or IEP summary sheet) <input type="checkbox"/> Curricular Adaptations (e.g., quantity, input, participation, time, level of difficulty, level of support, output, substitute curriculum, alternate goals) <input type="checkbox"/> Think Alouds <input type="checkbox"/> Small Group Instruction <input type="checkbox"/> Learning Centers <input type="checkbox"/> Manipulatives & Visuals <input type="checkbox"/> Peer Assisted Learning 	<p>Differentiation for Advanced Learners</p> <ul style="list-style-type: none"> <input type="checkbox"/> Curriculum Compacting <input type="checkbox"/> Depth and Complexity <input type="checkbox"/> Flexible Grouping <input type="checkbox"/> Acceleration <input type="checkbox"/> Tiered Assignments <input type="checkbox"/> Independent Study
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Please note that these strategies often overlap and should not be limited to specifically defined courses or student populations.

TEXTBOOKS:

Basic Textbook: Published Orchestra Literature

Supplemental Texts: Strictly Strings

(Suggested) A Comprehensive String Method, Book 2
Jacquelyn Dillon, James Kjelland, John O'Reilly
Highland/Etling/Alfred Publishing Co., Inc.
ISBN 0-38081-02346-5 (1993)

Essential Techniques for Strings

Intermediate Technique Studies
(Essential Elements Comprehensive String Method)
Michael Allen, Robert Gillespie, Pamela Tellejohn Hayes
Hal Leonard corporation
ISBN 0-7935-7145-6

Essentials for Strings

Gerald Anderson
Kjos Music Company
ISBN 0-8497-3206-9 (1985)

Companion – All for Strings

Theory Workbook 1 and 2
Gerald Anderson and Robert S. Frost
Kjos Music Company
ISBN 0-8497-3265-4 (Book 1) (1989)
ISBN 0-8497-3266-2 (Book 2) (1989)

High Tech for Strings

Technical Studies and Solo Literature for String Orchestra and Individual Study
Doris Gazda
Carl Fischer Publication
ISBN 0-8258-4170-4 (2000)

Music Literature from various publishers

Teacher and student compositions/arrangements
Handouts created by teacher and industry
Academic articles

SUPPLEMENTAL INSTRUCTIONAL MATERIALS:

In addition to the basic text, a variety of instructional tools will be used to meet the needs of all students

String Instruments

Rosin

Chairs

Stands

Cases

Carts

Piano

CD and DVD recordings

CD and DVD equipment

Recording equipment/software, mixing board, microphone, and cables

Chalkboard/Whiteboard

RESOURCES:*Documents*

- ❑ Visual and Performing Arts Content Standards for California Public Schools (2001):
www.cde.ca.gov/be/st/ss/documents/vpastandards2009.doc
- ❑ Visual and Performing Arts Framework for California Public Schools (2004):
www.cde.ca.gov/ci/cr/cf/documents/vpaframewrk.pdf

District Offices

- ❑ Music Curriculum Office (562) 997-8000 (ext. 8175)
 - K-12 music standards, curriculum, professional development, all-district VAPA events
- ❑ Office of Multimedia Services (OMS) (562) 997-8000 (ext. 7145)
 - videos for check out to fit the curriculum (see your librarian for current catalogs)
 - district TV channels programming
- ❑ PALMS Office

Program Assistance for Language Minority Students
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 (562) 997-8000 (ext. 8031)
 - technical assistance and professional development for English Language Development (ELD) and Specially Designed Academic Instruction In English (SDAIE)
 - assistance in the implementation and maintenance of programs addressing the needs of English Language Learners (ELLs)

ASSESSMENT METHODS AND/OR TOOLS:

Student achievement in this course will be measured using multiple assessment tools including but not limited to:

Suggested Evaluation Tools:

Source	Diagnostic (Diagnose)	Formative (Monitor)	Summative (Evaluate)
Teacher Developed Assessments	Tests/Formal Assessments	Participation	Individual and Group Performance
	Quizzes/Informal Assessments	Guided practice	Rehearsal and Performance Attendance
	Written Assignments	Section Rehearsals	Final Assessment and Evaluation

PERFORMANCE STANDARDS CRITERIA:

Defines how good is good enough on which measures to demonstrate achievement of content standards.

Category	Exemplary 4	Accomplished 3	Developing 2	Beginning 1	Score
Accuracy	Virtually no errors; consistent accuracy of notes, rhythms, dynamics, and phrasing	Most notes, rhythms, dynamics, and phrasing are accurate and secure, isolated error or two	Frequent and repeated errors	Very few accurate notes, incorrect rhythms, dynamics, and phrasing; confusion	Written: Playing:
Musicianship	Exemplary and Consistent demonstration of excellent technique, skills, and musicality. Excellent understanding of Artistic and Creative Expression	Good demonstration of technique, skills, and musicality. Good understanding of Artistic and Creative Expression	Demonstrates a basic understanding of technique, skills, musicality, Artistic and Creative Expression	Demonstrates very little understanding of technique, skills, musicality, Artistic or Creative Expression	Written: Playing:
Participation	Consistent contribution to ensemble; always musically prepared, listens and cooperates, respects others, responsible and always punctual	Adequate contribution to ensemble; musically prepared, listens and cooperates, respects others, responsible and punctual	Contribution to ensemble is lacking, shows some effort with respect to others, somewhat responsible and punctual	Very little attempt to contribute to ensemble, argumentative or disinterested	
Performance	Exemplary, consistent and accurate performance; excellent stage presence, proper attire; demonstrates responsibility to performance set-up and clean-up	Consistent and accurate performance; good stage presence, proper attire; demonstrates responsibility to performance set-up and clean-up	Inconsistent and inaccurate performance; some effort given to stage presence and attire; some responsibility given to performance set-up and clean-up	Very little effort exhibited towards performance; improper stage presence and attire; no effort given to performance set-up or clean-up	
Non-performance attributes	Demonstrates exemplary attributes of responsibility, respect (themselves and equipment), maintains passing grades, citizenship to family, school, and community	Demonstrates good attributes of responsibility, respect (themselves and equipment), maintains passing grades, citizenship to family, school, and community	Demonstrates a developing understanding of responsibility, respect (themselves and equipment), maintains passing grades, citizenship to family, school, and community	Demonstrates little effort and awareness of responsibility, respect (themselves and equipment), poor grades, and struggles with citizenship to family, school, and community	

The assignment of letter grades will be based on the following scale:

Letter grade		Percentage	Four Point Rubric score
Advanced Proficient	A	100-90%	Exemplary 4
	B+	89 – 85%	
Proficient	B	84 – 80%	Accomplished 3
	C	79 – 70%	
Partially Proficient	D	69 – 60%	Developing 2
Non or Limited Proficient	F	Below 60%	Beginning 1

*Teachers are encouraged to use plus and minus scores when using the four-point rubric.

Suggested Grade Weighting:

(with some possible examples)

1. Participation	40%
<ul style="list-style-type: none"> ○ Contribution to ensemble ○ Musically prepared ○ Ensemble membership ○ Rehearsal/Performance participation 	
2. Performance	30%
<ul style="list-style-type: none"> ○ Consistent and accurate performance ○ Musicianship ○ Stage Presence and attire ○ Responsibility to set-up and clean-up ○ Concerts 	
3. Quizzes and Tests	10%
<ul style="list-style-type: none"> ○ Musical playing quiz and test ○ Musical knowledge quiz and test ○ Unit quiz or test 	
4. Performance Assessments/Tests	10%
<ul style="list-style-type: none"> ○ Musical playing assessment or test ○ Verbal or written critical analysis of performance 	
5. Written Competency	10 %
<ul style="list-style-type: none"> ○ Journal ○ Research composition ○ Listening critique 	

Submitted by:	James Petri
Submission Date:	June 2011
School/Office:	OCIPD/Music Office
Curriculum Writing Team Members:	James Petri, Music Curriculum Leader, Kurt Holmes, HS Instrumental Music Staff
Original Board Approval Date:	7/5/11
Revised Board Approval Date:	