

PLANNED INSTRUCTION

A PLANNED COURSE FOR:

Middle School String Orchestra

Grade Level: 6,7,8

Date of Board Approval: _____2018_____

Planned Instruction

Title of Planned Instruction:

Subject Area: Middle School Orchestra

Grade(s): 6,7,8

Course Description:

This course is designed to give students at the middle school level the opportunity to develop their musical skills on orchestral instruments through rehearsal and performance techniques. This level instruction is a continuation of skills and concepts begun at the elementary level. Students will spend most of their time preparing for public performances of the entire orchestra, with several opportunities available throughout the year for individual development and performance. Some of the many skills needed and developed in this course are coordination, responsibility, cooperation, critical listening, discipline and individual evaluation. The students will be exposed to many kinds of orchestral repertoire including classical, popular and original works of music.

Time/Credit for the Course: Full year

Curriculum Writing Committee: Cynthia Stine

Curriculum Map – Year Four - Six (based on a student beginning in 3rd grade)

1. Marking Period One:

- **Overview based on 45 days:**

Playing with proper intonation requires tuning of instrument, proper posture and finger technique as well as accurate music reading skills. 40-45 days

- **Goals:**

- a) Review of proper care of instruments.
- b) All orchestra students will play the following 1 octave scales in tune: C, G, D, A utilizing a quarter note/eighth note rhythm pattern
- c) All orchestra students will learn to tune their own instruments by having every pitch played for them on a tuner and then using the fine tuners to make adjustments.
- d) All orchestra students will be able to demonstrate rhythms addressed in elementary school including but not exclusive to the following: sixteenth/eighth combinations, syncopations, 6/8 time, etc.
- e) Students will review various bowing learned in previous grades: *detache`*, slurring, staccato, slurred-staccato, etc.
- f) Students will know the basic Major, Dorian, Lydian and Locrian patterns on each string.
- g) All orchestra students will begin shifting readiness exercises and will learn the notes in III position on each string
- h) All orchestra students will begin vibrato readiness exercises such as polishing the string, sticky taps, etc.
- i) Students already engaged in vibrato will learn varying techniques to widen or change speed of vibrato for artistic effect

2. Marking Period Two:

- **Overview based on 45 days:**

A pleasing tone on the instrument is produced with proper ear-training, control of the bow and vibrato. 40-45 days

- **Goals:**

- a) Students will extend all previous scales played on rhythms to a second octave
- b) Students manipulate single pitches to adjust intonation and listen for ringing tones
- c) Students perform by ear, primary harmonic tonal patterns (vocally, pizzicato, and/or arco; neutral syllable, then solfege)

- d) Students will learn the Lydian and Locrian finger patterns on each string
- e) Students will be introduced to the 1 octave F and Bb scales played on half notes
- f) Students will learn to shift into the III position
- g) Students will continue vibrato exercises as appropriate to the level of each students' intonation
- h) Students will demonstrate various bow weights and speeds as well as playing at various sounding points to vary dynamics and improving tone
- i) More advanced students will learn extended detache' techniques such as loure', Detache' Lance', Rapid Detache'
- j) All orchestra students will demonstrate proper behavior during a music performance.
- k) All students will perform in and critique their concert

3. Marking Period Three:

- **Overview based on 45 days:**

The instruments range can be expanded by the use of multiple fingering positions. 40-45 days

- **Goals:**

- a) Upon successful execution of the Lydian and Locrian patterns in marking period 2, students will begin utilizing the keys in these patterns
- b) Students will perform rhythm patterns in asymmetrical and unusual meters
- c) Students will extend their double stop playing from open strings to one finger
- d) Students will recognize and be able to demonstrate the hooked and spiccato bowing
- e) Students will practice various types of shifts: harmonic, open string, same-finger, different-finger shifts
- f) Violins/Violas will practice II and III position exercises
- g) Cello will practice II, IIx, II ½, III, IIIx, IV, IVx positions
- h) Bass will practice ½, I, II, III, III ½, IV, V

4. Marking Period Four:

- **Overview based on 45 days:**

Composition of music allows for individual creativity and expressive form of communication with others. 40-45 days

- **Goals:**
 - a) Students will learn enharmonics
 - b) Vibrato studies will be continued
 - c) Students will play and be able to identify relative minor scales
 - d) Students will compose and play a short piece that demonstrates a list of criteria that has been outlined and taught by the teacher
 - e) Students will learn the basics of improvisation and be able to demonstrate these techniques
 - f) Advanced students will learn the fingerings for three octave scales and begin study of specific three octave scales
 - g) Violas will learn treble clef, Cello and Bass will be introduced to neck and thumb positions
 - h) Students will continue their practice and mastering of chromatic scales
 - i) Writing Across the Curriculum and Mandated Standards-Based Technology Skills: All orchestra students will create and type at least a one-paragraph essay reflecting on their experience of playing in their Spring Concert.
 - j) Students will use word-processing software to complete this assignment.
 - k) Students will use various online websites to practice and improve on the years concepts:

www.emusictheory.com
www.musictheory.net
www.thetamusic.com
www.noteflight.com

Curriculum Plan

Unit One: Ear Training and Critical Listening Skills

Marking Period: One, 45 Days

Standard(s):

PA Academic Standards for Arts and Humanities

Standards Addressed: 9.1.8.A, 9.1.8.B, 9.1.8.C, 9.1.8.G

Big Idea(s):

1. Playing with proper intonation requires a trained musical ear and enhances the expressiveness of the player. Achievement of accurate intonation requires the player to audiate the music before transferring to the instrument.
2. Playing music from the printed page requires interpretation of the symbols, notes, rhythms and vocabulary.

Essential Questions:

- How does the written music evolve from the scales they are represented by?
- What is the tonal center of the song to be played?
- What finger patterns are represented in certain tonalities?
- How are rhythms counted in different time signatures?
- What bowings and articulations are needed to convey the idea of the piece of music?

Concepts:

- Major scales
- Basic finger patterns
- Instrument tuning
- Finger patterns of 1-2, 2-3, 3-4 and open
- 2/4, 3/4, 4/4 time signatures
- Quarter, half, whole, eighth, sixteenth notes and rests
- Bowings – slurs, staccato, spiccato, hooked bow

Competencies:

- Play major scales with a tuner
- Tune strings on instrument with a tuner
- Identify key (tonal center) of the piece of music
- Sight reading music in various keys and rhythmic patterns

- Performing music in different styles that convey contrasting expressive elements

Overview: Playing with good intonation requires training of the ear, correct posture and proper finger positioning

Goals:

- Students will hear pitches that are out of tune and in tune
- Students will identify out of tune pitches and make the proper adjustments
- Students will improve their intonation by playing scales

Objectives:

DOK : Level One

- Students will use a tuner and identify pitches that are either flat or sharp
- Students will play the D, G, C scales one octave and with acceptable intonation
- Students will utilize the proper finger pattern on each string in the keys of D, G, C

Core Activities and Corresponding Instructional Methods:

- Practice scales on various rhythms and in a canon creating harmony
- Practice orchestra music in the keys of D, G, C that also incorporate canon type melodies. Example: "Tallis Canon"
- Students will sing simple melodies on solfeggio then play on their instruments
- Students will sing intervals, open string, 1st finger, open, 2nd finger, open 3rd finger and then play on each string of the instrument

Assessments:

- **Diagnostic:** classroom observation
- **Formative:** effort, improvement, practice charts, sight reading
- **Summative:** tuning tests, scale tests, playing in pairs

Extensions:

- Students learn to use the pegs for tuning
- Students vocalize major scales or their specific instrumental part as needed
- Students will identify "do" by examining the key signature and then sight sing a specific instrumental part using proper syllables

Correctives:

- Students try to identify higher or lower/flat or sharp in larger leaps, slowly decreasing the size of the interval until finer adjustments can be heard by the students
- Singing scales and scale intervals

Unit 2: Extending the range of the instruments**Marking Period two, 45 days****Standard(s):** PA Academic Standards for Arts and Humanities

Standards Addressed: 9.1.8.A, 9.1.8.B, 9.1.8.C, 9.1.8.G

Big Idea(s):

1. Extending the range of the instrument through use of shifting out of first position provides the player with more options to express the music.
2. The use of vibrato on an instrument enriches and enhances the sound quality of the instrument

Essential Questions:

- When is it appropriate to shift out of first position?
- Why is it necessary and/or useful to shift out of first position?
- What effect will shifting have on the position of the instrument and body position?
- When is it appropriate to use vibrato on the instrument?
- How is vibrato produced on each string instrument?
- How does depth and width of the vibrato change the quality of the vibrato being used?

Concepts:

- Location of positions outside the realm of first position
- Naming notes in the higher positions and their corresponding notes in first position (if relevant)
- Proper position of thumb and fingers when making a shift to a higher position
- Moving the wrist without tension and without using the bowing hand
- Loose motion with the left hand and the bowing motion of the right hand coordinated
- Playing notes with vibrato in the third position to aid the left hand

Competencies:

- Playing scales completely in third position
- Identifying higher pitches in higher positions on the highest string of the instrument

- Comparing intonation of the notes in higher positions to the notes playable in first position

Overview: Students will extend the range on the instrument through use of shifting into higher positions

Goals:

- Naming the notes in higher positions on each string
- Playing the notes in higher positions in tune with their first position counterparts (when applicable)
- Bass/Cello players extend their range with the use of backward extensions and extended 2nd fingers

Objectives:

DOK: Level Two

- Students will compare 1st position notes to notes in the higher positions and determine when shifting is necessary
- Students will distinguish between the sound quality of notes with and without vibrato
- Students will be able to play in a range higher than the first position allows

Core Activities and Corresponding Instructional Methods:

- Students will begin learning two octave scales that require the use of third positions
- Orchestral music that uses the third position will be studied
- Students will be doing exercises that introduce and reinforce the position of the hand for vibrato
- Students will play familiar tunes from method books using only the third position

Assessments:

- **Diagnostic:**
 - Worksheets identifying the notes in the higher ranges of the instruments and the positions used to play them
 - Labeling fingerings on scale sheets
 - Practicing 2 octave scales
- **Formative:**
 - Playing familiar tunes in third position and in first position and compare the intonation with a tuner
 - Playing tests on 2 octave scales
- **Summative:**
 - Students will play 2 octave scales on a quarter note and eighth note rhythm comfortably at M.M=100

- Students will identify notes in higher positions and locate those notes on the fingerboard while sight-reading new music

Extensions:

- Students will be able to locate other positions beyond first and third positions
- Students will study solo pieces and participate in PMEA and other honors festivals

Correctives:

- Watch videos of concerts demonstrating advanced techniques
- Playing tests on scales and repertoire

Materials and Resources:

- Method Books
- Viva Vibrato Method Book and video
- Scale sheets

Curriculum Plan

Unit 3: Improvising melodies and rhythmic variations Marking Period: Three, 45 Days

Standard(s): PA Academic Standards for Arts and Humanities

Standards Addressed: 9.1.8.A, 9.1.8.B, 9.1.8.C, 9.2.8.C

Big Idea(s):

1. Improvising rhythms and melodies increases the ability to play musically and fluidly
2. Playing music apart from the printed page requires interpretation of style and tonalities

Essential Questions:

- Does disengaging from the printed page allow the musician to express more freely?
- Does using the ear apart from the eyes improve intonation and internal beat?
- What finger patterns are represented in certain tonalities?
- How are rhythms counted in different time signatures?
- What bowings and articulations are needed to convey the idea of the piece of music?

Concepts:

- Basic to intermediate rhythmic patterns in different meters
- Harmonic structure of a piece of music
- Feeling the music as opposed to regurgitating it
- Feeling the beat in different meters: 2/4, 3/4, 4/4, 6/8

- Major, minor keys, dorian mode, blues scales
- Straight eighths, swing eighths
- Improvisation definition

Competencies:

- Hearing music in different tonalities such as major, minor and modes
- Feeling the internal beat and staying within that beat during improvisation
- Counting rhythms in the music and creating own rhythms without printed music
- Play a simple melody in a given key completely improvised

Overview: Through improvisation, students learn to feel the music in different styles and relay that feeling through performance.

Goals:

- Play major, minor scales
- Play the dorian mode
- Play a blues scale
- Improvise rhythms on a single note
- Improvise simple melodies using the key and chords of the piece

Objectives:

DOK Level Two

- Determining the rhythms and melodies based on a songs tonality
- Be able to improvise short melodies
- Be able to differentiate and play straight eighth notes and swing eighth notes

Core Activities and Corresponding Instructional Methods:

- Learn major scales from memory
- Learn minor scale, dorian mode, and blues scales from the printed music
- Play from “Jazz Philharmonic” books with and without recordings
- Play music that allows for improvisation

Assessments:

- **Diagnostic:**
 - Identify tonality of music
 - Playing within specific keys accurately
- **Formative:**
 - Employ the use of scale sheets and labeling fingerings
 - Students echo rhythms and simple melodies
- **Summative:**

- Scale playing tests
- Scale playing tests

Extensions:

- Students analyze a piece of music and write out a short composition that will fit harmonically with the melody
- Students play music with improvisation parts

Correctives:

- Self-assessment
- Teacher-assessment
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Materials and Resources:

“Jazz Philharmonic” books and CD by Randy Sabien
 “Jazz Philharmonic 2” books and CD by Randy Sabien
 Repertoire with improvisation opportunity

Unit 4: Composition/Reading Notation**Marking Period Three – Four, 90 Days**

Standard(s): PA Academic Standards for Arts and Humanities

Standards Addressed: 9.1.8.A, 9.1.8.B, 9.1.8.J, 9.1.8.K

Big Idea(s):

- Musicians perform a variety of music at first sight with accuracy and expression
- Different instruments read in different clefs and multiple clefs. An understanding of each clef and its range help the understanding of the other instruments.

Essential Questions:

- What knowledge of notation is necessary to sight read music?
- Can you identify repeated patterns and sequences?
- What expressive markings are included to create emotion in the music?
- What are the ranges of each instrument and the clef they employ?
- What instruments employ the use of multiple clefs?
- What is the purpose of employing different clefs?

Concepts:

- Note and rhythm reading
- Articulation notation
- Expressive markings
- Tempo markings

Competencies:

- Playing notes and rhythms accurately at a given tempo
- Demonstration of articulations on instrument
- Demonstration of expressive markings in a piece of music
- Note names on the staff used in each clef
- Viola learns to read treble clef
- Cello learns to read tenor clef
- Accurately playing music at sight

Overview: Applying the knowledge of music reading acquired to this point, students will compose a 32 measure piece of music on their respective instrument. Students will use a web-based music writing tool such as noteflight.com to print their composition

Goals:

- Accurately placing the correct number of beats in each measure
- Using a key signature that represents the theme of the music
- Applying articulations and notating desired bowings
- Familiarization of a music-writing program

Objectives:**DOK Level Three**

- Creating musical compositions that are unique to one's own instrument
- Performing pieces created by students

Core Activities and Corresponding Instructional Methods:

- Completing worksheets filling in measures with correct number of beats
- Vocabulary of notation and articulation
- Use the program www.noteflight.com

Assessments:

- Diagnostic:
 - Graded worksheets
- Formative:
 - Composition of short melodies 4-8 measures
- Summative:
 - Final composition – 32 measures

Extensions:

- Performance of individual compositions
- Creating a harmony to the original composition

Correctives:

- Teacher assessment
- Peer assessment

Materials and Resources:

- Method Books
- Teacher Knowledge
- www.noteflight.com

UNIT 5: Listening to, analyzing and describing music

Marking period: Three-Four, 90 Days

Standard(s): PA Academic Standards for Arts and Humanities

Standards Addressed: 9.2.8.A, 9.2.8.A, 9.3.8.A, 9.3.8.B

Big Idea(s):

- Listening to music in various settings such as recordings, live performances, videos, etc. provides the listener the opportunity to analyze and describe a piece of music or performance

Essential Questions:

- What is gained by attending live performances as opposed to listening to a recording?
- How does listening to a performance on CD as opposed to a video change the listeners' experience?
- What vocabulary is necessary to accurately describe a performance?
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Concepts:

- Proper concert etiquette
- The visual and aural perceptions of a performance
- Descriptive vocabulary

Competencies:

- Attending concerts and behaving properly
- Listening to and listening for elements in a piece of music
- Assessing a performance based on general criteria and interpreting what was heard

Overview: In order to progress as a musician, it is important to listen to others perform. A musician should be able to analyze and describe what they've heard. These listening skills will also allow an individual to better analyze their own playing.

Goals:

- Students listen to a recording and choose elements to isolate and analyze
- Students attend a live performance demonstrating proper concert etiquette

- Students describe a performance, live or recorded, using proper musical vocabulary to analyze what they heard

Objectives:

- Listening to a performance with analytical ears makes a student more likely to analyze their own personal performances
- In order to improve, students must be critical of elements in their own playing
- Audiences are expected to adhere to proper “rules” while in attendance

Core Activities and Corresponding Instructional Methods:

- Play an assigned part in an ensemble and listen to similar parts in the ensemble
- Self evaluation of a performance
- Evaluation of the entire ensembles performances
- Analyze recordings of ensembles playing at various abilities and in different genres
- Listen and evaluate the elements of music in the selected repertoire

Assessments:

- Diagnostic
 - Discussion of what to listen for and then finding those elements
- Formative:
 - Compare and discuss assessments of individual performances and ensemble performances
 - Attendance of concerts
- Summative:
 - Written critiques Extensions:
 - Play in an adjudication in which the ensemble is judged on musicality
 - Listen to and discuss judging notes and comments
 - Attend a performance of another ensemble and compare and contrast their performance to that of your own ensemble

Correctives:

- Discuss proper vocabulary to use when providing a critique of a performance

Materials and Resources:

- Method Books
- Orchestra Repertoire
- CD and DVD's, various

Primary Textbook(s) Used for this Course of Instruction

Name of Textbook:

Essential Elements Book 1, 2, 3

Advanced Technique

Jazz Philharmonic 1 & 2

APPENDIX

View standards at www.pdesas.org/standard