

**Davison Community Schools
ADVISORY CURRICULUM COUNCIL
Phase II,
5/1/2016**

Submitted by John Marttila

Instrumental Music-5th Grade Orchestra

Course Essential Questions (from Phase I report):

How can we apply music skills and knowledge to perform instrumental music?

How can we apply music skills and knowledge to create music?

How can we use analysis to describe and evaluate music?

What role do historical, social and cultural contexts play in understanding music?

In what ways does music connect with other arts, disciplines, and everyday life?

Phase II Curriculum

Unit: Instrument Technique

Essential Questions:

What techniques allow musicians to express musical ideas through a stringed instrument?

Essential Understanding:

Performance on a stringed instrument is most effective when using correct posture, instrument position, hand positions, and bowing techniques.

Curriculum Standards

ART.I.M.M.1 Sing and play with expression and technical accuracy a repertoire of vocal and instrumental literature, including some songs performed from memory.

ART.I.M.M.2 Sing and play music representing diverse genres and cultures, with expression appropriate for the work being performed.

ART.I.M.M.3 Sing [play] accurately with good breath [bow] control throughout singing [instrument] ranges.

ART.I.M.M.4 Sing [play] music written in two and three [or more] parts.

ART.I.M.M.5 Perform accurately, with appropriate technique, on at least one instrument solo, in small and large ensembles.

ART.I.M.M.8 Read whole, half, quarter, eighth, sixteenth, and dotted notes and rests; simple, compound, and alla breve meters.

ART.I.M.M.9 Sight read simple melodies in treble [alto] and bass clefs.

Knowledge/Content

Students will know about....

Proper playing posture

Proper right hand bow hold shape and arm position.

“Up Bow” and “Down Bow” directions

The optimal speed and weight necessary to

Skills/Processes

Students will be able to.....

Consistently play music with proper posture, sitting tall at the front half of the chair with feet flat on the floor, not crossed.

Hold the bow with fingers and thumb curved and placed appropriately on the bow with a relaxed grip. Students will also be able to keep their elbow pointed at approximately “4:30” and maintain a straight or slightly bent wrist position.

Draw the bow to the right for “Down Bows” and towards the left for “Up Bows” as indicated in the music.

Combine bow speed and weight (pressure) to

<p>produce a characteristic string sound. The optimal location to draw the bow across the string and the right arm technique to maintain a straight bow.</p>	<p>produce a full, pleasant sound. Consistently place the bow between the fingerboard and bridge while playing, eventually without looking, and draw the bow with an “opening and closing” elbow that allows the bow to stay straight as the bow is moving.</p>
<p>The proper execution of Detache, Legato, and Staccato bow strokes</p>	<p>Produced simple separated “Detache” bow strokes, Smoothly connected “Legato” strokes, and “staccato” strokes that come to a complete stop between notes.</p>
<p>The necessary bow distribution and duration necessary for various non-syncopated eighth, quarter, and half note patterns</p>	<p>Consistently use the bow with appropriate distribution and duration while executing eighth, quarter and half notes.</p>
<p>How to slur or tie between pairs of legato and staccato eighth, quarter or half notes</p>	<p>Consistently play slurs or ties to combine pairs of eighth, quarter, or half notes with staccato and legato strokes.</p>
<p>The proper “Play Position” for their specific instrument.</p>	<p>(Vln/Vla) Hold the instrument between the left shoulder and jaw at a “10:30” angle without the need for the left hand to hold it up. (Cello) Set endpin at appropriate height, hold the instrument firmly with contact points between each knee and the lower C bout corners, place the upper right back of the instrument against the sternum, all resulting in the neck of the instrument passing close to the left ear.</p>
<p>The appropriate left hand position for their specific instrument.</p>	<p>(Vln/Vla) Consistently place instrument neck between the thumb and the 3rd knuckle of the first finger with a straight wrist, fingers curving high over the fingerboard, and hand at shoulder height. (Cello) Consistently place the thumb on the middle back of the neck across from the second finger with a “C” shaped hand, straight wrist and elbow at “7:30” position.</p>
<p>The accurate finger placement for first position notes for each string with a major and minor tetrachord.</p>	<p>Play notes in first position using major and minor tetrachords with accuracy that results in correct intonation.</p>
<p>The accurate finger placement for several scales including: All one octave, first position open string major scales; A one octave, first position, minor scale that starts in first position on the first finger; A one octave C or F major scale that utilizes both major and minor tetrachords; A two octave major scale from the lowest open string.</p>	<p>Perform several first position scales including: All one octave, first position open string major scales; A one octave, first position, minor scale that start in first position on the first finger; A one octave C or F major scale that utilizes both major and minor tetrachords; A two octave major scale from the lowest open string.</p>
<p>The synthesis of skills necessary to produce an effective musical performance of repertoire appropriate for a 5th grade orchestra student.</p>	<p>Use skills on an instrument to perform a repertoire of 5th grade orchestra music for peers and for an audience.</p>

Phase III Textbook/Materials	
Phase IV Summative Assessment Evidence	
<p>Common Summative Unit Assessments:</p> <p>“Mastery Song” Playing Tests – Students will play songs and scales selected from the 5th grade repertoire that require a mastery of combined orchestra skills and will be assessed on the basis of each student’s overall performance.</p> <p>Participation at required performances throughout the school year.</p>	<p>Agreed Upon Interim Summative Assessments: (*identifies Performance Task)</p> <p>*Pencil Bow Hold Test</p> <p>*Bow Hold Test</p> <p>**“Snap Shot” playing assessments</p> <p>*Playing Tests – Students will play songs and scales selected from the 5th grade repertoire and will be assessed on their demonstration of skills from any of the categories below:</p> <p style="padding-left: 20px;">Posture</p> <p style="padding-left: 20px;">Left Hand Position</p> <p style="padding-left: 20px;">Note Accuracy (playing correct notes)</p> <p style="padding-left: 20px;">Intonation accuracy (playing notes in tune)</p> <p style="padding-left: 20px;">Right Hand Position</p> <p style="padding-left: 20px;">Bowing Direction</p> <p style="padding-left: 20px;">Rhythm Accuracy</p> <p style="padding-left: 20px;">Tempo (steadiness and appropriate speed)</p> <p style="padding-left: 20px;">Tone</p> <p style="padding-left: 20px;">Dynamics</p>
Phase V Learning Plan	
<ul style="list-style-type: none"> ● Complete a weekly practice journal that outlines skills and repertoire to be practiced through the week with check boxes to show which days of the week various skills were practiced. ● Students Imitate teacher demonstrating proper posture. ● Teacher demonstrates pencil bow holds (using the <i>Jellyfish</i> bowhold analogy) and leads students in systematically putting the bow hold together. ● Teacher demonstrates left hand instrument positions (using the <i>mouse house</i> analogy) and leads students in systematically putting the left hand on the instrument. ● Students Demonstrate and critique posture and positions with a partner and with the class. ● Air Bow basic 1/8, 1/4 & 1/2 note rhythms to facilitate understanding and execution of bowing directions, circle bows, staccato/legato strokes and practice proper bow distribution. ● Teacher explains Freeway bowing analogy to introduce students to the concepts of proper bow speed, weight, and location. ● Students imitate basic 1/8, 1/4 & 1/2 note rhythms on open strings to develop the ability to play these basic rhythms with proper bow speed, weight, location, and distribution along with staccato and legato articulations. ● Imitate pentatonic phrases played by the teacher to expand ability to translate rote phrases onto an instrument and to introduce new techniques such as slurs and ties. ● Sight-read simple phrases to introduce and reinforce the ability to translate standard notation into music on an instrument. 	

- **Play a variety of simple scales, arpeggios, etudes and songs** with major and minor tetrachords on all strings that are designed to develop fluency with 1st position notes, 1/8, 1/4 & 1/2 note rhythms, bow articulations/directions, basic dynamics, characteristic tone production.

Phase II Curriculum

Unit: Music Theory & History

Essential Questions:

What is music terminology?

What vocabulary is best suited to describe elements of music?

How is music created, communicated, and understood by musicians?

How is music understood by listeners?

How do we organize orchestral music history?

Who are the important figures in music history?

Essential Understanding:

Music Terminology is a vocabulary set, largely in Italian, which offers succinct instructions to musicians regarding the intended execution of the music at hand.

Standard music terminology, in concert with simple English descriptions, can be used to accurately, and sometimes creatively, describe a piece of music, a live musical performance or a recorded listening example.

Music is most commonly communicated by rote and by the use of standard music notation. Proper performance of musical ideas involves a combination of reading, hearing, and understanding context along with a mastery of essential motor skills on a given instrument.

The understanding of musical communication can sometimes be very relative and subjective, but a more objective understanding of style, form, musical cues, and the setting from which a composition emerged can drastically alter, focus, and enrich the listeners' perception of a work.

The history of orchestra music is categorized into several unique but related historical eras, in particular, the Baroque, Classical, Romantic, and Modern eras.

There are several key composers that are identified as leaders, innovators, and pioneers for their respective music eras.

Curriculum Standards

ART.I.M.M.8 Read whole, half, quarter, eighth, sixteenth, and dotted notes and rests; simple, compound, and alla breve meters.

ART.I.M.M.9 Sight read simple melodies in treble and bass clefs.

ART.I.M.M.10 Use standard notation to record personal musical ideas and the musical ideas of others.

ART.II.M.M.4 Compose short pieces within specified guidelines.

ART.II.M.M.6 Use a variety of traditional and nontraditional sound sources and electronic media when composing, arranging, and improvising.

ART.II.M.M.7 Communicate an idea through musical arrangements, compositions, and improvisations.

ART.III.M.M.1 Describe specific music events in a given aural example, using appropriate terminology.

ART.III.M.M.2 Analyze the uses of elements of music in aural examples representing diverse genres and

cultures.

ART.III.M.M.3 Demonstrate knowledge of the basic principles of meter, rhythm, tonality, intervals, chords, and harmonic progressions in their analyses of music.

ART.III.M.M.4 Develop criteria for evaluating the quality and effectiveness of music performances and compositions and apply these criteria when performing.

ART.III.M.M.5 Evaluate the quality and effectiveness of one's own and others' performances, compositions, arrangements, and improvisations by applying specific and appropriate criteria and offering constructive suggestions for improvement.

ART.IV.M.M.2 Classify by genre and style (and, if applicable, by historical period, composer, and title) a varied body of exemplary musical works and explain the characteristics that cause each work to be considered exemplary.

Knowledge/Content Students will know about....	Skills/Processes Students will be able to.....
<p>The terms, definitions and proper execution of fifth grade music terminology.</p> <p>Appropriate vocabulary for describing a musical performance.</p> <p>How to use music notation, music terminology, staff paper, and a computer program to create and notate original compositions.</p> <p>The major orchestral music eras of Western Art Music.</p> <p>At least one significant composer from each major orchestral music era.</p> <p>Exemplary musical works from orchestral eras</p>	<p>Recognize, define and properly use fifth grade orchestra music terminology.</p> <p>Describe a performance using a basic vocabulary of music terms that encompass (but are not limited to) the varieties of words related to pitch, intonation, rhythm, ensemble, tone quality, articulation, style, form, interpretation and presentation.</p> <p>Appropriately and constructively criticize their own performance and the performance of others.</p> <p>Adjust & correct their own performances through the process of critiquing and being critiqued.</p> <p>Create and notate an original music composition using staff paper and a computer program.</p> <p>Identify orchestral music eras including Baroque, Classical, Romantic, and Modern.</p> <p>Connect at least one significant composer to their appropriate era such as Johann Sebastian Bach (Baroque), Wolfgang Amadeus Mozart (Classical), Ludwig van Beethoven (Classical and Romantic), Johannes Brahms (Romantic), and Aaron Copland (Modern).</p> <p>Identify significant musical motifs from each composer they have learned about.</p>

Phase III Textbook/Materials

Phase IV Summative Assessment Evidence

<p>Common Summative Unit Assessments:</p> <p>5th Grade Vocabulary Test</p>	<p>Agreed Upon Interim Summative Assessments: (*identifies Performance Task)</p> <p>Listening Logs</p>
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5th Grade Note Identification Test 5th Grade Music History Test Composition Project on Finale or similar music notation computer program.	Composition on Staff Paper Vocabulary Tests Note Tests
Phase V Learning Plan	
<ul style="list-style-type: none">• Practice Flash Cards in class and give students their own flash cards to master 1st position note names and major/minor tetrachord fingering information.• Introduce songs that utilize 5th grade terminology• Students write a scale and/or an original music phrase on staff paper to practice correctly drawing their clef, a time signature, a key signature, note heads, stems, beams, rests, and bar lines.• Students complete a Listening Log that utilizes 5th grade music terminology to describe a recording or musical excerpt.• Students play for each other followed by constructive criticism using appropriate terminology.	

**Davison Community Schools
ADVISORY CURRICULUM COUNCIL**

Phase II, 5/1/2016

Submitted by John Marttila

Instrumental Music-6th Grade Orchestra

Course Essential Questions (from Phase I report):

How can we apply music skills and knowledge to perform instrumental music?

How can we apply music skills and knowledge to create music?

How can we use analysis to describe and evaluate music?

What role do historical, social and cultural contexts play in understanding music?

In what ways does music connect with other arts, disciplines, and everyday life?

Phase II Curriculum

Unit: Instrument Technique

Essential Questions:

What techniques allow musicians to express musical ideas through a stringed instrument?

Essential Understanding:

Performance on a stringed instrument is most effective when using correct posture, instrument position, hand positions, and bowing techniques.

Curriculum Standards

ART.I.M.M.1 Sing and play with expression and technical accuracy a repertoire of vocal and instrumental literature, including some songs performed from memory.

ART.I.M.M.2 Sing and play music representing diverse genres and cultures, with expression appropriate for the work being performed.

ART.I.M.M.3 Sing [play] accurately with good breath [bow] control throughout singing [instrument] ranges.

ART.I.M.M.4 Sing [play] music written in two and three [or more] parts.

ART.I.M.M.5 Perform accurately, with appropriate technique, on at least one instrument solo, in small and large ensembles.

ART.I.M.M.8 Read whole, half, quarter, eighth, sixteenth, and dotted notes and rests; simple, compound, and alla breve meters.

ART.I.M.M.9 Sight read simple melodies in treble [alto] and bass clefs.

Knowledge/Content

Students will know about....

The consistent use of proper playing positions and posture.

The importance of small finger adjustments to refine intonation.

The proper left hand motion, position and finger placement for shifting and playing notes in 1st through 4th positions.

The correct finger placement and accurate intonation for extended first position notes. [Vln/Vla low 1 and high 3][Cello extensions]

Skills/Processes

Students will be able to.....

Consistently play music with the correct posture and position (as it was introduced in 5th grade).

Quickly recognize out of tune notes as sharp or flat and adjust finger placement until the correct intonation is achieved.

Shift between positions 1-4 with correct hand motion between positions and accurate finger placement within the various positions.

Play extended first position notes with appropriate technique and accurate intonation.

<p>The execution of simple double stops with one string stopped in combination with an open string.</p> <p>The accurate use of harmonics to play the 1st, 2nd, and 3rd overtones for each string.</p> <p>Basic beginning vibrato exercises.</p> <p>The optimal speed, weight, and distance from the bridge necessary to produce various dynamics and tone colors and change between those variables, as indicated by the music, while maintaining a straight bow.</p> <p>The proper execution of Detache, Legato, Staccato, Tremolo, and Accented bow strokes.</p> <p>The appropriate bow distribution and duration for a variety of sixteenth, eighth, quarter, half and whole note patterns that occasionally include simple syncopation.</p> <p>How to slur or tie between 2, 3, and 4 note patterns incorporating legato and staccato sixteenth, eighth, quarter, half, and whole notes.</p> <p>The appropriate technique for switching quickly between arco and pizzicato notes while keeping the bow in hand.</p> <p>The appropriate way to use fine tuners with an electronic tuner in order to tune a stringed instrument.</p> <p>The accurate finger placement of several scales including: First position scales that include extended position and two octave scales that utilize at least one shift.</p> <p>The synthesis of skills necessary to produce an effective musical performance of music appropriate for a 6th grade orchestra student.</p>	<p>Play double stops including one stopped string combined with one open string.</p> <p>Accurately play the 1st, 2nd, and 3rd overtone harmonics on each string.</p> <p>Create a slow, controlled wobble motion of the fingers while the hand is propped against the box of the instrument with the thumb in the crook of the neck.</p> <p>Create changes in dynamics, as indicated by the music, ranging from pp, p, mp, mf, f, and ff, and create changes in tone color through the use of variable bow speed, weight, and distance from the bridge while maintaining a straight bow</p> <p>Produced simple “Detache” bow strokes, Smoothly connected “Legato” strokes, stopped & “staccato” strokes, fast back & forth tremolo strokes, and combine weight with quick acceleration for effective accent bow strokes.</p> <p>Consistently use the bow with appropriate distribution and duration while executing sixteenth, eighth, quarter half, and whole notes with occasional simple syncopations.</p> <p>Consistently play slurs or ties to combine 2-4 notes, including sixteenth, eighth, quarter, half, and whole notes with staccato and legato strokes.</p> <p>Switch quickly between arco and pizzicato notes with proper technique that allows for keeping the bow in hand.</p> <p>Turn fine tuners the appropriate direction and amount to correct the tuning of ‘out of tune’ strings with the assistance of an electronic tuner.</p> <p>Perform several scales including: First position scales that include extended position and two octave scales that utilize at least one shift.</p> <p>Use skills on an instrument to perform a repertoire of sixth grade music for peers and for an audience.</p>
Phase III Textbook/Materials	

Phase IV Summative Assessment Evidence

<p>Common Summative Unit Assessments:</p> <p>“Mastery Song” Playing Tests – Students will play songs and scales selected from the 6th grade repertoire that require a mastery of combined orchestra skills and will be assessed on the basis of each student’s overall performance.</p> <p>Participation at required performances throughout the school year.</p>	<p>Agreed Upon Interim Summative Assessments: (*identifies Performance Task)</p> <p>*“Snap Shot” playing assessments</p> <p>*Playing Tests – Students will play songs and scales selected from the 6th grade repertoire and will be assessed on their demonstration of skills from any of the categories below:</p> <ul style="list-style-type: none"> Posture Left Hand Position Note Accuracy (playing correct notes) Intonation accuracy (playing notes in tune) Shifting Technique Right Hand Position Bowing Direction Bow Distribution and Contact Point Rhythm Accuracy Tempo (steadiness and appropriate speed) Tone Dynamics
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Phase V Learning Plan

Phase II Curriculum

Unit: Music Theory & History

<p>Essential Questions:</p> <p>What is music terminology?</p> <p>What vocabulary is best suited to describe elements of music?</p> <p>How is music created, communicated, and understood by musicians?</p>	<p>Essential Understanding:</p> <p>Music Terminology is a vocabulary set, largely in Italian, which offers succinct instructions to musicians regarding the intended execution of the music at hand.</p> <p>Standard music terminology, in concert with simple English descriptions, can be used to accurately, and sometimes creatively, describe a piece of music, a live musical performance or a recorded listening example.</p> <p>Music is most commonly communicated by rote and by the use of standard music notation. Proper performance of musical ideas involves a combination of reading, hearing, and understanding context along with a mastery of essential motor skills on a given instrument.</p>
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<p>How is music understood by listeners?</p> <p>How do we organize the history of Western Art Music?</p> <p>Who are the important figures in music history?</p>	<p>The understanding of musical communication can sometimes be very relative and subjective, but a more objective understanding of style, form, musical cues, and the setting from which a composition emerged can drastically alter, focus, and enrich the listeners' perception of a work.</p> <p>Western art music is categorized into several unique but related historical eras, in particular, the Medieval, Renaissance, Baroque, Classical, Romantic, and Modern eras.</p> <p>There are several key composers that are identified as leaders, innovators, and pioneers for their respective music eras.</p>
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Curriculum Standards

ART.I.M.M.8 Read whole, half, quarter, eighth, sixteenth, and dotted notes and rests; simple, compound, and alla breve meters.

ART.I.M.M.9 Sight read simple melodies in treble and bass clefs.

ART.I.M.M.10 Use standard notation to record personal musical ideas and the musical ideas of others.

ART.II.M.M.4 Compose short pieces within specified guidelines.

ART.II.M.M.6 Use a variety of traditional and nontraditional sound sources and electronic media when composing, arranging, and improvising.

ART.II.M.M.7 Communicate an idea through musical arrangements, compositions, and improvisations.

ART.III.M.M.1 Describe specific music events in a given aural example, using appropriate terminology.

ART.III.M.M.2 Analyze the uses of elements of music in aural examples representing diverse genres and cultures.

ART.III.M.M.3 Demonstrate knowledge of the basic principles of meter, rhythm, tonality, intervals, chords, and harmonic progressions in their analyses of music.

ART.III.M.M.4 Develop criteria for evaluating the quality and effectiveness of music performances and compositions and apply these criteria when performing.

ART.III.M.M.5 Evaluate the quality and effectiveness of one's own and others' performances, compositions, arrangements, and improvisations by applying specific and appropriate criteria and offering constructive suggestions for improvement.

ART.IV.M.M.2 Classify by genre and style (and, if applicable, by historical period, composer, and title) a varied body of exemplary musical works and explain the characteristics that cause each work to be considered exemplary.

Knowledge/Content Students will know about....	Skills/Processes Students will be able to.....
<p>The terms, definitions and proper execution of sixth grade music terminology.</p> <p>Appropriate vocabulary for describing a musical performance.</p>	<p>Recognize, define and properly use sixth grade orchestra music terminology.</p> <p>Describe a performance using an intermediate vocabulary of music terms that encompass (but are not limited to) the varieties of words related to pitch, intonation, rhythm, ensemble, tone quality, articulation, style, form, interpretation and presentation.</p> <p>Appropriately and constructively criticize their own performance and the performance of others.</p>

<p>How to use music notation, music terminology, staff paper, and a computer program to create and notate original compositions.</p> <p>All major music eras of Western Art Music and their chronological order.</p> <p>At least one significant composer from each major music era.</p> <p>Exemplary musical works from Western Art Music eras</p>	<p>Adjust & correct their own performances through the process of critiquing and being critiqued.</p> <p>Create and notate an original music composition using staff paper and a computer program.</p> <p>Identify and order chronologically music eras including the Medieval, Renaissance, Baroque, Classical, Romantic, Modern and Contemporary.</p> <p>Connect at least one significant composers to their appropriate era such as Pope Gregory I (Medieval), Giovanni Palestrina (Renaissance), Johann Sebastian Bach (Baroque), Wolfgang Amadeus Mozart (Classical), Ludwig van Beethoven (Classical and Romantic), Johannes Brahms (Romantic), Aaron Copland (Modern) and John Williams (Contemporary).</p> <p>Identify significant musical motifs from each composer they have learned about above.</p>
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Phase III Textbook/Materials

Phase IV Summative Assessment Evidence

<p>Common Summative Unit Assessments:</p> <p>6th Grade Vocabulary Test</p> <p>6th Grade Note Identification Test</p> <p>6th Grade Music History Test</p> <p>Composition Project on Finale or similar music notation computer program.</p>	<p>Agreed Upon Interim Summative Assessments: (*identifies Performance Task)</p> <p>Listening Logs</p> <p>Composition on Staff Paper</p> <p>Vocabulary Tests</p> <p>Movie Maker Project demonstrating simple form</p>
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Phase V Learning Plan

**Davison Community Schools
ADVISORY CURRICULUM COUNCIL
Phase II, 5/1/2016
Submitted by John Marttila**

Instrumental Music-DMS Orchestra

Course Essential Questions (from Phase I report):
How can we apply music skills and knowledge to perform instrumental music?
How can we apply music skills and knowledge to create music?
How can we use analysis to describe and evaluate music?
What role do historical, social and cultural contexts play in understanding music?
In what ways does music connect with other arts, disciplines, and everyday life?

Phase II Curriculum

Unit: Instrument Technique

Essential Questions:
What techniques allow musicians to express musical ideas through a stringed instrument?

Essential Understanding:
Performance on a stringed instrument is most effective when using correct posture, instrument position, hand positions, and bowing techniques.

Curriculum Standards

- ART.I.M.M.1 Sing and play with expression and technical accuracy a repertoire of vocal and instrumental literature, including some songs performed from memory.**
- ART.I.M.M.2 Sing and play music representing diverse genres and cultures, with expression appropriate for the work being performed.**
- ART.I.M.M.3 Sing [play] accurately with good breath [bow] control throughout singing [instrument] ranges.**
- ART.I.M.M.4 Sing [play] music written in two and three [or more] parts.**
- ART.I.M.M.5 Perform accurately, with appropriate technique, on at least one instrument solo, in small and large ensembles.**
- ART.I.M.M.6 Use electronic instruments in a variety of ways as a performance medium.**
- ART.I.M.M.7 Play simple melodies and harmonic accompaniments by ear.**
- ART.I.M.M.8 Read whole, half, quarter, eighth, sixteenth, and dotted notes and rests; simple, compound, and alla breve meters.**
- ART.I.M.M.9 Sight read simple melodies in treble [alto] and bass clefs.**

Knowledge/Content

Students will know about....

The consistent use of proper playing positions and posture.

Appropriate fingerings and relative interval spaces between lower, middle and upper positions.

The accurate finger placement of several scales including: A chromatic scale in 1st position, two octave scales through 3rd position and three octave scales through 7th position.

The execution of double stops in which both strings are stopped by fingers (not open strings).

Skills/Processes

Students will be able to.....

Consistently play music with the correct posture and position.

Play notes ranging from lower, middle and upper positions with correct fingerings and shrinking hand frame proportionally to the position on the string.

Play several scales with accurate intonation and correct shifting technique including: A chromatic scale in 1st position, two octave scales through 3rd position and three octave scales through 7th position.

Play double stops in which both strings are stopped by fingers (not open strings).

<p>The proper technique to produce basic vibrato.</p> <p>The proper technique to produce artificial harmonics.</p> <p>The proper technique to execute a left hand pizzicato.</p> <p>The proper technique to create a glissando between two specific pitches in two different positions.</p> <p>The optimal speed, weight, and distance from the bridge necessary to produce various dynamics and tone colors and change between those variables, as indicated by the music, while maintaining a straight bow.</p> <p>The proper execution of Detache, Legato, Staccato, Tremolo, and Accented bow strokes.</p> <p>The appropriate bow distribution and length for a variety of sixteenth, eighth, quarter, half and whole note patterns including syncopated rhythms.</p> <p>How to slur and tie notes as indicated by the music, incorporating legato and staccato sixteenth, eighth, quarter, half, and whole notes.</p> <p>The appropriate technique for switching quickly between arco and pizzicato notes while keeping the bow in hand.</p> <p>The appropriate way to use fine tuners and course tuning pegs in order to tune a stringed instrument.</p> <p>The synthesis of skills necessary to produce an effective musical performance of repertoire appropriate for a middle school orchestra student.</p>	<p>Play sustained notes with vibrato.</p> <p>Play artificial harmonics on an instrument.</p> <p>Play notes with left hand pizzicato.</p> <p>Execute an accurate glissando between two specific pitches in two different positions.</p> <p>Create changes in dynamics, as indicated by the music, ranging from pp, p, mp, mf, f, and ff, and create changes in tone color through the use of variable bow speed, weight, and distance from the bridge while maintaining a straight bow</p> <p>Produce “detache” bow strokes, smoothly connected “legato” strokes, stopped “staccato” strokes, fast back & forth “tremolo” strokes, and combine weight with quick acceleration for effective accented bow strokes.</p> <p>Consistently use the bow with appropriate distribution and duration while executing sixteenth, eighth, quarter, half, and whole notes with and without syncopation.</p> <p>Consistently play slurs to combine up to 4 notes, including sixteenth, eighth, quarter, half, and whole notes with staccato and legato strokes.</p> <p>Switch quickly between arco and pizzicato notes with proper technique that allows for keeping the bow in hand.</p> <p>Utilize fine tuners and course tuning pegs to correct the tuning of ‘out of tune’ strings.</p> <p>Use skills on an instrument to perform middle school repertoire for peers and for an audience.</p>
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Phase III Textbook/Materials

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Phase IV Summative Assessment Evidence

<p>Common Summative Unit Assessments:</p> <p>“Mastery Song” Playing Tests – Students will play songs and scales selected from the DMS orchestra repertoire that require a mastery of combined orchestra skills and will be assessed on the basis of each student’s overall performance.</p> <p>Participation at required performances throughout the school year.</p>	<p>Agreed Upon Interim Summative Assessments: (*identifies Performance Task)</p> <p>**“Snap Shot” playing assessments</p> <p>*Playing Tests – Students will play songs and scales selected from the DMS orchestra repertoire and will be assessed on their demonstration of skills from any of the categories below:</p> <ul style="list-style-type: none"> Posture Left Hand Position Note Accuracy (playing correct notes) Intonation accuracy (playing notes in tune) Shifting Technique Vibrato Right Hand Position Bowing Direction Bow Distribution and Contact Point Bow Articulation Rhythm Accuracy Tempo (steadiness and appropriate speed) Tone Dynamics
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Phase V Learning Plan

Phase II Curriculum

Unit: Music Theory & History

<p>Essential Questions:</p> <p>What is music terminology?</p> <p>What vocabulary is best suited to describe elements of music?</p> <p>How is music created, communicated, and understood by musicians?</p>	<p>Essential Understanding:</p> <p>Music Terminology is a vocabulary set, largely in Italian, which offers succinct instructions to musicians regarding the intended execution of the music at hand.</p> <p>Standard music terminology, in concert with simple English descriptions, can be used to accurately, and sometimes creatively, describe a piece of music, a live musical performance or a recorded listening example.</p> <p>Music is most commonly communicated by rote and by the use of standard music notation. Proper performance of musical ideas involves a combination of reading, hearing, and understanding context along with a mastery of essential motor skills on a given instrument.</p>
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<p>How is music understood by listeners?</p> <p>How do we organize the history of Western Art Music?</p> <p>Who are the important figures in music history?</p>	<p>The understanding of musical communication can sometimes be very relative and subjective, but a more objective understanding of style, form, musical cues, and the setting from which a composition emerged can drastically alter, focus, and enrich the listeners' perception of a work.</p> <p>Western art music is categorized into several unique but related historical eras, in particular, the Medieval, Renaissance, Baroque, Classical, Romantic, and Modern eras. There are some sub-groups within those eras that are distinct such as Impressionism and Atonalism.</p> <p>There are several key composers that are identified as leaders, innovators, and pioneers for their respective music eras.</p>
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Curriculum Standards

ART.I.M.M.8 Read whole, half, quarter, eighth, sixteenth, and dotted notes and rests; simple, compound, and alla breve meters.

ART.I.M.M.9 Sight read simple melodies in treble and bass clefs.

ART.I.M.M.10 Use standard notation to record personal musical ideas and the musical ideas of others.

ART.II.M.M.4 Compose short pieces within specified guidelines.

ART.II.M.M.6 Use a variety of traditional and nontraditional sound sources and electronic media when composing, arranging, and improvising.

ART.II.M.M.7 Communicate an idea through musical arrangements, compositions, and improvisations.

ART.III.M.M.1 Describe specific music events in a given aural example, using appropriate terminology.

ART.III.M.M.2 Analyze the uses of elements of music in aural examples representing diverse genres and cultures.

ART.III.M.M.3 Demonstrate knowledge of the basic principles of meter, rhythm, tonality, intervals, chords, and harmonic progressions in their analyses of music.

ART.III.M.M.4 Develop criteria for evaluating the quality and effectiveness of music performances and compositions and apply these criteria when performing.

ART.III.M.M.5 Evaluate the quality and effectiveness of one's own and others' performances, compositions, arrangements, and improvisations by applying specific and appropriate criteria and offering constructive suggestions for improvement.

ART.IV.M.M.2 Classify by genre and style (and, if applicable, by historical period, composer, and title) a varied body of exemplary musical works and explain the characteristics that cause each work to be considered exemplary.

<p>Knowledge/Content Students will know about....</p>	<p>Skills/Processes Students will be able to.....</p>
<p>The terms, definitions and proper execution of middle school level music terminology.</p> <p>Appropriate vocabulary for describing a musical performance.</p>	<p>Recognize, define and properly use middle school level music terminology.</p> <p>Describe a performance using an advanced vocabulary of music terms that encompass (but are not limited to) the varieties of words related to pitch, intonation, rhythm, ensemble, tone quality, articulation, style, form, interpretation and presentation.</p> <p>Appropriately and constructively criticize their own performance and the performance of others.</p>

<p>How to use music notation, music terminology, staff paper, and a computer program to create and notate original compositions.</p>	<p>Adjust & correct their own performances through the process of critiquing and being critiqued.</p>
<p>The names, chronological order, significant composers and some significant features of all major music eras of Western Art Music, including some important subcategories within those eras.</p>	<p>Describe the names, chronological order, significant composers and some significant features of all major music eras of Western Art Music, including some important subcategories within those eras (such as Impressionism and Atonalism).</p>
<p>Exemplary musical works from orchestral eras</p>	<p>Identify significant musical motifs from each composer they have learned about above.</p>
<p>Phase III Textbook/Materials</p>	
<p>Phase IV Summative Assessment Evidence</p>	
<p>Common Summative Unit Assessments:</p>	<p>Agreed Upon Interim Summative Assessments: (*identifies Performance Task)</p>
<p>DMS Orchestra Midterm Exam</p>	<p>Listening Logs</p>
<p>DMS Orchestra Final Exam</p>	<p>Composition on Staff Paper</p>
<p>Timed Note Identification Test</p>	<p>Vocabulary Tests</p>
<p>Composition Project on Finale or similar music notation computer program.</p>	<p>Movie Maker Project demonstrating form</p>
	<p>Key Signature Test</p>
<p>Phase V Learning Plan</p>	