Orchestra

Grade 9-12, Unit 3
Composition and Arranging/Improvisation.
Course Description

This one year course is designed for student who is interested in learning to play string instrument. It includes of skills necessary to become independent as a musician. This course emphasizes the place of string music in the Western musical heritage. It concentrates on the development of note-reading skills, aural skills, rhythmic patterns, and individual effort is stressed. A progression of fundamental and technical proficiency is expected. Emphasis will be placed on having a variety of performing experiences. This is an elective course that may be repeated.

The course Goals:

1. To develop performance skills necessary for independence as a string player

2. To develop performance skills necessary to create an ensemble sound.

3. To identify and respond appropriately to musical notation.

4. To recognize form and structure in music.

5. To develop a broad knowledge and appreciation of music of many styles, periods, and cultures.

6. To develop skills to compose and arrange music.

7. To develop skills necessary to improvise melodies, variations, and accompaniments.

8. To further develop the understanding of the relationship between the other arts and disciplines.

9. To develop the skills of listening to music.
10. To discriminate with regard to the quality of composition and performance of music.

11. To develop attitude that encourage musical participation through life.
# Pacing Chart

<table>
<thead>
<tr>
<th>Unit</th>
<th>Topics</th>
<th>Weeks</th>
</tr>
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</table>
| Unit 1 | • Independence as a string player   
          • Ensemble Sound                 | 9      |
| Unit 2 | • Musical Notation   
          • Musical Form   
          • Musical Style       | 9      |
| Unit 3 | • Composition and Arranging Music   
          • Improvisation             | 9      |
| Unit 4 | • Music Across the Curriculum   
          • Listening Skills   
          • Discrimination Skills   
          • Attitudes              | 9      |
| Spring Recital/Concert |                               | 20     |
## Educational Technology Standards


- **Technology Operations and Concepts**
  - Create a personal digital portfolio which reflects personal and academic interests, achievements, and career aspirations by using a variety of digital tools and resources
  - Produce and edit a multi-page digital document for a commercial or professional audience and present it to peers and/or professionals in that related area for review.

- **Creativity and Innovation**
  - Apply previous content knowledge by creating and piloting a digital learning game or tutorial.

- **Communication and Collaboration**
  - Develop an innovative solution to a real world problem or issue in collaboration with peers and experts, and present ideas for feedback through social media or in an online community.

- **Digital Citizenship**
  - Demonstrate appropriate application of copyright, fair use and/or Creative Commons to an original work.
  - Evaluate consequences of unauthorized electronic access and disclosure, and on dissemination of personal information.
  - Compare and contrast policies on filtering and censorship both locally and globally.

- **Research and Information Literacy**
  - Produce a position statement about a real world problem by developing a systematic plan of investigation with peers and experts synthesizing information from multiple sources.

- **Critical Thinking, Problem Solving, Decision Making**
  - Evaluate the strengths and limitations of emerging technologies and their impact on educational, career, personal and or social needs.
## Differentiated Instruction

### Accommodate Based on Students individual Needs: Strategies

<table>
<thead>
<tr>
<th>Time/General</th>
<th>Processing</th>
<th>Comprehension</th>
<th>Recall</th>
</tr>
</thead>
</table>
|  - Extra time for assigned tasks  
  - Adjust length of assignment  
  - Timeline with due dates for reports and projects  
  - Communication system between home and school  
  - Provide lecture notes/outline |  - Extra Response time  
  - Have students verbalize steps  
  - Repeat, clarify or reword directions  
  - Mini-breaks between tasks  
  - Provide a warning for transitions  
  - Reading partners |  - Comprehension  
  - Precise step-by-step directions  
  - Short manageable tasks  
  - Brief and concrete directions  
  - Provide immediate feedback  
  - Small group instruction  
  - Emphasize multi-sensory learning |  - Teacher-made checklist  
  - Use visual graphic organizers  
  - Reference resources to promote independence  
  - Visual and verbal reminders  
  - Graphic organizers |

### Assistive Technology
- Computer/whiteboard
- Tape recorder
- Spell-checker

### Tests/Quizzes/Grading
- Extended time
- Study guides
- Shortened tests
- Read directions aloud

### Behavior/Attention
- Consistent daily structured routine
- Simple and clear classroom rules
- Frequent feedback

### Organization
- Individual daily planner
- Display a written agenda
- Note-taking assistance
- Color code materials
Enrichment

Accommodate Based on Students individual Needs: Strategies

- Adaptation of Material and Requirements
- Evaluate Vocabulary
- Elevated Text Complexity
- Additional Projects
- Independent Student Options
- Projects completed individual or with Partners
- Self Selection of Research
- Tiered/Multilevel Activities
- Learning Centers
- Individual Response Board
- Independent Book Studies
- Open-ended activities
- Community/Subject expert mentorships
### Assessments

- Listening Outlines
- Timelines
- Maps
- Charts
- Graphic Organizers
- Oral Report
- Role Playing
- Concept Mapping
- Quizzes
- Observation
- Graphic Organizers/ Concept Mapping
- Presentations
- Homework
Career Ready Practices

Standards

CRP2, CRP4, CRP5, CRP6, CRP7, CRP8, CRP10, CRP11, CRP12

- **CRP2. Apply appropriate academic and technical skills.**
  Career-ready individuals readily access and use the knowledge and skills acquired through experience and education to be more productive. They make connections between abstract concepts with real-world applications, and they make correct insights about when it is appropriate to apply the use of an academic skill in a workplace situation.

- **CRP4. Communicate clearly and effectively and with reason.**
  Career-ready individuals communicate thoughts, ideas, and action plans with clarity, whether using written, verbal, and/or visual methods. They communicate in the workplace with clarity and purpose to make maximum use of their own and others’ time. They are excellent writers; they master conventions, word choice, and organization, and use effective tone and presentation skills to articulate ideas. They are skilled at interacting with others; they are active listeners and speak clearly and with purpose. Career-ready individuals think about the audience for their communication and prepare accordingly to ensure the desired outcome.

- **CRP5. Consider the environmental, social and economic impacts of decisions.**
  Career-ready individuals understand the interrelated nature of their actions and regularly make decisions that
Career Ready Practices

positively impact and/or mitigate negative impact on other people, organization, and the environment. They are aware of and utilize new technologies, understandings, procedures, materials, and regulations affecting the nature of their work as it relates to the impact on the social condition, the environment and the profitability of the organization.

- CRP6. Demonstrate creativity and innovation.
Career-ready individuals regularly think of ideas that solve problems in new and different ways, and they contribute those ideas in a useful and productive manner to improve their organization. They can consider unconventional ideas and suggestions as solutions to issues, tasks or problems, and they discern which ideas and suggestions will add greatest value. They seek new methods, practices, and ideas from a variety of sources and seek to apply those ideas to their own workplace. They take action on their ideas and understand how to bring innovation to an organization.

- CRP7. Employ valid and reliable research strategies.
Career-ready individuals are discerning in accepting and using new information to make decisions, change practices or inform strategies. They use reliable research process to search for new information. They evaluate the validity of sources when considering the use and adoption of external information or practices in their workplace situation.

- CRP8. Utilize critical thinking to make sense of problems and persevere in solving them.
**Career Ready Practices**

Career-ready individuals readily recognize problems in the workplace, understand the nature of the problem, and devise effective plans to solve the problem. They are aware of problems when they occur and take action quickly to address the problem; they thoughtfully investigate the root cause of the problem prior to introducing solutions. They carefully consider the options to solve the problem. Once a solution is agreed upon, they follow through to ensure the problem is solved, whether through their own actions or the actions of others.

- **CRP11. Use technology to enhance productivity.**

Career-ready individuals find and maximize the productive value of existing and new technology to accomplish workplace tasks and solve workplace problems. They are flexible and adaptive in acquiring new technology. They are proficient with ubiquitous technology applications. They understand the inherent risks-personal and organizational-of technology applications, and they take actions to prevent or mitigate these risks.

- **CRP12. Work productively in teams while using cultural global competence.**

Career-ready individuals positively contribute to every team, whether formal or informal. They apply an awareness of cultural difference to avoid barriers to productive and positive interaction. They find ways to increase the engagement and contribution of all team members. They plan and facilitate effective team meetings.
**Interdisciplinary Connections**

**English Language Arts & History/Social Studies Grades 9-10 Common Core Standards Key Ideas and Details:**

RH.9-10.1: Cite specific textual evidence to support analysis of primary and secondary sources, attending to such features as the date and origin of the information.

RH.9-10.3: Analyze in detail a series of events described in a text; determine whether earlier events caused later ones

**English Language Arts Standards**

**WHST.9 – 10.1 a-e: Write arguments focused on discipline-specific content.**

WHST.9-10.2 a-f: Write informative/explanatory texts, including the narration of historical events, scientific procedures/experiments, or technical processes.

**Production and Distribution of Writing:**

WHST.9-10.4: Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

WHST.9-10.7: Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.

WHST.9-10.8: Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the usefulness of each source in answering the research question; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and following a standard format for citation.

WHST.9-10.9: Draw evidence from informational texts to support analysis, reflection, and research.
<table>
<thead>
<tr>
<th>Grade: 9-12</th>
<th>Unit: III</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>I. Composition and Arranging Music</td>
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<tr>
<td></td>
<td>II. Improvisation</td>
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</tbody>
</table>

**Topic Description:**
1. In this unit, students will develop skills to compose and arrange music and to improvise melodies, variations, and accompaniments.

**Music, New Jersey Core Curriculum Content Standards (NJCCCS):**

1.1.12.B.1 Examine how aspects of meter, rhythm, tonality, intervals, chords, and harmonic progressions are organized and manipulated to establish unity and variety in genres of musical compositions.
1.1.12.B.2 Synthesize knowledge of the elements of music in the deconstruction of complex musical scores from diverse cultural contexts.
1.2.12.A.1.Determine how dance, music, theatre, and visual art have influenced world cultures throughout history.
1.2.12.A.2 Justify the impact of innovations in the arts (e.g., the availability of music online) on societal norms and habits of mind in various historical eras.
1.3.12.B.1 Analyze compositions from different world cultures and genres with respect to technique, musicality, and stylistic nuance.
1.3.12.B.2.Analyze how the elements of music are manipulated in original or prepared musical scores.
1.4.12.A.1 Use contextual clues to differentiate between unique and common properties and to discern the cultural implications of works of dance, music, theatre, and visual art.
1.4.12.A.2 Speculate on the artist's intent, using discipline-specific arts terminology and citing embedded clues to substantiate the hypothesis.
1.4.12.A.3 Develop informed personal responses to an assortment of artworks using historical significance, craftsmanship, cultural context, and originality as criteria for assigning value to the works.
1.4.12.A.4 Evaluate how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to artwork.
1.4.12.B.1 Formulate criteria for arts evaluation using the principles of positive critique and observation of the elements of art and principles of design, and use the criteria to evaluate works of dance, music, theatre, visual, and multimedia artwork from diverse cultural contexts and historical
1.4.12.B.2 Evaluate how an artist's technical proficiency may affect the creation or presentation of a work of art, as well as how the context in which a work is performed or shown may impact perceptions of its significance/meaning.

1.4.12.B.3 Determine the role of art and art-making in a global society by analyzing the influence of technology on the visual, performing, and multimedia arts for consumers, creators, and performers around the world.

<table>
<thead>
<tr>
<th>NJDOE Student Learning Objective</th>
<th>Essential Questions</th>
<th>Resources</th>
<th>Sample Activities</th>
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</thead>
<tbody>
<tr>
<td>Composing and arranging music.</td>
<td>▪ What values of notes and rests will be used for a composition? ▪ What notes to use for simple harmony arrangement?</td>
<td><a href="http://www.bsmny.org/exploring-music/features/practical-guides/a-beginners-guide-to-composing/">http://www.bsmny.org/exploring-music/features/practical-guides/a-beginners-guide-to-composing/</a> <a href="http://www.artofcomposing.com/how-to-compose-music-101">www.artofcomposing.com/how-to-compose-music-101</a></td>
<td>- Have the students compose using simple rhythmic patterns. - Have students compose using different sound effect, i.e. hand clapping, stomping, snapping, etc. - Have the students arrange a piece in a clef other than their own. - Have the students arrange the simple harmony part to a single line melody.</td>
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</tbody>
</table>

- The student will compose a rhythmic composition.

- Student will compose a melody using the symbols and traditional
- Have the students perform their composition for each other. |
<table>
<thead>
<tr>
<th>Improvising Melody, Variation, and Accompaniment.</th>
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</thead>
</table>
| • The student will improvise “answers” in the same style to given rhythmic and melodic phrases.  
1.1.8.B.1, 1.1.8.B.2, 1.1.12.B1, 1.1.12.B.2 | ▪ What is an improvisation?  
- Have the students improvise answers to the phrases of Twinkle, Twinkle Little Star by changing rhythms, tempo, dynamics, or bowing style.  
- Have students improvise 8 count phrases based on simple major scale. |
| ▪ The students will arrange pieces for instruments other than those for which the pieces were written.  
1.1.8.B.1, 1.1.8.B.2, 1.1.12.B1, 1.1.12.B.2 | ▪ What notes to be used for simple harmony arrangement?  
[www.artofcomposing.com/how-to-compose-music-101](http://www.artofcomposing.com/how-to-compose-music-101) | - Have the students arrange a piece in a clef other than their own.  
- Have the students arrange the simple harmony part to a single line melody. |
| The student will improvise melodic embellishments and simple rhythmic and melodic variations on given melodies. | How the rhythmic improvisation is different than melodic? | http://www.nafme.org/creativity-and-improvisation-for-beginning-strings-a-step-by-step-approach/
www.youtube.com/watch?v=oZXr3c4IIc |
|-------------------------------------------------|---------------------------------|-----------------------------------------------------------------------------------------------------------------------------------|
www.youtube.com/watch?v=oZXr3c4IIc |
| - Have students embellish rhythms of a simple tune, such as Chicken on the Son Post. | - Have students improvise a simple melodic variation of Mary Had a Little Lamb, choosing from only the five notes in the song. | - Have the students improvise of a given bass line to a familiar tune. | - Have the students improvise the accompaniment to given tune by altering the types of sound used, so as to change the character or texture of the song. (Pizzicato, col legno, ponticello, and other non-traditional sound.) |
www.youtube.com/watch?v=oZXr3e4lllC | - Have the students improvise an eight beat melody using quarter notes. The students will choose the notes from one octave major scale.  
- Have students improvise a melody using notes of different lengths.  
- Have students improvise a melody using non-traditional sounds on their instruments. |
Suggested Textbook and Multimedia CDs

  and www.artofcomposing.com/how-to-compose-music-101

Unit 3, Vocabulary:

<table>
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<tr>
<th>Rhythmic Patterns</th>
<th>Tempo</th>
<th>Improvisation</th>
<th>Rhythmic variation</th>
</tr>
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<tbody>
<tr>
<td>Sound affects</td>
<td>Articulation</td>
<td>Accompaniment</td>
<td>Melodic Variation</td>
</tr>
<tr>
<td>Dynamics</td>
<td>Arrangement</td>
<td>Rhythmic Phrases</td>
<td>Character of music</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Melodic Phrases</td>
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<td>Texture</td>
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<td>Melody</td>
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<td></td>
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<td></td>
<td>Harmony</td>
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<tr>
<td>Unit Project (Choose 1)</td>
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<tr>
<td><strong>Unit Project (Suggested)</strong></td>
<td><strong>Unit Project (Suggested)</strong></td>
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<tr>
<td>Individual and group presentations throughout planned period of time at class setting.</td>
<td>Attend a concert outside of class and write a concert report. Report should be written in compositional style. Concert report should represent personal impressions and experiences at the concert, as well as show understanding of musical concepts (rhythm, meter, melody, harmony, key, texture, form etc.) covered in class. The content must include:</td>
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</tbody>
</table>
| | • Place, time and date of concert  
| | • Performance attended, including performance and genre  
| | • Evaluation of performance determined by your knowledge of music history, theory and interpretive skills  
| | • What could have been improved in the performance?  
| | • What was the environment of the concert hall like?  
| | • General reaction to the concert  
| | • Summary |
### Rubric(s)

<table>
<thead>
<tr>
<th>Note Accuracy</th>
<th>Failing 64 pts</th>
<th>Below Grade Level 73 pts</th>
<th>At Beginning of Grade Level 82 points</th>
<th>At grade Level 91pts</th>
<th>Above Grade Level 100 pts</th>
</tr>
</thead>
<tbody>
<tr>
<td>Music has too many errors. Needs attention.</td>
<td>Several errors occur. Most of the intonation is incorrect and there are many wrong notes.</td>
<td>Occasional note is missed, due to key signature, shift or accidental. Basic tonality can be heard.</td>
<td>Few notes are missed. Mistakes do not detract from music. Most of the intonation is correct and there are no wrong notes.</td>
<td>Excellent accuracy. No mistakes were made, therefore music was performed as written.</td>
<td></td>
</tr>
</tbody>
</table>

<p>| Rhythm                 | No sense of pulse. Rhythms are incorrect. Unable to show basic understanding of relationships between different rhythms. | Inconsistent pulse. Most rhythms are incorrect. | Basic sense of pulse. Some rhythms are incorrect. | Secure pulse with minor rhythmic problems. | Strong sense of pulse. All rhythms performed accurately. |</p>
<table>
<thead>
<tr>
<th><strong>Dynamics</strong></th>
<th>No distinguishable difference between any of the dynamic markings.</th>
<th>A few of dynamics are observed but most are ignored. There is little distinguishable difference between different markings during Crescendos and Decrescendos.</th>
<th>Half of the dynamic markings are observed and there is some distinguishable difference between different markings and during half the Crescendos and Decrescendos.</th>
<th>Most of the dynamic markings are observed and there is clear distinguishable difference during most the crescendos and Decrescendos.</th>
<th>All of the dynamic markings are observed and there is artistic, clear distinguishable difference during all the Crescendos and Decrescendos.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Tone</strong></td>
<td>Poor sound. Needs more bow, better weight distribution, Needs better contact point. Keep left hand secure for good sound.</td>
<td>Sound not developed. Keeping working towards more volume and consistency in tone.</td>
<td>Tone is generally consistent. Continue to expand on good bow principals.</td>
<td>Tone is developed. Good basic use of the bow and left hand.</td>
<td>Tone is excellent. Great use and distribution of the bow. Steady contact point, good arm weight.</td>
</tr>
<tr>
<td><strong>Bowing</strong></td>
<td>Bowing is consistently backwards. Articulations are consistently ignored. Bow management, or the specific section of bow that is to be used, is consistently incorrect.</td>
<td>Bowing is correct some of the time. A few of the articulations are observed but most are not. Bow management is correct some of the time.</td>
<td>Bowing is correct half of the time. A few of the articulations are observed but most are not. Bow management is correct some of the time.</td>
<td>Bowing is correct most of the time. Most of the articulations are observed. Bow management is correct most of the time.</td>
<td>All bowings and articulations are observed. Bow management is consistently correct.</td>
</tr>
<tr>
<td><strong>Left Hand</strong></td>
<td>Does demonstrate basic left hand structure. Left hand is always in the incorrect position when playing.</td>
<td>Basic structure beginning but not consistent.</td>
<td>Left hand has correct shape and design but too much tension, limiting success.</td>
<td>Left hand has good basic structure. Wrist is relaxed and arm moves fluidly around the instrument. Intonation and overall success till limited by left hand.</td>
<td>Left hand is excellent. The hand is consistent, accurate, relaxed and allows for success. Intonation and expressive playing are not limited or inhibited by left hand in any way.</td>
</tr>
<tr>
<td><strong>Right Hand</strong></td>
<td>Does not demonstrate basic right hand structure.</td>
<td>Bow arm needs attention. No flexibility. Arm needs to be relaxed. Address contact point and arm weight.</td>
<td>Bow arm has beginning basic structure. Contact point, weight and speed are inconsistent.</td>
<td>Bowing arm has beginning basic structure. Contact point, weight and speed are consistent. Able to get enough volume consistently.</td>
<td>Excellent bow arm. Right hand is flexible and fluid. Elbow and shoulder are aiding sound. Great contact point and natural weight.</td>
</tr>
</tbody>
</table>
Field Trip Ideas: Attend a concert and write a concert report.

Following are some of the suggested venues in New Jersey:

- **Community Theatre at Mayo Center for the Performing Arts**, 100 South St., Morristown, NJ 07960
- **Drew University, The Concert Hall at**, 36 Madison Avenue, Madison, NJ 07940
- **Bergen PAC**, 30 North Van Brunt St., Englewood, NJ 07631
- **Peak Performances at Montclair State University**, One Normal Avenue, Montclair, NJ 07043
- **Newark Symphony Hall**, 1020 Broad Street, Newark, NJ
- **New Jersey Performing Arts Center**, One Center Street, Newark, NJ 07102
- **Mason Gross Performing Arts Center of Rutgers University**, 85 George St., New Brunswick, NJ 08901
- **Kean Stage at Kean University**, 1000 Morris Ave., Union, NJ 07083
- **Shea Center for Performing Arts**, William Paterson University, 300 Pompton Rd., Wayne, NJ 07470