Intermediate Orchestra

Grade 9-12: Unit 2

Musical Notation/ Musical Form/Musical Style
Course Description

This one year course is designed for students who have developed skills beyond those outlined in the Beginning Strings Orchestra Curriculum. It includes further development of the 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 the style, articulation, dynamics, rhythmic ability, and tone inherent to string music performance. The importance of sustained group and individual effort is stressed. A progression of technical proficiency is expected. Emphasis will be placed on having a variety of performing experiences. This course may be repeated. This is an elective course for Middle or High School students.

The course Goals:

1. To develop facility in playing a musical instrument while promoting performance skills necessary for independence as a string player.

2. To further develop performance skills necessary for solo and ensemble experiences.

3. To identify and respond appropriately to musical notation.

4. To develop an understanding of 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 of listening to music.

7. To evaluate performances and exercise discrimination with regard to the quality of composition.

8. To develop attitudes enabling one to continue participating in musical experiences throughout life.
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<th>Independence as a string player</th>
<th>9 weeks and through the year</th>
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<td>Ensemble sound</td>
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<td>Unit 2</td>
<td>Musical Notation</td>
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<td>Unit 3</td>
<td>Composition and Arranging Music</td>
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<td>Improvisation</td>
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<td>Unit 4</td>
<td>Music Across the curriculum</td>
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<td>Listening skills</td>
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<td>Attitude</td>
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<td>Spring Recital/Concert</td>
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<td><strong>Educational Technology Standards</strong></td>
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- **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.
CRP1. Act as a responsible and contributing citizen and employee

Career-ready individuals understand the obligations and responsibilities of being a member of a community, and they demonstrate this understanding every day through their interactions with others. They are conscientious of the impacts of their decisions on others and the environment around them. They think about the near-term and long-term consequences of their actions and seek to act in ways that contribute to the betterment of their teams, families, community and workplace. They are reliable and consistent in going beyond the minimum expectation and in participating in activities that serve the greater good.

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.

CRP3. Attend to personal health and financial well-being.
Career-ready individuals understand the relationship between personal health, workplace performance and personal well-being; they act on that understanding to regularly practice healthy diet, exercise and mental health activities. Career-ready individuals also take regular action to contribute to their personal financial wellbeing, understanding that personal financial security provides the peace of mind required to contribute more fully to their own career success.

**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 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 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.

CRP9. Model integrity, ethical leadership and effective management.

Career-ready individuals consistently act in ways that align personal and community-held ideals and principles while employing strategies to positively influence others in the workplace. They have a clear understanding of integrity and act on this understanding in every decision. They use a variety of means to positively impact the directions and actions of a team or organization, and they apply insights into human behavior to change others’ action, attitudes and/or beliefs. They recognize the near-term and long-term effects that management’s actions and attitudes can have on productivity, morals and organizational culture.
CRP10. Plan education and career paths aligned to personal goals.

Career-ready individuals take personal ownership of their own education and career goals, and they regularly act on a plan to attain these goals. They understand their own career interests, preferences, goals, and requirements. They have perspective regarding the pathways available to them and the time, effort, experience and other requirements to pursue each, including a path of entrepreneurship. They recognize the value of each step in the education and experiential process, and they recognize that nearly all career paths require ongoing education and experience. They seek counselors, mentors, and other experts to assist in the planning and execution of career and personal goals.

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.

## Differentiated Instruction

### Accommodate Based on Students individual Needs: Strategies

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<th>Time/General</th>
<th>Processing</th>
<th>Comprehension</th>
<th>Recall</th>
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| - 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/video/audio recording. | - Extra Response time  
- Have students verbalize steps  
- Repeat, clarify or reword directions  
- Mini-breaks between tasks  
- Provide a warning for transitions  
- Playing 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 |

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<th>Tests/Quizzes/Grading</th>
<th>Behavior/Attention</th>
<th>Organization</th>
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| - Computer/whiteboard  
- Tape recorder  
- Smart phone recordings | - Extended time  
- Study guides  
- Easier arrangement to play.  
- Verbalization of music being played | - Consistent daily structured routine  
- Simple and clear classroom rules  
- Frequent feedback | - 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 mentor-ships
Assessments

- Listening Outlines
- Timelines
- Maps
- Charts
- Graphic Organizers
- Oral Report
- Role Playing
- Multiple Response Strategies (Response Card, Whip-around, Think-Pair-Share, Table Talk, Quick Response, Oral/Choral Response, White Boards)
- Concept Mapping
- Short/Extended Constructed Response Items
- Quizzes
- Journal Entries/Reflections/Quick-Writes
- Projects
- Portfolio
- Observation
- Graphic Organizers/Concept Mapping
- Presentations
- Homework
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.
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<th>Grade: 9-12</th>
<th>Unit: II</th>
<th>Topic Description:</th>
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<td></td>
<td>I. Musical Notation</td>
<td>In this unit, students will explore the materials about the musical notation identifying and responding appropriately when playing their instruments. They will recognize form and structure in music in order to know how to perform their musical selections. Also, the students will develop a broad knowledge and appreciation of music of many styles, periods, and cultures and apply this knowledge to their interpretation of musical selections performed by Orchestra.</td>
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<td>II. Musical Form</td>
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<td>III. Musical Style</td>
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**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

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<th>Resources</th>
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<tr>
<td><strong>Musical Notation:</strong></td>
<td>▪ What is the value of a quarter, half, whole notes, eighth, sixteenth notes and rests?</td>
<td><strong>String method book:</strong> Sound Innovation for String Orchestra, A revolutionary Method for Beginning Musicians, by Bob Philips, Peter Boonshaft, Robert Sheldon, book 2 for violin; viola; cello; double bass with DVD and CD.</td>
<td>• Have the students review common note values and corresponding rests.</td>
</tr>
<tr>
<td>• The student will identify common note values and their corresponding rests. 1.3.8.B.1-4, 1.3.12.B.1-4</td>
<td>▪ How we write the beats under the notes?</td>
<td><strong><a href="http://www.samuelstokesmusic.com/rhythm.html">http://www.samuelstokesmusic.com/rhythm.html</a></strong></td>
<td>• Have the students transpose note values in compound time.</td>
</tr>
<tr>
<td>• The student will identify common note values and their corresponding rests. 1.3.8.B.1-4, 1.3.12.B.1-4</td>
<td>▪ How the rhythm should be performed without the instrument?</td>
<td><strong><a href="http://www.teoria.com/en/exercises/">http://www.teoria.com/en/exercises/</a></strong></td>
<td>• Have the students count note values in time such as 4/2.</td>
</tr>
<tr>
<td>• The student will identify common note values and their corresponding rests. 1.3.8.B.1-4, 1.3.12.B.1-4</td>
<td>▪ Why it is important to tap the steady beat when clapping the time/rhythm and counting aloud before playing?</td>
<td>Master Theory, Beginning Theory Workbook, by Charles S. Peter and Paul Yoder, book 1 and 2.</td>
<td>• Have the students subdivide rhythms in various time signatures.</td>
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<tr>
<td>• The students will play</td>
<td>▪ What is the value of a quarter, half, whole notes, eighth, sixteenth notes and rests?</td>
<td></td>
<td>• Have the students identify notes</td>
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<td>NJDOE Student Learning Objective</td>
<td>Essential Questions</td>
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<td>Sample Activities</td>
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<tr>
<td>common notes and corresponding rest values. 1.3.8.B.1-4, 1.3.12.B.1-4</td>
<td>half, whole notes, eighth, sixteenth notes and rests?  • Identify notes and rests on the staff by performing them on their instrument.</td>
<td>Master Theory, Beginning Theory Workbook, by Charles S. Peter and Paul Yoder, book 1 and 2. Selected music.</td>
<td>and rests.  • Have the students identify notes and rests on a staff by performing them on their instrument.</td>
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<tr>
<td>The students will identify the clef signs of the instruments. 1.3.8.B.1-4, 1.3.12.B.1-4</td>
<td>• What is the placement for each clef?  • What is the name of the lines above and below music staff?</td>
<td>Master Theory, Beginning Theory Workbook, by Charles S. Peter and Paul Yoder, book 1 and 2.</td>
<td>• Have the students match clefs on music to the instrument in the orchestra that is written in that clef.  • Have the viola students play notes in the treble clef as required.  • Have the cello and bass students read notes in the tenor clef as required.  • Have the students play notes in the higher positions as the position introduced to the class.</td>
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<tr>
<td>The student will identify common Time Signature used.</td>
<td>• What is the meaning of the top number of the time signature?  • What is the meaning of the</td>
<td>Master Theory, Beginning Theory Workbook, by Charles S. Peter and Paul Yoder, book 1 and 2.</td>
<td>• Have the students label the beat divisions within measures of differing time signatures by</td>
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</table>
| 1.3.8.B.1-4, 1.3.12.B.1-4       | lower number of time signature?  
  ▪ What is the meaning of the top number of the time signature?  
  ▪ What beats in each time signature are receiving the natural accent? | Paul Yoder, book 1 and 2. | labeling the beats in the measure.  
  ▪ Have the students define the meaning and use of the top and bottom numbers in the time signature.  
  ▪ Discuss natural accents in each time signature. |
| • The student will identify Accents.  
  1.3.8.B.1-4, 1.3.12.B.1-4 | What is the natural accent?  
  Ensemble Drilles, by Raymond Fussel;  
  101 rhythm studies by Yous and Miller | • Have the students define natural accents within time signatures.  
  • Have the students clap rhythmic patterns, moving the accents each time. |
| • The student respond to identified Accent.  
  1.3.8.B.1-4, 1.3.12.B.1-4 | If you change the natural accents will the character of music change?  
  ▪ What we call the syncopation? | Master Theory, Beginning Theory Workbook, by Charles S. Peter and Paul Yoder, book 1 and 2.  
  Ensemble Drilles, by Raymond Fussel; | • Have the students play rhythmic patterns, moving accent each time.  
  • Have the students play natural accents and contrived accents. |
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</table>
| The student will identify Major and Minor Key Signatures. 1.3.12.B.1 | ▪ What is order of whole/half steps for a Major Scale?  
▪ What is order of whole/half steps for Harmonic Minor Scale? | 101 rhythm studies by Yous and Miller | • Have the students name the sharps and flats in order of appearance within the key signatures.  
• Have the students perform the scales of each new key signature as it is introduced, demonstrating the proper whole/half relationship of the scale through performance. |
| The students will define common Tempo markings. 1.3.12.B. 1-4 | ▪ What are the three ‘Tempo’ groups?  
▪ What tempo markings identify the slow Tempo group?  
▪ What tempo markings identify the medium Tempo group?  
Selected music literature. | Sound Innovation for String Orchestra, A revolutionary Method for Beginning Musicians, by Bob Philips, Peter Boonshaft, Robert Sheldon, book 2 for violin; viola; cello; doublé bass withh DVD and CD.  
  a. Largo  
  b. Adagio  
  c. Andante  
  d. Moderato  
  e. Allegro  
  f. Vivace  
  g. Presto. |
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| - The student will identify common bowing markings. 1.3.2.B1-7, 1.3.5.B1—4, 1.3.8.B1-4, 1.3.12.B.1-4 | - What musical notation can you name? Define their meanings.  
- How to perform accent? Demonstrate.  
- How to perform staccato? Demonstrate.  
- How to perform slurs? Demonstrate.  
- How to perform legato? Demonstrate. | Ensemble Drilles, by Raymond Fussel  
Sound Innovation for String Orchestra, A revolutionary Method for Beginning Musicians, by Bob Philips, Peter Boonshaft, Robert Sheldon, book 2 for violin; viola; cello; double bass with DVD and CD.  
Orchestra Bowing by Elizabeth Green | - Have the students identify tempo markings through performance of literature of varying tempi.  
- Have the students perform each articulation as it is introduced within the classroom. Examples:  
  a. Arco  
  b. Pizzicato  
  c. Up bow  
  d. Down bow  
  e. Detache’  
  f. Slurs  
  g. Accents  
  h. Staccato  
  i. Legato  
- Have the students apply specific articulations through the use of open strings and scales. |
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</table>
| • The students will define common expressive indications in music notation 1.3.2.B.1-7, 1.3.5.B.1-4, 1.3.8.B1-4, 1.3.12.B.1-4 | ▪ What are three methods of dynamic control?  
▪ What is a meaning of Con brio?  
▪ What is a meaning of dolce?  
▪ What is the meaning of crescendo and decrescendo?  
▪ What is the meaning of tranquillo? | Ensemble Drilles, by Raymond Fussel  
Sound Innovation for String Orchestra, A revolutionary Method for Beginning Musicians, by Bob Philips, Peter Boonshaft, Robert Sheldon, book 2 for violin; viola; cello; double bass withh DVD and CD.  
Orchestra Bowing by Elizabeth Green, American String Association | • Have the students define common expressive terms and how they are performed. Example:  
a. Forte  
b. Piano  
c. Crescendo  
d. Decrescendo  
e. Legato  
f. Tranquillo  
g. Con brio  
h. Dolce  
• Have the students perform literature utilizing expressive indications.  
• Discuss the three methods of dynamic control. Example:  
a. Bow location in reference to the bridge  
b. Bow speed |
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<td>c. Bow pressure on the string.</td>
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<td>Have the students practice</td>
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<td>dynamic control techniques on</td>
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<td>open strings or scales.</td>
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<td>• The student will interpret</td>
<td>▪ Why it is important to know</td>
<td>Essentual Elements 200 for Strings</td>
<td>Have the students interpret</td>
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<td>common expressive</td>
<td>and perform expressive</td>
<td>plus DVD, book 2, by Michael Allen,</td>
<td>expressive terms within a</td>
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<td>indications in written music.</td>
<td>markings?</td>
<td>Robert Gillespie, Pamela Telejohn</td>
<td>musical setting by performing</td>
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<td>1.3.8.B.1, 1.3.8.B.2, 1.3.8.B.4,</td>
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<td>Hayes, arrangements by John</td>
<td>literature using expressive</td>
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<td>Orchestra, A revolutionary Method</td>
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<td>for Beginning Musicians, by Bob</td>
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<td>Philips, Peter Boonshaft, Robert</td>
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<td>Sheldon, book 2 for violin; viola;</td>
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<td>cello; doublé bass withh DVD and CD.</td>
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<td>Resources</td>
<td>Sample Activities</td>
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</tbody>
</table>
| • The students will define general string music terms.  
1.3.2.B.1-7, 1.3.5.B.1- 4, 1.3.8.B1-4, 1.3.12.B.1-4 | ▪ What is a meaning of Col legno?  
▪ What is a meaning of Con sordino?  
▪ What is a meaning of Sans sordino? | Ensemble Drilles, by Raymond Fussel | • Have the students define general terms as they are presented within the classroom. Examples:  
a. Col legno  
b. Con sordino  
c. Sans sordino. |

**Musical Form**

| • The student will assess structures that encompass structure and form in his/her music.  
1.3.8.B.1, 1.3.8.B.2, 1.3.8.B.2, 1.3.8.B.4, 1.3.12.B.1-4 | ▪ What is motive?  
▪ What is phrase?  
▪ What is the meaning of question-answer in musical composition?  
▪ What is cadence? | Dictionary of Music, by Collins Gem, base don Collins Encyclopedia of Music  
Music played at the Intermediate Orchestra | • Have the students assess the parts of musical idea. Examples:  
a. Motive  
b. Phrase  
c. Question- answer  
d. Cadence  
• Have students assess the principles of form as unity, variety, and balance within the confines of intermediate orchestra literature. |
<table>
<thead>
<tr>
<th>NJDOE Student Learning Objective</th>
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</tr>
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</table>
| • The student will assess a simple Binary form (A B). 1.3.8.B.1, 1.3.8.B.2, 1.3.8.B.2, 1.3.8.B.4, 1.3.12.B.1-4 | ▪ What is Binary form?  
▪ Can you name the musical piece written in Binary form? | Gavotte from French Suite No. 5 in G Major, by Jahan Sebastian Bach: [https://www.youtube.com/watch?v=kJh94kPMcQs](https://www.youtube.com/watch?v=kJh94kPMcQs) | • Have the students assess motifs, phrase, and periods within music played at the intermediate orchestra.  
• Have the students recognize binary (A B) form in music compositions.  
• Have the students play selected literature that is written in binary form.  
• Have the students identify the A and B sections in music literature.  
• Have the students listen to literature written in binary form. |
| • The student will assess Ternary form (A B A). 1.3.8.B.1, 1.3.8.B.2, 1.3.8.B.2, 1.3.8.B.4, 1.3.12.B.1-4 | ▪ What is ternary form?  
▪ What musical piece that you listened to or played is written in ternary form? | Dance of Reed Pipes from Nutcracker Suite, by Peter Ilyich Tchaikovsky: [https://www.youtube.com/watch?v=QKBRc3yEQFk](https://www.youtube.com/watch?v=QKBRc3yEQFk) | ▪ Explain and give examples of literature using ABA form.  
▪ Have the students play selected literature that is written in ternary form.  
▪ Have the students identify the A and B sections in music literature. |
<table>
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</table>
| • The student will assess a Theme and Variation form. | ▪ What is the structure of theme and variation?  
▪ What elements of theme are changed during variation?  
▪ What musical composition that you know is written in theme and variation form? | Appalachian Spring, Section 7: Theme and Variation on Simple Gifts by Aaron Copland: [https://www.youtube.com/watch?v=az667ziu538](https://www.youtube.com/watch?v=az667ziu538) | • Explain and give examples of literature using theme and variation form.  
• Have the students play selected literature that is written in theme and variation form.  
• Have the students identify the main theme and what a variation can be in musical literature.  
• Have the students listen to literature written in theme and variation form. |
| • The student will assess Minuet form in music. | ▪ What is the Minuet form? | Eine Kleine Nachtmusik, Third Movement, by Wolfgang Amadeus Mozart: [https://www.youtube.com/watch?v=3AEuCXi185Q](https://www.youtube.com/watch?v=3AEuCXi185Q) | • Have the students assess sections of a Minuet form, labeling the sections “A”, “B”, and “trio”.  
• Have the students assess minuet form when listening to or performing music. |
<table>
<thead>
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</tr>
</thead>
</table>
| **Musical Style**               | ▪ What are the characteristics of the Folk music?  
▪ How the string instruments present themselves in Folk music? | English Folksongs Suite Vaughan Williams arr. Bulla String Orchestra:  
https://www.youtube.com/watch?v=1UmNbQMcU8U  
Mambo Amable, by Tom Sharp:  
https://www.youtube.com/watch?v=416jQrw-tWQ | • Expose the students to Folk music through selected literature.  
• Have the students listen to various types of Folk music and identify the instruments being used. |
| • The students will identify the use of string instruments in the performance of various styles of Folk music.  
1.3.8.B.1, 1.3.8.B.2, 1.3.8.B.4, 1.3.12.B.1-4 | | | |
| **Musical Style**               | ▪ What are the characteristics of the Classical music?  
▪ What music belong to the category of Classical music? | Eine Kleine Nachtmusik, by Wolfgang Amadeus Mozart:  
https://www.youtube.com/watch?v=r_oK8dKIBYc  
Symphony No. 5, in C Minor, by Ludwig van Beethoven:  
https://www.youtube.com/watch?v=1lHOYvlhLxo | • Expose the students to classical music through selected literature.  
• Have the students listen to various types of classical music and identify the instruments being used. |
| • The students will describe the use of string instruments in the performance of various styles of Classical music.  
1.3.8.B.1, 1.3.8.B.2, 1.3.8.B.4, 1.3.12.B.1-4 | | | |
<table>
<thead>
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<th>NJDOE Student Learning Objective</th>
<th>Essential Questions</th>
<th>Resources</th>
<th>Sample Activities</th>
</tr>
</thead>
</table>
| • The student will describe the use of string instruments in the performance of various styles of Popular music. 1.3.8.B.1, 1.3.8.B.2, 1.3.8.B.2, 1.3.8.B.4, 1.3.12.B.1-4 | ▪ What are the characteristics of the Popular music? | Royal String Quartet Pop Rock Cover-Wonder Strings: [https://www.youtube.com/watch?v=JiH117OJyik](https://www.youtube.com/watch?v=JiH117OJyik)  
Rolling the Deep-Adele(violin, cello, bass) Simply Three: [https://www.youtube.com/watch?v=tt2NIDtp-Ls](https://www.youtube.com/watch?v=tt2NIDtp-Ls) | • Expose the students to Popular music through selected literature.  
• Have the students listen to various types of popular music and identify the instruments being used. |
| • The student will describe the use of string instruments in the performance of various styles of Contemporary music. | ▪ What are the characteristics of the Contemporary music? | Music for String by Arhur Bliss: [https://www.youtube.com/watch?v=Ve19BOH1hrs](https://www.youtube.com/watch?v=Ve19BOH1hrs)  
Variation for Orchestra by Elliot Carter-Tanglewood Festival of Contemporary Music: [https://www.youtube.com/watch?v=FrANdfiTDBc](https://www.youtube.com/watch?v=FrANdfiTDBc) | • Have Expose the students to Contemporary music through selected literature.  
• Have the students listen to various types of contemporary music and identify the instruments being used. |
Suggested Textbook and Multimedia CDs and DVD

- Essential Elements 2000 for Strings, by Michael Allen, Robert Gillespie, Pamela Tellejohn Hayes, book 2 for violin; viola; cello; double bass with EE interaction, Instructional, Method to play along. Media online: www.essentialelementsinteractive.com and www.myelibrary.com. Published by Hal Leonard, ISSN 9780634038174
- Sound Innovation for String Orchestra, by Bob Philips, Peter Boonshaft, Robert Sheldon, book 2 for violin; viola; cello; double bass with DVD, mp3 CD with recorded accompaniments. Published by Alfred Music Publishing Co., Inc. ISBN – 10: 0-7390-1234-5
- Orchestra Bowing by Elizabeth Green, American String Teacher Association.
### Unit 2, Vocabulary:

<table>
<thead>
<tr>
<th>Adagio</th>
<th>Texture</th>
<th>FF</th>
<th>Legato</th>
</tr>
</thead>
<tbody>
<tr>
<td>Andante</td>
<td>Fermata</td>
<td>F (Forte)</td>
<td>Detache</td>
</tr>
<tr>
<td>Moderato</td>
<td>Da Capo</td>
<td>mF</td>
<td>Staccato</td>
</tr>
<tr>
<td>Allegro</td>
<td>Arco</td>
<td>mP</td>
<td>Martele</td>
</tr>
<tr>
<td>Presto</td>
<td>Pizzicato</td>
<td>P (Piano)</td>
<td>Tremolo</td>
</tr>
<tr>
<td>Ritardando</td>
<td>Lift bow</td>
<td>PP</td>
<td>Spicatto</td>
</tr>
<tr>
<td>Rallentando</td>
<td>Double bar</td>
<td>Calando</td>
<td>Col Legno</td>
</tr>
<tr>
<td></td>
<td>Repeat previous measure</td>
<td>Crescendo</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Left hand pizzicato.</td>
<td>Diminuendo</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Morendo</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Decrescendo</td>
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<tr>
<td>Symphony</td>
<td>Chamber Music</td>
<td>String Quartet</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Chamber Music</td>
<td>Concerto</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>Requiem</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Down bow</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Up bow</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Repeat sign</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>First and second ending</td>
<td></td>
</tr>
</tbody>
</table>
## Unit Project (Choose 1)

<table>
<thead>
<tr>
<th>Unit Project (Suggested)</th>
<th>Unit Project (Suggested)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Present the studied skills and techniques at Winter/ Spring Concert.</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>
</tr>
<tr>
<td></td>
<td>- Place, time and date of concert</td>
</tr>
<tr>
<td></td>
<td>- Performance attended, including performance and genre</td>
</tr>
<tr>
<td></td>
<td>- Evaluation of performance determined by your knowledge of music history, theory and interpretive skills</td>
</tr>
<tr>
<td></td>
<td>- What could have been improved in the performance?</td>
</tr>
<tr>
<td></td>
<td>- What was the environment of the concert hall like?</td>
</tr>
<tr>
<td></td>
<td>- General reaction to the concert</td>
</tr>
<tr>
<td></td>
<td>- Summary</td>
</tr>
<tr>
<td></td>
<td>- music history, theory and interpretive skills</td>
</tr>
<tr>
<td></td>
<td>- What could have been improved in the performance?</td>
</tr>
<tr>
<td></td>
<td>- What was the environment of the concert hall like?</td>
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<tr>
<td>General reaction to the concert</td>
<td>Summary</td>
</tr>
<tr>
<td>--------------------------------</td>
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</tr>
</tbody>
</table>


### 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>Dynamics</th>
<th>No distinguishable difference between any of the dynamic markings.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>A few of dynamics are observed but most are ignored. There is little distinguishable difference between different markings during Crescendos and Decrescendos.</td>
</tr>
<tr>
<td></td>
<td>Half of the dynamic markings are observed and there is some distinguishable difference between different markings and during half the Crescendos and Decrescendos.</td>
</tr>
<tr>
<td></td>
<td>Most of the dynamic markings are observed and there is clear distinguishable difference during most the crescendos and Decrescendos.</td>
</tr>
<tr>
<td></td>
<td>All of the dynamic markings are observed and there is artistic, clear distinguishable difference during all the Crescendos and Decrescendos.</td>
</tr>
<tr>
<td>Tone</td>
<td>Poor sound. Needs more bow, better weight distribution, Needs better contact point. Keep left hand secure for good sound.</td>
</tr>
<tr>
<td></td>
<td>Sound not developed. Keeping working towards more volume and consistency in tone.</td>
</tr>
<tr>
<td></td>
<td>Tone is generally consistent. Continue to expand on good bow principals.</td>
</tr>
<tr>
<td></td>
<td>Tone is developed. Good basic use of the bow and left hand.</td>
</tr>
<tr>
<td></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>
</tr>
<tr>
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</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>
</tr>
<tr>
<td><strong>Right Hand</strong></td>
<td>Does not demonstrate basic right hand structure.</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
- Count Basie Theatre, 99 Monmouth St., Red Bank, NJ 07701
- 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
- Stockton Performing Arts Center, Richard Stockton College of New Jersey, Jimmie Leeds Road, Pomona, NJ 08240
- Union County Performing Arts Center, 1601 Irving St., Rahway NJ 07065