

HS Orchestra

Course Name:

Unit Description/ Content-Core Ideas	Unit 1 Proficiency in Performance	Unit 2 Refinement and Extension of Proficiency	Unit 3 Achievement of Greater Technical Competency	Unit 4 Theory/Musicianship	Unit 5 Evaluation and Connecting
Essential Questions	<p>How do I interact with the group to achieve a unified sound?</p> <p>What elements are needed in my playing to bring out the musical aspects of the music?</p>	<p>How do different bow techniques change the sound of the music/ensemble?</p> <p>How does sitting in different sections of the orchestra affect my ability to be a good ensemble player?</p> <p>Where should I place my bow to achieve appropriate articulations/sound?</p> <p>What are the tools to effective shifting/playing in tune in higher positions?</p> <p>How is playing with winds/percussion different from playing with strings alone?</p>	<p>How has the ability to express emotions of the composer and per enhanced through the practice of technical and musical topics that I as an individual player and the orchestra as a whole have developed over the course of the year?</p> <p>What the technical obstacles that still challenge my playing can I continue to refine over the summer and/or how can I continue to use my musical knowledge and ability after high school?</p> <p>How aware am I of how I'm using my bow and the tone produce?</p> <p>What challenges does higher grade level repertoire present for myself and the orchestra as a whole?</p> <p>How can I continue to grow as a string player and musician over the summer and in the years to come?</p>	<p>How does the knowledge of theory enhance a musician's understanding of a composer's music?</p> <p>How do scales create both melody and harmony?</p> <p>Why do keys have different numbers of sharps and flats?</p> <p>Why are there three versions of the minor scale?</p> <p>How do triads and chords create the harmony of a piece of music?</p> <p>How should I count a difficult rhythmic passage?</p> <p>What are the differences between simple and compound time signatures?</p>	<p>What should a musician listen for when assessing a performance?</p> <p>How does an understanding of the time period in which a piece was composed affect the way a performer chooses to perform/interpret that piece?</p> <p>What are the main elements to listen for when assessing a performance?</p> <p>How does listening to a performance guide one's practice?</p> <p>What are the main characteristics of each musical time period?</p>

Suggested Timeframe	1st Semester should be taught in conjunction with Unit 2 and 3.	1st Semester should be taught in conjunction with Unit 1 and 3.	1st Semester should be taught in conjunction with Unit 1 and 2.	2nd Semester should be taught in conjunction with Unit 5.	2nd Semester should be taught in conjunction with Unit 4.
Big Ideas	<p>Tuning procedures</p> <p>Long-note scales and arpeggios</p> <p>Posture check</p> <p>Fluid right arm</p> <p>Balance and blend using</p> <p>Bach Chorales</p>	<p>Practice/rehearse scales using different articulations; staccato/quick 16ths/spiccato Vibrato exercises with/without bow</p> <p>Rehearse Bach Chorales using vibrato</p> <p>Rehearse Winter Concert repertoire</p> <p>Prepare for Scale Assessment</p>	<p>Practice scales and Chorales with varying dynamics</p> <p>Rehearse Bach Chorales using vibrato</p> <p>Rehearse Winter Concert repertoire</p> <p>Prepare for Scale Assessment</p>	<p>Introduce and differentiate a whole step and a half step</p> <p>Learn major scales and their corresponding key signatures according to the pattern of whole/half steps</p> <p>Learn natural minor scales, comparing them to their relative majors</p> <p>Discuss and demonstrate differences among the three forms of the minor scale</p> <p>Introduce and differentiate major third and minor third</p> <p>Construct triads combining different patterns of major and minor thirds</p> <p>Teach the definitions of and abbreviations of musical terms</p> <p>Teach how to count rhythms using "1 e and a 2 e and a etc." and "1 and a 2 and a etc." subdivisions</p>	<p>Evaluate and compare excerpts of music being rehearsed</p> <p>Use metronome as a means to play rhythms accurately and at specified tempos</p> <p>Constructively criticize oneself, others, and the orchestra, and develop practice strategies</p> <p>Discuss the major time periods (Baroque, Classical, Romantic, Contemporary) and the major composers of each</p>
Standards	<p>MU:Pr6.1.E.5a Tune their instruments within the ensemble using 5ths or harmonics</p> <p>MU:Pr6.1.E.5a Demonstrate the ability to perform in the</p>	<p>MU:Pr4.3.E.8a Refine articulations, specifically staccato, spiccato, and quick detache bowings</p> <p>MU:Pr4.3.E.8a Begin or refine vibrato technique and</p>	<p>MU:Pr4.3.E.8a Continue refinement of left-hand position for basic vibrato motions and/or increase use of vibrato motions</p>	<p>MU:Re7.2.E.1a Identify and notate key signatures, both major and minor, up to four sharps and flats</p> <p>MU:Re7.2. E.1a Identify and notate major and minor scales,</p>	<p>MU:Re9.1.E.1a Assess others' and their own performance</p> <p>MU:Pr5.3.E.11a Develop rehearsal strategies for specific challenges/problems</p>

	<p>1st-4th left-hand positions</p> <p>MU:Pr6.1.E.5a Proficiently play scales and arpeggios up to two sharps and flats, with their relative minors, in two octaves</p> <p>MU:Pr6.1.E.1a Perform string orchestra music in various musical styles and appropriate to the grade level, with a goal of performing grade 3-312 level repertoire</p> <p>MU:Pr4.3.E1a Have an understanding of the major time periods in music and be able to historically relate the music they are playing</p> <p>MU:Pr6.1.E.5a Refine tone production, specifically tension-less right arm bowing and awareness of bow placement</p> <p>MU.Pr5.3.E.1a Perform with appropriate blend and ensemble skills</p>	<p>incorporate in playing</p> <p>MU:Pr6.1.E.5a Be proficient in scales and arpeggios of three sharps and three flats and their relative minors, and be able to play at least one scale in three octaves</p> <p>MU:Pr6.1.E.5a Violins will be proficient in 5th position</p> <p>MU:Pr6.1.E.1a Perform string orchestra music in various musical styles and appropriate to the grade level, with a goal of performing grade 4 level repertoire</p> <p>MU:Pr6.1.E.1a Perform full (symphonic) orchestra repertoire using appropriate blend, of a grade 2 12 to 3 level</p>	<p>MU:Pr4.3.E.5a Increase dynamic range through altering bow speed/weight amount used/placement on string as individuals and as group</p> <p>MU:Cr6.1.E.11a Perform string orchestra music in various musical styles and appropriate to the grade level, with a goal of performing grade 4 12 to 5 repertoire</p> <p>MU.Pr6.1.e.1a Perform full (symphonic) orchestra repertoire, using appropriate blend, of a grade 3 to 32 level</p> <p>MU:Pr6.1.E.5a Play double-stops of major and minor 3rds with accurate intonation</p>	<p>including the natural, harmonic, and melodic minor versions of the minor scale</p> <p>MU:Re7.2.E.1a Understand how to interpret time signatures</p> <p>MU:Re7.2.E.1a Count aloud and write underneath the counting for rhythms contained in the musical repertoire being played</p> <p>MU:Re7.2.E.1a Create major, minor, diminished, and dominant seventh triads and chords on a given note</p> <p>MU.Re8.1.E.1a Identify important music terminology and how it affects performance, including dynamics markings, tempo markings, articulation markings, and expressive markings.</p> <p>MU:Cr2.1.C.1a Compose an 8-measure phrase in a specified key using a variety of note values and pitches. nue</p>	<p>MU:Re9.1.E.1a Use technology as a means for assessing and improving</p> <p>MU:Pr4.3.E.2a Understand and connect repertoire being rehearsed/performed to major music history time periods</p>
<p>Reflection Skills</p>	<p>What areas in my posture/technique need refinement so I can be a better player?</p> <p>How can I play scales and arpeggios with a better tone and more accurate intonation?</p>	<p>What areas in my posture/technique need refinement so I can be a better player?</p> <p>How can I play scales and arpeggios with a better tone and more accurate intonation?</p>	<p>What areas in my posture/technique need refinement so I can be a better player?</p> <p>How can I play scales and arpeggios with a better tone and more accurate intonation?</p>	<p>What areas in my posture/technique need refinement so I can be a better player?</p> <p>How can I play scales and arpeggios with a better tone and more accurate intonation?</p>	<p>What areas in my posture/technique need refinement so I can be a better player?</p> <p>How can I play scales and arpeggios with a better tone and more accurate intonation?</p>

	<p>What should I listen for when I am playing with others?</p> <p>Why is it important to be aware of both the conductor and the markings in the music?</p> <p>What practice strategies should I employ at home when practicing a difficult passage?</p> <p>How does an orchestra rehearse, and what is my role, in having a productive rehearsal?</p>	<p>What should I listen for when I am playing with others?</p> <p>Why is it important to be aware of both the conductor and the markings in the music?</p> <p>What practice strategies should I employ at home when practicing a difficult passage?</p> <p>How does an orchestra rehearse, and what is my role, in having a productive rehearsal?</p>	<p>What should I listen for when I am playing with others?</p> <p>Why is it important to be aware of both the conductor and the markings in the music?</p> <p>What practice strategies should I employ at home when practicing a difficult passage?</p> <p>How does an orchestra rehearse, and what is my role, in having a productive rehearsal?</p>	<p>What should I listen for when I am playing with others?</p> <p>Why is it important to be aware of both the conductor and the markings in the music?</p> <p>What practice strategies should I employ at home when practicing a difficult passage?</p> <p>How does an orchestra rehearse, and what is my role, in having a productive rehearsal?</p>	<p>What should I listen for when I am playing with others?</p> <p>Why is it important to be aware of both the conductor and the markings in the music?</p> <p>What practice strategies should I employ at home when practicing a difficult passage?</p> <p>How does an orchestra rehearse, and what is my role, in having a productive rehearsal?</p>
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