

KINGSWAY REGIONAL SCHOOL DISTRICT

TITLE OF COURSE: Orchestra/Strings

CORE CONTENT: Visual and Performing Arts DATE ADOPTED: 11/02

GRADE: 9-12 DATE REVISED: 10/19

I. COURSE ORGANIZATION

Length: One Year Credits: 5

Periods Per Week: 5 Weighted: No

Prerequisite: None

II. COURSE DESCRIPTION

Orchestra is a string performance class for students of all ability levels. Students will develop skills in technique, tone production, music reading, instrumental intonation, and rehearsal/performance procedures. Music of varied styles will be studied and performed. Several day and evening concerts will be scheduled throughout the year, and student participation will be a requirement of the course.

III. DISTRICT MISSION

The mission of the Kingsway Regional School District is to prepare all students to maximize their potential as lifelong learners and productive members in a complex society by ensuring the use of an integrated curriculum including advanced technologies and a broad range of cultural and community resources. To achieve this mission, the Board of Education, parents, staff, and others work together to formulate policy, evaluate programs, chart new directions, and implement the best instructional practices.

IV. MUSIC MISSION

Music is called upon to heighten the emotional side of one's experiences. It can express the whole range of feelings involved in the life process. Music breathes life into the framework of society. Just as music is an essential element in the development of a culture, so too is music an essential element in the development of an individual. The music department offers a comprehensive program aimed at making all students aware of the many facets of the subject and seeks to help each of them build a relationship with music that gives satisfaction and personal growth during the school years and throughout life.

V. COURSE LEVEL OUTCOMES

- A. **1.1-The Creative Process:** All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theater, and visual art.
- B. **1.2-History of the Arts and Culture:** All students will understand the role, development, and influence of the arts throughout history and across cultures.
- C. **1.3-Performance:** All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theater, and visual art.
- D. **1.4-Aesthetic Responses and Critique Methodologies:** All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theater, and visual art.
- E. **8.1-Educational Technology:** All students will use digital tools to access, manage, evaluate, and synthesize information in order to solve problems individually and collaboratively and to create and communicate knowledge.
- F. **8.2-Technology Education, Engineering, and Design:** All students will develop an understanding of the nature and impact of technology, engineering, technological design, and the designed world, as they relate to the individual, global society, and the environment.
- G. **9.1-21st-Century Life and Career Skills:** All students will demonstrate the creative, critical thinking, collaboration, and problem-solving skills needed to function successfully as both global citizens and workers in diverse ethnic and organizational cultures.
- H. **9.3-Career Awareness, Exploration, and Preparation:** All students will apply knowledge about and engage in the process of career awareness, exploration, and preparation in order to navigate the globally competitive work environment of the information age.

VI. COURSE LEVEL ASSESSMENTS

Students are evaluated regularly through a variety of procedures. During instruction, teachers use varied questioning techniques to monitor student behavior and check for understanding. Performance and project assignments are part of the ongoing assessment program. Teacher-made tests are given at regular intervals when applicable.

VII. POSSIBLE ASSESSMENT TASKS

Methods to be utilized may include but are not limited to the following:

- Monitoring
- Peer checking
- Lab activities
- Projects/reports
- Performance of learned material as part of a large ensemble
- Performance of learned material as part of a small ensemble
- Performance of learned material as a soloist
- Open-ended and free response questioning
- Call/Response Presentations
- Cooperative learning activities
- Improvisational Performances
- Sight reading
 - Large ensemble
 - Small ensemble
 - As soloist

VIII. CONTENT/SUGGESTED INSTRUCTIONAL TIME

Music Concept Preamble: In order to meet the needs and talents of individual students, music of varied styles and of graduated difficulty levels will be studied throughout the year. Individual titles are selected by the instructor to introduce and reinforce the below-listed content and concepts.

Quarter One

- A. Instrumental Technique (ongoing throughout the year)
1. The students will demonstrate proper body and hand posture when playing pieces such as *Haunted Carousel* and *New Moon*.
 2. The students will demonstrate correct bowing and pizzicato technique when playing pieces such as *Haunted Carousel* and *New Moon*.
 3. The students will demonstrate the ability to match pitches within their section and with the full ensemble when playing pieces such as *Haunted Carousel* and *New Moon*.
 4. The students will demonstrate the ability to produce proper tone quality and intonation when playing pieces such as *Haunted Carousel* and *New Moon*.
 5. The students will produce a “solid and strong sound” that will blend with the ensemble when playing pieces such as *Haunted Carousel* and *New Moon*.

Concepts:

- The students will demonstrate an understanding of the creative process and accepted performance practices by mastery of the above-listed Instrumental Techniques.
- Mastery of elements presented in the Instrumental Techniques Unit will allow the students to participate in the creation of a musical performance. 1.1 (The Creative Process) and 1.3 (Performance)

- B. Instrumental Skills (ongoing throughout the year)
1. The students will demonstrate the ability to identify their instrumental classification (High, Mid, Low) and to know their particular instrumental classification within the ensemble when playing pieces such as *Haunted Carousel* and *New Moon*.
 2. The students will demonstrate the ability to play their instrumental part within the structure of a composition when playing a piece such as *Haunted Carousel* and *New Moon*.
 3. The students will demonstrate an understanding of the rehearsal process including listening to other instrumental parts, responding to the director’s directions (both verbal and conducted), staying on task, and utilizing the correct markings of ensemble blend while playing such pieces as *Haunted Carousel* and *New Moon*.

Concepts:

- The students will demonstrate an understanding of the creative process and accepted performance practices by mastery of the above-listed Instrumental Skills.
- Mastery of elements presented in the Instrumental Skills Unit will allow the students to participate in the creation of a musical performance. 1.1 (The Creative Process) and 1.3 (Performance)

- C. Music Performance (ongoing throughout the year)
1. The students will identify and maintain a steady beat in duple and triple meters while performing such compositions as *Haunted Carousel* and *New Moon*.
 2. The students will be able to accurately perform attacks, releases, accents, and legato when playing compositions such as *Haunted Carousel* and *New Moon*.

3. The students will be able to perform the expressive dynamics of FORTE and PIANO when playing such compositions as *Haunted Carousel* and *New Moon*.
4. The students will be able to perform both a CRESCENDO and a DECRESCENDO when playing compositions such as *Haunted Carousel* and *New Moon*.
5. The students will recognize that the goal of rehearsal is consistent performance practice and will demonstrate that recognition at the Fall Concert.
6. The students will demonstrate correct performance practice—including dress, presentation and individual musical performance—at the Fall Concert.
7. The students will recognize the benefits of the critique process and will participate in this process following the Fall Concert by listening/viewing a recording of the performance.

Concepts:

- The students will demonstrate an understanding of the creative process, accepted performance practices, and the process of critique by mastery of the above-listed Music Performance skills.
- Mastery of elements presented in the Music Performance Unit will allow the students to participate in the creation of a musical performance. 1.1 (The Creative Process), 1.3 (Performance), 1.4 (Aesthetic Responses & Critique Methodologies) and 8.1 (Educational Technology)

D. Music Theory (ongoing throughout the year)

1. The students will recognize that the duration of sounds and silences when formed into patterns result in a rhythm in compositions such as *Haunted Carousel* and *New Moon*.
2. The students will recognize and be able to count and perform written rhythms containing quarter notes, quarter rests, and eighth notes in pairs as notated in pieces such as *Haunted Carousel* and *New Moon*.
3. The students will be able to identify the correct key signature for their instrumental part in compositions such as *Haunted Carousel* and *New Moon*.
4. The students will recognize and be able to perform a major scale in the keys up to three flats and three sharps.
5. The students will recognize and be able to perform notated chorales in relation to major scale knowledge.
6. The students will be able to identify and explain the notated time signature of 4/4, 2/4, and 3/4.
7. The students will be able to identify and define the notated expressive terms of PIANO, FORTE, CRESCENDO, and DECRESCENDO.
8. The students will recognize that the pattern into which music is organized results in a musical form such as ABA as in the compositions *Haunted Carousel* and *New Moon*.
9. The students will recognize the relationship of the music being studied to the entire body of world (including Western) music and be able to place those compositions in the correct musical time period.

Concepts:

- The students will demonstrate an understanding of the creative process, role of music history, and accepted performance practices by mastery of the above-listed Music Theory skills.
- Mastery of elements presented in the Music Performance Unit will allow the students to participate in the creation of a musical performance. 1.1 (The Creative Process), 1.2 (History of the Arts and Culture) and 1.3 (Performance)

Quarter Two**A. Instrumental Technique (ongoing throughout the year)**

1. The students will demonstrate proper body and hand posture when playing pieces such as *Christmas Concerto*, *Burgundian Carol*, *Ice Sculptures*, *All is Well*, and *Carol of the Bells*.
2. The students will demonstrate correct bowing and pizzicato technique when playing pieces such as *Christmas Concerto*, *Burgundian Carol*, *Ice Sculptures*, *All is Well*, and *Carol of the Bells*.
3. The students will demonstrate the ability to match pitches within their section and with the full ensemble when playing pieces such as *Christmas Concerto*, *Burgundian Carol*, *Ice Sculptures*, *All is Well*, and *Carol of the Bells*.
4. The students will demonstrate the ability to produce proper tone quality and intonation when playing pieces such as *Christmas Concerto*, *Burgundian Carol*, *Ice Sculptures*, *All is Well*, and *Carol of the Bells*.
5. The students will produce a “solid and strong sound” that will blend with the ensemble when playing pieces such as *Christmas Concerto*, *Burgundian Carol*, *Ice Sculptures*, *All is Well*, and *Carol of the Bells*.

Concepts:

- The students will demonstrate an understanding of the creative process and accepted performance practices by mastery of the above-listed Instrumental Techniques.
- Mastery of elements presented in the Instrumental Techniques Unit will allow the students to participate in the creation of a musical performance. 1.1 (The Creative Process) and 1.3 (Performance)

B. Instrumental Skills (ongoing throughout the year)

1. The students will demonstrate the ability to identify their instrumental classification (High, Mid, Low) and to know their particular instrumental classification within the ensemble when playing pieces such as *Christmas Concerto*, *Burgundian Carol*, *Ice Sculptures*, *All is Well*, and *Carol of the Bells*.
2. The students will demonstrate the ability to play their instrumental part within the structure of a composition when playing pieces such as *Christmas Concerto*, *Burgundian Carol*, *Ice Sculptures*, *All is Well*, and *Carol of the Bells*.
3. The students will demonstrate an understanding of the rehearsal process including listening to other instrumental parts, responding to the director’s directions (both verbal and conducted), staying on task, and utilizing the correct markings of ensemble blend while playing such pieces as *Christmas Concerto*, *Burgundian Carol*, *Ice Sculptures*, *All is Well*, and *Carol of the Bells*.

Concepts:

- The students will demonstrate an understanding of the creative process and accepted performance practices by mastery of the above-listed Instrumental skills.
- Mastery of elements presented in the Instrumental Skills Unit will allow the students to participate in the creation of a musical performance. 1.1 (The Creative Process) and 1.3 (Performance)

C. Music Performance (ongoing throughout the year)

1. The students will identify and maintain a steady beat in duple and triple meters while performing such compositions as *Christmas Concerto*, *Burgundian Carol*, *Ice Sculptures*, *All is Well*, and *Carol of the Bells*.

2. The students will be able to accurately perform attacks, releases, accents, and legato when playing compositions such as *Christmas Concerto*, *Burgundian Carol*, *Ice Sculptures*, *All is Well*, and *Carol of the Bells*.
3. The students will be able to perform the expressive dynamics of FORTE and PIANO when playing such compositions as *Christmas Concerto*, *Burgundian Carol*, *Ice Sculptures*, *All is Well*, and *Carol of the Bells*.
4. The students will be able to perform both a CRESCENDO and a DECRESCENDO when playing compositions such as *Christmas Concerto*, *Burgundian Carol*, *Ice Sculptures*, *All is Well*, and *Carol of the Bells*.
5. The students will recognize that the goal of rehearsal is consistent performance practice and will demonstrate that recognition at the Holiday Concert.
6. The students will demonstrate correct performance practice—including dress, presentation, and individual musical performance—at the Holiday Concert.
7. The students will recognize the benefits of the critique process and will participate in this process following the Holiday Concert by listening/viewing a recording of the performance.

Concepts:

- The students will demonstrate an understanding of the creative process, accepted performance practices, and the process of critique by mastery of the above-listed Music Performance skills.
- Mastery of elements presented in the Music Performance Unit will allow the students to participate in the creation of a musical performance. 1.1 (The Creative Process), 1.3 (Performance), 1.4 (Aesthetic Responses & Critique Methodologies) and 8.1 (Educational Technology)

D. Music Theory (ongoing throughout the year)

1. The students will recognize that the duration of sounds and silences when formed into patterns result in a rhythm in compositions such as *Christmas Concerto*, *Burgundian Carol*, *Ice Sculptures*, *All is Well*, and *Carol of the Bells*.
2. The students will recognize and be able to count and perform written rhythms containing quarter notes, quarter rests, and eighth notes in pairs as notated in pieces such as *Christmas Concerto*, *Burgundian Carol*, *Ice Sculptures*, *All is Well*, and *Carol of the Bells*.
3. The students will be able to identify the correct key signature for their instrumental part in compositions such as *Christmas Concerto*, *Burgundian Carol*, *Ice Sculptures*, *All is Well*, and *Carol of the Bells*.
4. The students will recognize and be able to perform a major scale in the keys up to three flats and three sharps.
5. The students will recognize and be able to perform notated chorales in relation to major scale knowledge.
6. The students will be able to identify and explain the notated time signature of 4/4, 2/4, and 3/4.
7. The students will be able to identify and define the notated expressive terms of PIANO, FORTE, CRESCENDO, and DECRESCENDO.
8. The students will recognize that the pattern into which music is organized results in a musical form such as ABA as in the compositions *Christmas Concerto*, *Burgundian Carol*, *Ice Sculptures*, *All is Well*, and *Carol of the Bells*.

9. The students will recognize the relationship of the music being studied to the entire body of world (including Western) music and be able to place those compositions in the correct musical time period.

Concepts:

- The students will demonstrate an understanding of the creative process, role of music history, and accepted performance practices by mastery of the above-listed Music Theory skills.
- Mastery of elements presented in the Music Performance Unit will allow the students to participate in the creation of a musical performance. 1.1 (The Creative Process), 1.2 (History of the Arts and Culture) and 1.3 (Performance)

Quarter Three

A. Instrumental Technique (ongoing throughout the year)

1. The students will demonstrate proper body and hand posture when playing pieces such as *Peer Gynt Suite No.1*, *Mahler's Symphony #2*, and *The Barber of Seville*.
2. The students will demonstrate correct bowing and pizzicato technique when playing pieces such as *Peer Gynt Suite No.1*, *Mahler's Symphony #2*, and *The Barber of Seville*.
3. The students will demonstrate the ability to match pitches within their section and with the full ensemble when playing pieces such as *Peer Gynt Suite No.1*, *Mahler's Symphony #2*, and *The Barber of Seville*.
4. The students will demonstrate the ability to produce proper tone quality and intonation when playing pieces such as *Peer Gynt Suite No.1*, *Mahler's Symphony #2*, and *The Barber of Seville*.
5. The students will produce a "solid and strong sound" that will blend with the ensemble when playing pieces such as *Peer Gynt Suite No.1*, *Mahler's Symphony #2*, and *The Barber of Seville*.

Concepts:

- The students will demonstrate an understanding of the creative process and accepted performance practices by mastery of the above-listed Instrumental Techniques.
- Mastery of elements presented in the Instrumental Techniques Unit will allow the students to participate in the creation of a musical performance. 1.1 (The Creative Process) and 1.3 (Performance)

B. Instrumental Skills (ongoing throughout the year)

1. The students will demonstrate the ability to identify their instrumental classification (High, Mid, Low) and to know their particular instrumental classification within the ensemble when playing pieces such as *Peer Gynt Suite No.1*, *Mahler's Symphony #2*, and *The Barber of Seville*.
2. The students will demonstrate the ability to play their instrumental part within the structure of a composition when playing pieces such as *Peer Gynt Suite No.1*, *Mahler's Symphony #2*, and *The Barber of Seville*.
3. The students will demonstrate an understanding of the rehearsal process including listening to other instrumental parts, responding to the director's directions (both verbal and conducted), staying on task, and utilizing the correct markings of ensemble blend while playing such pieces as *Peer Gynt Suite No.1*, *Mahler's Symphony #2*, and *The Barber of Seville*.

Concepts:

- The students will demonstrate an understanding of the creative process and accepted performance practices by mastery of the above-listed Instrumental skills.
- Mastery of elements presented in the Instrumental Skills Unit will allow the students to participate in the creation of a musical performance. 1.1 (The Creative Process) and 1.3 (Performance)

C. Music Performance (ongoing throughout the year)

1. The students will identify and maintain a steady beat in duple and triple meters while performing such compositions as *Peer Gynt Suite No.1*, *Mahler's Symphony #2*, and *The Barber of Seville*.
2. The students will be able to accurately perform attacks, releases, accents, and legato when playing compositions such as *Peer Gynt Suite No.1*, *Mahler's Symphony #2*, and *The Barber of Seville*.
3. The students will be able to perform the expressive dynamics of FORTE and PIANO when playing such compositions as *Peer Gynt Suite No.1*, *Mahler's Symphony #2*, and *The Barber of Seville*.
4. The students will be able to perform both a CRESCENDO and a DECRESCENDO when playing compositions such as *Peer Gynt Suite No.1*, *Mahler's Symphony #2*, and *The Barber of Seville*.
5. The students will recognize that the goal of rehearsal is consistent performance practice and will demonstrate that recognition at the Spring Concert.
6. The students will demonstrate correct performance practice—including dress, presentation, and individual musical performance—at the Spring Concert.
7. The students will recognize the benefits of the critique process and will participate in this process following the Spring Concert by listening/viewing a recording of the performance.

Concepts:

- The students will demonstrate an understanding of the creative process, accepted performance practices, and the process of critique by mastery of the above-listed Music Performance skills.
- Mastery of elements presented in the Music Performance Unit will allow the students to participate in the creation of a musical performance. 1.1 (The Creative Process), 1.3 (Performance), 1.4 (Aesthetic Responses & Critique Methodologies) and 8.1 (Educational Technology)

D. Music Theory (ongoing throughout the year)

1. The students will recognize that the duration of sounds and silences when formed into patterns result in a rhythm in compositions such as *Peer Gynt Suite No.1*, *Mahler's Symphony #2*, and *The Barber of Seville*.
2. The students will recognize and be able to count and perform written rhythms containing quarter notes, quarter rests, and eighth notes in pairs as notated in pieces such as *Peer Gynt Suite No.1*, *Mahler's Symphony #2*, and *The Barber of Seville*.
3. The students will be able to identify the correct key signature for their instrumental part in compositions such as *Peer Gynt Suite No.1*, *Mahler's Symphony #2*, and *The Barber of Seville*.
4. The students will recognize and be able to perform a major scale in the keys up to three flats and three sharps.
5. The students will recognize and be able to perform notated chorales in relation to major scale knowledge.

6. The students will be able to identify and explain the notated time signature of 4/4, 2/4, and 3/4.
7. The students will be able to identify and define the notated expressive terms of PIANO, FORTE, CRESCENDO, and DECRESCENDO.
8. The students will recognize that the pattern into which music is organized results in a musical form such as ABA as in the compositions *Peer Gynt Suite No.1*, *Mahler's Symphony #2*, and *The Barber of Seville*.
9. The students will recognize the relationship of the music being studied to the entire body of world (including Western) music and be able to place those compositions in the correct musical time period.

Concepts:

- The students will demonstrate an understanding of the creative process, role of music history, and accepted performance practices by mastery of the above-listed Music Theory skills.
- Mastery of elements presented in the Music Performance Unit will allow the students to participate in the creation of a musical performance. 1.1 (The Creative Process), 1.2 (History of the Arts and Culture) and 1.3 (Performance)

Quarter Four

A. Instrumental Technique (ongoing throughout the year)

1. The students will demonstrate proper body and hand posture when playing pieces such as *Moondance*, *Clocks*, *Viva La Vida*, and *Firework*.
2. The students will demonstrate correct bowing and pizzicato technique when playing pieces such as *Moondance*, *Clocks*, *Viva La Vida*, and *Firework*.
3. The students will demonstrate the ability to match pitches within their section and with the full ensemble when playing pieces such as *Moondance*, *Clocks*, *Viva La Vida*, and *Firework*.
4. The students will demonstrate the ability to produce proper tone quality and intonation when playing pieces such as *Moondance*, *Clocks*, *Viva La Vida*, and *Firework*.
5. The students will produce a “solid and strong sound” that will blend with the ensemble when playing pieces such as *Moondance*, *Clocks*, *Viva La Vida*, and *Firework*.

Concepts:

- The students will demonstrate an understanding of the creative process and accepted performance practices by mastery of the above-listed Instrumental Techniques.
- Mastery of elements presented in the Instrumental Techniques Unit will allow the students to participate in the creation of a musical performance. 1.1 (The Creative Process) and 1.3 (Performance)

B. Instrumental Skills (ongoing throughout the year)

1. The students will demonstrate the ability to identify their instrumental classification (High, Mid, Low) and to know their particular instrumental classification within the ensemble when playing pieces such as *Moondance*, *Clocks*, *Viva La Vida*, and *Firework*.
2. The students will demonstrate the ability to play their instrumental part within the structure of a composition when playing pieces such as *Moondance*, *Clocks*, *Viva La Vida*, and *Firework*.

3. The students will demonstrate an understanding of the rehearsal process including listening to other instrumental parts, responding to the director's directions (both verbal and conducted), staying on task, and utilizing the correct markings of ensemble blend while playing such pieces as *Moondance*, *Clocks*, *Viva La Vida*, and *Firework*.

Concepts:

- The students will demonstrate an understanding of the creative process and accepted performance practices by mastery of the above-listed Instrumental skills.
- Mastery of elements presented in the Instrumental Skills Unit will allow the students to participate in the creation of a musical performance. 1.1 (The Creative Process) and 1.3 (Performance)

C. Music Performance (ongoing throughout the year)

1. The students will identify and maintain a steady beat in duple and triple meters while performing such compositions as *Moondance*, *Clocks*, *Viva La Vida*, and *Firework*.
2. The students will be able to accurately perform attacks, releases, accents, and legato when playing compositions such as *Moondance*, *Clocks*, *Viva La Vida*, and *Firework*.
3. The students will be able to perform the expressive dynamics of FORTE and PIANO when playing such compositions as *Moondance*, *Clocks*, *Viva La Vida*, and *Firework*.
4. The students will be able to perform both a CRESCENDO and a DECRESCENDO when playing compositions such as *Moondance*, *Clocks*, *Viva La Vida*, and *Firework*.
5. The students will recognize that the goal of rehearsal is consistent performance practice and will demonstrate that recognition at the End-of-Year Concert.
6. The students will demonstrate correct performance practice—including dress, presentation, and individual musical performance—at the End-of-Year Concert.
7. The students will recognize the benefits of the critique process and will participate in this process following the End-of-Year Concert by listening/viewing a recording of the performance.

Concepts:

- The students will demonstrate an understanding of the creative process, accepted performance practices, and the process of critique by mastery of the above-listed Music Performance skills.
- Mastery of elements presented in the Music Performance Unit will allow the students to participate in the creation of a musical performance. 1.1 (The Creative Process), 1.3 (Performance), 1.4 (Aesthetic Responses & Critique Methodologies) and 8.1 (Educational Technology)

D. Music Theory (ongoing throughout the year)

1. The students will recognize that the duration of sounds and silences when formed into patterns result in a rhythm in compositions such as *Moondance*, *Clocks*, *Viva La Vida*, and *Firework*.
2. The students will recognize and be able to count and perform written rhythms containing quarter notes, quarter rests, and eighth notes in pairs as notated in pieces such as *Moondance*, *Clocks*, *Viva La Vida*, and *Firework*.
3. The students will be able to identify the correct key signature for their instrumental part in compositions such as *Moondance*, *Clocks*, *Viva La Vida*, and *Firework*.
4. The students will recognize and be able to perform a major scale in the keys up to three flats and three sharps.
5. The students will recognize and be able to perform notated chorales in relation to major scale knowledge.

6. The students will be able to identify and explain the notated time signature of 4/4, 3/4, 6/8, and 5/4.
7. The students will be able to identify and define the notated expressive terms of PIANO, MEZZO PIANO, MEZZO FORTE, FORTISSIMO, FORTE, CRESCENDO, and DECRESCENDO.
8. The students will recognize that the pattern into which music is organized results in a musical form such as ABACACoda as in the composition Viva La Vida.
9. The students will recognize the relationship of the music being studied to the entire body of world (including Western) music and be able to place those compositions in the correct musical time period.

Concepts:

- The students will demonstrate an understanding of the creative process, role of music history, and accepted performance practices by mastery of the above-listed Music Theory skills.
- Mastery of elements presented in the Music Performance Unit will allow the students to participate in the creation of a musical performance. 1.1 (The Creative Process), 1.2 (History of the Arts and Culture) and 1.3 (Performance)

IX. MODIFICATIONS: INCLUSION TECHNIQUES/ENRICHMENTS

Possible instructional techniques may include but may not be limited to the following:

Resource Center—A course of study will be modified to accommodate the specific needs of a special education student as outlined in his/her IEP.

Inclusion—Peer tutoring, computer software, oral tests, visual organizers, study guides, and cooperative learning activities

Enrichments—Field trips, guest speakers, brochure design, simulations, drama, and poetry

Students are provided with a basic text and/or supplemental curricular materials that are used for assigned readings, discussion, and information gathering. Through teacher-directed instructional activities, students are asked to acquire knowledge, develop an understanding of content, apply information to their own lives, analyze data, synthesize material, and make evaluative judgments.

When planning each lesson, teachers select specific objectives, organize material to achieve maximum understanding, make associations, and check for understanding at frequent intervals. Technology materials are used when appropriate. Suggestions for specific assignments and student activities are found in the teacher's resource guide of the approved textbook series.

X. INTERDISCIPLINARY CONNECTIONS/MULTICULTURAL MATERIALS

Visual and Performing Arts	Science	21 st Century Life and Careers
<ul style="list-style-type: none"> • Shape • Symmetry 	<ul style="list-style-type: none"> • Physical Aspects of playing an instrument • Behavior of Sound 	<ul style="list-style-type: none"> • Careers in Music
Health/Physical Education	Social Studies	Language Arts Literacy
<ul style="list-style-type: none"> • Physical Aspects of playing an instrument 	<ul style="list-style-type: none"> • Music History • World History 	<ul style="list-style-type: none"> • Symbolism in Texts
Mathematics	World Languages	Technology
<ul style="list-style-type: none"> • Fractions • Series • Sets 	<ul style="list-style-type: none"> • Latin Texts • Italian Musical Terms 	<ul style="list-style-type: none"> • Recording as an Evaluative Tool • Computer Music Notation

XI. MATERIALS/TECHNOLOGY

- A. *Haunted Carousel*, Soon He Newbold
- B. *New Moon (The Meadow)* From the Twilight Saga: New Moon, arranged by Robert Longfield
- C. *Christmas Concerto, Concerto Grosso Op. 6, No. 8*; Arcangelo Corelli
- D. *Burgundian Carol*, Deborah Baker Monday
- E. *Ice Sculptures*, Brian Balmages
- F. *All is Well (Silent Night)*, Michael W. Smith
- G. *Carol of the Bells*, Michael Hopkins
- H. *Peer Gynt Suite Op. 46, No.1*; Edvard Greig; All four Movements arranged by Carrie Lane Gruselle
- I. *Symphony #2*, Gustav Mahler, (2nd Movement) arranged by Bob Lipton
- J. *The Barber of Seville*, Gioachino Antonio Rossini, (Overture) arranged by Carrie Lane Gruselle
- K. *Viva La Vida*, Cold Play, arranged by Larry Moore
- L. *Moondance*, Van Morrison, arranged by Michael Hopkins
- M. *Firework*, Katy Perry, arranged by Robert Longfield
- N. *Clocks*, Cold Play, arranged by Robert Longfield
- O. *Essential Elements Comprehensive String Method, Essential Technique for Strings* By Michael Allen, Robert Gillespie, and Pamela Tellejohn Hayes; Hal Leonard Publishing
- P. Other musical pieces and repertoires
- Q. Instruments to include violins, viola, cello, bass, and piano (school owned, rented, or student owned)
- R. Other instruments may include: winds and percussion (school owned, rented, or student owned)
- S. Recording and audio playback equipment
- T. Music stands and appropriate chairs