



AACPS Beginning Orchestra Curriculum Sequence Map

INQUIRY IS THE NATURAL EXTENSION OF CURIOSITY. STUDENTS DEVELOP 21ST CENTURY SKILLS THROUGH ASKING “WHY” AND “HOW.”

Theme Title	Exploration Question	Suggested Number of Days
<p><u>Communication:</u> Instrument Basics</p>	<p>What tools do instrumental musicians use to communicate?</p>	<p>9 one-hour lessons or 18 thirty-minute lessons</p>
<p><u>Collaboration:</u> Making Music</p>	<p>How do string players simultaneously generate opposing motions with the left and right hands?</p>	<p>9 one-hour lessons or 18 thirty-minute lessons</p>
<p><u>Critical Thinking:</u> Making a String Ensemble</p>	<p>How does the role of an individual vary in an ensemble?</p>	<p>9 one-hour lessons or 18 thirty-minute lessons</p>
<p><u>Creativity:</u> Becoming a Musician</p>	<p>How is creativity reflected in personal expression?</p>	<p>9 one-hour lessons or 18 thirty-minute lessons</p>



Beginning Orchestra

Theme 1: Communication | Summary

Exploration Question: What tools do instrumental musicians use to communicate?

Concept/Skill	I Can Statement	MD State Music Standards
<p>Lesson 1 Instrument care</p>	<p>I Can: <i>demonstrate</i> proper care and treatment of selected instrument.</p>	<p>Anchor Standard 5: Develop and refine artistic work for presentation. E:3-5:2: Apply feedback to improve and refine music in rehearsal.</p>
<p>Lesson 2 Knowing your instrument</p>	<p>I Can: <i>locate</i> and <i>name</i> of selected instrument parts.</p>	<p>Anchor Standard 5: Develop and refine artistic work for presentation. E:3-5:2: Apply feedback to improve and refine music in rehearsal.</p>
<p>Lesson 3 Posture and Holding Position</p>	<p>I Can: <i>hold</i> instrument in the correct rest position, playing position and <i>demonstrate</i> correct right-hand pizzicato/bow hold.</p>	<p>Anchor Standard 5: Develop and refine artistic work for presentation. E:3-5:1 With teacher guidance, identify feedback and explore multiple points of view during the rehearsal process, in order to improve performance quality, technical accuracy and artistic purpose.</p>
<p>Lesson 4 Navigating open strings</p>	<p>I Can: <i>identify, locate,</i> and <i>perform</i> the four open strings on selected instrument.</p>	<p>Anchor Standard 4: Analyze, interpret, and select artistic work for presentation. E:3-5:4: Read iconic and/or standard notation in performance of musical ideas. Anchor Standard 5: Develop and refine artistic work for presentation. E:3-5:1 With teacher guidance, identify feedback and explore multiple points of view during the rehearsal process, in order to improve performance quality, technical accuracy and artistic purpose.</p>
<p>Lesson 5 Tone Production</p>	<p>I Can: <i>perform</i> pizzicato and/or arco with characteristic tone.</p>	<p>Anchor Standard 5: Develop and refine artistic work for presentation. E:3-5:1 With teacher guidance, identify feedback and explore multiple points of view during the rehearsal process, in order to improve performance quality, technical accuracy and artistic purpose.</p>
<p>Lesson 6 Music Literacy</p>	<p>I Can: <i>recognize, read</i> and <i>perform</i> open D and open A on the music staff using basic music notation and symbols.</p>	<p>Anchor Standard 4: Analyze, interpret, and select artistic work for presentation. E:3-5:4: Read iconic and/or standard notation in performance of musical ideas. Anchor Standard 5: Develop and refine artistic work for presentation. E:3-5:1 With teacher guidance, identify feedback and explore multiple points of view during the rehearsal process, in order to improve performance quality, technical accuracy and artistic purpose.</p>



<p>Lesson 7 Rhythm skills</p>	<p>I Can: <i>use</i> knowledge of quarter notes and quarter rests to <i>read</i> and <i>perform</i> various songs on open D and open A.</p>	<p>Anchor Standard 4: Analyze, interpret, and select artistic work for presentation. E:3-5:4: Read iconic and/or standard notation in performance of musical ideas</p>
<p>Lesson 8 Left-hand technique</p>	<p>I Can: properly <i>describe, manipulate,</i> and <i>perform</i> left arm, wrist, and finger shape for first position fingered/stopped notes on the D and A strings.</p>	<p>Anchor Standard 4: Analyze, interpret, and select artistic work for presentation. E:3-5:4: Read iconic and/or standard notation in performance of musical ideas. Anchor Standard 5: Develop and refine artistic work for presentation. E:3-5:1 With teacher guidance, identify feedback and explore multiple points of view during the rehearsal process, in order to improve performance quality, technical accuracy and artistic purpose.</p>
<p>Lesson 9 Expanding music literacy</p>	<p>I Can: <i>identify, read</i> and <i>perform</i> notes on the D and A strings.</p>	<p>Anchor Standard 4: Analyze, interpret, and select artistic work for presentation. E:3-5:4: Read iconic and/or standard notation in performance of musical ideas Anchor Standard 5: Develop and refine artistic work for presentation. E:3-5:1 With teacher guidance, identify feedback and explore multiple points of view during the rehearsal process, in order to improve performance quality, technical accuracy and artistic purpose.</p>

[Theme 1 Assessment](#)



Beginning Orchestra

Theme 1: Communication

Exploration Question: What tools do instrumental musicians use to communicate?

Learning Outcomes	Background Information & Instructional Delivery	Assessments
Music Lesson 1 – Instrument Care		
<p><u>Standard(s):</u> Anchor Standard 5: Develop and refine artistic work for presentation.</p> <p>I Can: <i>demonstrate</i> proper care and treatment of selected instrument.</p> <p><u>Supporting Standard(s):</u> E:3-5:2: Apply feedback to improve and refine music in rehearsal.</p> <p>Vocabulary: case zipper clasp shoulder strap scroll endpin fingerboard F-holes Tailpiece bridge end button end pin neck upper bout C bout lower bout tuning pegs fine tuners instrument front (belly) instrument back spatial awareness</p>	<p style="text-align: center;">Background Information for Teachers</p> <p>The focus of this lesson is to introduce proper treatment and care of a string instrument. This lesson should cover how to safely carry, unpack and pack away the instrument. Attention should be given to specific instrument needs such as cello and bass that are in soft cases and require more care during transport. Proper care and treatment will be revisited each class as needed.</p> <p>Suggested Number of Days: 1 to 2</p> <p style="text-align: center;">Instructional Delivery (UDL Embedded) Representation/Engagement</p> <p>Motivate: Have students line up with their instrument cases. Cases should be securely in hand and cello/bass students should use two hands. Have students walk around the perimeter of the room with the distance of one person between them all going in the same direction to get used to spatial awareness with an instrument in hand. Cello and bass students should practice carrying instrument with one hand on the handle and the other supporting neck and with an arm wrapped around the shoulder to hold the handle (hugging case to hip) so one hand is free to open doors. If a student can navigate carefully, he/she will have an intact instrument to unpack.</p> <p style="text-align: center;">Differentiated Instruction</p> <p><i>Purposefully choose one or more of the following options based upon student needs or formative assessment data to have students process and engage with content. If these options do not address your students' needs, additional options may be found on the Special Education icon on your Brightspace ELC page. You may also incorporate other instructional strategies that align to the standards and use district-approved resources.</i></p> <p>Develop: 1) Divide students into two groups lined up facing each other. Students practice passing each other at close range without touching their classmates, walls, or furniture. 2) Have students place their case of the floor in front of them with the feet touching the floor. Bass and cello should be rested on their side with the zipper accessible. Bass and cello students should always remove the bow from a soft case prior to removing the instrument. 3) Demonstrate how to undo the clasp/zipper and remove the instrument from the case. Emphasize that cello/bass should never be leaned up against a wall/chair/furniture/etc. and always rested on its side. Violins and violas should always be placed in case, on the floor, or on a flat stationary surface. NEVER hung from a stand by the scroll or propped up on something. 6) Introduce students to the main parts of a string instrument: scroll, tuning pegs, neck, shoulders, F-holes, fingerboard, bridge, fine tuners, end button, and end pin. 5) Demonstrate and explain why a string instrument should always be held by the neck and never the scroll or fingerboard.</p>	<p>Sample Pre-Assessment Items: List reasons it is important to take care of an instrument.</p> <p>Describe the purpose of an instrument case.</p> <p>List rules for working together in class.</p> <p>Sample Formative Assessment Items: State the procedure for opening the case/unpacking instrument case.</p> <p>Assemble instrument without teacher assistance.</p> <p>State one rule for instrument care.</p>



Arts Integration

Enhancement(s):

Create a poster that demonstrates proper care and treatment of a string instrument.

Make a rap about proper care and treatment of a string instrument.

Discuss the multiple meanings of the word *instrument* as used in music education and the medical field.

Option #1: 1) For the **kinesthetic learner**, have students create an obstacle course with their bodies. Students take turns navigating through their classmates, with instrument in hand, without making contact.
2) Have students take their instrument out of the case and rest it on the floor. Have students explain to a neighbor how to safely place the instrument back in the case and demonstrate it for the neighbor.

Option #2: 1) For the **visual learner**, teacher demonstrates how to maneuver through tight spaces holding an instrument without contacting people or objects. Teacher can also show a video clip of students heading into a school with their instruments and have students note how the children in the video avoid having their instrument banged around or bumping into people.
2) Have the students turn to a neighbor and physically demonstrate what packing an instrument away safely looks like.

Apply: Working in pairs, have students demonstrate unpacking and packing away their instrument for each other. When the instrument is out of the case, have students point to and name each instrument part they learned.

English Language Learners: 1) When asking English language learners to respond to prompts/questions, you should model and practice your expected response before asking students to do so in a small group or independently. For beginning level students, expect a word/phrase response. Display a picture or visual aid next to key words. 2) Encourage students to use vocabulary words in conversation. 3) Choose 3-5 key words and put on cards for students. 4) Add key terms to the word wall.

Additional Texts/Resources:

Essential Elements 2000 Book 1

Teacher Edition: page 34

Student Edition: page 2

String Basics Book 1

Teacher Edition: pages 13-14

Student Edition: page 2

New Directions for Strings

Teacher Edition: page 24

Student Edition: pages 1-2

Online Resources:

[Violin Instrument Care](#)

[Viola Instrument Care](#)

[Cello Instrument Care](#)

[String Bass Instrument Care](#)

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Beginning Orchestra

Theme 1: Communication

Exploration Question: What tools do instrumental musicians use to communicate?

Learning Outcomes	Background Information & Instructional Delivery	Assessments
Music Lesson 2 – Knowing Your Instrument		
<p><u>Standard(s):</u> Anchor Standard 5: Develop and refine artistic work for presentation.</p> <p>I Can: <i>locate</i> and <i>name</i> of selected instrument parts.</p> <p><u>Supporting Standard(s):</u> E:3-5:2: Apply feedback to improve and refine music in rehearsal.</p> <p>Vocabulary: scroll endpin fingerboard F-holes tailpiece bridge end button end pin neck upper bout C bout lower bout shoulder rest tuning pegs fine tuners instrument front (belly) instrument back frog stick bow hair ferrule winding adjustment screw rosin</p>	<p style="text-align: center;">Background Information for Teachers</p> <p>The focus of this lesson is to ensure students can identify and name the main parts of their instrument and demonstrate proper handling of the instrument.</p> <p>Suggested Number of Days: 1 to 2</p> <p style="text-align: center;">Instructional Delivery (UDL Embedded) Representation/Engagement</p> <p>Motivate: Play a Jeopardy style game on the Smartboard or white board with 2 categories: Instrument Care and Instrument Parts. For instrument parts, use questions such as; identify, label, locate, name a given part, etc. For care and handling, use questions such as; describe how to store your instrument at home; demonstrate (with a partner) how to navigate around the room while holding your instrument; what is the correct way to rest your instrument when it is out of the case? etc. The more detailed the question, the more points earned.</p> <p style="text-align: center;">Differentiated Instruction</p> <p><i>Purposefully choose one or more of the following options based upon student needs or formative assessment data to have students process and engage with content. If these options do not address your students' needs, additional options may be found on the Special Education icon on your Brightspace ELC page. You may also incorporate other instructional strategies that align to the standards and use district-approved resources.</i></p> <p>Develop: 1) Ask for volunteers to review instrument parts that were learned in the last class. 2) Once all parts have been named and located, discuss what each part does and why it is needed. 3) Have students take turns labeling the parts of their instrument on the Smartboard or whiteboard.</p> <p>Option #1: For the kinesthetic learner, have student touch each instrument part being named, describe the shape of the part, and name it.</p> <p>Option #2: For the visual learner, have student sketch or draw each part of the instrument and label them.</p> <p>Apply: Place students in small groups and have each student name and point to 3 instrument parts.</p> <p>English Language Learners: Have a visual of the instrument on the Smartboard or white board and have ELL label parts in his/her native language and then in English. Ask if they see any similarities in the two different words. Use this Exit Ticket to improve level 1 ELL student's knowledge of instrument and posture vocabulary. It will be important to model reading the terms. Also make sure to explain that certain words have two meanings, such as "Frog," and "Neck".</p>	<p>Sample Pre-Assessment Items: Describe why it's important to know selected instrument's parts.</p> <p>Explain how knowing instrument parts can assist in learning instrument positioning.</p> <p>Explain how knowing bow parts can assist in learning proper bow hold.</p> <p>Sample Formative Assessment Items: Correctly label all parts of selected instrument and bow on a diagram.</p> <p>Correctly identify a part on selected instrument or bow as requested by teacher.</p> <p>Explain how knowledge of instrument and bow parts can aid in learning positioning or bow hold.</p>



rock stop/anchor strap
cleaning cloth

Arts Integration

Enhancement(s):

Use a brace map or other graphic organizer to name the instrument parts.

View the [image](#) of *Association Musique Et Sante* and complete the Artful Thinking routine [See, Think, Wonder](#).

Look at the [Saz, long-necked saz, stringed instrument from Turkey or Armenia](#) and discuss the similarities and differences between the cultural instrument and the instrument being studied in music class.

Additional Texts/Resources:

Essential Elements 2000 Book 1

Teacher Edition: pages 35-38

Student Edition: pages 2-3

String Basic Book 1

Teacher Edition: pages 13-16

Student Edition: pages 1-3

New Directions for Strings

Teacher Edition: pages 31-33

Student Edition: pages 1-2

Instrument Part [Worksheet](#)

Online Resources:

[Violin and Bow Parts](#)

[Viola and Bow Parts](#)

[Cello and Bow Parts](#)

[String Bass and Bow Parts](#)

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Beginning Orchestra

Theme 1: Communication

Exploration Question: What tools do instrumental musicians use to communicate?

Learning Outcomes	Background Information & Instructional Delivery	Assessments
Music Lesson 3 – Posture and Holding Position		
<p>Standard(s): Anchor Standard 5: Develop and refine artistic work for presentation.</p> <p>I Can: <i>hold</i> selected instrument in the correct rest position, playing position and demonstrate correct right-hand pizzicato/bow hold.</p> <p>Supporting Standard(s): E:3-5:1 With teacher guidance, identify feedback and explore multiple points of view during the rehearsal process, in order to improve performance quality, technical accuracy and artistic purpose.</p> <p>Vocabulary: scroll endpin fingerboard F-holes tailpiece bridge end button end pin neck upper bout C bout lower bout shoulder rest chin rest tuning pegs fine tuners instrument front (belly)</p>	<p style="text-align: center;">Background Information for Teachers</p> <p>The focus of this lesson is to teach proper posture, playing position, bow hold, and rest position. This lesson should cover how to hold, maintain, and clean instrument. The concepts and skills learned in this lesson should be revisited and reevaluated throughout each lesson/rehearsal/class. If introducing the bow at this point, correct bow hold should be assessed and reinforced every class. Please refer to Option #3. Violin Bow Hold Viola Bow Hold Cello Bow Hold String Bass Bow Holds</p> <p>Suggested Number of Days: 1-2</p> <p style="text-align: center;">Instructional Delivery (UDL Embedded) Representation/Engagement</p> <p>Motivate: Standing Rest Position (violins & violas): Students should stand with feet roughly shoulder width apart with the left foot slightly forward. Back should be straight and shoulders back. Instrument should be held in left hand by the neck and tucked gently, with strings facing out, under the right arm.</p> <p>Sitting Rest Position (cello & bass): Cello and bass students should sit on the front edge of the chair/stool, so the instrument back does not touch the chair/stool.</p> <p style="text-align: center;">Differentiated Instruction</p> <p><i>Purposefully choose one or more of the following options based upon student needs or formative assessment data to have students process and engage with content. If these options do not address your students' needs, additional options may be found on the Special Education icon on your Brightspace ELC page. You may also incorporate other instructional strategies that align to the standards and use district-approved resources.</i></p> <p>Develop: For violins and violas, be sure that the instrument rests on the left shoulder with the lower jaw on the chin rest. There should be a triangle from chin rest to left hand and from left hand to left elbow. Violin/Viola. For cellists, be sure that the lower inside corners of the C bouts are between the knees, that the cello is resting at the sternum, and that the C peg should be just behind the left ear Cello. For bassists that perform in a standing position, be sure that the instrument is supported with their body at their left hip/abdomen and left thigh, and that their weight is evenly distributed between their feet. The nut of the bass should be at eyebrow height String Bass. For bassists that perform in a seated position with a stool, be sure that they are on a secure stool with the bass resting on their body near their left hip, and their left hand near their eye level when in first position. If introducing bow now, have students show their bow hold/grip using a pencil or dowel rod before using the bow. Thumbs should be bent, and all fingers should be curved, flexible, and relaxed. Have students refer to the checklist as they set their bow holds.</p> <p>Option #1: For the kinesthetic learner, 1) have students use finger tapping to reinforce correct finger placement of the left and right hands and/or 2) have students use left hand pizzicato on the open strings to reinforce left hand shape.</p>	<p>Sample Pre-Assessment Items: Describe how proper instrument playing position can positively impact playing.</p> <p>Describe when rest position might be utilized.</p> <p>Describe how correct pizzicato position can positively impact sound.</p> <p>Sample Formative Assessment Items: Correctly demonstrate playing position (sitting and standing).</p> <p>Correctly demonstrate rest position for selected instrument.</p> <p>Correctly demonstrate right hand pizzicato.</p>



instrument back
 frog
 stick
 bow hair
 ferrule
 winding
 adjustment screw
 rosin
 rock stop/anchor strap
 pizzicato
 bow speed
 bow direction
 bow placement
 upper/lower half
 bow weight
 tone production
 down bow
 up bow

Arts Integration Enhancement(s):
 Create an illustration that demonstrates the correct hold for rest and playing position of a string instrument.

Use a rhythmic instrument to demonstrate pizzicato and compare that to the right-hand pizzicato used for a string instrument.

View [Violin](#) by Picasso, Pablo and complete the Artful Thinking routine [Colors](#), [Shapes](#), [Lines](#).

Option #2: For the **visual learner**, have students hold their instrument in front of a mirror to monitor their posture and instrument hold. Provide feedback so they can see the changes needed and adjust accordingly.

Apply: Have students turn and talk to a partner to demonstrate and verbally explain correct playing position.

English Language Learners: 1) Have a visual on the overhead/Smartboard for student reference throughout the lesson. 2) Speak intentionally and clearly while pointing to instrument parts being referenced during the lesson. 3) Have students use vocabulary terms to describe standing and sitting position to a peer or the teacher. 4) Add terms to the word wall with pictures where applicable.

Additional Texts/Resources:

Essential Elements 2000 Book 1

Teacher Edition: pages 37-38 (Option #3: 93-102)

Student Edition: pages 3-4 (Option #3: 7, 8, 12, 13, 16, 17)

String Basic Book 1

Teacher Edition: pages 13-16 (Option #3: 91-104)

Student Edition: pages 2-5 (Option #3: 14-17)

New Directions for Strings

Teacher Edition: pages 14-21 (Option #3: 86-104)

Student Edition: pages 4-5 (Option #3: 11-13)

Online Resources:

[How to Hold the Violin](#)

[How to Hold the Viola](#)

[How to Hold the Cello](#)

[How to Hold the String Bass](#)

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Beginning Orchestra		Theme 1: Communication
Exploration Question: What tools do instrumental musicians use to communicate?		
Learning Outcomes	Background Information & Instructional Delivery	Assessments
Music Lesson 4 – Navigating Open Strings		
<p><u>Standard(s):</u> Anchor Standard 4: Analyze, interpret, and select artistic work for presentation.</p> <p>Anchor Standard 5: Develop and refine artistic work for presentation.</p> <p>I Can: <i>identify, locate,</i> and <i>perform</i> the four open strings on selected instrument.</p> <p><u>Supporting Standard(s):</u> E:3-5:4: Read iconic and/or standard notation in performance of musical ideas.</p> <p>E:3-5:1 With teacher guidance, identify feedback and explore multiple points of view during the rehearsal process, in order to improve performance quality, technical accuracy and artistic purpose.</p> <p>Vocabulary: interval fifths fourths mnemonic rhythm staff line space clef open string echo</p>	<p style="text-align: center;">Background Information for Teachers</p> <p>The focus of this lesson is to help students orient themselves to where their four open strings are on the instrument. Students will locate and name their four open strings. These exercises can be repeated as necessary over the next few lessons for reinforcement.</p> <p>Suggested Number of Days: 1-2</p> <p style="text-align: center;">Instructional Delivery (UDL Embedded) Representation/Engagement</p> <p>Motivate: Stand/sit in front of the class and demonstrate correct rest then playing posture. Have students mimic your posture. Have students practice using left hand pizzicato to play an exercise using the open string notes. Most of this lesson can be taught by rote. Once students have mastered the location and name of each open string, notation can be introduced for the open strings.</p> <p style="text-align: center;">Differentiated Instruction</p> <p><i>Purposefully choose one or more of the following options based upon student needs or formative assessment data to have students process and engage with content. If these options do not address your students' needs, additional options may be found on the Special Education icon on your Brightspace ELC page. You may also incorporate other instructional strategies that align to the standards and use district-approved resources.</i></p> <p>Develop: 1) Explain how each bowed string instrument has four strings that are tuned in specific intervals. Violin, viola, & cello are tuned in fifths and bass is tuned in fourths. 2) Have students do call & response with teacher using short rhythms on an open string while saying the string name. Vary the rhythm and practice on each open string. 3) Offer some mnemonic devices for the strings of each instrument to help students remember the order (Can Goats Drive Automobiles? for viola and cello). 4) Use the Smartboard/white board to show students where each open string sits on the staff in the appropriate clef.</p> <p>Option #1: For the kinesthetic learner, create a giant music staff on the floor using masking/duct tape or chalk and have students stand on the correct line or space as they say the string name.</p> <p>Option #2: For the visual learner, 1) have students draw a staff on their own personal whiteboard. Instruct students to draw a shape (circle, triangle, etc.) in the correct space or on the correct line for each of the four open strings. Or, have students write the string name in the correct space or on the correct line. 2) Display a visual for the open strings for the instrument on the Smart board/white board which include aerial view of instrument top, labeled open strings, and mnemonic device.</p> <p>Apply: Have each student create, play, & say a short pattern using all four strings for the whole class to echo. Be sure each student gets a turn.</p>	<p>Sample Pre-Assessment Items: Describe why it is important to know the names of the four open strings on my instrument.</p> <p>Describe how to locate the open strings.</p> <p>Describe how right-arm height might impact performing on each open string (both pizzicato and arco)</p> <p>Sample Formative Assessment Items: Correctly identify each of the four open strings for selected instrument.</p> <p>Correctly locate each of the four open strings on the instrument and in the staff</p> <p>Demonstrate how to perform each of the four open strings (<i>pizzicato</i> and <i>arco</i>), making appropriate</p>



<p>music notation staff quarter note quarter rest barline measure/bar ledger line arco pizzicato</p> <p>Arts Integration Enhancement(s): Make a tissue box string instrument and use it to explain the four open strings to a second-grade student.</p> <p>Record an improvisation of a performance using the four open strings.</p> <p>Use the image of a student playing the violin and complete the Artful Thinking routine is called Step Inside.</p>	<p>English Language Learners: Display a visual for the open strings for the instrument on the SMART board/white board which include aerial view of instrument top, labeled open strings, and mnemonic device.</p> <p>Additional Texts/Resources: Essential Elements 2000 Book 1 Teacher Edition: pages 38-45 Student Edition: pages 3-5 String Basic Book 1 Teacher Edition: pages 15-37 Student Edition: pages 4-7 New Directions for Strings Teacher Edition: pages 33-36 Student Edition: pages 3, 5-8</p> <p>Online Resources: https://www.violinonline.com/ https://www.violaonline.com/ https://www.celloonline.com/ https://www.stringbassonline.com/</p>	<p>right-arm adjustments to play one string at a time</p>
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Beginning Orchestra

Theme 1: Communication

Exploration Question: What tools do instrumental musicians use to communicate?

Learning Outcomes	Background Information & Instructional Delivery	Assessments
Music Lesson 5 – Tone Production		
<p>Standard(s): Anchor Standard 5: Develop and refine artistic work for presentation.</p> <p>I Can: <i>perform</i> pizzicato and/or arco with characteristic tone.</p> <p>Supporting Standard(s): E:3-5:4: Read iconic and/or standard notation in performance of musical ideas.</p> <p>E:3-5:1 With teacher guidance, identify feedback and explore multiple points of view during the rehearsal process, in order to improve performance quality, technical accuracy and artistic purpose.</p> <p>Vocabulary: pizzicato arco posture/positioning tone production bow hold bow weight</p> <p>Arts Integration Enhancement(s): Use basic music notation and symbols to create a visual arts illustration.</p> <p>View the Music notation - Allegro marziale tempo, 2/4 time signature, notes, staccato</p>	<p style="text-align: center;">Background Information for Teachers</p> <p>The focus of this lesson is to concentrate on quality tone production for pizzicato and arco. These concepts should be reevaluated and reviewed in subsequent lessons for reinforcement.</p> <p>Suggested Number of Days: 2</p> <p style="text-align: center;">Instructional Delivery (UDL Embedded Representation/Engagement)</p> <p>Motivate: Show the students a brief video of an ensemble performing using both pizzicato and arco. Ask the students to describe what they see and hear and how the musicians are producing sound.</p> <p style="text-align: center;">Differentiated Instruction</p> <p><i>Purposefully choose one or more of the following options based upon student needs or formative assessment data to have students process and engage with content. If these options do not address your students' needs, additional options may be found on the Special Education icon on your Brightspace ELC page. You may also incorporate other instructional strategies that align to the standards and use district-approved resources.</i></p> <p>Develop: Option #1: For the kinesthetic learner, 1) for pizz, have students roll their fingertips on a tabletop so they can feel the difference between the tip of their fingers and the pads of their fingers. 2) for arco, have students practice the toilet paper tube bowing. 3) Hand over hand so student can feel the pressure needed.</p> <p>Option #2: For the visual learner, 1) demonstrate or show a video of proper technique that produces quality tone production. 2) Have students play in front of a mirror.</p> <p>Apply: Have students turn and talk to a neighbor and explain 1) how to make a good pizzicato sound and 2) what is needed to make a good sound with the bow.</p> <p>English Language Learners: 1) Place students in small groups and have the students demonstrate good tone for pizz and arco for their group mates while explaining how they make the quality sound. 2) Teacher to provide key terms to use in discussion on notecards/sticky notes/project on SMART board.</p> <p>Additional Texts/Resources: Essential Elements 2000 Book 1 Teacher Edition: pages 40-73, 93-110 Student Edition: pages 4-15, 16-20 String Basics Book 1 Teacher Edition: pages 17-90, 91-136</p>	<p>Sample Pre-Assessment Items: Describe different ways to make a sound on a string instrument.</p> <p>Identify which hand is predominantly responsible for tone production?</p> <p>Describe the word tone in music.</p> <p>Sample Formative Assessment Items: Define tone quality.</p> <p>Demonstrate pizzicato using the pad of the finger.</p> <p>Demonstrate how to play with an even tone using the bow.</p>



[accents & horizontal accents](#)
and complete the Artful Thinking
routine [Colors, Shapes, Lines](#).

Complete a one-measure
rhythmic dictation that utilizes
basic music notation and
symbols.

Student Edition: pages 4-13, 14-20
New Directions for Strings
Teacher Edition: pages 33-81, 86-102
Student Edition: pages 3-10, 11-19

Online Resources:

www.orchestrateacher.net/2015/10/08/cutting-pvc-pipe/ directions for teacher

<https://www.violinonline.com/>

<https://www.violaonline.com/>

<https://www.celloonline.com/>

<https://www.stringbassonline.com/>

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Beginning Orchestra

Theme 1: Communication

Exploration Question: What tools do instrumental musicians use to communicate?

Learning Outcomes	Background Information & Instructional Delivery	Assessments
Music Lesson 6 – Music Literacy		
<p>Standard(s): Anchor Standard 4: Analyze, interpret, and select artistic work for presentation.</p> <p>Anchor Standard 5: Develop and refine artistic work for presentation.</p> <p>I Can: recognize, read and perform open D and open A on the music staff using basic music notation and symbols.</p> <p>Supporting Standard(s): E:3-5:4: Read iconic and/or standard notation in performance of musical ideas.</p> <p>E:3-5:1 With teacher guidance, identify feedback and explore multiple points of view during the rehearsal process, in order to improve performance quality, technical accuracy and artistic purpose.</p> <p>Vocabulary: beat pulse quarter note quarter rest half note music staff bar line measure clef (treble/alto/bass) line note</p>	<p style="text-align: center;">Background Information for Teachers</p> <p>The focus of this lesson is to have students put their knowledge of the A and D string and music notation/symbols in action. Reevaluate understanding as needed in subsequent lessons.</p> <p>Suggested Number of Days: 1</p> <p style="text-align: center;">Instructional Delivery (UDL Embedded) Representation/Engagement</p> <p>Motivate: 1) Have students turn and talk with a neighbor and list as many music symbols as they can in 1 minute. 2) In the turn and talk pairs, have students play a brief rhythm on A & D for their partner to echo.</p> <p style="text-align: center;">Differentiated Instruction</p> <p><i>Purposefully choose one or more of the following options based upon student needs or formative assessment data to have students process and engage with content. If these options do not address your students' needs, additional options may be found on the Special Education icon on your Brightspace ELC page. You may also incorporate other instructional strategies that align to the standards and use district-approved resources.</i></p> <p>Develop: 1) Remind students of mnemonic device for remembering spaces and lines on the staff. 2) Have students identify where open A and open D sit on the staff. 3) Read and play exercises in the method book to reinforce knowledge of D and A on the music staff.</p> <p>Option #1: For the kinesthetic learner, create a giant music staff on the floor using masking/duct tape or chalk and have students stand on the correct line or space as they say D and A. For a challenge, have the student jump from A to D while reading the entire exercise before playing it on the instrument.</p> <p>Option #2: For the visual learner, have students point to and say the name of each note of the exercise before playing it on the instrument.</p> <p>More options here</p> <p>Apply: Have students read and perform several exercises from the method book that use open D and open A.</p> <p>English Language Learners: Have students write the letter names of the musical alphabet. Have students circle D and A and explain that these are strings on which no fingers go to get the notes open D and open A.</p> <p>Additional Texts/Resources: Essential Elements 2000 Book 1</p>	<p>Sample Pre-Assessment Items: Point to the notes Open D and Open A in a selection in the method book.</p> <p>Echo patterns of open D and open A as performed by the teacher.</p> <p>Point and say the letter name of the note in a selection that utilizes only open D and open A.</p> <p>Sample Formative Assessment Items: Draw open D and A in the appropriate location for selected instrument's clef.</p> <p>Sight read a simple melody using open D and A.</p> <p>Compose a simple, two-bar melody using open D and A.</p>



space note
double bar
time signature
repeat sign
pizzicato
arco
A string
D string

**Arts Integration
Enhancement(s):**

Create a mnemonic device that represents the open D and open A.

Notate D and A on the treble, bass, and alto clef.

Create an illustration that represents the multiple meanings of the word *staff*.

Teacher Edition: pages 39-44
Student Edition: pages 4-5
String Basics Book 1
Teacher Edition: pages 17-37
Student Edition: pages 4-7
New Directions for Strings
Teacher Edition: pages 46-64
Student Edition: pages 5-9

Online Resources:

- <https://www.violinonline.com/>
- <https://www.violaonline.com/>
- <https://www.celloonline.com/>
- <https://www.stringbassonline.com/>

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Beginning Orchestra

Theme 1: Communication

Exploration Question: What tools do instrumental musicians use to communicate?

Learning Outcomes	Background Information & Instructional Delivery	Assessments
Music Lesson 7 – Rhythm Skills		
<p>Standard(s): Anchor Standard 4: Analyze, interpret, and select artistic work for presentation.</p> <p>I Can: <i>use</i> knowledge of quarter notes and quarter rests to read and perform various songs on open D and open A.</p> <p>Supporting Standard(s): E:3-5:4: Read iconic and/or standard notation in performance of musical ideas</p> <p>Vocabulary: music staff measure bar line double bar repeat sign clef (treble, alto, bass) quarter note quarter rest</p> <p>Arts Integration Enhancement(s): Improvise a melodic pattern using open D and open A that is represented with quarter notes and quarter rests.</p> <p>Create an illustration that represents the multiple meaning of the word <i>quarter</i>.</p> <p>View the image View of the Little Quarter from the Little Quarter</p>	<p style="text-align: center;">Background Information for Teachers</p> <p>The focus of this lesson is to reinforce independent reading and performing skills on the D and A string. Once students demonstrate mastery, move on to introducing fingered (or stopped) notes on the D string.</p> <p>Suggested Number of Days: 1</p> <p style="text-align: center;">Instructional Delivery (UDL Embedded Representation/Engagement)</p> <p>Motivate: Have students create, either by improvising or writing, a two-measure melody using open D and open A.</p> <p style="text-align: center;">Differentiated Instruction</p> <p><i>Purposefully choose one or more of the following options based upon student needs or formative assessment data to have students process and engage with content. If these options do not address your students' needs, additional options may be found on the Special Education icon on your Brightspace ELC page. You may also incorporate other instructional strategies that align to the standards and use district-approved resources.</i></p> <p>Develop: 1) Review where A and D are on the students' instrument. 2) Review where open D and open A are on the music staff. 3) Have students practice reading exercises using open D and open A with different rhythmic patterns. 4) Have students practice writing A and D on their instrument's music staff.</p> <p>Option #1: For the auditory learner, play the exercise first before the student plays it. Once the student has finished, ask the student if both sounded the same.</p> <p>Option #2: For the kinesthetic learner, have the student write a two-measure melody using open D and open A on his/her instrument's music staff.</p> <p>Apply: Have students choose an exercise they just learned and play it for a partner.</p> <p>English Language Learners: 1) Have the students sing the pitches or say the names as he/she plays the exercise. 2) Add vocabulary to the word wall and refer to it throughout the lesson.</p> <p>Additional Texts/Resources: Essential Elements 2000 Book 1 Teacher Edition: pages 39-45 Student Edition: pages 4-5 String Basics Book 1 Teacher Edition: pages 17-36 Student Edition: pages 4-7 New Directions for Strings</p>	<p>Sample Pre-Assessment Items: Identify quarter notes and rests on a worksheet.</p> <p>Identify open D and open A in the correct staff for selected instrument.</p> <p>Point and say the note name for short pieces using only open D and open A.</p> <p>Sample Formative Assessment Items: Draw quarter notes and quarter rests on a worksheet.</p> <p>Draw open D and open A in the correct location on the staff for selected instrument.</p> <p>Accurately perform pieces, <i>arco</i> or <i>pizzicato</i> as specified by teacher, using only open A and</p>



[Bridge Towers, Prague, Czech Republic, Europe](#) and complete the Artful Thinking routine [See, Think, Wonder](#).

Teacher Edition: pages 34-64
Student Edition: pages 3-13

Online Resources:

- <https://www.violinonline.com/>
- <https://www.violaonline.com/>
- <https://www.celloonline.com/>
- <https://www.stringbassonline.com/>

open D quarter notes
and quarter rests.

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Beginning Orchestra

Theme 1: Communication

Exploration Question: What tools do instrumental musicians use to communicate?

Learning Outcomes	Background Information & Instructional Delivery	Assessments
Music Lesson 8 – Left-Hand Technique		
<p><u>Standard(s):</u> Anchor Standard 4: Analyze, interpret, and select artistic work for presentation.</p> <p>Anchor Standard 5: Develop and refine artistic work for presentation.</p> <p>I Can: properly <i>describe</i>, <i>manipulate</i>, and <i>perform</i> left arm, wrist, and finger shape for first position fingered/stopped notes on the D and A strings.</p> <p><u>Supporting Standard(s):</u> E:3-5:4: Read iconic and/or standard notation in performance of musical ideas.</p> <p>E:3-5:1 With teacher guidance, identify feedback and explore multiple points of view during the rehearsal process, in order to improve performance quality, technical accuracy and artistic purpose.</p> <p>Vocabulary: wrist thumb fingers shape open D fingered E fingered F# fingered G open A</p>	<p style="text-align: center;">Background Information for Teachers</p> <p>This lesson focuses on playing fingered or stopped notes on the D and A strings (D, E, F#, G, A, B, C#, high D). Attention should be given to the left hand/wrist/arm shape. Left wrist should be straight, and a space left in the palm of the hand. Fingers should be relaxed and curved. For cello/bass students, left thumb should be on the ‘thumb spot’ behind the neck. For violins/violas, left thumb should be across from first (index finger). Violin Left Hand Position Viola Left Hand Position Cello Left Hand Position String Bass Left Hand Position</p> <p>Suggested Number of Days:3-4</p> <p style="text-align: center;">Instructional Delivery (UDL Embedded) Representation/Engagement</p> <p>Motivate: Ask students how they would change pitches on a string instrument and have them demonstrate their idea. Demonstrate how shortening the length of a string changes the pitch.</p> <p style="text-align: center;">Differentiated Instruction</p> <p><i>Purposefully choose one or more of the following options based upon student needs or formative assessment data to have students process and engage with content. If these options do not address your students’ needs, additional options may be found on the Special Education icon on your Brightspace ELC page. You may also incorporate other instructional strategies that align to the standards and use district-approved resources.</i></p> <p>Develop: 1) Review the musical alphabet (A through G). 2) Explain that the notes on their instrument are alphabetical. 3) Demonstrate placing fingers on the D string to create a different pitch. 4) Beginning with fingered G (three fingers) creates the correct shape of the hand while fingers are on the fingerboard. 5) Before reading any notation, have students mimic playing a fingered G, F#, and E on the D string. 6) Explain that the tape on the fingerboard is a target for their fingers to be sure they place them in the correct spot to reach the correct pitch. 7) Bring attention to the spacing between the fingers.</p> <p>Option #1: For the kinesthetic learner, 1) have the student identify the new note on the giant floor staff by standing on the correct line or space. Do this for each new note before playing it on the instrument. 2) Use hand over hand technique to place the student’s fingers in the correct place and make the proper hand shape.</p> <p>Option #2: For the visual learner, have the student label the finger numbers of the left hand on a picture of the left hand. After writing the finger numbers, have the student write the letter name of the note on the finger that needs to be placed down to make that note.</p> <p>Apply: 1) Have students echo playing D, E, F#, and G on the D string after you demonstrate. 2) Have students descend playing G, F#. E. and D independently.</p>	<p>Sample Pre-Assessment Items: Violin/viola players, describe “square first-finger” shape as it applies to left-hand</p> <p>Cello/bass players describe “C-shaped” hand position.</p> <p>All instruments explain the placement of the left-hand thumb as it applies to the rest of the fingers in first position.</p> <p>Sample Formative Assessment Items: Demonstrate correct left-hand position for selected instrument to a partner in same instrument section.</p> <p>Demonstrate incorrect left-hand position for selected instrument to a partner in the</p>



<p>fingering B fingering C# fingering high D finger tape/finger dot spacing fingerboard</p> <p>Arts Integration Enhancement(s): Illustrate the left arm, wrist, and finger shape for first position. Write a brief constructed response that describes the left arm, wrist, and finger shape for first position. View Violin by Barsamov, Nikolai Stepanovich and complete the Artful Thinking routine Looking/Listening 10X2.</p>	<p>English Language Learners: 1) Have students say the letter name aloud while playing the note. 2) Add important vocabulary terms to the word wall.</p> <p>Additional Texts/Resources: Essential Elements 2000 Book 1 Teacher Edition: pages 46-92 Student Edition: pages 6-12 String Basics Book 1 Teacher Edition: pages 38-82 Student Edition: pages 8-12 New Directions for Strings Teacher Edition: pages 9-15 Student Edition: pages 66-121</p> <p>Online Resources: https://www.violinonline.com/ https://www.violaonline.com/ https://www.celloonline.com/ https://www.stringbassonline.com/</p>	<p>same section. Be sure to check partner for correct hand position.</p> <p>Demonstrate proper left arm height/angle for selected instrument when performing in first position.</p>
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Beginning Orchestra

Theme 1: Communication

Exploration Question: What tools do instrumental musicians use to communicate?

Learning Outcomes	Background Information & Instructional Delivery	Assessments
Music Lesson 9 – Expanding Music Literacy		
<p><u>Standard(s):</u> Anchor Standard 4: Analyze, interpret, and select artistic work for presentation.</p> <p>Anchor Standard 5: Develop and refine artistic work for presentation.</p> <p>I Can: <i>identify, read</i> and <i>perform</i> notes on the D and A strings.</p> <p><u>Supporting Standard(s):</u> E:3-5:4: Read iconic and/or standard notation in performance of musical ideas</p> <p>E:3-5:1 With teacher guidance, identify feedback and explore multiple points of view during the rehearsal process, in order to improve performance quality, technical accuracy and artistic purpose.</p> <p>Vocabulary: open D fingered E fingered F# fingered G open A fingered B fingered C# fingered high D phrase melody quarter note</p>	<p style="text-align: center;">Background Information for Teachers</p> <p>This lesson focuses on recognizing, reading, and performing the notes on the D and A strings (open D, E, F#, G, open A, B, C#, and high D). Repetition and a variety of activities are very important to master these notes. Reevaluation and review should be done each lesson as needed.</p> <p>Suggested Number of Days: 2</p> <p style="text-align: center;">Instructional Delivery (UDL Embedded) Representation/Engagement</p> <p>Motivate: Create a short melody using the notes on the D string.</p> <p style="text-align: center;">Differentiated Instruction</p> <p><i>Purposefully choose one or more of the following options based upon student needs or formative assessment data to have students process and engage with content. If these options do not address your students' needs, additional options may be found on the Special Education icon on your Brightspace ELC page. You may also incorporate other instructional strategies that align to the standards and use district-approved resources.</i></p> <p>Develop: 1) Display the note names for a D major scale on the Smartboard/whiteboard (D, E, F#, G, A, B, C#, D). 2) Demonstrate an ascending D major scale. 3) Discuss the concept of steps and that when a note goes higher on the staff, fingers get added or if you run out of fingers, you move to the next highest string. 4) Practice some basic call and response phrases by rote. 5) Have students read exercises in the book that include all the notes on the D and A strings.</p> <p>Option #1: For the auditory learner, demonstrate a 4-note pattern and have the student echo the pattern. Each pattern should be progressively more difficult and eventually longer.</p> <p>Option #2: For the kinesthetic learner, have students double tap their finger and say the note name.</p> <p>More options here</p> <p>Apply: Have the students work on a short exercise independently and then play it for a partner or the class.</p> <p>English Language Learners: 1) Add important vocabulary terms to the word wall. 2) Using teacher created flashcards, have students practice saying the notes for their respective instruments.</p> <p>Additional Texts/Resources: Essential Elements 2000 Book 1 Teacher Edition: pages 75-115</p>	<p>Sample Pre-Assessment Items: Echo notes on the D string as performed by teacher.</p> <p>Echo notes on the A string as performed by teacher.</p> <p>Label the D and A string notes on a fingering chart for selected instrument.</p> <p>Sample Formative Assessment Items: Use two different color highlighters to mark notes on the D string and notes on the A string for selected instrument in a random selection of music chosen by teacher.</p> <p>Create a set of flashcards using notes on selected instrument's A and D strings.</p>



<p>quarter rest half note</p> <p>Arts Integration Enhancement(s): View Violin by Petrov-Vodkin, Kuzma Sergeyeovich and complete the Artful Thinking routine Think, Puzzle, Explore. Sight-read a simple melody that uses the notes on the D and A string and write a journal entry about the experience. Write a brief constructed response about the ability to identify, read, and perform notes on the D and A strings.</p>	<p>Student Edition: pages 12-20 String Basics Book 1 Teacher Edition: pages 38-82 Student Edition: pages 8-12 New Directions for Strings Teacher Edition: pages 66-121 Student Edition: pages 9-15</p> <p>Online Resources: https://www.violinonline.com/violinlesson_three.html https://www.violaonline.com/violafingeringchart.htm https://www.celloonline.com/cellofingeringchart.htm https://www.stringbassonline.com/bassfingeringchart.htm</p>	<p>Say the note names for a given passage of music while performing the fingering on selected instrument.</p>
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Beginning Orchestra:

Theme 1: Communication | Assessment

Theme 1 Assessment: Perform a four-bar piece using a combination of the pitches D, E, F# (*pizzicato* or *arco* at the discretion of the teacher) with quarter notes and rests.

Student Reflection:

1. How do I produce a characteristic tone on my instrument?
2. How does proper posture affect my performance technique?
3. Can I identify and play the notes on the D string?

Teacher Reflection:

1. Can all students identify the instrument parts and strings for their instrument?
2. Can all students diagnose and adjust playing position/posture?
3. Can students identify and perform basic rhythms?

Teacher Feedback and Sharing:

The Music Office revises curriculum for all its courses on an ongoing basis to ensure that we are maximizing the impact that our instruction has on student achievement. Your feedback (both positive and critical) is the most effective way to gauge the effectiveness of our curriculum. Please forward any comments you may have to: musicoffice@aacps.org.

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Beginning Orchestra

Theme 2: Collaboration | Summary

Exploration Question: How do string players simultaneously generate opposing motions with the left and right hands?

Concept/Skill	I Can Statement	MD State Music Standards
<p>Lesson 1 Marking the text</p>	<p>I Can: <i>identify</i> and <i>label</i> basic music notation and symbols.</p>	<p>Anchor Standard 4: Select, analyze, and interpret artistic work for presentation. E:3-5 :1: With teacher guidance, select a piece of music to read, analyze, and perform with attention to context and creative intent. Justify and support performance decisions.</p> <p>Anchor Standard 7: Perceive and analyze artistic work. E:3-5:2: With limited guidance, communicate clearly the importance of structure, musical elements, and context.</p>
<p>Lesson 2 Practicing at home</p>	<p>I Can: <i>explain</i> and <i>demonstrate</i> practice steps using scales and the method book.</p>	<p>Anchor Standard 3: Refine and complete artistic work. E: 3-5:1: Think critically to evaluate and refine personal musical ideas in response to feedback and document revisions.</p> <p>Anchor Standard 5: Develop and refine artistic techniques and work for presentation. E: 3-5: With teacher guidance, identify feedback and explore multiple points of view during the rehearsal process, in order to improve performance quality, technical accuracy, and artistic purpose. E: 3-5:2: Apply feedback to improve and refine music in rehearsal.</p>
<p>Lesson 3 Music history</p>	<p>I Can: <i>listen</i> to musical excerpts from different historical periods and cultures and explain the differences and similarities between them.</p>	<p>Anchor Standard 4: Select, Analyze, and interpret artistic work for presentation. E:3-5:2: Demonstrate an understanding of musical contexts when describing choices of music selected for performance.</p> <p>Anchor Standard 7: Perceive and analyze artistic work. E:3-5:2: With limited guidance, communicate clearly the importance of structure, musical elements, and context.</p> <p>Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding. E:3-5:1: With limited guidance, connect music to personal experience through creating, performing, or responding to music. E:3-5:2: With limited guidance, connect music to other people’s personal experiences when creating, performing, or responding to music. E:3-5:3: With limited guidance, make connections between music and other common core subjects, including the arts, through creating, performing, or responding to music. E: 3-5:4: Analyze and document how music is used to inform or change beliefs, values, and/or behaviors of an individual or society.</p>



<p>Lesson 4 Balance</p>	<p>I Can: <i>describe</i> and <i>perform</i> the concepts of melody and harmony.</p>	<p>Anchor Standard 4: Select, analyze, and interpret artistic qualities when interpreting music for performance. E:3-5:3: Demonstrate and explain artistic qualities when performing musical ideas. Anchor Standard 5: Develop and refine artistic techniques and work for presentation. E:3-5:1: With teacher guidance, identify feedback and explore multiple points of view during the rehearsal process, in order to improve performance quality, technical accuracy, and artistic purpose. E:3-5:2: Apply feedback to improve and refine music in rehearsal.</p>
<p>Lesson 5 Intonation</p>	<p>I Can: <i>recognize</i> and <i>adjust</i> when a finger is not on the fingering tape.</p>	<p>Anchor Standard 3: Refine and complete artistic work. E:3-5:1: Think critically to evaluate and refine personal musical ideas in response to feedback and document revisions. Anchor Standard 4: Select, analyze, and interpret artistic work for presentation. E:3-5:4: Read iconic and/or standard notation in performance of musical ideas. Anchor Standard 5: Develop and refine artistic techniques and work for presentation. E:3-5:2: Apply feedback to improve and refine music in rehearsal.</p>
<p>Lesson 6 Developing rhythm skills</p>	<p>I Can: <i>count, clap,</i> and <i>perform</i> basic rhythmic patterns using quarter and half note rests in 4/4, 3/4, and 2/4.</p>	<p>Anchor Standard 4: Select, analyze, and interpret artistic work for presentation. E:3-5:4: Read iconic and/or standard notation in performance of musical ideas</p>
<p>Lesson 7 Major scales</p>	<p>I Can: <i>perform</i> a one octave major scale on the three lowest strings.</p>	<p>Anchor Standard 4: Select, analyze, and interpret artistic work for presentation. E:3-5:4: Read iconic and/or standard notation in performance of musical ideas.</p>
<p>Lesson 8 Vocabulary</p>	<p>I Can: <i>listen, recognize,</i> and <i>describe</i> basic dynamic levels such as; piano and forte.</p>	<p>Anchor Standard 6: Convey meaning through presentation of artistic work. E:3-5:2: Interact effectively with the audience and other performers to convey the artistic purpose of the piece. Reflect with the listeners in discussion or other activity appropriate to the context. Anchor Standard 7: Perceive and analyze artistic work. E:3-5:2: With limited guidance, communicate clearly the importance of structure, musical elements, and context.</p>
<p>Lesson 9 Music Theory</p>	<p>I Can: <i>recognize</i> the key signatures for D and G major.</p>	<p>Anchor Standard 4: Analyze, interpret, and select artistic work for presentation. E:3-5:4: Read iconic and/or standard notation in performance of musical ideas.</p>

Theme 2 Assessment



Beginning Orchestra:

Theme 2: Collaboration

Exploration Question: How do string players simultaneously generate opposing motions with the left and right hands?

Learning Outcomes

Background Information & Instructional Delivery

Assessments

Music Lesson 1 –Marking the Text

Standard(s):
Anchor Standard 4: Select, analyze, and interpret artistic work for presentation.
Anchor Standard 7: Perceive and analyze artistic work.
I Can: *identify* and *label* basic music notation and symbols.
Supporting Standard(s):
E: 3-5:1: With teacher guidance, select a piece of music to read, analyze, and perform with attention to context and creative intent. Justify and support performance decisions.
E:3-5:2: With limited guidance, communicate clearly the importance of structure, musical elements, and context.
Vocabulary:
 staff
 clef (treble, alto, bass)
 bar line
 double bar
 measure
 time signature
 quarter note
 quarter rest
 half note
 repeat sign

Background Information for Teachers
 The focus of this lesson is to have students become comfortable identifying and labeling most aspects of a musical piece (i.e. clef, staff, time signature, bar lines, double bar, repeat sign, note names, rests, and note lengths, tempo, composer). Review as necessary throughout subsequent lessons and as new symbols emerge in the repertoire.
Suggested Number of Days: 1-2
Instructional Delivery (UDL Embedded) Representation/Engagement
Motivate: Have students label as many parts of a brief piece of music they have never seen. Students can share with classmates to compare notes.
Differentiated Instruction
Purposefully choose one or more of the following options based upon student needs or formative assessment data to have students process and engage with content. If these options do not address your students' needs, additional options may be found on the Special Education icon on your Brightspace ELC page. You may also incorporate other instructional strategies that align to the standards and use district-approved resources.
Develop: 1) Introduce students to [STARS](#). 2) Review time, key signatures, accidentals, signs, and symbols and where they are on the music. 3) Introduce tempo and where the markings are found in music. 4) 'Walk through' what sight reading a piece of music would look like using the STARS system.
Option #1: For the **kinesthetic learner**, have students pair up. Assign each pair two music symbols that they must create with their bodies. This can be made into a charades game based on a piece of music selected by the teacher.
Option #2: For the **visual learner**, have students draw musical symbols and notes on a personal white board or piece of paper. Students can share their product with the class.
Apply: Select a short piece from the book that students have not yet played, or a short piece from another source, and have students identify each element of the piece.
English Language Learners: When pairing students for activities, be sure to pair an ELL with a strong performer with good communication skills. It is beneficial for ELL's to practice using new English terminology in context as they develop language. In this activity, students are learning musical symbols

Sample Pre-Assessment Items:
 Describe how instrumentalists know what to play.
 List four basic symbols used for music notation.
 Correctly label music staff, on selected instrument's clef, bar line, time signature on a diagram.
Sample Formative Assessment Items:
 Explain how recognizing and understanding music notation allows musicians to play what the composer wrote.
 Describe the role of music staff, clef, bar line, & time signature.
 Correctly label music staff, clef, bar



<p>composer tempo</p> <p>Arts Integration Enhancement(s): Use basic music notation and symbols to create a visual arts illustration.</p> <p>View Musical notation First page of Notker's Easter Sequence, 'Laudes Salvatori' showing Neumes notation for Gregorian chant, a system of writing music and complete the Artful Thinking routine Creative Comparisons.</p> <p>Recreate the image of a violin from the seventeenth century.</p>	<p>and standard notation. You will want to model and practice your expectations for students to use the newly acquired technical terms to explain their mathematical/musical reasoning. Have students use different colored highlighters to identify tempo markings, dynamics markings etc. This will help them instantly identify what type of marking is approaching when reading the piece of music.</p> <p>Additional Texts/Resources: Essential Elements Book 1 Teacher edition: pages Student edition: pages 38 String Basics Book 1 Teacher edition: pages Student edition: pages New Directions for Strings Book 1 Teacher edition: pages Student edition: pages</p>	<p>line, & time signature.</p>
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Beginning Orchestra:		Theme 2: Collaboration
Exploration Question: How do string players simultaneously generate opposing motions with the left and right hands?		
Learning Outcomes	Background Information & Instructional Delivery	Assessments
Music Lesson 2 – Practicing at Home		
<p><u>Standard(s):</u> Anchor Standard 3: Refine and complete artistic work.</p> <p>Anchor Standard 5: Develop and refine artistic techniques and work for presentation.</p> <p>I Can: <i>explain</i> and <i>demonstrate</i> practice steps using scales and the method book.</p> <p><u>Supporting Standard(s):</u> E:3-5:1: Think critically to evaluate and refine personal musical ideas in response to feedback and document revisions.</p> <p>E: 3-5:1: With teacher guidance, identify feedback and explore multiple ideas during the rehearsal process, in order to improve performance quality, technical accuracy and artistic purpose.</p> <p>E3-5:2: Apply feedback to improve and refine music in rehearsal.</p> <p>Vocabulary: rehearsing practicing warm up</p>	<p style="text-align: center;">Background Information for Teachers</p> <p>This lesson is designed to teach students the skills and techniques necessary for successful and efficient practice at home. Clarification should be made that ensemble practicing (rehearsing) and home practice (woodshedding) are two different techniques. Frequent reminders of how to ensure efficient woodshedding should be given at regular intervals.</p> <p>Suggested Number of Days: 1</p> <p style="text-align: center;">Instructional Delivery (UDL Embedded) Representation/Engagement</p> <p>Motivate: Students will learn "Woodshedding" dance and perform the dance for the class.</p> <p style="text-align: center;">Differentiated Instruction</p> <p><i>Purposefully choose one or more of the following options based upon student needs or formative assessment data to have students process and engage with content. If these options do not address your students' needs, additional options may be found on the Special Education icon on your Brightspace ELC page. You may also incorporate other instructional strategies that align to the standards and use district-approved resources.</i></p> <p>Develop: 1) Give students a challenging passage. Give them 1 min to work on it independently then have them play it as a group. Ask students if they had a strategy, they used to get the most out of their minute. 2) Display the difficult passage with the projector. 3) Demonstrate how a student would select a segment of the passage to work through. 4) Discuss different techniques such as; slow to fast, pizzicato, measure by measure, whole part whole. 5) Explain how most passages either use stepwise motion or skipping motion and that practicing and mastering scales and arpeggios are a must.</p> <p>Option #1: For the kinesthetic learner, have student 1) double tap finger or double the bowing while playing the passage at half the intended speed and 2) write in difficult fingerings over the notes.</p> <p>Option #2: For the visual learner, 1) enlarge the music to make it easier to read when practicing; 2) have students write either the fingering or letter names above the notes; 3) color code the parts of the passages if they are on different strings if string changes are an issue.</p> <p>Apply: Have students turn and talk to a neighbor and 1) explain what the STARS system is and 2) describe 1 strategy to use at home to woodshed a difficult passage.</p> <p>English Language Learners: When pairing students for activities, be sure to pair an ELL with a strong performer with good communication skills. It is beneficial for ELL's to practice using new English terminology in context as they develop language. In this activity, students are learning musical symbols,</p>	<p>Sample Pre-Assessment Items: Describe an effective practice routine.</p> <p>Explain why musicians practice scales.</p> <p>Explain why it is important to practice regularly at home.</p> <p>Sample Formative Assessment Items: Describe or demonstrate how one would work through a difficult passage.</p> <p>Explain how practicing scales helps develop one's skills.</p> <p>Demonstrate a good home practice routine.</p>



efficient
 woodshedding
 steps
 scales
 arpeggio
 technique
 strategy
 chunking
 slow to fast

Arts Integration Enhancement(s):
 Create a checklist to help the reinforce the practice that will be needed at home for scales and songs in the method books.

Create an illustration for the multiple meaning of the words *practice* as used in music and physical education.

Create an illustration for the multiple meaning of the word *scale* as used in music and science and math education.

terms, and standard notation. You will want to model and practice your expectations for students to use the newly acquired technical terms to explain their mathematical/musical reasoning. Have students use different colored highlighters using corresponding colors from previous lesson to identify tempo markings, dynamics markings etc. This will help them instantly identify what type of marking is approaching when reading the piece of music.

Additional Texts/Resources:
Essential Elements Book 1
 Teacher edition: pages
 Student edition: pages
String Basics Book 1
 Teacher edition: pages
 Student edition: pages
New Directions for Strings Book 1
 Teacher edition: pages
 Student edition: pages

Online Resources:
[Practice Tips](#)

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Beginning Orchestra:

Theme 2: Collaboration

Exploration Question: How do string players simultaneously generate opposing motions with the left and right hands?

Learning Outcomes	Background Information & Instructional Delivery	Assessments
Music Lesson 3 – Music History		
<p><u>Standard(s):</u> Anchor Standard 4: Select, analyze, and interpret artistic work for presentation.</p> <p>Anchor Standard 7: Perceive and analyze artistic work.</p> <p>Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.</p> <p>I Can: <i>listen</i> to musical excerpts from different historical periods and cultures and explain the differences and similarities between them.</p> <p><u>Supporting Standard(s):</u> E:3-5:2: Demonstrate an understanding of musical contexts when describing choices of music selected for performance.</p> <p>E:3-5:2: With limited guidance, communicate clearly the importance of structure, musical elements, and context.</p> <p>E:3-5:1: With limited guidance, connect music to personal experience through</p>	<p style="text-align: center;">Background Information for Teachers</p> <p>The focus of this lesson is to explore and understand the music of various cultures and historical periods. Students will learn to identify and articulate basic similarities and differences between cultures, genres, and historical periods.</p> <p>Suggested Number of Days: 1-2</p> <hr/> <p style="text-align: center;">Instructional Delivery (UDL Embedded) Representation/Engagement</p> <p>Motivate: Watch a video of a medley or mash up of many songs, such as Pentatonix’s <i>Evolution of Music</i>, and have students count the number of songs they recognize in the performance and how music has evolved over time.</p> <p style="text-align: center;">Differentiated Instruction</p> <p><i>Purposefully choose one or more of the following options based upon student needs or formative assessment data to have students process and engage with content. If these options do not address your students’ needs, additional options may be found on the Special Education icon on your Brightspace ELC page. You may also incorporate other instructional strategies that align to the standards and use district-approved resources.</i></p> <p>Develop: Discuss how different cultures and historical periods have music with different characteristics and what those characteristics are. 1) Have students listen to two pieces from different cultures (chosen by the teacher) and describe some similarities and differences. 2) Have students explain what you think about the music represents each culture. 3) Have students listen to two pieces from different historical periods and describe some similarities and differences. 4) Have students guess which period each one is from and explain your answer.</p> <p>Option #1: For students having difficulty with spatial awareness, allow them to listen to the pieces on a Chromebook in a quiet area. Use listening centers if available.</p> <p>Option #2: For students who require additional processing time, write the characteristics/questions on the board for them to reference throughout the lesson.</p> <p>More options here</p> <p>Apply: 1) Have students find two different pieces in the method book (stylistically, culturally, or historically) and list one difference and one similarity between the pieces. 2) List one reason they think the piece belongs in a category.</p>	<p>Sample Pre-Assessment Items: Identify tempo, dynamics, and rhythm from a short musical excerpt.</p> <p>Name two cultures that might have different styles of music.</p> <p>Identify one similarity and one difference between two short musical excerpts from different historical periods.</p> <p>Sample Formative Assessment Items: Write the definition for each word on the board (temp, dynamics, rhythm)) and post it under the word using a Post-It © Note.</p> <p>Choose a piece being played at the upcoming concert and participate in a <i>Turn and Talk</i> with a friend about the historical or cultural</p>



creating, performing, or responding to music.

E: 3-5:2: With limited guidance, connect music to other people’s personal experiences when creating, performing, or responding to music.

E:3-5:3: With limited guidance, make connections between music and other common core subjects, including the arts, through creating, performing, or responding to music.

E:3-5:4: Analyze and document how music is used to inform or change beliefs, values, and/or behaviors of an individual or society.

Vocabulary:
 evolution
 historical period
 genre
 culture
 similarity
 difference
 style
 classical
 rock ‘n roll
 baroque
 hip hop
 jazz

Arts Integration Enhancement(s):
 Listen to the Vivaldi’s *Spring* and the cover as performed by Black Violin and complete a Double

English Language Learners: You may need to model and practice the language necessary for how students are to converse during partner work. Model and practice the language necessary to agree, disagree, and negotiate their ideas independently while referring to word wall. Have students present a piece of music that represents their culture and discuss, as a class, the similarities and differences. Add key terms to the word wall.

Additional Texts/Resources:
 Norton Anthology of Western Music, J. Peter Burkholder and Claude V. Palisca

Expressive Techniques for Orchestra
 Teacher Edition, pages 344 (Baroque), 359 (The Classical Period), 380 (The Romantic Period)
 Student Edition, pages 50 (Baroque), 52 (The Classical Period), 55 (The Romantic Period)

Online Resources:
[Classics for Kids](#)
[Music History](#)

background.

Briefly describe any difference in style between two chosen pieces.



Bubble Map or other graphic organizer.
Listen to the *This is Halloween* from the movie *The Nightmare Before Christmas* and the cover as performed by Vitamin String Quartet and complete a Double Bubble Map or other graphic organizer.
Listen to Haydn *String Quartet, Op 76 No 3, 'Emperor'* by The Lindsays and complete a modified version of [See, Think, Wonder](#) as *Hear, Think, Wonder*.

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Beginning Orchestra:		Theme 2: Collaboration
Exploration Question: How do string players simultaneously generate opposing motions with the left and right hands?		
Learning Outcomes	Background Information & Instructional Delivery	Assessments
Music Lesson 4 –Balance		
<p>Standard(s): Anchor Standard 4: Select, analyze, and interpret artistic qualities when interpreting music for performance.</p> <p>Anchor Standard 5: Develop and refine artistic techniques and work for presentation.</p> <p>I Can: <i>describe</i> and <i>perform</i> the concepts of melody and harmony.</p> <p>Supporting Standard(s): E:3-5:3: Demonstrate and explain artistic qualities when performing musical ideas.</p> <p>E:3-5:1: With teacher guidance, identify feedback and explore multiple points of view during the rehearsal process, in order to improve performance quality, technical accuracy, and artistic purpose.</p> <p>E:3-5:2: Apply feedback to improve and refine music in rehearsal.</p> <p>Vocabulary: melody harmony balance</p>	<p style="text-align: center;">Background Information for Teachers</p> <p>The focus of this lesson is to have students understand the difference between melody and accompaniment as well as ensemble balance and how to achieve balance within the ensemble.</p> <p>Suggested Number of Days: 1-2</p>	<p>Sample Pre-Assessment Items: Explain what one thinks balance means for a musical ensemble.</p> <p>Define melody.</p> <p>Define harmony.</p> <p>Sample Formative Assessment Items: Describe how melody and harmony work together to create a piece of music.</p> <p>Play with another section in the orchestra and describe how one section can change the balance.</p> <p>Play a short duo piece with another student and practice changing the balance between melody and harmony</p>
	<p style="text-align: center;">Instructional Delivery (UDL Embedded) Representation/Engagement</p> <p>Motivate: Play a familiar piece for students but alter the balance so the bass is too heavy for the melody line and vice versa. Ask students to describe what they hear and why it might sound funny. Use the Pyramid of Balance.</p> <p style="text-align: center;">Differentiated Instruction</p> <p><i>Purposefully choose one or more of the following options based upon student needs or formative assessment data to have students process and engage with content. If these options do not address your students' needs, additional options may be found on the Special Education icon on your Brightspace ELC page. You may also incorporate other instructional strategies that align to the standards and use district-approved resources.</i></p> <p>Develop: 1) Have students play then analyze a duet (from the lesson book) and identify the melody and accompaniment. 2) Discuss melodic balance and harmonic balance. 3) Explain how to reach these balances by self-adjusting. 4) Use excerpts from videos of professional orchestras for samples if needed.</p> <p>Option #1: For students who need pre-teaching of vocabulary, review the elements of melody and accompaniment.</p> <p>Option #2: For students with comprehension difficulties, allow a student to play the melody while another student can blast over the melody, then play the correct balance.</p> <p>Apply: Have students play in groups of three with one person on the melody and two on the accompaniment. Students on accompaniment should be able to demonstrate their understanding of balance by playing louder than the accompaniment and the accompaniment player should demonstrate understanding by playing at a lower volume to accommodate the melody being heard clearly. Students should switch parts.</p> <p>English Language Learners- Struggling Readers: When asking English learners to respond to prompts/questions, you should model and practice your expected response before asking students to do so in a small group or independently. For beginning level students, expect a response in a word or phrase, not complete sentences. Refer to Pyramid of Balance.</p>	



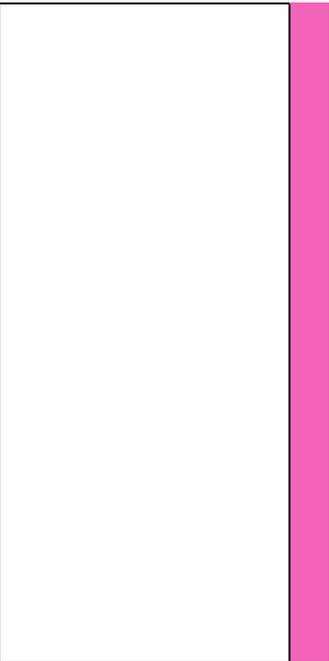
accompaniment
dynamics
forte
piano
ensemble

Arts Integration Enhancement(s):
Create a poster that defines harmony and melody.

View [Harmony 2002](#) by Gerry Charm and complete the Artful Thinking routine [What Makes You Say That](#).

Use the [Favorite Swedish Melodies](#) sung by Jenny Lind and identify the harmony and melody in the piece.

Additional Texts/Resources:
Essentials for Strings, Gerald Anderson
Fine Tuning, Frank Spinosa and Harold Rusch
The First Ten Minutes, Merle Isaac



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Beginning Orchestra:

Theme 2: Collaboration

Exploration Question: How do string players simultaneously generate opposing motions with the left and right hands?

Learning Outcomes	Background Information & Instructional Delivery	Assessments
Music Lesson 5 –Intonation		
<p><u>Standard(s):</u> Anchor Standard 3: Refine and complete artistic work.</p> <p>Anchor Standard 4: Select, analyze, and interpret artistic work for presentation.</p> <p>Anchor Standard 5: Develop and refine artistic techniques and work for presentation.</p> <p>I Can: <i>recognize</i> and <i>adjust</i> when a finger is not on the fingering tape.</p> <p><u>Supporting Standard(s):</u> E:3-5:1: Think critically to evaluate and refine personal musical ideas in response to feedback and document revisions. E:6-8:4: Read iconic and/or standard notation in performance of musical ideas. E:3-5:2: Apply feedback to improve and refine music in rehearsal.</p> <p>Vocabulary: intonation pitch sharp flat</p>	<p style="text-align: center;">Background Information for Teachers</p> <p>The focus of this lesson is developing intonation skills. Students should be encouraged to constantly listen to their pitch and check to see if their fingers are on the correct tape. Attention to intonation should be addressed at each lesson. This is NOT a lesson on how to tune an instrument but how to play in tune. Do not allow beginners to turn their tuning pegs!</p> <p>Suggested Number of Days: 1-2</p> <p style="text-align: center;">Instructional Delivery (UDL Embedded) Representation/Engagement</p> <p>Motivate: Have students play any note they want and hold it until cut off or, have students play a short exercise from the method book but tell them to intentionally not play on the finger tapes. Ask students to describe the sound and then to explain why an ensemble doesn't normally sound like that. What does the ensemble do before playing together?</p> <p style="text-align: center;">Differentiated Instruction</p> <p><i>Purposefully choose one or more of the following options based upon student needs or formative assessment data to have students process and engage with content. If these options do not address your students' needs, additional options may be found on the Special Education icon on your Brightspace ELC page. You may also incorporate other instructional strategies that align to the standards and use district-approved resources.</i></p> <p>Develop: 1) Explain that orchestras and ensembles need to tune before playing so they sound correct. They usually tune to the oboe who plays an A (440hz). 2) Play an A from a tuner and have students play individually after listening carefully to the tuning note. 3) Ask each student if their pitch is same as, higher, or lower than the tuning note. 4) Discuss how to adjust if the pitch is too low or too high. 5) Remind students that the finger tapes are on the fingerboard as targets for them to play in tune. 6) Have students intentionally play off the finger tape then slide to the tape to match different notes during the lesson.</p> <p>Option #1: For students struggling to match pitch, play a drone on the given pitch.</p> <p>Option #2: For students with auditory processing difficulties, 1) use finger tapes, dots, stars if not already in use. 2) Use hand signs to indicate whether the student is out of tune - sharp, flat. This allows for silent and instant communication with students.</p> <p>Apply: Play a variety of different pitches and have students match the given pitch.</p> <p>English Language Learners: It is beneficial for English language learners to practice using new English terminology in context as they develop language. In this activity, students are learning intonation. You will</p>	<p>Sample Pre-Assessment Items: Explain why it is important to play in tune.</p> <p>Turn & Talk with a classmate about why it is important for instruments to be in tune.</p> <p>What aids do beginning string players use to help them play in tune?</p> <p>Sample Formative Assessment Items: Turn & Talk with a classmate about how to use visual aids (finger tapes) to play in tune.</p> <p>Demonstrate fingered notes on the D string played out of tune (off the tape) and in tune (on the tape).</p> <p>Listen to teacher play pitches against a tuner/piano. Identify if</p>



<p>tuning match sustain</p> <p>Arts Integration Enhancement(s): View Flutes and stringed instruments (color litho) and complete the Artful Thinking routine The Elaboration Game.</p> <p>Look at Stradivari's violin workshop, artwork and complete the Artful Thinking routine Looking/Listening 10X2.</p> <p>Use a blank string instrument templates to draw the tape lines where the fingers should be placed.</p>	<p>want to model and practice your expectations. Use hand signals to indicate whether the student is out of tune, sharp or flat. This allows for silent and instant communication with students.</p> <p>Online Resources : Drone App Violin Finger Placement Viola Finger Placement Cello Finger Placement String Bass Finger Placement</p>	<p>the pitches match or are out of tune</p>
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Beginning Orchestra:

Theme 2: Collaboration

Exploration Question: How do string players simultaneously generate opposing motions with the left and right hands?

Learning Outcomes	Background Information & Instructional Delivery	Assessments
Music Lesson 6 – Developing Rhythm Skills		
<p><u>Standard(s):</u> Anchor Standard 4: Select, analyze, and interpret artistic work for presentation.</p> <p>I Can: <i>count, clap,</i> and <i>perform</i> basic rhythmic patterns using quarter and half note rests in 4/4, 3/4, and 2/4.</p> <p><u>Supporting Standard(s):</u> E: 3-5:4: Read iconic and/or standard notation in performance of musical ideas.</p> <p>Vocabulary: count clap beat subdivision rhythm quarter note quarter rest half note eighth notes time signature measure metronome dotted notes triplets</p> <p>Arts Integration Enhancement(s): Use a ruler to measure items in the instrumental room that equal four, three, and two inches and/or centimeters. Relate that</p>	<p style="text-align: center;">Background Information for Teachers</p> <p>The focus of this lesson is to further develop student skills in reading, decoding, and performing rhythms. This content should be utilized daily throughout the rehearsal/lesson/performance process.</p> <p>Suggested Number of Days: 1</p> <hr/> <p style="text-align: center;">Instructional Delivery (UDL Embedded) Representation/Engagement</p> <p>Motivate: 1) Clap a steady beat and have students copy your beat. 2) Without giving verbal directions, have half the class clap the subdivision of the beat. 3) Then, have another section clap a rhythmic example you model so that students can hear and feel accurate subdivision. The rhythmic example should be a rhythm that they will read and decode during the lesson to facilitate aural recognition.</p> <p style="text-align: center;">Differentiated Instruction</p> <p><i>Purposefully choose one or more of the following options based upon student needs or formative assessment data to have students process and engage with content. If these options do not address your students' needs, additional options may be found on the Special Education icon on your Brightspace ELC page. You may also incorporate other instructional strategies that align to the standards and use district-approved resources.</i></p> <p>Develop: 1) Provide students with a written example of a rhythm using quarter notes, quarter rests, half notes, and eighth notes in 4/4 time. 2) Perform 2-4 rhythmic examples and have students determine which example matches the one they have. 3) Have students write in the counting using your preferred counting system. 4) Have students clap the rhythm. 5) Have students play the rhythm on their instruments.</p> <p>Option #1: For students who require additional support, use a metronome to assist students that struggle to keep a steady tempo.</p> <p>Option #2: For students with below grade level decoding, have them draw dashes (horizontal lines) over the notes to show where they need to hold the notes longer.</p> <p>More options here</p> <p>Apply: Give students a four-measure rhythm (different for each student) and have them either clap the rhythm or play the rhythm on their instrument for a partner.</p> <p>English Language Learners: When asking students to work collaboratively, model and practice your expectations for what students should be saying, reading, listening to, or writing to appropriately</p>	<p>Sample Pre-Assessment Items: Count and clap the rhythm to an assigned song.</p> <p>Sing the note names of a new assigned song.</p> <p>Write in the counting for a basic rhythmic pattern.</p> <p>Sample Formative Assessment Items: Count and clap an assigned song for a classmate.</p> <p>Perform a rhythmic pattern from lesson book.</p> <p>Complete an exit ticket and count and clap a basic rhythmic pattern given by the teacher.</p>



<p>information to performing in 4/4, 3/4, and 2/4.</p> <p>Identify the time signature in Music notation - Allegro marziale tempo.</p> <p>Use the numbers two, three, and four to create a visual arts collage.</p>	<p>contribute to the work and assignment. Pair students with a master student to help facilitate the feeling of being an ensemble member.</p> <p>Additional Texts/Resources: Sight Reading Factory Rhythm Trainer</p> <p>Essential Elements Book 1 Teacher edition: pages 39-41 (quarter notes), 113-115 (eighth notes), 120-124 (half notes) Student edition: page 4 (quarter notes), 20 (eighth notes), 22 (half notes)</p> <p>New Directions for Strings Book 1 Teacher edition: pages 33-44 (quarter notes), 76-81 (eighth notes), 166, 174 (whole and dotted half notes) Student edition: pages 3-5 (quarter notes), 10-12 (eighth notes), 22-24 (whole and dotted half notes)</p> <p>String Basics Book 1 Teacher edition: pages Student edition: pages</p>	
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Beginning Orchestra:

Theme 2: Collaboration

Exploration Question: How do string players simultaneously generate opposing motions with the left and right hands?

Learning Outcomes	Background Information & Instructional Delivery	Assessments
Music Lesson 7 – Major Scales		
<p><u>Standard(s):</u> Anchor Standard 4: Select, analyze, and interpret artistic work for presentation.</p> <p>I Can: <i>perform</i> a one octave major scale on the three lowest open strings.</p> <p><u>Supporting Standard(s):</u> E:3-5:4: Read iconic and/or standard notation in performance or musical ideas.</p> <p>Vocabulary: scale major scale half step whole step ascending descending flat sharp natural key signature</p> <p>Arts Integration Enhancement(s): Use the number 8 to create a visual arts illustration.</p> <p>View OCTAVE microdrone research and complete the Artful Thinking routine Parts, Purposes, Complexities.</p>	<p style="text-align: center;">Background Information for Teachers</p> <p>The focus of this lesson is to continue teaching students how to play their required major scales on their instrument. Open string major scales have a set finger pattern that every player should memorize and master in the first year of playing. As ability level improves, the scales they play, as well as the width of their range, will increase. Continued scale mastery is imperative for a musician’s growth.</p> <p>Suggested Number of Days: 1-2</p> <p style="text-align: center;">Instructional Delivery (UDL Embedded) Representation/Engagement</p> <p>Motivate: Ask students how they think composers choose which notes to write down when they compose. Do they choose random notes, or do they choose from a specific group of notes (scale)?</p> <p style="text-align: center;">Differentiated Instruction</p> <p><i>Purposefully choose one or more of the following options based upon student needs or formative assessment data to have students process and engage with content. If these options do not address your students’ needs, additional options may be found on the Special Education icon on your Brightspace ELC page. You may also incorporate other instructional strategies that align to the standards and use district-approved resources.</i></p> <p>Develop: 1) Discuss how key signatures and scales are related. 2) Demonstrate different types of scales and explain that the focus for the lesson is on major scales starting on an open string. 3) Review finger and note patterns for open string major scales.</p> <p>Option #1: For visual learners and students who require additional support, use a graphic organizer for them to be able to identify the note with, and without, accidentals throughout the required scales.</p> <p>Option #2: For kinesthetic learners, focus on finger patterns of a whole step versus a half step as it pertains to each required scale.</p> <p>More options here</p> <p>Apply: Have students turn and play an open string major scale with his/her eyes closed for a peer. The peer can critique intonation and tone if necessary.</p> <p>English Language Learners: For students who struggle to read the notes in written form, 1) use the same color highlighters as in previous lessons to identify which string the notes are on. 2) Have students write note names over the notes. 3) Add key terms to the word wall and pair with a picture. 4) Have students use terms in context.</p>	<p>Sample Pre-Assessment Items: State the names of the first four notes in a D Major scale.</p> <p>Describe the finger pattern for an open string major on an instrument.</p> <p>Sing the notes of a major scale.</p> <p>Sample Formative Assessment Items: Write on selected instrument's staff, the D major scale in quarter notes.</p> <p>Turn and Talk to a classmate about the finger pattern for an open string major scale.</p> <p>Demonstrate how to play a D major scale, ascending and descending.</p>



Look at [One octave model of a piano keyboard mechanism, by Renner, Germany](#) and complete the Artful Thinking routine [Parts, Purposes, Complexities](#).

Additional Texts/Resources:

Essential Elements Book 1

Teacher edition: pages 110 (D Major), 144 (G Major), 183 (C Major)

Student edition: pages 19 (D Major), 27 (G Major), 34 (C Major)

Essential Elements Book 2

Student edition: pages 40-45 (A Major, finger patterns for scales)

New Directions for Strings Book 1

Teacher Edition: pages 402 (D Major), 405 (G Major), 409 (C Major)

Students edition: pages 52 (D Major & G Major), 53 (C Major)

Online Resources :

[Violin Scales](#)

[Viola Scales](#)

[Cello Scales](#)

[String Bass Scales](#)

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Beginning Orchestra: Theme 2: Collaboration

Exploration Question: How do string players simultaneously generate opposing motions with the left and right hands?

Learning Outcomes	Background Information & Instructional Delivery	Assessments
Music Lesson 8–Vocabulary		
<p><u>Standard(s):</u> Anchor Standard 6: Convey meaning through presentation of artistic work.</p> <p>Anchor Standard 7: Perceive and analyze artistic work.</p> <p>I Can: <i>listen, recognize,</i> and <i>describe</i> basic dynamic levels such as; piano and forte.</p> <p><u>Supporting Standard(s):</u> E:3-5:2: Interact effectively with the audience and other performers to convey the artistic purpose of the piece. Reflect with the listeners in discussion or other activity appropriate to the context.</p> <p>E:3-5:2: With limited guidance, communicate clearly the importance of structure, musical elements, and context.</p> <p>Vocabulary: dynamics loud soft forte piano gradually crescendo decrescendo</p>	<p style="text-align: center;">Background Information for Teachers</p> <p>The focus of this lesson is to teach students how to identify and play various dynamics on their instruments. As understanding improves, the students should be challenged with performing these dynamic changes within various scale and rhythmic patterns. Dynamics should be revisited and reviewed as often as necessary during rehearsals to aid in mastery.</p> <p>Suggested Number of Days: 1-2</p> <p style="text-align: center;">Instructional Delivery (UDL Embedded) Representation/Engagement</p> <p>Motivate: Play a recording or show a video of Haydn’s <i>Surprise Symphony (No. 94)</i>. Have students describe what they here regarding volume.</p> <p style="text-align: center;">Differentiated Instruction</p> <p><i>Purposefully choose one or more of the following options based upon student needs or formative assessment data to have students process and engage with content. If these options do not address your students’ needs, additional options may be found on the Special Education icon on your Brightspace ELC page. You may also incorporate other instructional strategies that align to the standards and use district-approved resources.</i></p> <p>Develop: 1) Explain that musicians use words/terms from many different languages to give directions in performing pieces. Musicians need to understand the foreign terms as well as their abbreviations in order to apply them while performing. 2) Introduce <i>dynamics, forte, & piano</i>, their definition and abbreviation. 3) Use call and response to have students practice dynamic changes.</p> <p>Option #1: For the kinesthetic learner, use a Hoberman sphere and have students use a sizzle or sing dynamic changes along with the changing size of the sphere.</p> <p>Option #2: For students who require additional support, 1) have students complete a dynamic term note card to keep on the stand for review. 2) Students will be given a graphic organizer to be able to create a guide for how to play strong versus quiet, etc. Students will be permitted to access this document during rehearsals.</p> <p>More options here</p> <p>Apply: Have students play a short piece that includes <i>forte</i> and <i>piano</i> and may include <i>crescendo</i> and <i>decrescendo</i>. Have students draw a box around the loud dynamics and a circle around the soft dynamics.</p>	<p>Sample Pre-Assessment Items: Define Piano & forte.</p> <p>Describe the term dynamics.</p> <p>Listen to an assigned piece and describe the difference in dynamics.</p> <p>Sample Formative Assessment Items: Demonstrate how to play piano & forte on an instrument.</p> <p>Explain why a composer might use different dynamics.</p> <p>Play an assigned song with the correct dynamics.</p>



Arts Integration Enhancement(s):
Draw a poster that illustrates the difference between *piano* and *forte*.

Use a small section of current instrumental music and demonstrate *piano* and *forte*. Explore basic dynamic levels such as *piano* and *forte* with an improvisatory sentence about music.

English Language Learners - Struggling Readers: 1) For students who struggle to read the dynamic markings correctly, highlighters can be used to mark up the music to support visualization of changes. (ex. blue for forte, pink for piano, etc.) 2) Add key terms to word wall and encourage using key words in conversations.

Additional Texts/Resources:
[Britannica Online](#) for teacher use only
New Directions for Strings Book 1
Teacher Edition: pages 229-235
Student Edition: page 30
Essential Elements Book 1
Teacher Edition: pages
Student Edition: pages 42-46

Online Resources:
[Playing Different Dynamics on a String Instrument](#)

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Beginning Orchestra:

Theme 2: Collaboration

Exploration Question: How do string players simultaneously generate opposing motions with the left and right hands?

Learning Outcomes	Background Information & Instructional Delivery	Assessments
Music Lesson 9 – Music Theory		
<p><u>Standard(s):</u> Anchor Standard 4: Analyze, interpret, and select artistic work for presentation.</p> <p>I Can: <i>recognize</i> the key signatures for D and G major.</p> <p><u>Supporting Standard(s):</u> E:3-5:4: Read iconic and/or standard notation in performance of musical ideas.</p> <p>Vocabulary: key signature scale sharp flat whole step half step</p> <p>Arts Integration Enhancement(s): Draw the key signatures for D and G Major on a treble, bass, and alto staff. Create a mnemonic device using the letters in the D Major scale. Create a mnemonic device using the letters in the G Major scale.</p>	<p style="text-align: center;">Background Information for Teachers</p> <p>The focus of this lesson is for students to identify key signatures and the impact they have on finger patterns. The activities suggested in this lesson should be incorporated into daily lessons/rehearsals. Key signatures and scales are in constant need of reviewing for mastery.</p> <p>Suggested Number of Days: 1-2</p> <p style="text-align: center;">Instructional Delivery (UDL Embedded) Representation/Engagement</p> <p>Motivate: Student volunteer or teacher will play a well-known melody (Mary Had a Little Lamb, Row, Row, Row Your Boat, etc.) in a minor key signature. Show the possible key signatures on the board and play the melody in a few of the other keys. Have students guess which key it was in. Use Fingering Chart Worksheet for reinforcement.</p> <p style="text-align: center;">Differentiated Instruction</p> <p><i>Purposefully choose one or more of the following options based upon student needs or formative assessment data to have students process and engage with content. If these options do not address your students' needs, additional options may be found on the Special Education icon on your Brightspace ELC page. You may also incorporate other instructional strategies that align to the standards and use district-approved resources.</i></p> <p>Develop: 1) Explain how each scale you learn is attached to a key signature and each piece centers around a given scale. 2) Discuss the order of sharps (FCGDAEB) and introduce different sayings to help students remember the order. 3) Have students play the D Major scale and tell you which sharps they played in the scale and then ask what sharps are in the key of D. Repeat for G Major.</p> <p>Option #1: For students with weak memory skills, provide opportunities for repeated practice of one scale to encourage memorization before assigning the second scale. Provide written music to support them as they practice. As they improve their recall, reduce the amount of support (cover up one to two notes at a time with a sticky note) as they internalize the scale.</p> <p>Option #2: Technology enhancement: complete a “Kahoot” or other online game to match finger patterns with the correct scale.</p> <p>Apply: Have students fill in the correct key signature for the written D major and G major scales. They may either write the sharps in the key signature or write them in front of the correct note on the scale.</p> <p>English Language Learners-Struggling Readers: When asking English language learners to respond to prompts/questions, you should model and practice your expected response before asking students to do so in small groups or independently. For beginning level students expect a word/phrase answer as</p>	<p>Sample Pre-Assessment Items: Define key signature.</p> <p>Explain what a sharp does to a note.</p> <p>Explain what information a key signature gives a performer.</p> <p>Sample Formative Assessment Items: Identify on the staff where one would find the key signature.</p> <p>Locate the space or line for a clef for F# and C#</p> <p>Perform a short exercise in D major and G major.</p>



opposed to a full sentence. Have students create a flipbook with each page showing a key signature and its corresponding name.

Additional Texts/Resources:

Alfred's Essentials of Music Theory Workbook, Andrew Suramani, Karen Farnum Surmani, Morton Manus

[Fingering Chart Worksheet](#)

Online Resources:

[MusicTheory.net](#)

[Musictechteacher](#)

[Teoria](#)

[BBC Elements of Music](#)

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Beginning Orchestra:

Theme 2: Collaboration | Assessment

Theme 2 Assessment: Perform a one- octave D major scale, with a rhythm chosen by the teacher and with good intonation.

Student Reflection:

1. How do I produce a characteristic tone on my instrument?
2. Can I identify and play all the notes on the D and A string?
3. What does intonation mean?
4. Can I adjust my intonation while I play?
5. Why is practicing at home important to my progress?

Teacher Reflection:

1. Do students understand what good intonation sounds like?
2. Can students demonstrate proper playing position and bow hold?
3. Can students assess ensemble balance and adjust?
4. Can students play with contrasting dynamics?
5. Are scales being performed weekly in the classroom?

Teacher Feedback and Sharing:

The Music Office revises curriculum for all its courses on an ongoing basis to ensure that we are maximizing the impact that our instruction has on student achievement. Your feedback (both positive and critical) is the most effective way to gauge the effectiveness of our curriculum. Please forward any comments you may have to:

musicoffice@aacps.org.

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Beginning Orchestra

Theme 3: Critical Thinking | Summary

Exploration Question: How does the role of an individual vary in an ensemble?

Concept/Skill	I Can Statement	MD State Music Standards
<p>Lesson 1 Listening skills</p>	<p>I Can: <i>listen</i> and <i>identify</i> the melody within songs that I am learning.</p>	<p>Anchor Standard 5: Develop and refine artistic techniques and work for presentation. E:3-5:1: With teacher guidance, identify feedback and explore multiple points of view during the rehearsal process, in order to improve performance quality, technical accuracy, and artistic purpose. Anchor Standard 8: Interpret intent and meaning in artistic work. E:3-5:1: When listening to music, communicate clearly how the use of musical elements and performance choices might create the intended effect.</p>
<p>Lesson 2 Performance critique</p>	<p>I Can: <i>listen</i> to and <i>identify</i> pitch/intonation problems in pieces that I am learning.</p>	<p>Anchor Standard 3: Refine and complete artistic work. E:3-5:1: Think critically to evaluate and refine personal musical ideas in response to feedback and document revisions. Anchor Standard 9: Apply criteria to evaluate artistic work. E:3-5:2: Engage appropriately as an active listener in formal and informal settings, paying attention to audience etiquette appropriate to the genre of music. E:3-5:3: Compare and document musical elements from two or more contrasting selections of music.</p>
<p>Lesson 3 Articulation</p>	<p>I Can: <i>recognize</i> and <i>identify</i> the correct bow direction as marked in a piece of music (down bow, up bow).</p>	<p>Anchor Standard 3: Refine and complete artistic work. E:3-5:2: Present a classroom version, incorporating refinements, and explain connections to the artistic purpose, using appropriate technology as available. Anchor Standard 6: Convey meaning through the presentation of artistic work. E:3-5:1: Perform a varied repertoire of music with artistic purpose, demonstrating technical accuracy.</p>
<p>Lesson 4 Sight-reading</p>	<p>I Can: <i>sight-read</i> a two-measure passage of notes on the D string.</p>	<p>Anchor Standard 4: Select, analyze, and interpret artistic work for presentation. E:3-5:4: Read iconic and/or standard Notation in performance of musical ideas.</p>
<p>Lesson 5 Conducting</p>	<p>I Can: <i>recognize</i> a standard 4/4 conducting pattern.</p>	<p>Anchor Standard 4: Select, analyze, and interpret artistic work for presentation.</p>



		E:3-5:4: Read iconic and/or standard Notation in performance of musical ideas.
Lesson 6 Developing rhythm skills	I Can: <i>count</i> and <i>clap</i> short rhythms using quarter notes/rests, eighth notes, and half notes.	Anchor Standard 4: Select, analyze, and interpret artistic work for presentation. E:3-5:4: Read iconic and/or standard Notation in performance of musical ideas.
Lesson 7 Expanding major scales	I Can: <i>identify</i> and <i>perform</i> a one-octave D major scale ascending and descending.	Anchor Standard 4: Select, analyze, and interpret artistic work for presentation. E:3-5:4: Read iconic and/or standard Notation in performance of musical ideas.
Lesson 8 Vocabulary	I Can: <i>describe</i> or <i>define</i> basic musical terms (clef, tempo, time signature, etc.).	Anchor Standard 4: Select, analyze, and interpret artistic work for presentation. E:3-5:4: Read iconic and/or standard Notation in performance of musical ideas.
Lesson 9 Music theory	I Can: <i>recognize</i> skips and steps and <i>count</i> the numeric interval between two notes.	Anchor Standard 4: Select, analyze, and interpret artistic work for presentation. E:3-5:4: Read iconic and/or standard Notation in performance of musical ideas.

[Theme 3 Assessment](#)

Beginning Orchestra

Theme 3: Critical Thinking

Exploration Question: How does the role of an individual vary in an ensemble?

Learning Outcomes	Background Information & Instructional Delivery	Assessments
Music Lesson 1 – Listening Skills		
<p>Standard(s): Anchor Standard 5: Develop and refine artistic techniques and work for presentation.</p> <p>Anchor Standard 8: Interpret intent and meaning in artistic work.</p> <p>I Can: <i>listen</i> and <i>identify</i> the melody within songs that I am learning.</p> <p>Supporting Standard(s): E:3-5:1: With teacher guidance, identify feedback and explores multiple points of view during the rehearsal process, in order to improve performance quality, technical accuracy, and artistic purpose.</p> <p>E:3-5:1: When listening to music, communicate clearly how the use of musical elements and performance choices might create the intended effect.</p> <p>Vocabulary: melody harmony accompaniment balance</p>	<p style="text-align: center;">Background Information for Teachers</p> <p>This lesson is designed to teach students how to identify the melody of a piece and how it fits into the overall structure of the piece. More specifically, when their part should stand out and lead the ensemble (melody) and when their part should accompany (harmony). Pyramid of Balance</p> <p>Suggested Number of Days: 1-2</p> <hr/> <p style="text-align: center;">Instructional Delivery (UDL Embedded) Representation/Engagement</p> <p>Motivate: Have students play one of the pieces from the last concert. While performing, instruct students to stand when their section has the melody and to sit back down when they do not. This exercise will allow students to hear the melody and identify which section(s) is playing the melody.</p> <p style="text-align: center;">Differentiated Instruction</p> <p><i>Purposefully choose one or more of the following options based upon student needs or formative assessment data to have students process and engage with content. If these options do not address your students' needs, additional options may be found on the Special Education icon on your Brightspace ELC page. You may also incorporate other instructional strategies that align to the standards and use district-approved resources.</i></p> <p>Develop: 1) Have students play a piece they are working on for the next concert. 2) Students should use a listening map Listening Map identifying where the melody, harmony, accompaniment and any dynamic changes happen. 3) Students should listen for accurate intonation.</p> <p>Option #1: For visual learners, show the students the melody of a piece you are working on using the document camera.</p> <p>Option #2: For students needing additional support, highlight the melody in their music.</p> <p>More options here</p> <p>Apply: Play an excerpt from a well-known piece and have the students identify and sing the melody.</p> <p>English Language Learners: 1) When asking students to work collaboratively, model and practice your expectations for what students should be saying, reading, listening to, or writing to appropriately contribute to the work and assignment expectations. You may need to model and</p>	<p>Sample Pre-Assessment Items: Define melody Define harmony</p> <p>Turn and Talk to a neighbor and describe why it is important to hear the melody over the harmony.</p> <p>Sample Formative Assessment Items: Identify and label where an instrument's part is performing melody and where it is performing harmony in a concert piece.</p> <p>Listen to a recording of a concert piece. Raise hand when assigned instrument has the melody.</p> <p>Listen to a concert piece. Point to the string section that has the melody.</p>



blend
 unison
 contrary motion
 dynamics
 phrasing
 intonation

Arts Integration Enhancement(s):
 Use ear skills to play the melody of an appropriate pop song. Improvise a short melodic motive to be used as a sight-reading exercise for an intermediate string's student. Listen to a one-measure rhythmic pattern performed by the teacher and identify the pattern on paper.

practice your expectations for how students are to converse during the partner work. Model and practice the language necessary to agree, disagree, and negotiate their ideas prior to working independently. 2) Refer to page 17 and 18 in the [Academic Language Toolkit](#) for things to consider when working with ELLs. 3) Pair students with a master student to help facilitate the feeling of being an ensemble member. 4) Use body language and gestures to help students' listening.

Additional Texts/Resources:
[Marsalis on Music](#) for teacher use

Online Resources:
[BBC Elements of Music](#)

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Beginning Orchestra

Theme 3: Critical Thinking

Exploration Question: How does the role of an individual vary in an ensemble?

Learning Outcomes	Background Information & Instructional Delivery	Assessments
Music Lesson 2 – Performance Critique		
<p><u>Standard(s):</u> Anchor Standard 3: Refine and complete artistic work.</p> <p>Anchor Standard 9: Apply criteria to evaluate artistic work.</p> <p>I Can: <i>listen</i> to and <i>identify</i> pitch/intonation problems in pieces that I am learning.</p> <p><u>Supporting Standard(s):</u> E: 3-5:1: Think critically to evaluate and refine personal musical ideas in response to feedback and document revisions.</p> <p>E:3-5:2: Engage appropriately as an active listener in formal and informal settings, paying attention to audience etiquette appropriate to the genre of music.</p> <p>E:3-5:3: Compare and document musical elements from two or more contrasting selections of music.</p> <p>Vocabulary: pitch intonation in tune sharp</p>	<p style="text-align: center;">Background Information for Teachers</p> <p>The focus of this lesson is to give students the tools necessary to identify and adjust pitch/intonation problems individually and within the ensemble. Attention to intonation should be addressed daily in the classroom.</p> <p>Suggested Number of Days: 1</p> <p style="text-align: center;">Instructional Delivery (UDL Embedded) Representation/Engagement</p> <p>Motivate: Have teacher perform a short piece the students would recognize. The first time, it should be played with correct/good intonation and the second time with variations in intonation. Have students identify which one has the best intonation.</p> <p style="text-align: center;">Differentiated Instruction</p> <p><i>Purposefully choose one or more of the following options based upon student needs or formative assessment data to have students process and engage with content. If these options do not address your students' needs, additional options may be found on the Special Education icon on your Brightspace ELC page. You may also incorporate other instructional strategies that align to the standards and use district-approved resources.</i></p> <p>Develop: 1) Have a student or teacher play a few measures from a piece being worked on for the next concert but with incorrect intonation. Have students suggest corrections, apply them, and play it again. 2) Give students a few minutes to choose a short exercise from the method book and intentionally play with poor intonation. Have one or two students play their exercise with poor intonation for the class. Have students suggest corrections as in the motivate activity. Students should apply suggestions and play the exercise again.</p> <p>Option #1: For technology usage, record a small excerpt from a lesson and have students brainstorm ways to improve pitch issues.</p> <p>Option #2: For students who have mastered the outcome, listen to and critique the ensemble's intonation and make suggestions for improvement.</p> <p>Apply: Have each student play a short song from the method book then critique their own intonation.</p> <p>English Language Learners: 1) When asking students to work collaboratively, model and practice your expectations for what students should be saying, reading, listening to, or writing to appropriately contribute to the work and</p>	<p>Sample Pre-Assessment Items: Define intonation</p> <p>Compare open A with neighbor's open A prior to tuning. Do they match?</p> <p>Discuss why it is important to have good intonation as an ensemble.</p> <p>Sample Formative Assessment Items: Use a chromatic tuner or tuning app to check open strings. Are they in tune? If not, are they flat or sharp?</p> <p>Perform and record piece in unison with stand partner. Listen to the recording. Did you play in tune? If not, which notes did not match?</p> <p>Use open strings to check octave pitches within a piece.</p>



flat
blend
adjust
apply

Arts Integration Enhancement(s):
Create illustrations that represent the multiple meanings of the word *pitch*.

View [Youths playing Bumble Puppy, or Nine Holes near the Temple of Vesta, Rome, Italy](#) and complete the Artful Thinking routine [See, Think, Wonder](#).

Explore with tuning forks and compare that to listening to and identify pitch/intonation problems in current pieces of orchestra literature.

assignment expectations. You may need to model and practice your expectations for how students are to converse during the partner work. Model and practice the language necessary to agree, disagree, and negotiate their ideas prior to working independently. 2) Refer to page 17 and 18 in the [Academic Language Toolkit](#) for things to consider when working with ELLs. 3) Pair students with a master student to help facilitate the feeling of being an ensemble member. 4) Use body language and gestures to help students' listening. 5) Create note cards with terms related to intonation (flat, sharp, low, high) and be sure they are on the word wall.

Additional Texts/Resources:
Any method book or exercise for appropriate level

Online Resources:
Drone app

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Beginning Orchestra

Theme 3: Critical Thinking

Exploration Question: How does the role of an individual vary in an ensemble?

Learning Outcomes	Background Information & Instructional Delivery	Assessments
Music Lesson 3 – Articulation		
<p><u>Standard(s):</u> Anchor Standard 3: Refine and complete artistic work.</p> <p>Anchor Standard 6: Convey meaning through the presentation of artistic work</p> <p>I Can: <i>recognize</i> and <i>identify</i> the correct bow direction as marked in a piece of music (down bow, up bow).</p> <p><u>Supporting Standard(s):</u> E:3-5:3: Present a classroom version, incorporating refinements, and explain connections to the artistic purpose, using appropriate technology as available.</p> <p>E:3-5:1: Perform a varied repertoire of music with artistic purpose, demonstrating technical accuracy.</p> <p>Vocabulary: bow direction down bow up bow pressure articulation bow changes lift</p> <p>Arts Integration Enhancement(s):</p>	<p style="text-align: center;">Background Information for Teachers</p> <p>The focus of this lesson is to discover the correct placement of bow changes (when to change direction). Focus should be placed on recognizing the bowing symbol and applying correct bowings in pieces.</p> <p>Suggested Number of Days: 1</p> <p style="text-align: center;">Instructional Delivery (UDL Embedded) Representation/Engagement</p> <p>Motivate: Give students a simple song and have them write in the bowings (down bow and up bow) as they think they should be. Use the SMART board to show a variety of student versions and, as a class, choose the most appropriate bowings. Discuss why they were chosen.</p> <p style="text-align: center;">Differentiated Instruction</p> <p><i>Purposefully choose one or more of the following options based upon student needs or formative assessment data to have students process and engage with content. If these options do not address your students' needs, additional options may be found on the Special Education icon on your Brightspace ELC page. You may also incorporate other instructional strategies that align to the standards and use district-approved resources.</i></p> <p>Develop: 1) Have students line up and march around the room, with their bow in hand, to a piece of their favorite music, motioning up bow and down bow while saying the direction aloud. 2) Choose an exercise from the method book. After the first playing, ask students to identify the bow changes and bow lifts.</p> <p>Option #1: For visual learners, model the concept on an instrument.</p> <p>Option #2: For students who require additional support, have them write in each bow marking including a comma/breath mark for bow lifts.</p> <p>Apply: Have students choose a favorite Rosin Rap and perform it with correct bow direction.</p> <p>English Language Learners: 1) When asking students to work collaboratively, model and practice your expectations for what students should be saying, reading, listening to, or writing to appropriately contribute to the work and assignment expectations. You may need to model and practice your expectations for how students are to converse during the partner work. Model and practice the language necessary to agree, disagree, and negotiate their ideas prior to working independently. 2) Refer to page 17 and 18 in the Academic Language Toolkit for things to consider when working with ELLs. 3) Pair students with a</p>	<p>Sample Pre-Assessment Items: Point to a down bow symbol in a concert piece.</p> <p>Point to an up-bow symbol in a concert piece.</p> <p>Point to a bow lift symbol in a concert piece (if applicable)</p> <p>Sample Formative Assessment Items: Demonstrate a down bow to stand partner.</p> <p>Demonstrate an up bow to someone in a different instrument section.</p> <p>Complete on an exit ticket, draw the symbols for down bow, up bow, and bow lift.</p>



Create illustrations that represent the multiple meanings of the word *bow*.

Write down the similarities and differences between a bow used in archery and the bow used in music.

View the [image](#) of Historic Bows and complete the Artful Thinking routine [Parts, Purposes, Complexities](#).

master student to help facilitate the feeling of being an ensemble member. 4) Add important terms to the word wall and add pictures where appropriate.

Additional Texts/Resources:

Essential Elements Book 1

Teacher Edition: pages 81-82

Student Edition: pages 13, 16-18

Online Resources :

[Bow Placement](#) Violin

[Bow Placement](#) viola

[Bow Placement](#) Cello

[Bow Placement](#) bass

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Beginning Orchestra

Theme 3: Critical Thinking

Exploration Question: How does the role of an individual vary in an ensemble?

Learning Outcomes	Background Information & Instructional Delivery	Assessments
Music Lesson 4 – Sight Reading		
<p><u>Standard(s):</u> Anchor Standard 4: Select, analyze, and interpret artistic work for presentation.</p> <p>I Can: <i>sight-read</i> a two-measure passage of notes on the D string.</p> <p><u>Supporting Standard(s):</u> E:3-5:4: Read iconic and/or standard notation in performance of musical ideas.</p> <p>Vocabulary: sight-read articulation rhythm road map signatures tempo dynamics intonation bowings</p> <p>Arts Integration Enhancement(s): Compose a two-measure melodic pattern to be shared with a beginning orchestra student.</p> <p>Work with a partner to write a two-measure melodic passage in which one partner is blind-folded and the other partner is giving directions. Be sure to switch roles and at the end of</p>	<p style="text-align: center;">Background Information for Teachers</p> <p>The focus of this lesson is to prepare students for the sight-reading experience. It is important to introduce this at the beginning level so that students are comfortable as this is a necessary skill for musicians.</p> <p>Suggested Number of Days:1-2</p> <p style="text-align: center;">Instructional Delivery (UDL Embedded) Representation/Engagement</p> <p>Motivate: Give students a brief excerpt from a popular song without a title. Ask the students if they can identify it without playing it first. Have students attempt to play the piece and see if they can identify the piece after playing it.</p> <p style="text-align: center;">Differentiated Instruction</p> <p><i>Purposefully choose one or more of the following options based upon student needs or formative assessment data to have students process and engage with content. If these options do not address your students' needs, additional options may be found on the Special Education icon on your Brightspace ELC page. You may also incorporate other instructional strategies that align to the standards and use district-approved resources.</i></p> <p>Develop: Review the STARS acronym for a step by step approach to reading a new piece of music. Using a simple excerpt from a method book or piece of music, model how to apply the STARS acronym. Have students perform the excerpt.</p> <p>Option #1: For visual learners, keep the STARS acronym posted at the front of the classroom or provide a sheet that they can keep on their music stand when first learning to sight read.</p> <p>Option #2: For students with weak memory skills, have them come up with a song or dance that outlines the steps of sight-reading.</p> <p>More options here</p> <p>Apply: Give students one minute to look at a 4-measure melody and apply STARS before sight-reading the melody.</p> <p>English Language Learners: Students benefit from reading the problem/scenario/context more than once. First, for the overall meaning (comprehension), what is it asking them to do? Second, for drawing a representation of what they should do to solve the problem or what the reading represents. Last, read a third time to determine how to solve the problem posed in the reading. Make sure you add verbal interactions during this lesson as well. Have students identify what the problem is asking and explain what they</p>	<p>Sample Pre-Assessment Items: Point to open D on the staff for selected instrument.</p> <p>Review the lines and spaces for selected instrument's clef.</p> <p>Review the STARS sight reading method.</p> <p>Sample Formative Assessment Items: Complete an exit ticket: write out the parts of the STARS sight reading method.</p> <p>Point and say the note names for a two-measure passage on the D string.</p> <p>Say the names for a two-measure sight-reading passage on instrument's D string while performing the left-hand fingerings on the instrument.</p>



the activity, discuss the experience.

Create a visual arts illustration using all the necessary tools needed to sight-read a two-measure passage of notes on the D string.

think they should do to solve the problem. Have students describe their experience coming to a new country and being faced with the task of learning the English language. Compare that experience to looking at a sheet of music for the very first time.

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Beginning Orchestra

Theme 3: Critical Thinking

Exploration Question: How does the role of an individual vary in an ensemble?

Learning Outcomes	Background Information & Instructional Delivery	Assessments
Music Lesson 5 – Conducting		
<p>Standard(s): Anchor Standard 4: Select, analyze, and interpret artistic work for presentation.</p> <p>I Can: <i>recognize</i> a standard 4/4 conducting pattern.</p> <p>Supporting Standard(s): E:3-5:4: Read iconic and/or standard notation in performance of musical ideas.</p> <p>Vocabulary: pattern conducting ensemble tempo time signature ictus down beat upbeat metronome meter</p> <p>Arts Integration Enhancement(s): Illustrate a 4/4 conducting pattern.</p> <p>Demonstrate a 4/4 conducting pattern as the ensemble plays a current piece of orchestral music.</p> <p>View the image and pretend to be the conductor to complete</p>	<p style="text-align: center;">Background Information for Teachers</p> <p>This lesson is designed to improve student awareness of the role of the conductor of the orchestra. Throughout rehearsals and performances, students should be watching and following the non-verbal communication from the podium.</p> <p>Suggested Number of Days: 1-2</p> <p style="text-align: center;">Instructional Delivery (UDL Embedded) Representation/Engagement</p> <p>Motivate: Toss a stress ball in the air and catch it. Have students clap when the ball hits your hand. Explain that they can predict when the ball will land due to the laws of gravity. Repeat the same activity, varying the height and speed that you toss the ball. Then have students follow the tip of the baton (or fingers) the same way.</p> <p style="text-align: center;">Differentiated Instruction</p> <p><i>Purposefully choose one or more of the following options based upon student needs or formative assessment data to have students process and engage with content. If these options do not address your students' needs, additional options may be found on the Special Education icon on your Brightspace ELC page. You may also incorporate other instructional strategies that align to the standards and use district-approved resources.</i></p> <p>Develop: 1) Explain and demonstrate ictus, down beat, & upbeat. 2) Have students follow your 4/4 pattern and practice conducting the pattern together as a class. 3) Using a metronome, have students be intentional with where each beat of the pattern falls. 4) Have a student conduct while the class claps a four-measure rhythm. Give each student a turn if possible. Conducting Pattern Guide</p> <p>Option #1: For visual learners, 1) demonstrate the 4/4 pattern by using a dry erase marker to draw the pattern on the whiteboard. 2) Have students conduct with a flashlight pointed at a blank wall to make the pattern easier to see.</p> <p>Option #2: For students who struggle to keep their beat steady during a 4/4 pattern, have them start with a 1 pattern (just downbeats), then transition to a 4/4 pattern once a clear ictus has been established.</p> <p>More options here</p> <p>Apply: Make small groups with students and have them conduct short exercises for each other.</p> <p>English Language Learners: It is beneficial for English learners to practice using new English terminology in context as they develop language. In this activity, students are learning time signatures</p>	<p>Sample Pre-Assessment Items: With stand partner, discuss why an ensemble needs a conductor.</p> <p>Clap and count a steady, 4/4 beat.</p> <p>Find an image of a 4/4 conducting pattern in method book. Practice the pattern with stand partner.</p> <p>Sample Formative Assessment Items: Complete on an exit ticket, draw the image for a 4/4 conducting pattern.</p> <p>Watch conductor demonstrate a 4/4 conducting pattern. Shadow his/her movements.</p> <p>Watch a video of a famous conductor. Determine if he/she was conducting in 4/4.</p>



<p>the Artful Thinking routine Step Inside.</p>	<p>and conducting patterns. You will want to model and practice your expectations for students to use the newly acquired technical terms to explain their mathematical/musical reasoning. 1) Have students mirror your conducting pattern by standing directly in front of them. Repeat this while having the students say the direction their hand should be moving (i.e. down, out, up, in) until you gradually remove yourself and the student is conducting independently. 2) Add important terms to the word wall (can include picture of pattern)</p> <p>Additional Texts/Resources: Conducting Pattern Guide</p> <p>Essential Elements Book 1 Teacher Edition: pages 116-119, 143-149, 150-155 Student Edition: pages 21, 27, 28</p>	
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Beginning Orchestra

Theme 3: Critical Thinking

Exploration Question: How does the role of an individual vary in an ensemble?

Learning Outcomes	Background Information & Instructional Delivery	Assessments
Music Lesson 6 – Developing Rhythm Skills		
<p><u>Standard(s):</u> Anchor Standard 4: Select, analyze, and interpret artistic work for presentation.</p> <p>I Can: <i>count</i> and <i>clap</i> short rhythms using quarter notes/rests, eighth notes, and half notes.</p> <p><u>Supporting Standard(s):</u> E:3-5:4: Read iconic and/or standard notation in performance of musical ideas.</p> <p>Vocabulary: rhythm quarter note quarter rest half note eighth notes count meter time signature</p> <p>Arts Integration Enhancement(s): Use lengths in relation to the notational value of music notes to measure items around the instrumental room.</p> <p>Utilize measurement in relation to the notational value of music notes to view what the length of each beat (quarter notes/rests, eighth notes, and half notes)</p>	<p style="text-align: center;">Background Information for Teachers</p> <p>This lesson is designed to continue to develop students’ ability to decode and perform rhythms with an emphasis on doing so during sight-reading of unfamiliar music.</p> <p>Suggested Number of Days: 1-2</p> <p style="text-align: center;">Instructional Delivery (UDL Embedded) Representation/Engagement</p> <p>Motivate: Select a one measure rhythm from concert literature being prepared. Do not tell students which piece it is from. 1) Have students count/clap and /or label counting for the measure. 2) Have students guess which piece it is.</p> <p style="text-align: center;">Differentiated Instruction</p> <p><i>Purposefully choose one or more of the following options based upon student needs or formative assessment data to have students process and engage with content. If these options do not address your students’ needs, a additional options may be found on the Special Education icon on your Brightspace ELC page. You may also incorporate other instructional strategies that align to the standards and use district-approved resources.</i></p> <p>Develop: 1) Have students count/clap and label a four to eight measure rhythmic example. 2) Have students perform the given rhythms on an open string. 3) Provide an example of similar difficulty using the same selection of notes/rhythms. Give students thirty seconds to study the example silently (they can silently clap/count, but not play their instrument). 4) Have students perform the example on their instruments. Discuss any errors and how to correct them.</p> <p>Option #1: For visual learners, 1) use manipulatives such as rhythm blocks, Lego, or strips of paper of varying lengths to show the varying lengths of the notes/rests. 2) Create a bar graph of the measure, shading or coloring the bar to correspond to the values of the notes.</p> <p>Option #2: For student who struggle to hold notes for the full value, have students subdivide the entire measure (i.e. a half note is 1+2+, not 1 2).</p> <p>Apply: Using rhythm cards of two to four measures, have students individually perform a card’s rhythm on an open string, or note of the student’s choosing, and go around the room flipping to a new card for each student. Student may have 30 seconds to silently sort out the rhythm card.</p> <p>English Language Learners: It is beneficial for English language learners to practice using new English terminology in context as they develop language. In this activity, students are learning time</p>	<p>Sample Pre-Assessment Items: Review what a time signature is and what it tells the performer.</p> <p>Explain to a friend where to locate the time signature in a piece of music.</p> <p>Fill in a <i>Rhythm Tree</i> using eighth notes, quarter notes, and half notes.</p> <p>Sample Formative Assessment Items: Explain to stand partner how eighth notes relate to quarter and half notes</p> <p>Complete an exit ticket describing how to keep a steady beat when performing rhythms.</p> <p>Write in the counting for a four-measure excerpt from a concert piece.</p>



looks like as water poured into a cup.

Create music math problems using quarter notes/rests, eighth notes, and half notes.

signatures and rhythmic patterns. You will want to model and practice your expectations for students to use any newly acquired technical terms to explain their mathematical/musical reasoning.

Additional Texts/Resources:

Essential Elements Book 1

Teacher Edition: pages 39-41 (quarter notes), 113-115 (eighth notes), 120-124 (half notes and half rests)

Student Edition: pages 4 (quarter notes), 20 (eighth notes), 22 (half notes)

New Directions for Strings

Teacher Edition: pages 45-61

Student Edition: pages 5-7

String Basics

Teacher Edition: pages 15-30

Student Edition : pages 4-7

Online Resources :

[Sight Reading Factory](#)

[Rhythm Trainer](#)

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Beginning Orchestra

Theme 3: Critical Thinking

Exploration Question: How does the role of an individual vary in an ensemble?

Learning Outcomes	Background Information & Instructional Delivery	Assessments
Music Lesson 7 –Expanding Major Scales		
<p><u>Standard(s):</u> Anchor Standard 4: Select, analyze, and interpret artistic work for presentation.</p> <p>I Can: <i>identify</i> and <i>perform</i> a one octave D major scale ascending and descending.</p> <p><u>Supporting Standard(s):</u> E:3-5:4: Read iconic and/or standard notation in performance of musical ideas.</p> <p>Vocabulary: scale ascending descending up down whole step half step octave chromatic rhythm</p> <p>Arts Integration Enhancement(s): Create a poster that represents an octave of the D Major scale ascending and descending.</p> <p>Work with a partner to create a dance in which the partner plays one octave D major scale ascending and descending while the other partner uses scarves or</p>	<p style="text-align: center;">Background Information for Teachers</p> <p>This lesson should be used to reinforce understanding of scale patterns and construction. Please refer to the Scale Resource Sheet or for written scales with fingerings in 1 octave.</p> <p>Suggested Number of Days: 1-2</p> <p style="text-align: center;">Instructional Delivery (UDL Embedded) Representation/Engagement</p> <p>Motivate: Write the names of the open string scales you’ve been working on in class on popsicle sticks and place them in a bucket. In another bucket, place popsicle sticks with the words; one, P, FF, F, MF, pick a partner, ascending, and descending. Have students choose their scale popsicle first, then have them choose a stick from the other bucket to see how they must perform their scale.</p> <p style="text-align: center;">Differentiated Instruction</p> <p><i>Purposefully choose one or more of the following options based upon student needs or formative assessment data to have students process and engage with content. If these options do not address your students’ needs, additional options may be found on the Special Education icon on your Brightspace ELC page. You may also incorporate other instructional strategies that align to the standards and use district-approved resources.</i></p> <p>Develop: 1) Discuss the difference between whole and half steps in music and what it looks like on the students’ instrument. 2) Have students perform a one octave G, D, C (viola/cello), and A (violin/bass) scales using a variety of rhythms of their choosing. Students may partner up with a classmate.</p> <p>Option #1: For students who require visual support, allow them to write their scales out on staff paper including fingerings and whole and half step markings.</p> <p>Option #2: For students who have mastered the skill, allow them to add the next octave for their lowest open string scale. Or, introduce chromatic movement.</p> <p>Apply: Have students turn to a neighbor and 1) explain the difference between a whole step and a half step and 2) play an ascending and descending open string scale.</p> <p>English Language Learners: It is beneficial for English language learners to practice using new English terminology in context as they develop language. In this activity, students are reinforcing whole step and half step and scale patterns. You will want to model and practice your expectations for students to use any newly acquired technical terms to explain their mathematical/musical reasoning.</p>	<p>Sample Pre-Assessment Items: Review skips and steps</p> <p>Define an octave.</p> <p>Find open D on the staff for instrument.</p> <p>Sample Formative Assessment Items: Complete an exit ticket notating an ascending D major scale on the staff for instrument.</p> <p>Say and perform <i>pizzicato</i> for the notes for an ascending D major scale.</p> <p>Say and perform <i>pizzicato</i> for the notes of a descending D major scale</p>



other manipulatives to express the task. Be sure to switch roles.

View [The Luncheon on the Grass](#), by A. Lynch from Octave Uzanne and improvise a one octave D major scale ascending and descending to accompany the painting.

Additional Texts/Resources:

Essential Elements Book 1

Teacher Edition: pages 110 (D Major), 144 (G Major), 183 (C Major)

Students Edition: pages 19 (D Major), 27 (G Major), 34 (C Major)

New Directions for Strings

Teacher Edition: pages 402 (D Major), 405 (G Major), 409 (C Major)

Student Edition: pages 52 (D Major), 52 (G Major), 53 (C Major)

Online Resources :

[Violin Scales](#)

[Viola Scales](#)

[Cello Scales](#)

[String Bass Scales](#)

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Beginning Orchestra

Theme 3: Critical Thinking

Exploration Question: How does the role of an individual vary in an ensemble?

Learning Outcomes	Background Information & Instructional Delivery	Assessments
Music Lesson 8 – Vocabulary		
<p><u>Standard(s):</u> Anchor Standard 4: Select, analyze, and interpret artistic work for presentation.</p> <p>I Can: <i>describe</i> or <i>define</i> basic musical terms (clef, tempo, time signature, etc.).</p> <p><u>Supporting Standard(s):</u> E:3-5:4: Read iconic and/or standard notation in performance of musical ideas.</p> <p>Vocabulary: staff clef (treble/alto/bass) time signature measure bar line double bar repeat sign sharp natural beat rhythm step skip forte piano crescendo decrescendo key signature scale pizzicato arco up bow</p>	<p style="text-align: center;">Background Information for Teachers</p> <p>This lesson is a continuation of previous lessons and is focused on teaching students the language (vocabulary) of music. Clefs and Staff Rhythmic Value Chart and Time Signatures</p> <p>Suggested Number of Days: 1-2</p> <p style="text-align: center;">Instructional Delivery (UDL Embedded) Representation/Engagement</p> <p>Motivate: Choose a short passage from one of your concert pieces. Use a random name generator or equity sticks with tempos to decide at which tempo the students must perform the passage.</p> <p style="text-align: center;">Differentiated Instruction</p> <p><i>Purposefully choose one or more of the following options based upon student needs or formative assessment data to have students process and engage with content. If these options do not address your students' needs, additional options may be found on the Special Education icon on your Brightspace ELC page. You may also incorporate other instructional strategies that align to the standards and use district-approved resources.</i></p> <p>Develop: Assign half the class musical terms/symbols/abbreviations and the other half of the class, the definitions and have them try to match to each other.</p> <p>Option #1: For students who need visual representation, 1) allow them to make a poster with the vocabulary and definitions or 2) make a word box on the Smartboard/white board with symbols, definitions, and abbreviations.</p> <p>Option #2: For kinesthetic learners, have students create a movement to correspond to each symbol or term and share with the class.</p> <p>Apply:1) Have students pick an exercise from the method book. 2) Have students turn and talk to a neighbor explaining each symbol/term associated with the exercise they chose.</p> <p>English Language Learners: Struggling Readers-It is beneficial for English learners to practice using new terminology in context as they develop language. You will want to model and practice your expectations for students to use newly acquired technical terms. Have students repeat after you the name of the items in the exercises. Add new terms to the word wall.</p> <p>Additional Texts/Resources: Essential Elements Book 1 Teacher Edition: pages 39-47, 66, 113-122</p>	<p>Sample Pre-Assessment Items: Point to the clef sign for instrument in a piece from the method book.</p> <p>Explain to a friend where to locate the tempo marking.</p> <p>Review the information that the time signature tells the performer.</p> <p>Sample Formative Assessment Items: Write a brief constructed response for a second-grade student that differentiates the meaning of time and key signatures.</p> <p>Draw instrument's clef and key signature,</p> <p>Circle and identify the clef, time signature, key signature, and tempo marking in a concert piece.</p>



<p>down bow articulation</p> <p>Arts Integration Enhancement(s): Write four basic musical terms in another language.</p> <p>Illustrate four basic musical terms.</p> <p>Research the date the represents the first known use of a clef.</p>	<p>Student Edition: pages 4-6, 10, 20-22 String Basics Book 1 Teacher Edition: pages 15-30 Student Edition: pages 4-7</p> <p>New Directions for Strings Teacher Edition: pages 45-81, 167-231 Student Edition: pages 5-10, 22-30</p> <p>Online Resources: MuscTheory.net Clefs and Staff Rhythmic Value Chart and Time Signatures</p>	
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Beginning Orchestra

Theme 3: Critical Thinking

Exploration Question: How does the role of an individual vary in an ensemble?

Learning Outcomes	Background Information & Instructional Delivery	Assessments
Music Lesson 9 – Music Theory		
<p>Standard(s): Anchor Standard 4: Select, analyze, and interpret artistic work for presentation.</p> <p>I Can: <i>recognize</i> skips and steps and <i>count</i> the numeric interval between two notes.</p> <p>Supporting Standard(s): E:3-5:4: Read iconic and/or standard notation in performance of musical ideas.</p> <p>Vocabulary: skip step interval aural written staff line space pitch staff perfect fourth perfect fifth unison octave pitch major third</p> <p>Arts Integration Enhancement(s): Work with a partner to physically demonstrate an interval of a skip, a step, leap, and repeat.</p>	<p style="text-align: center;">Background Information for Teachers</p> <p>This lesson is intended to introduce and reinforce the intervals encountered in orchestral literature at this level. Intervals should be introduced aurally as well as in written form. Echo play warm-ups and similar activities should be incorporated into daily rehearsals to introduce and reinforce intervals aurally.</p> <p>Suggested Number of Days: 1-2</p> <p style="text-align: center;">Instructional Delivery (UDL Embedded) Representation/Engagement</p> <p>Motivate: Play some well-known tunes for the students (i.e. <i>My Bonnie Lies Over the Ocean</i>; <i>NBC theme</i>; <i>Here Comes the Bride</i>; <i>Doe, a Deer</i> etc.) and ask the children to echo the intervals for you but not using the term interval.</p> <p style="text-align: center;">Differentiated Instruction</p> <p><i>Purposefully choose one or more of the following options based upon student needs or formative assessment data to have students process and engage with content. If these options do not address your students' needs, additional options may be found on the Special Education icon on your Brightspace ELC page. You may also incorporate other instructional strategies that align to the standards and use district-approved resources.</i></p> <p>Develop: 1) Show students how to count intervals on the music staff. 2) Have them practice with examples you write on the Smartboard/whiteboard and go around the room, so all students get a chance to answer.</p> <p>Option #1: For kinesthetic learners, create a set of stairs with masking tape or chalk on the floor and allow students to 'step' or 'skip' counting the interval given.</p> <p>Option #2: For auditory learners, be sure to play the interval as you discuss it as it is written on the staff.</p> <p>Apply: Set up the Smartboard/whiteboard like a Jeopardy game. Have 2 categories; auditory and written. Students can choose which way they would like to demonstrate understanding of intervals.</p> <p>English Language Learners: Students benefit from reading the problem /scenario/context more than once. The first for the overall meaning (comprehension), what is it asking them to do? The second, for drawing a representation of what they should do to solve the problem or what the reading represents. Lastly, read a third time to determine how to solve the problem posed in the reading. Make sure you add verbal interactions during this lesson as well. Have students identify what the problem/question is asking and explain what they think they should do to solve the</p>	<p>Sample Pre-Assessment Items: Review skips and steps. Define interval. Review the term "octave." Explain why it is helpful to be able to recognize this interval.</p> <p>Sample Formative Assessment Items: Explain to stand partner how to count the numerical interval between notes. Violin/viola/cello – explain how to recognize the interval of a fifth. Why is this helpful to know? Basses – explain how to recognize the interval of a fourth.</p>



Have one partner play the interval while the other partner uses physical movements to represent it. Be sure to switch roles.

View [Girl playing with skipping rope and cat](#) and complete the Artful Thinking routine [Beginning, Middle, End.](#)

Compare and contrast the interval of a step in music and the [STEP AEROBICS CLASS, INSIDE GYM/ HEALTH CLUB, CLOSEUP OF STEP.](#)

problem. Create a music staff on the floor using masking tape and have students walk up and down the staff to reinforce the concept of intervals and scales.

Additional Texts/Resources:

Alfred's Essentials of Music Theory Workbook (A. Suramani, K. F. Suramani, M. Manus)

Online Resources:

[MusicTheory.net](#)

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Beginning Orchestra:

Theme 3: Critical Thinking | Assessment

Unit Assessment: After reviewing the STARS sight reading method, sight read a four-measure piece comprised of steps and skips and notes on the D string.

Student Reflection:

1. Why is it important to listen to other instruments in the orchestra?
2. Can I describe and demonstrate a characteristic tone on my instrument?
3. What are some strategies for sight reading success?
4. Can I objectively critique my playing?
5. Can I objectively critique my ensemble?
6. Can I identify the music symbols and terms found in the pieces at my level?

Teacher Reflection:

1. Did you provide opportunities for students to critique their ensemble performances?
2. Can students demonstrate proper bow hold?
3. Can students demonstrate proper playing position?
4. Can students identify if their intonation matches the rest of the ensemble?
5. Do students know the steps necessary for sight reading?
6. Are scales being performed daily in the classroom?

Teacher Feedback and Sharing:

The Music Office revises curriculum for all its courses on an ongoing basis to ensure that we are maximizing the impact that our instruction has on student achievement. Your feedback (both positive and critical) is the most effective way to gauge the effectiveness of our curriculum. Please forward any comments you may have to: musicoffice@aacps.org.

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Beginning Orchestra

Theme 4: Creativity| Summary

Exploration Question: How is creativity reflected in personal expression?

Concept/Skill	I Can Statement	MD State Music Standards
<p>Lesson 1 Improvisation</p>	<p>I Can: <i>improvise</i> simple rhythms on the open strings of my instrument.</p>	<p>Anchor Standard 1: Generate and conceptualize artistic ideas and work. E:3-5:1: With increasing independence, create musical ideas for classroom and personal composition activities, using appropriate technology as available.</p> <p>Anchor Standard 2: Organize and develop artistic ideas and work. E:3-5:1: With increasing independence, use standard notation, iconic notation, or recording technology effectively to create and document personal musical ideas. Clearly communicate creative choices.</p>
<p>Lesson 2 Composition</p>	<p>I Can: <i>compose</i> a two- to four-measure rhythm using quarter note/rests, eighth notes, and half notes.</p>	<p>Anchor Standard 1: Generate and conceptualize artistic ideas and work. E:3-5:1: With increasing independence, create musical ideas for classroom and personal composition activities, using appropriate technology as available.</p> <p>Anchor Standard 2: Organize and develop artistic ideas and work. E:3-5:1: With increasing independence, use standard notation, iconic notation, or recording technology effectively to create and document personal musical ideas. Clearly communicate creative choices.</p>
<p>Lesson 3 Technology</p>	<p>I Can: <i>sight-read</i> a two- to four-measure rhythm using sight-reading technology.</p>	<p>Anchor Standard 4: Analyze, interpret, and select work for presentation. E:3-5:4: Read and perform from iconic and/or standard notation.</p>
<p>Lesson 4 Music research</p>	<p>I Can: <i>identify</i> and <i>research</i> composers from my method book.</p>	<p>Anchor Standard 6: Convey meaning through the presentation of artistic work. E:3-5:1: Perform a varied repertoire of music with artistic purpose, demonstrating technical accuracy. E:3-5:3: Discuss readiness of a varied repertoire of music for public performance, based on experience of time, place, and culture from which the music is chosen.</p> <p>Anchor Standard 9: Apply criteria to evaluate artistic work. E :3-5:1: Choose a piece of music or a musical performance and evaluate the quality according to specified criteria. Support point of view with evidence and appropriate musical vocabulary.</p> <p>Anchor Standard 10:</p>



		<p>Synthesize and relate knowledge and personal experiences to make art. E :3-5:1: Identify personal and cultural influences as well as creative preferences in creating, performing, and responding to music. Anchor Standard 11: Relate artistic ideas and work with societal, cultural, and historical context to deepen understanding. E:3-5:1: With limited guidance, connect music to personal experience through creating, performing, or responding to music.</p>
<p>Lesson 5 Expanding technique</p>	<p>I Can: <i>recognize</i> and <i>perform</i> basic bow strokes such as; detache, legato, staccato, and slurs.</p>	<p>Anchor Standard 3: Refine and complete artistic work. E:3-5:1: Think critically to evaluate and refine personal musical ideas in response to feedback and document revisions. E:3-5:2: Present a classroom version, incorporating refinements, and explain connections to the artistic purpose, using technology as available. Anchor Standard 5: Develop and refine artistic work for presentation. E :3-5:1: With teacher guidance, identify feedback and explore multiple points of view during the rehearsal process, in order to improve performance quality, technical accuracy, and artistic purpose. E :3-5:2: Apply feedback to improve and refine music in rehearsal. Anchor Standard 11: Relate artistic ideas and work with societal, cultural, and historical context to deepen understanding. E :3-5:4: Analyze and document how much is used to inform or change beliefs, values, and/or behaviors of an individual or society.</p>
<p>Lesson 6 Developing rhythm skills</p>	<p>I Can: <i>count, clap,</i> and <i>perform</i> basic rhythmic patterns using quarter notes/rest, eighth notes, and half notes in 2/4, 3/4, and 4/4-time signature.</p>	<p>Anchor Standard 4: Analyze, interpret, and select work for presentation. E:3-5:4: Read and perform from iconic and/or standard notation.</p>
<p>Lesson 7 Expanding major scales</p>	<p>I Can: <i>perform</i> and <i>review</i> all previous scales from memory.</p>	<p>Anchor Standard 4: Analyze, interpret, and select work for presentation. E:3-5:4: Read and perform from iconic and/or standard notation.</p>
<p>Lesson 8 Vocabulary</p>	<p>I Can: <i>describe</i> and <i>explain</i> melody vs. harmony.</p>	<p>Anchor Standard 7: Perceive and analyze artistic work. E:3-5:2: With limited guidance, communicate clearly the importance of structure, musical elements, and context.</p>
<p>Lesson 9 Music Theory</p>	<p>I Can: <i>aurally differentiate</i> rhythms incorporating whole, half, quarter, and eighth notes up to two measures.</p>	<p>Anchor Standard 4: Analyze, interpret, and select work for presentation. E:3-5:4: Read and perform from iconic and/or standard notation.</p>



[Theme 4 Assessment](#)



Beginning Orchestra **Theme 4: Creativity**

Exploration Question: How is creativity reflected in personal expression?

Learning Outcomes	Background Information & Instructional Delivery	Assessments
Music Lesson 1 – Improvisation		
<p><u>Standard(s):</u> Anchor Standard 1: Generate and conceptualize artistic ideas and work.</p> <p>Anchor Standard 2: Organize and develop artistic ideas and work.</p> <p>I Can: <i>improvise</i> simple rhythms on the open strings of my instrument.</p> <p><u>Supporting Standard(s):</u> E:3-5:1: With increasing independence, create musical ideas for classroom and personal composition activities, using appropriate technology as available.</p> <p>E:3-5:1: With increasing independence, use standard notation, iconic notation, or recording technology effectively to create and document personal musical ideas. Clearly communicate creative choices.</p> <p>Vocabulary: improvise scale melody rhythm beat</p>	<p style="text-align: center;">Background Information for Teachers</p> <p>Consider selecting pieces that provide opportunities for students to improvise. Students have learned to echo and create short phrases in previous units/lessons.</p> <p>Suggested Number of Days: 1-2</p>	<p>Sample Pre-Assessment Items: Explain what improvising means.</p> <p>Explain what is needed to successfully improvise with an ensemble.</p> <p>Improvise a two-measure rhythm on open D.</p> <p>Sample Formative Assessment Items: Define improvisation.</p> <p>Improvise a short rhythm using two different open strings.</p> <p>Perform a two-measure improvised rhythm for the class to echo back.</p>
	<p style="text-align: center;">Instructional Delivery (UDL Embedded) Representation/Engagement</p> <p>Motivate: Listen to and watch a video of Natalie McMaster on the fiddle. Discuss why she is not reading music. Try to learn one of her riffs by ear.</p> <p style="text-align: center;">Differentiated Instruction</p> <p><i>Purposefully choose one or more of the following options based upon student needs or formative assessment data to have students process and engage with content. If these options do not address your students' needs, additional options may be found on the Special Education icon on your Brightspace ELC page. You may also incorporate other instructional strategies that align to the standards and use district-approved resources.</i></p> <p>Develop: 1) Review the D Major scale. 2) Using a play-along track (such as Wikiloops), have students vocalize and echo play using short familiar rhythms in D Major. 3) Then, teacher plays a short familiar rhythmic figure and the students will respond with a different figure.</p> <p>Option #1: For students with performance anxiety, limit the number of choices by providing rhythmic cards or examples for them to choose.</p> <p>Option #2: For students who require additional visual support, provide a written copy of the scale on which they are improvising.</p> <p>More options here</p> <p>Apply: Have students either pair up or get into small groups. Students should share/perform a 4-bar improvised rhythm with their partner/group. Have students provide feedback for each other.</p> <p>English Language Learners: Provide a definition of the word 'improvise' along with its translation in their primary language. Have students think of situations in which people might/must improvise. When asking students to work collaboratively, model and practice your expectations for what students should be saying, reading, listening to, or writing to appropriately contribute to the work and assignment expectations. You may need to model and practice your expectations for how students are to converse during partner/group work. Model the language necessary to agree, disagree, or</p>	

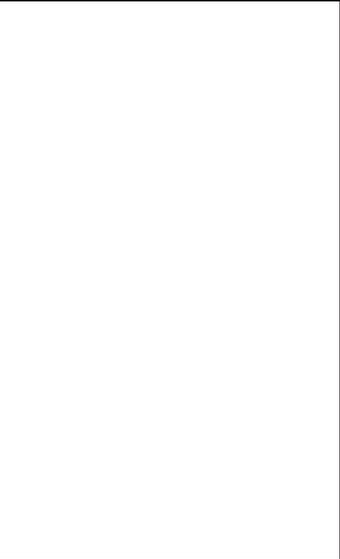


riff

Arts Integration Enhancement(s):
 View [Beethoven improvising at Franz](#) and complete the Artful Thinking routine [See, Think, Wonder](#).
 Look at [Richard Wagner improvising on](#) and complete the Artful Thinking routine [What Makes You Say That](#).
 Use [An engineer improvised: King George V of England \(1865-1936\)](#) to complete the Artful Thinking routine [Beginning, Middle, End](#).

negotiate their ideas prior to working independently. Refer to page 17 and 18 in the [Academic Language Toolkit](#) for things to consider when working with ELL's. Pair students with a master student to help facilitate the feeling of being an ensemble/group member.

Online Resources:
 Play-along tracks



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Beginning Orchestra		Theme 4: Creativity
Exploration Question: How is creativity reflected in personal expression?		
Learning Outcomes	Background Information & Instructional Delivery	Assessments
Music Lesson 2 – Composition		
<p>Standard(s): Anchor Standard 1: Generate and conceptualize artistic ideas and work.</p> <p>Anchor Standard 2: Organize and develop artistic ideas and work.</p> <p>I Can: compose a two- to four-measure rhythm using quarter notes/rests, eighth notes, and half notes.</p> <p>Supporting Standard(s): E:3-5:1: With increasing independence, create musical ideas for classroom and personal composition activities, using appropriate technology as available.</p> <p>E:3-5:1: With increasing independence, create musical ideas for classroom and personal composition activities, using appropriate technology as available.</p> <p>Vocabulary: compose composer composition write time signature</p>	<p style="text-align: center;">Background Information for Teachers</p> <p>This lesson is designed to expose the students to composing music. They will use previous knowledge of music parameters and music notation. Basic rhythmic composition can be used as a warmup for subsequent classes to reinforce note values and rhythmic creativity. As students learn new notes, have them incorporate them into the composition.</p> <p>Suggested Number of Days: 1-2</p>	<p>Sample Pre-Assessment Items: Define composition</p> <p>Describe what someone would need to know in order to compose music.</p> <p>Compose, either on an instrument or with traditional written notation, two-measure rhythms using quarter notes/rests, eighth notes, half notes.</p> <p>Sample Formative Assessment Items: Turn and play a two-measure rhythm for a classmate then listen to the classmate's rhythm.</p> <p>Write composition for an instrument's using corresponding staff. Be sure to use bar lines where appropriate and a time signature.</p> <p>Give composition to a classmate to play.</p>
	<p style="text-align: center;">Instructional Delivery (UDL Embedded) Representation/Engagement</p> <p>Motivate: 1) Have students create their own music notation to represent quarter notes/rests, half notes, and eighth notes. 2) Have students write a 2-measure rhythm in their new notation style and have the class try and figure out which symbols represents which note value.</p> <p style="text-align: center;">Differentiated Instruction</p> <p><i>Purposefully choose one or more of the following options based upon student needs or formative assessment data to have students process and engage with content. If these options do not address your students' needs, additional options may be found on the Special Education icon on your Brightspace ELC page. You may also incorporate other instructional strategies that align to the standards and use district-approved resources.</i></p> <p>Develop: Students will collaborate to compose a four-measure rhythm using common rhythms found in their concert pieces. Students will then compose their own four measure rhythm on paper.</p> <p>Option #1: For students who need re-teaching of the prerequisite skills, provide one measure rhythms (on cards or strips of cardboard) that students can put in their own order.</p> <p>Option #2: For students who are visual learners, provide a "rhythm bank" with all the note values they can use and the corresponding values.</p> <p>Apply: Present the collaborative rhythm to the class and have students critique the final product.</p> <p>English Language Learners: When asking students to work collaboratively, model and practice your expectations for what students should be saying, reading, listening to, or writing to appropriately contribute to the work and assignment expectations. You may need to model and practice your expectations for how students are to converse during partner/group work. Model the language necessary to agree, disagree, or negotiate their ideas prior to working independently. Refer to page 17 and 18 in the Academic Language Toolkit for things to consider when working with</p>	



bar line
 measure
 beat
 rhythm
 quarter note
 quarter rest
 half note
 eighth notes

Arts Integration Enhancement(s):
 View [Opus 217. Against the Enamel of a Background](#), [Rhythmic with Beats and Angles](#), [Tones and Tints](#), [Portrait of Felix Feneon in 1890](#) to complete the Artful Thinking routine [Colors](#), [Shapes](#), [Lines](#).

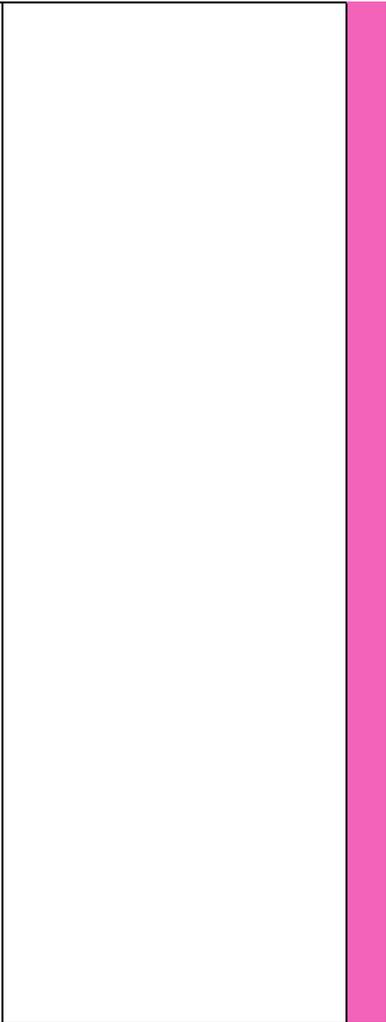
Use [Rhythmic patterns of sedimentary layering in Danielson Crater on Mars](#) to complete the Artful Thinking routine [The Elaboration Game](#).

Discuss with a partner the similarities and differences in writing a mathematical problem and composing a 2-4 measure rhythm using quarter note/rests, eighth notes, and half notes.

ELL's. Pair students with a master student to help facilitate the feeling of being an ensemble/group member.

Additional Texts/Resources:
[Beginning Composition Project](#)
 Finale 2012 Music Software by MakeMusic
 Sibelius 2012 Music Software by Sibelius

Online Resources:
[Noteflight](#) for teacher
[Britannica-Musical Form](#)
[Emile Rhythm App](#)
[Melody Cats](#)
[Rhythm Trainer](#)



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Beginning Orchestra		Theme 4: Creativity
Exploration Question: How is creativity reflected in personal expression?		
Learning Outcomes	Background Information & Instructional Delivery	Assessments
Music Lesson 3 – Technology		
<p>Standard(s): Anchor Standard 4: Analyze, interpret, and select work for presentation</p> <p>I Can: <i>sight-read</i> a two- to four-measure rhythm using sight-reading technology.</p> <p>Supporting Standard(s): E:3-5:4: Read and perform from iconic and/or standard notation.</p> <p>Vocabulary: sight read rhythm measure time signature bar line beat rhythm card</p> <p>Arts Integration Enhancement(s): View Learning to read and complete the Artful Thinking routine Creative Comparisons. Use STRAUSS Richard-1933 reads by Mathias Walter as a source of inspiration to create a personal silhouette. Look at image of Benjamin Read and complete the Artful Thinking routine Headlines.</p>	<p style="text-align: center;">Background Information for Teachers</p> <p>This lesson is designed to reinforce students’ knowledge and understanding of rhythms and note values as well as improving sight reading of rhythms. This skill can be incorporated into daily lessons as a warm-up exercise.</p> <p>Suggested Number of Days: 1-2</p>	<p>Sample Pre-Assessment Items: List two kinds of technology that can be used in music.</p> <p>Explain how one of the two listed technologies is used in music.</p> <p>Choose a short piece of music to record and listen to the recording of individual performance. List one positive and one negative thing about the recording.</p> <p>Sample Formative Assessment Items: Choose a two- or four-measure exercise never seen and select a form of technology to sight-read it (metronome, SmartMusic, recording device, play with the computer, etc.).</p> <p>Use an online app, sight-read from a computer-generated melody.</p> <p>Use Notation software to sight-read on an instrument.</p>
	<p style="text-align: center;">Instructional Delivery (UDL Embedded) Representation/Engagement</p> <p>Motivate: Give each student a two-measure rhythm card upon entering the classroom. Once tuned, give the students one minute to work on playing the rhythm card correctly.</p> <p style="text-align: center;">Differentiated Instruction</p> <p><i>Purposefully choose one or more of the following options based upon student needs or formative assessment data to have students process and engage with content. If these options do not address your students’ needs, additional options may be found on the Special Education icon on your Brightspace ELC page. You may also incorporate other instructional strategies that align to the standards and use district-approved resources.</i></p> <p>Develop: Using an approved web-based notation application, have students create a two to four measure rhythm with a selection of note values provided by the teacher. Have their neighbor play their rhythm and vice versa.</p> <p>Option #1: For students who need extension activities as they have mastered the outcome, have the student include pitches to his/her rhythm to create a melody within a given scale. This can be shared and sight-read with other students who have mastered the outcome quickly.</p> <p>Option #2: For students who need scaffolding, allow them to create their rhythm on paper prior to entering it into the music notation software program.</p> <p>Apply: Using a random name generator or equity sticks to select four to five students’ rhythms for the class to sight-read.</p> <p>English Language Learners: Students benefit from reading the problem/context more than once. The first time for the overall meaning (comprehension), what is it asking them to do. The second, for drawing a representation of what they should do to solve the problem or what the reading represents. Lastly, read a third time to determine how to solve the problem posed in the reading. Make sure you add verbal interactions during this lesson as well. have students identify what the problem is asking and explain what they think they should do to solve the problem. Provide students with a step-by-</p>	



step instruction sheet with pictures or visual aids explaining how to login to the computer, how to access the program/website being used for the lesson, how to enter rhythms, etc.

Additional Texts/Resources:

Finale 2012 Music Software by MakeMusic
Sibelius 2012 Music Software by Sibelius

Online Resources:

[Sight Reading Factory](#)

[Emile Rhythm App](#)

[Melody Cats](#)

[Rhythm Trainer](#)

[Audio Tool](#)

[MusicTheory.net](#)

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Beginning Orchestra		Theme 4: Creativity
Exploration Question: How is creativity reflected in personal expression?		
Learning Outcomes	Background Information & Instructional Delivery	Assessments
Music Lesson 4 – Music Research		
<p>Standard(s):</p> <p>Anchor Standard 6: Convey meaning through the presentation of artistic work.</p> <p>Anchor Standard 9: Apply criteria to evaluate artistic work</p> <p>Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art.</p> <p>I Can: identify and research composers from my method book.</p> <p>Supporting Standard(s):</p> <p>E:3-5:1: Perform a varied repertoire of music with artistic purpose, demonstrating technical accuracy.</p> <p>E:3-5:3: Discuss readiness of a varied repertoire of music for public performance, based on experience of time, place, and culture from which the music is chosen.</p> <p>E:3-5:1: Choose a piece of music or a musical performance and evaluate the quality according to specified criteria. Support point of view with evidence and appropriate musical vocabulary.</p>	<p style="text-align: center;">Background Information for Teachers</p> <p>The focus of this lesson is to teach students where to find the composer on their sheet music as well as how to research information about composers used in the method book. This skill can be revisited with each new piece the student learns.</p> <p>Suggested Number of Days: 1-2</p>	<p>Sample Pre-Assessment Items:</p> <p>Describe what a composer does.</p> <p>Answer the question <i>where on a piece of music would you find the composer's name.</i></p> <p>Find a section in lesson book which discusses a composer. Turn & talk to a classmate about what information you learned.</p> <p>Sample Formative Assessment Items:</p> <p>Look up the composer of one of the concert pieces and share information with the ensemble.</p> <p>Describe how composers are categorized in music history.</p> <p>Pick a composer to research and list the composer's historical period and two musical works.</p>
	<p style="text-align: center;">Instructional Delivery (UDL Embedded)</p> <p style="text-align: center;">Representation/Engagement</p> <p>Motivate: As a class, flip through the method book and locate historical information about several composers.</p> <p style="text-align: center;">Differentiated Instruction</p> <p><i>Purposefully choose one or more of the following options based upon student needs or formative assessment data to have students process and engage with content. If these options do not address your students' needs, additional options may be found on the Special Education icon on your Brightspace ELC page. You may also incorporate other instructional strategies that align to the standards and use district-approved resources.</i></p> <p>Develop: 1) Show students where the composer's name is located on a piece of music. 2) Have students point to the composer's name for each of your concert pieces and a select number of pieces in the method book. Explain why some pieces have 'Traditional' or 'American Folk Song' instead of an actual composer's name.</p> <p>Option #1: For students who need additional support, provide a list of key information they should know about a composer (when they lived, country, musical period, famous works, etc.).</p> <p>Option #2: For students who need an extension activity because they have quickly mastered the outcome, have them create a timeline with pictures of their instrument throughout the period and/or research what composers who pieces for their instrument in a given musical period. Students will need access to a computer for this activity.</p> <p>Apply: Have students choose one composer from the method book (or any supplemental books you may have accessible in the classroom) and make a One Pager.</p> <p>English Language Learners: When asking English language learners to respond to prompts/questions, you should model and practice your expected response before asking students to do so in a small group or independently. Have students research composers specific to their culture and ask volunteers to present their research (and possibly a recording) to the class.</p> <p>Additional Texts/Resources:</p>	



<p>Vocabulary: composer life span musical period Baroque period Classical period Romantic period Medieval period style works research</p> <p>Arts Integration Enhancement(s): Create a visual arts illustration that represents the multiple meanings in the word <i>compose</i>.</p> <p>View the A Book of Ceilings, composed in the style of the A. Design for a ceiling and recreate it using different colors.</p> <p>Look at Verdi and Boito Compose Falstaff (chromolithograph) and complete the Artful Thinking routine Circle of Viewpoints.</p>	<p>Essential Elements Book 1 Teacher Edition: pages 88 (Mozart), 128 (Beethoven), 136 (Offenbach), 191 (Tallis), 238 (Rossini), 250 (J.S. Bach). Student Edition: pages 15 (Mozart), 23 (Beethoven), 25 (Offenbach), 35 (Tallis), 44 (Rossini), 46 (J.S. Bach).</p> <p>New Directions for Strings Teacher Edition: pages 160 (Beethoven), 179 (Vivaldi), 198 (Offenbach), 211 (Dvorak), 234 (Billings), 236 (Foster), 238 (Brahms) Student Edition: pages 21 (Beethoven), 23 (Vivaldi), 25 (Offenbach), 27 (Dvorak), 30 (Billings), 31 (Brahms), 31 (Foster).</p> <p>Online Resources: Composers</p>	
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Beginning Orchestra		Theme 4: Creativity
Exploration Question: How is creativity reflected in personal expression?		
Learning Outcomes	Background Information & Instructional Delivery	Assessments
Music Lesson 5 – Expanding Technique		
<p><u>Standard(s):</u></p> <p>Anchor Standard 3: Refine and complete artistic work.</p> <p>Anchor Standard 5: Develop and refine artistic work for presentation.</p> <p>Anchor Standard 11: Relate artistic ideas and work with societal, cultural, and historical context to deepen understanding.</p> <p>I Can: recognize and perform basic bow strokes such as; detache, legato, staccato, and slurs.</p> <p><u>Supporting Standard(s):</u></p> <p>E:3-5:1: With teacher guidance, identify feedback and explore multiple points of view during the rehearsal process, in order to improve performance quality, technical accuracy, and artistic purpose.</p> <p>E:3-5:2: Apply feedback to improve and refine music in rehearsal.</p> <p>E:3-5:1: Think critically to evaluate and refine personal musical ideas in response to feedback and document</p>	<p style="text-align: center;">Background Information for Teachers</p> <p>This lesson is designed to reinforce and review the major bow strokes first year elementary students should know and be comfortable utilizing. These can be reviewed at any time during the year but after concerts are finished for the year, more time can be directed to technique.</p> <p>Suggested Number of Days: 1-2</p> <p style="text-align: center;">Instructional Delivery (UDL Embedded) Representation/Engagement</p> <p>Motivate: Play ‘Name that Stroke’ with students by demonstrating several strokes and have them identify the name of the stroke and/or what piece of music they played that used that articulation.</p> <p style="text-align: center;">Differentiated Instruction</p> <p><i>Purposefully choose one or more of the following options based upon student needs or formative assessment data to have students process and engage with content. If these options do not address your students’ needs, additional options may be found on the Special Education icon on your Brightspace ELC page. You may also incorporate other instructional strategies that align to the standards and use district-approved resources.</i></p> <p>Develop: 1) Review basic first year bow strokes/technique. 2) Hand out a brief exercise that has articulations clearly marked with symbols or the stroke name. Have students circle articulation symbols (up and down bow, staccato, slur , etc.) and explain any stroke names that are written out. 3) Once students have identified and explained the strokes required, have them play the piece using the correct technique.</p> <p>Option #1: For struggling students, model each bow stroke and have them practice each one on open strings until they have mastered it.</p> <p>Option #2: For visual learners, allow them to watch a video of a performer on their instrument demonstrating the bow stroke(s) in question.</p> <p>More options here</p> <p>Apply: Have students choose a piece or exercise they already learned and write in alternate bowings/articulations. Include: up and down bow, slur, staccato, detache, accent, legato, and pizzicato. Have students perform the piece with the new articulations.</p>	<p>Sample Pre-Assessment Items:</p> <p>List ways a string player can use his/her bow.</p> <p>Describe how a different way of using the bow might result in a different sound.</p> <p>Name two kinds of bow directions.</p> <p>Sample Formative Assessment Items:</p> <p>Identify down and up bow markings in music.</p> <p>Practice writing legato and staccato markings over/under notes.</p> <p>Demonstrate the difference between staccato and legato.</p>



<p>revisions.</p> <p>E:3-5:2: Present a classroom version, incorporating refinements, and explain connections to the artistic purpose, using technology as available.</p> <p>Vocabulary: detache legato staccato slur accent pizzicato articulation bow stroke hooked bow up bow down bow bow distribution</p> <p>Arts Integration Enhancement(s): Illustrate the basic bow strokes such as; detache, legato, staccato, and slurs.</p> <p>Record a video to show to the new third grade orchestra students that explains the basic bow strokes such as; detache, legato, staccato, and slurs.</p> <p>Create a flipbook that shows the movement for the basic bow strokes such as; detache, legato, staccato, and slurs.</p>	<p>English Language Learners: Clearly define and demonstrate each bow stroke/technique and have the students copy what you have modeled. Have them say the name of the bow stroke/technique as they do it. Add the bowing terms to the word wall with a picture where appropriate. Give students the opportunity to use the new terms in context during class.</p> <p>Additional Texts/Resources: Essential Elements Book 1 Teacher Edition: pages 81 (down and up bow), 156 (slur), 168-170 (various bowings), 218 (staccato), 223 (hooked bowing) Student Edition: pages 13 (down and up bow), 29 (slur), 31 (various bowings), 40 (staccato), 41 (hooked bow)</p> <p>New Directions for Strings Teacher Edition: pages 86-96 Student Edition: pages 11-12</p> <p>String Basics Book 1 Teacher Edition: pages 91-121 Student Edition: pages 14-19</p> <p>Online Resources: https://www.violinonline.com/bowstrokes.html https://www.violaonline.com/bowstrokes.html https://www.celloonline.com/bowstrokes.html https://www.stringbassonline.com/bowstrokes.html</p>	
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Beginning Orchestra		Theme 4: Creativity
Exploration Question: How is creativity reflected in personal expression?		
Learning Outcomes	Background Information & Instructional Delivery	Assessments
Music Lesson 6 – Developing Rhythm Skills		
<p><u>Standard(s):</u> Anchor Standard 4: Analyze, interpret, and select artistic work for presentation.</p> <p>I Can: count, clap, and perform basic rhythmic patterns using quarter notes/rest, eighth notes, and half notes in 2/4, 3/4, and 4/4-time signature.</p> <p><u>Supporting Standard(s):</u> E:3-5:4: Read and perform from iconic and/or standard notation.</p> <p>Vocabulary: count clap subdivide beat rhythm pattern quarter note quarter rest eighth note half note half rest time signatures</p> <p>Arts Integration Enhancement(s): View the image entitled Rhythm and compose a two-measure basic rhythmic pattern using quarter notes/rest, eighth notes, and half notes in 2/4, 3/4, and</p>	<p style="text-align: center;">Background Information for Teachers</p> <p>The purpose of this lesson is to review and reinforce the rhythmic concepts learned throughout the year, with a focus on student independence as they decode and perform these rhythms. Subdivision of the beat should be emphasized to solidify student understanding of the relationship between note/rest values.</p> <p>Suggested Number of Days:1-3</p> <p style="text-align: center;">Instructional Delivery (UDL Embedded) Representation/Engagement</p> <p>Motivate: Provide four examples of rhythmic patterns using the requisite rhythmic concepts. Put a number in each corner of the room corresponding to each of the rhythms. Stand behind each student and clap one of the rhythms posted. Have the students move to the corner that corresponds to the rhythm you clapped.</p> <p style="text-align: center;">Differentiated Instruction</p> <p><i>Purposefully choose one or more of the following options based upon student needs or formative assessment data to have students process and engage with content. If these options do not address your students' needs, additional options may be found on the Special Education icon on your Brightspace ELC page. You may also incorporate other instructional strategies that align to the standards and use district-approved resources.</i></p> <p>Develop: 1) Review note and rest values as well as quarter note ties. 2) Have a stack of rhythm cards available with two measure rhythms that use the following: quarter notes/rests, half notes, eighth notes, tied quarter notes. 3) Divide students into two teams. Play Rhythm Baseball - when a student is 'at bat' he/she is shown a rhythm card and must clap or perform the rhythm to advance to first base. Make sure the rules for how many strikes make an out are clear and reasonable so all students get a chance at 'bat'. Teams score by advancing around the bases by their teammates by correctly clapping or saying the given rhythm.</p> <p>Option #1: For students with processing difficulties, provide them with pre-made rhythm strips when they enter the classroom, so they have time to work on the rhythm.</p> <p>Option #2: For auditory learners, provide a metronome that clicks the beat.</p> <p>Apply: Have students choose a rhythm card that upside down and not visible. Students can either count through the rhythm, clap the rhythm, or perform the rhythm on their instrument.</p>	<p>Sample Pre-Assessment Items: Identify the value name of the notes in an exercise in method book.</p> <p>Identify the value of the notes in an exercise in method book.</p> <p>Identify and explain the time signature in an exercise in method book.</p> <p>Sample Formative Assessment Items: Correctly count and clap a two-measure rhythm in method exercise book.</p> <p>Write in the note values for the notes in a short exercise in method book.</p> <p>Play two exercises from the method book in different time signatures using quarter note/rest, eighth notes, and half notes.</p>



4/4 time signature to accompany the picture.

Look at the image entitled [Rhythm](#) and compose a two-measure basic rhythmic pattern using quarter notes/rest, eighth notes, and half notes in 2/4, 3/4, and 4/4 time signature to accompany the picture.

Use the image entitled [Rhythm](#) and compose a two-measure basic rhythmic pattern using quarter notes/rest, eighth notes, and half notes in 2/4, 3/4, and 4/4 time signature to accompany the picture.

English Language Learners: Have students complete rhythm flash cards. Students should draw the rhythm on one side, then write out the full word (quarter note), and number of beats on the other side. Many ELL's develop listening skills but lag in writing and reading. The flash cards can be read aloud with a partner.

Additional Texts/Resources:

Essential Elements Book 1

Teacher Edition: pages 39-41 (quarter note/rest), 113-115 (eighth notes), 120-124 (half notes/rests)
Student Edition: pages 4 (quarter note/rest), 20 (eighth notes), 22 (half note/rest)

New Directions for Strings

Teacher Edition: pages 33-44 (quarter note/rest), 76-81 (eighth notes), 166, 174 (whole and dotted half note)
Student Edition: pages 3-5 (quarter note. rest), 10-12 (eighth notes), 22-24 (whole and dotted half note)

Online Resources:

[Sight Reading Factory](#)

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Beginning Orchestra		Theme 4: Creativity
Exploration Question: How is creativity reflected in personal expression?		
Learning Outcomes	Background Information & Instructional Delivery	Assessments
Music Lesson 7 – Expanding Major Scales		
<p>Standard(s): Anchor Standard 4: Analyze, interpret, and select artistic work for presentation</p> <p>I Can: <i>perform</i> and <i>review</i> all previous scales from memory.</p> <p>Supporting Standard(s): E:3-5:4: Read and perform from iconic and/or standard notation.</p> <p>Vocabulary: major scale half step whole step ascending descending pattern octave sharp chromatic key signature</p> <p>Arts Integration Enhancement(s): Create an illustration that depicts the multiple meaning of the word <i>scales</i>.</p> <p>View the image of a scale and complete the Artful Thinking routine The Complexity Scale.</p> <p>Notate all previous scales from memory in treble, bass, or alto clef.</p>	<p style="text-align: center;">Background Information for Teachers</p> <p>The purpose of this lesson is to review all major scales and finger patterns learned this year. Please refer to Scale Resource Sheet for written scales with fingerings. Scales are an integral part of musicianship and should be reviewed and practiced in lessons daily.</p> <p>Suggested Number of Days: 1-2</p> <hr/> <p style="text-align: center;">Instructional Delivery (UDL Embedded) Representation/Engagement</p> <p>Motivate: Play a recording of the exposition to Beethoven’s Symphony No. 7 in A Major. Point out the extensive use of scales within the excerpt and explain the importance of knowing scale patterns for performing orchestral works.</p> <p style="text-align: center;">Differentiated Instruction</p> <p><i>Purposefully choose one or more of the following options based upon student needs or formative assessment data to have students process and engage with content. If these options do not address your students’ needs, additional options may be found on the Special Education icon on your Brightspace ELC page. You may also incorporate other instructional strategies that align to the standards and use district-approved resources.</i></p> <p>Develop: 1) Have some copies of musical excerpts on hand (the appropriate level for your students). 2) Have students go through the excerpts and highlight all the passages that use scales. 3) Have students identify the scale (key) and practice each of the identified scales independently.</p> <p>Option #1: For students who need visual support, provide a fingering chart.</p> <p>Option #2: For students with weak memory skills, have them say the note names of the scale while showing the correct fingering before playing the scales.</p> <p>Apply: 1) Have students turn and play a scale of their choice, ascending and descending) for a neighbor. 2) Students should tell their neighbor what the key signature is and where the half steps are in the scale.</p> <p>English Language Learners: It is beneficial for English language learners to practice using new English terminology in context as they develop language. Have students repeat after you the name of the key signature and then verbally identify the accidentals for that scale before performing. This will allow them to become more comfortable when talking about key signatures and will also provide the teacher the opportunity to check for understanding.</p> <p>Additional Texts/Resources:</p>	<p>Sample Pre-Assessment Items: Describe the finger pattern for an open string major scale on instrument.</p> <p>Write out a D major ascending & descending scale in whole notes.</p> <p>List the number of sharps in the following keys: G, D, A major.</p> <p>Sample Formative Assessment Items: Demonstrate the finger pattern for a major open string scale on instrument.</p> <p>Write out a G major scale on instrument's clef.</p> <p>Play three open string scales on instrument from memory.</p>



[One Octave Scale Sheet](#)

[Two Octave Scale Sheet](#)

Essential Elements Book 1

Teacher Edition: pages 110 (D Major), 144 (G Major), 183 (C Major), 401 (all scales)

Student Edition: pages 19 (D Major), 27 (G Major), 34 (C Major)

New Directions for Strings

Teacher Edition: pages 402 (D Major), 405 (G Major), 409 (C Major)

Student Edition: pages 52 (D Major), 52 (G Major), 53 (C Major)

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Beginning Orchestra		Theme 4: Creativity
Exploration Question: How is creativity reflected in personal expression?		
Learning Outcomes	Background Information & Instructional Delivery	Assessments
Music Lesson 8 – Vocabulary		
<p>Standard(s): Anchor Standard 7: Perceive and analyze artistic work.</p> <p>I Can: <i>describe</i> and <i>explain</i> melody vs. harmony.</p> <p>Supporting Standard(s): E:3-5:2: With limited guidance, communicate clearly the importance of structure, musical elements, and context.</p> <p>Vocabulary: melody harmony texture monophonic polyphonic line</p> <p>Arts Integration Enhancement(s): View the image titled <i>Melody</i> and complete the Artful Thinking routine Connect, Extend, Challenge.</p> <p>View the image titled <i>Melody</i> and complete the Artful Thinking routine The Elaboration Game.</p> <p>Work with a partner to discuss the statement <i>What does it mean to live in 'harmony'</i>. Compare the answer to how harmony is utilized in orchestra class.</p>	<p style="text-align: center;">Background Information for Teachers</p> <p>The focus of this lesson is to reinforce knowledge and understanding of melody and harmony and how they work together to create textures within a piece of music. Review of foundational music terms/symbols should be done daily and can be incorporated into each lesson with new exercises.</p> <p>Suggested Number of Days: 1-2</p>	<p>Sample Pre-Assessment Items: Define melody and harmony.</p> <p>Define rhythm.</p> <p>Describe how a piece of music has rhythm and melody.</p> <p>Sample Formative Assessment Items: Explain how melody and harmony work together in a composition.</p> <p>Identify which section has the melody and harmony.</p> <p>Listen to a recording chosen by teacher and identify the following: Melody, harmony, rhythm patterns.</p>
	<p style="text-align: center;">Instructional Delivery (UDL Embedded) Representation/Engagement</p> <p>Motivate: Play an example of Gregorian chant then play an excerpt of Beethoven's <i>Ode to Joy</i> with a simple chordal accompaniment. Ask the students to describe each one and list one similarity and one difference between the two excerpts.</p> <p style="text-align: center;">Differentiated Instruction</p> <p><i>Purposefully choose one or more of the following options based upon student needs or formative assessment data to have students process and engage with content. If these options do not address your students' needs, additional options may be found on the Special Education icon on your Brightspace ELC page. You may also incorporate other instructional strategies that align to the standards and use district-approved resources.</i></p> <p>Develop: 1) Review the definitions for melody and harmony and play short examples for each. 2) introduce monophonic/polyphonic/homophonic and break the words down to their roots for the students. 3) Play several examples of each type of texture so students can hear and feel the difference. 4) Play brief and simple excerpts of each kind of texture and have the students identify the texture.</p> <p>Option #1: For kinesthetic and visual learners, have students hold several colors of thread/yarn and scarves while listening to the excerpts. Students will hold up which object matches the texture of the excerpt (monophonic - yarn/thread; homophonic - scarf; more than one piece of thread/yarn for polyphonic).</p> <p>Option #2: For auditory learners, pick a simple piece that can be played as a round (Row, Row, Row Your Boat or Frere Jacques). Play on solo instrument (monophonic), play with chordal piano accompaniment (homophonic), and have volunteers play as a round (polyphonic).</p> <p>Apply: Have students identify sections throughout their concert pieces as poly/mono/homophonic and explain why. They may use a score, the ensemble can play the piece several times, or an online recording can be used as they watch their music.</p>	



English Language Learners: It is beneficial for English language learners to practice using new English terminology in context as they develop language. Have students repeat after you the different types of textures. Discuss the meaning of the prefixes Mono, Homo, and Poly. Add to word wall with a visual if applicable. This will allow them to become more comfortable when talking about melody/harmony/texture and will also provide the teacher the opportunity to check for understanding.

Additional Texts/Resources:

New Directions for Strings

Teacher Edition: pages 122-128 (round)

Student Edition: page 16 (round)

Essential Elements Book 1

Teacher Edition: pages 132

Student Edition: pages 24

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Beginning Orchestra		Theme 4: Creativity
Exploration Question: How is creativity reflected in personal expression?		
Learning Outcomes	Background Information & Instructional Delivery	Assessments
Music Lesson 9 – Music Theory		
<p>Standard(s): Anchor Standard 4: Analyze, interpret, and select artistic work for presentation.</p> <p>I Can: aurally differentiate rhythms incorporating whole, half, quarter, and eighth notes up to two measures.</p> <p>Supporting Standard(s): E:3-5:4: Read and perform from iconic and/or standard notation.</p> <p>Vocabulary: excerpt melody harmony rhythm pattern staff clef bar line time signature key signature</p> <p>Arts Integration Enhancement(s): Work with a partner in which one person is blindfolded and the other students is giving directions on how to draw a specific animal. Be sure to switch roles and discuss the experience.</p>	<p style="text-align: center;">Background Information for Teachers</p> <p>This lesson focuses on rhythmic and melodic identification. It also provides a review of musical elements taught in previous units.</p> <p>Suggested Number of Days: 1-3</p>	<p>Sample Pre-Assessment Items: Listen to a brief rhythm played by teacher and echo the rhythm back.</p> <p>Clap while listening to a rhythm played by teacher and determine what type of note values are being used.</p> <p>Label each note value for whole, half, quarter, and eighth notes on a worksheet.</p> <p>Sample Formative Assessment Items: Listen while the teacher plays a two-measure rhythm using quarter and half notes. Write down the rhythm heard in iconic or standard notation.</p> <p>Listen to a recording and identify two rhythms heard.</p> <p>Create a rhythm using quarter, half, and whole notes and perform rhythm while ensemble</p>
	<p style="text-align: center;">Instructional Delivery (UDL Embedded) Representation/Engagement</p> <p>Motivate: Allow students a few minutes to select a short excerpt of two to four measures from a method book or previous orchestra music. Place the students in groups of three or four. Each student should perform their selected excerpt for the group, without the group seeing the music. Then the group members discuss the type of rhythms that were in the excerpt.</p> <p style="text-align: center;">Differentiated Instruction</p> <p><i>Purposefully choose one or more of the following options based upon student needs or formative assessment data to have students process and engage with content. If these options do not address your students' needs, additional options may be found on the Special Education icon on your Brightspace ELC page. You may also incorporate other instructional strategies that align to the standards and use district-approved resources.</i></p> <p>Develop: Have a metronome playing while you perform various note durations (whole, half, quarter, eighth, and rests) and have students hold up the note value they hear using flashcards they created.</p> <p>Option #1: For students who need visual support, display the note values that will be used on the board for them to choose from.</p> <p>Option #2: For students who struggle, allow them to notate what they hear with dots and dashes on a piece of paper as they hear it (dot - eighth notes, single dash - quarter note, double dash - half note, etc.) and then use the flashcards to put the notes in the correct order.</p> <p>Apply: Give students a time signature and put the metronome to a slow tempo. Play a one measure rhythm using a variety of note values. Have students either create a written representation to show note lengths or verbally recall to you the note values in order.</p> <p>English Language Learners: Have students work in pairs with an advanced peer to work together as they write down the rhythm being played. The pairs can clap the rhythm back to each other, check for similarities in their answers, and provide helpful tricks. This partnership will also help ELL students gain practice and confidence in their communication skills.</p>	



Use the [image](#) and create a playlist of five orchestra pieces that could be on the digital device of the girl in the photograph.
View the [image](#) entitled *Aurals* and complete the Artful Thinking routine [Colors, Shapes, Lines.](#)

Additional Texts/Resources:

Alfred's Essentials of Music Theory Workbook (A. Suramani, K. F. Suramani, M. Manus)

Online Resources:

[Musictechteacher](#)

echoes the created pattern.

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Beginning Orchestra:

Theme 4: Creativity | Assessment

Unit Assessment: Perform a one-octave open string major scale and arpeggio in $\frac{3}{4}$ time. Perform a one-octave major scale and arpeggio starting on a fingered note.

Student Reflection:

1. Can I perform my scales from memory?
2. Can I perform basic bowings?
3. Can I adjust my intonation to match the ensemble?
4. Can I identify melody vs. harmony?
5. Can I identify all basic music symbols and notation?

Teacher Reflection:

1. Are students demonstrating their understanding of rhythm through simple dictation exercises?
2. Can students successfully create four measure rhythm that can be performed by their peers?
3. Can students perform all three open string scales on their instrument?
4. Can students identify sharps and flats?
5. Can students identify the accidentals in a key signature of up to three sharps?
6. Can students recognize and identify a melody throughout a piece of music?

Teacher Feedback and Sharing:

The Music Office revises curriculum for all its courses on an ongoing basis to ensure that we are maximizing the impact that our instruction has on student achievement. Your feedback (both positive and critical) is the most effective way to gauge the effectiveness of our curriculum. Please forward any comments you may have to:

musicoffice@aacps.org.

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