Advancing Music Excellence

Orchestra Curriculum Grades 9-12
Brookings School District 5-1

Brookings School District Vision:

The Brookings School District will be an exemplary, innovative learning community recognized and aligned for excellence whose graduates are prepared to excel in an ever-changing and inter-connected world.

Brookings School District Mission:

The Brookings School District prepares all learners to be confident engaged citizens empowered to impact the everchanging and inter-connected world.

The Brookings Bobcat Orchestra Mission Statement:

- To value orchestral music through quality rehearsal and valuable performance opportunities
- To examine and sharpen musical technique through high quality instruction
- To develop an expanded curiosity of the musical arts
- To develop lifelong skills, determination and tenacity through the student's music training
- To provide a safe and positive learning environment for all students

Working Together...Educating with Excellence...Inspiring Learners for Life

Philosophy/Psychology/Research Explanation

The 9-12 orchestra curriculum was created using the learning theory of Bloom's Taxonomy. The music education that students will receive in the orchestra classroom is based on knowledge that they will recall from previous learning. The students will use comprehension to decipher and to understand. They will apply the knowledge they have already have to learned to take their knowledge to a higher level of learning. Students will use analysis where to begin to categorize their understanding. The students will then begin the stage of synthesis and start putting all the puzzle pieces together of everything they have learned. The final stage is evaluation where the students will use all the standards they have learned to move towards the highest level of cognitive development. As their instructor, I feel strongly that it is my responsibility to support every student's endeavor and support their learning through the secondary education and to support their movement of musical knowledge through Bloom's Taxonomy of Cognitive Development (n.d.).

Each year of orchestra will build upon the musical knowledge that the orchestra students bring to the classroom from previous years. Jerome Bruner's learning theory is built upon the Constructivist approach ("Constructivist Theory," n.d.). Bruner says that learners build new ideas on what they already know. The learners discover new ideas by themselves, but with an active dialog with the classroom instructor. Learners continue to build on what they already know creating a spiral of learning. Bruner feels that learners that are actively reasoning through discovery by themselves will augment the desire to learn on their own.

As an educator, I will always put the best interest of the students first and foremost. Through the exploration of emotions, feelings, and creativity, I believe the knowledge and process that the learner experiences will nurture the student as an individual and create a good citizen, one that is conscious of positive involvement and contribution to the world. Fostering, nurturing, and encouraging the path of lifelong learners to becoming successful citizens is the philosophy upon which I teach music. I believe that creating a supportive environment upon which a learner feels safe to explore music learning is paramount within music education. Without a supportive environment, students may not feel safe to learn and take risks in their creativity without a nurturing and encouraging atmosphere. A supportive place within the music classroom will help to foster contributions of the student, and ultimately create social reconstructionism through these experiences. The emotional, physical, and cognitive understanding of feelings within the music student's experience should be explored and encouraged. From this exploration of emotion, the element of student music compositions can then be discovered and experienced. Beyond the musical foundation elements in the classroom, self-actualization, social efficacy and reconstructionism should also be present within the music classroom curriculum (Daugherty, 1996).

All students should be treated fairly no matter what socioeconomic level or select group and not focused only on the elite or the less advantaged. All students within the music program should receive the same education and full effort of the teacher. As the teacher, I will foster an environment that gives full and equal education to those who learn on all different levels of ability. No matter what skill level of the student, all students should receive the same quality of music education. Music education is a catalyst for human expression. Music assists the student in

developing points of view with others. It is the development of an individual learning to create music alone and with others. It is reasonable then to think that music education can teach critical thinking, problem solving, and ethical sensitivity. Ultimately, our hopes and goals are for molding good citizens for our society and strong individuals with independence, not just in music endeavors, but also within their lives (Reimer, 2012).

I will allow myself to reflect on my personal philosophy of music education. As I grow as an educator, I will allow all students equal opportunity within my classroom no matter what ability level they are musically. Every student should be afforded that same equal opportunity to experience music no matter what socio-economic level. The classroom will be a safe nurturing and encouraging environment for exploration of creativity, feelings and emotions. I will be an advocate for the students so that their best interests are always valued in decisions within the structure of the school and district.

The 9-12 orchestra curriculum has been written using both the National Music Standards and the State of South Dakota Music Standards. The curriculum was based on four areas identified in both the national and state music standards. The four areas are creating, performing, responding, and connecting. The curriculum map will give a brief overview of the skills that students achieve. The curriculum will then define the materials used, the overarching ideas, the "I Can" statements as well as essential questions. The curriculum guide will also identify what the students will comprehend and be able to distinguish. Also included are possible instructional activities, assessments and the benchmarks that each area are connected to in the national and state standards.

Course Description

Course Name: CONCERT ORCHESTRA **(state code 05104)**

Course Numbers: 2311/2312

Duration: Year
Grade: 9-12

Credit: .5 credit per semester
Prerequisite:
Orchestra courses help develop students' technique for playing strings along with woodwind, brass, and percussion instruments. These courses may emphasize collaboration through rehearsal and performance experiences in creating and responding to music.

Course Name: SYMPHONIC ORCHESTRA **(state code 05104)**

Course Numbers: 2314

Duration: Year
Grade: 10-12

Credit: .5 credit per semester
Prerequisite: Concert Orchestra
Orchestra courses help develop students' technique for playing strings along with woodwind, brass, and percussion instruments. These courses may emphasize collaboration through rehearsal and performance experiences in creating and responding to music.

The Four Keys of the Orchestra Curriculum

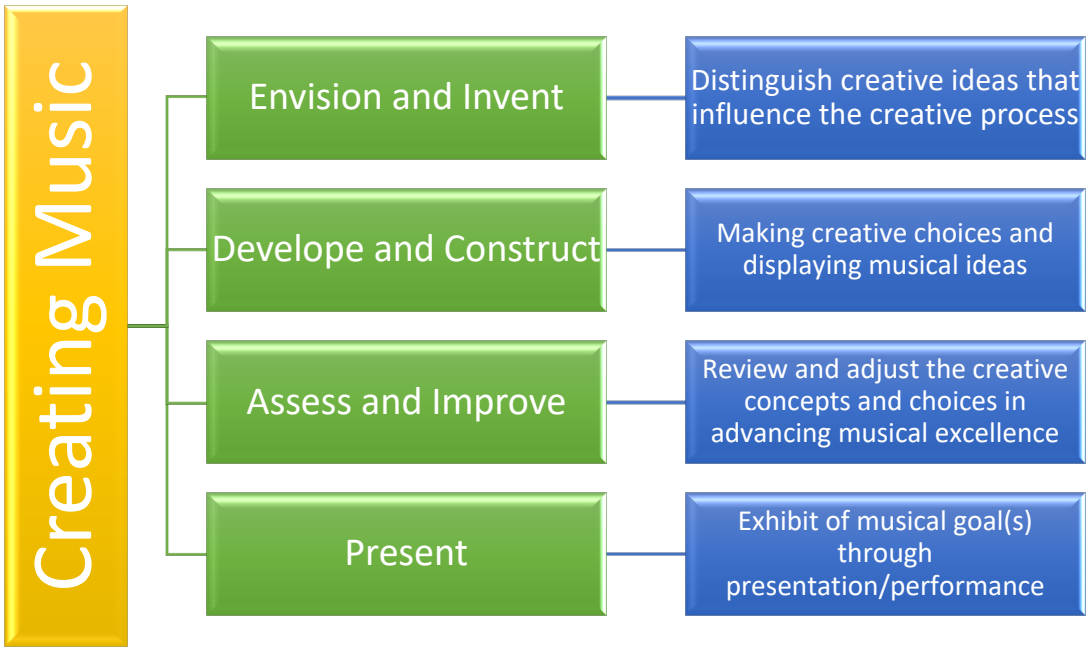
Creating Music

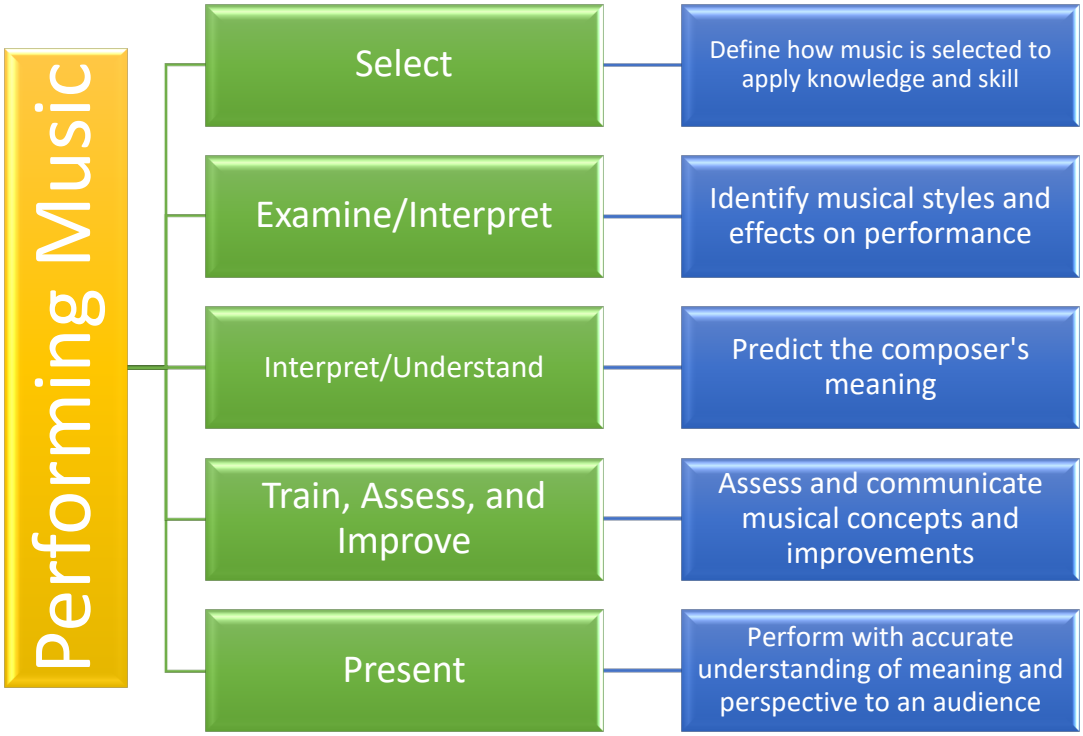
Performing Music

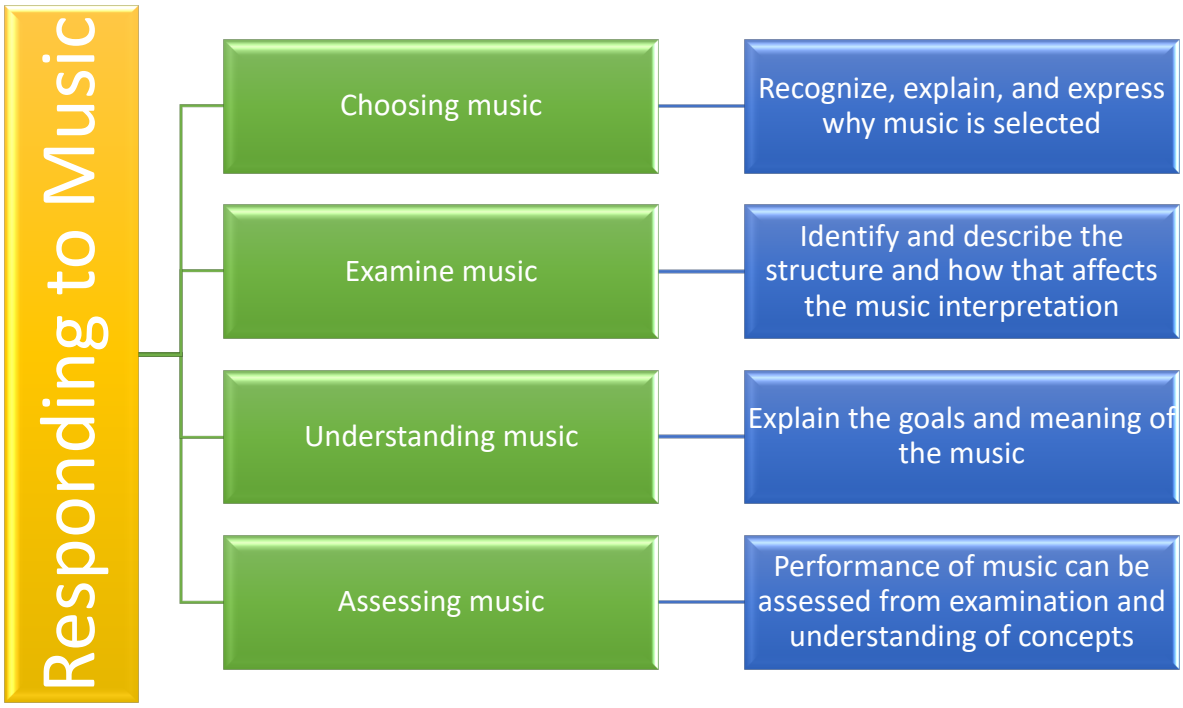
Responding to Music

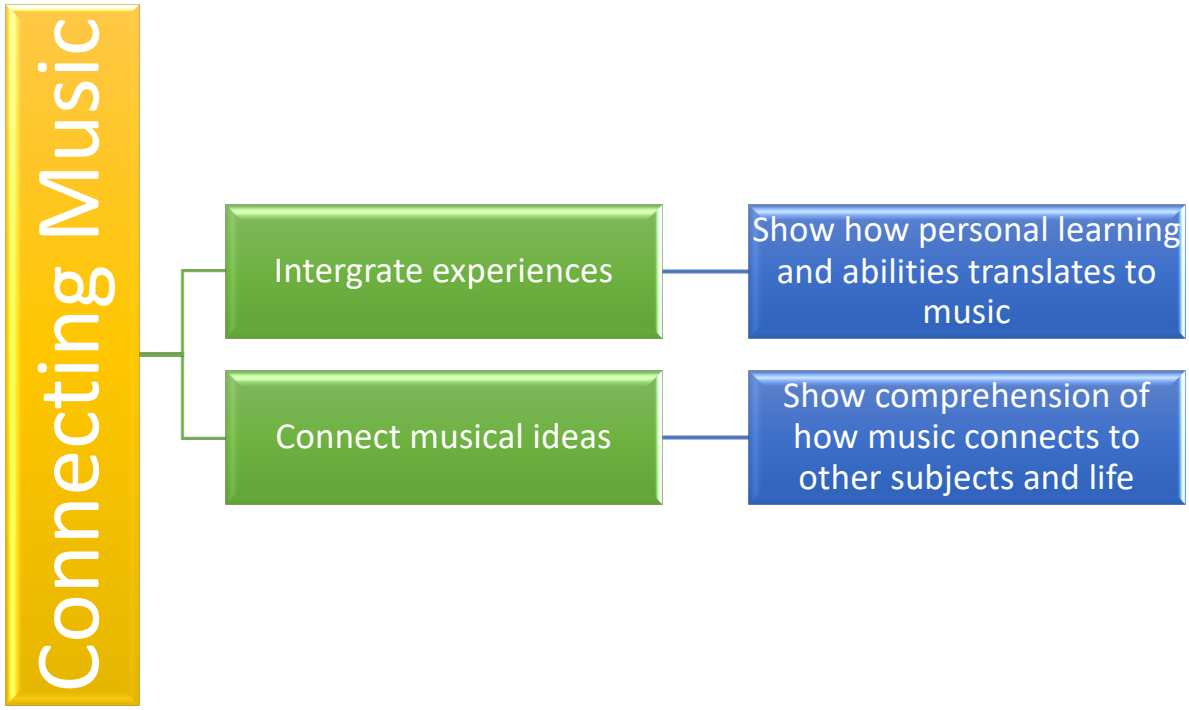
Connecting Music

Mapping the Four Keys of Orchestra






Responding to Music
Choosing music
Recognize, explain, and express why music is selected
Examine music
Identify and describe the structure and how that affects the music interpretation
Understanding music
Explain the goals and meaning of the music
Assessing music
Performance of music can be assessed from examination and understanding of concepts


Connecting Music
Intergrate experiences
Show how personal learning and abilities translates to music
Connect musical ideas
Show comprehension of how music connects to other subjects and life

Curriculum Goals and Timeline

Creating Music

Unit Title: Fundamentals	Unit Length: Entire School Year
Materials/Instructional Means	**Big Ideas**
Standard Orchestra Repertoire	Fluency in notation reading
Online Theory Resources	Understanding music as a language
Theory Textbooks	Critical Thinking
I Can Statements	**Essential Questions**
I can read music notation fluently.	Does the student read music notation fluently?
I can apply my understanding of music notation in performance.	Can the student apply their understanding of music notation in a performance?
I can read a piece of music accuracy.	Does the student read music repertoire with accuracy?
I can solve intonation difficulties.	Can the students identify and fix intonation difficulties?
I can perform accurate rhythms.	Can the student perform accurate rhythms?
I can compose a melody using music notation.	Can the student compose a melody using music notation?
Students should...	
Comprehend & Distinguish	**Be able to…**
Understanding of music vocabulary:	Read grade 4 and above orchestra literature
Rhythm	Sight-read grade 3 orchestra literature
Music Notation	Define standard music terminology
Expression and Articulation	Demonstrate proficiency in standard music notation
Pitch	Exhibit proficiency of standard music notation in performance
	Identify letter names, sharps, and flats
	Identify and explain music 1st and 2nd endings, repeat signs, DC al fine, bar lines, and measures
	Identify clefs (Treble, Alto and Bass)
	Identify time signatures (4/4, 2/4, 3/4, 2/2, 6/8, 7/8, 12/8)

	Identify quarter, half, whole, eight, sixteenth, dotted half, dotted quarter. Identify syncopated rhythms Read all notes and demonstrate the resulting fingering on instrument Identify ledger line notes Understand the major keys of C, G, D, A, F, and Bb, Eb and Ab
Instructional Activity	
Demonstrate understanding individually and as a group on instrument Demonstrate sight-reading individually and as a group Written assignments Composition Assignments	
Assessment	
Recorded playing checks	Formative and Summative Assessments
Theory tests	Formative and Summative Assessments
Composition Projects	Formative and Summative Assessments
Benchmark	
National Music Standards	**State Music Standards**
MU:Cr1.1.E.IIa	HSp.MUe.Cr.1.1.a
MU:Cr2.1.E.IIa	HSp.MUe.Cr.2.1.a
MU:Cr3.1.E.Iia	HSp.MUe.Cr.3.1.a
MU:Cr3.2.E.IIa	HSp.MUe.Cr.3.2.a

Performing Music

Unit Title: Performance	Unit Length: Entire School Year
Materials/Instructional Means Orchestra Literature Sight Reading Factory	**Big Ideas** Creating music individually Creating music as a group
I Can Statements I can perform with a large group I can perform with a small group I can perform individually I can show growth in my string technique I can tune independently	**Essential Questions** What is good string technique? How can you show expression in your playing technique How can performing show growth of both physical and mental skills?

Students should...

Comprehend & Distinguish	Be able to
Tuning	Perform as an individual
Intonation	Perform with others, both small and large groups
Tone	Perform with expression
Rhythm	Perform accurate pitch
Note Accuracy	Perform with accurate rhythm
Posture	Comprehend and perform with different conducting patterns
Stage Etiquette	Show good tone quality
Scales	Comprehend phrasing
Bow Techniques	Play string crossings
Shifting	Play accurately when sight reading at a grade 3 level
	Identify both major and minor tones of an orchestra piece
	Tune with a single concert A440 or tuning device

	Perform and define different bowing styles: legato, staccato, marcato, spiccato, hooked bowing, col legno, sul tasto, martele, tremolo Can identify and correct intonation Can fluently shift between 1st, 2nd, 3rd, 4th, and 5th position
Instructional Activity	
Playing in a concert Recorded individual playing tests of concert music Recorded individual playing tests of solo music	
Assessment	
Playing in a concert	Formative and Summative Assessments
Concert Reflection	Formative and Summative Assessments
Self-Reflection/Goal Setting	Formative and Summative Assessments
Recorded Playing Tests	Formative and Summative Assessments
Benchmark	
National Music Standards	**State Music Standards**
MU:Pr4.1.E.Iia MU:Pr4.2.E.Iia MU:Pr4.3.E.Iia MU:Pr5.3.E.Iia MU:Pr6.1.E.Iia MU:Pr6.1.E.Iib	HSp.Mue.Pr.4.1.a HSp.Mue.Pr.4.2.a HSp.Mue.Pr.4.3.a HSp.Mue.Pr.5.1.a HSp.Mue.Pr.6.1.a

Responding to Music

Unit Title: Creative Insights	Unit Length: Entire School Year
Materials/Instructional Means	**Big Ideas**
Orchestral Music Theory Books Online Theory Resources Online Performance Examples	Application of critical listening skills Describe emotional responses to music Describe musical form
I Can Statements	**Essential Questions**
I can use listening skills to respond to music I can give a description of emotional response to music I can describe the form of a piece of music	What qualities does music have that help evaluate the music? What qualities does music have that distinguishes it apart from others? How is the music organized and what is musical form?

Students should...

Comprehend & Distinguish	Be able to
Rondo DC/Fine DS al coda/Fine song form sonata form AB/Binary ABA/Ternary Fugue Opera Musical Theater Ballet Symphony Jazz Expression Blend and balance Style	Evaluate a good quality performance Evaluate a poor performance Define musical expression Identify the form of a piece of music

Instructional Activity

Students will participate in playing examples of style and emotions

Students will perform examples for form Students will listen to playing examples of style and emotions Students will listen to playing example of form

Assessment	
Student evaluation of concerts	Formative and Summative Assessments
Student evaluation of solo work	Formative and Summative Assessments
Student evaluation of ensembles outside of school	Formative and Summative Assessments

Benchmark	
National Music Standards	**State Music Standards**
MU:Re7.1.E.IIa	HSp.MUe.Re.7.1.a
MU:Re7.2.E.IIa	HSp.MUe.Re.7.2.a
MU:Re8.1.E.IIa	HSp.MUe.Re.8.1.a
MU:Re9.1.E.IIa	HSp.MUe.Re.9.1.a

Connecting Music	
Unit Title: Making Connections	**Unit Length: Entire School Year**
Materials/Instructional Means	**Big Ideas**
Orchestral Music Online Resources	Instilling an appreciation in the art for life Music connection to our world and society
I Can Statements	**Essential Questions**
I can explain how music is a part of the world I can explain how music is connected to other curricular subjects I can explain how music is connected to other cultures I can explain music's correlation to history	How is music part of our world? How is music connected to other academic subjects? How is music connected to other cultures? Can it be a connection of music to history be explained?
Students should...	
Comprehend & Distinguish	**Be able to**
Culture Multicultural Arts Compare and Contrast Music Styles History Careers/Roles in Music	Students can describe, compare and contrast different types and styles of music Students can describe the varied careers and roles people have in music in our world Students can make a connection between music and other art forms Students can describe music's role in history Students can describe music's connection to other academic areas
Instructional Activity	
Discussion Topics Listening Examples Performance Repertoire	
Assessment	
Written responses of understanding	Formative and Summative Assessments

Students share listening examples Student lead discussions	Formative and Summative Assessments Formative and Summative Assessments
Benchmark **National Music Standards**	**State Music Standards**
MU:Cn10.0.H.IIa MU:Cn11.0.T.IIa	HSp.MUe.Cn.10.1.a HSp.MUe.Cn.11.1.a

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