

# ATLANTA PUBLIC SCHOOLS

## Scope and Sequence Elementary School Orchestra Grade 4 and 5

### ACRONYM KEY

**AWL: Academic Word List**

**CCGPS: Common Core Georgia Performance Standards**

**CCRAS –R: College and Career Readiness Anchor Standards for Reading**

**CCRAS –W: College and Career Readiness Anchor Standards for Writing**

**CCRAS –SL: College and Career Readiness Anchor Standards for Speaking and Listening**

**CIM: Creativity Instructional Matrix**

**GPS: Georgia Performance Standards**

**CTM: Critical Thinking in Music**

**CKV: Conceptual Knowledge Vocabulary**

**Example: CCRAS – R. 5 = College and Career Readiness Anchor Standards for Reading #5 (Craft and Structure):** Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.

**Example: CCRAS – W. 2 = College and Career Readiness Anchor Standards for Writing #2 (Text Type and Purposes):** Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.

**Example: CCRAS – W. 7 = College and Career Readiness Anchor Standards for Writing #7 (Research to Build and Present Knowledge):** Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation.

**Example: CCRAS – SL. 1 = College and Career Readiness Anchor Standards for Speaking and Listening #1 (Comprehension and Collaboration):** Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

**Example: CIM: S2.5 = Creativity Instructional Matrix, Stage 2, Cognitive Skill #5:** Questions hierarchies of value and logic by critiquing and producing artworks.

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Quarter 1 Week 1 and ongoing	Multiple	<p>Orchestra GPS: multiple</p> <p>CCGPS: CCRAS-SL.6</p> <p>AWL: physical, technique</p> <p>CIM: multiple</p>	Pre-Assessment	<p><b>Pre-Assessment:</b> Composition (Grade 5); CKV (Grade 4)</p> <p><b>Concepts/Skills:</b> Posture</p> <p><b>Activities and Suggested Lesson:</b></p> <p><b>Resources (QUARTER 1-4):</b>  <a href="http://www.igniteart.weebly.com">www.igniteart.weebly.com</a></p> <p>Stringing Along" -remains one of the great collections of arrangements for beginning orchestra                      "March of the Metro Gnome" by Fred Hubbell -from the GMEA list                      "Concerto for Triangle" by Mike Hannickel                      "Medieval Kings and "Honor and Glory" by Soon Hee Newbold                      "Beethoven's Ninth" arr. by Lavender                      "Pepperoni Pizza" by Brian Balmages                      "Viol Boogie"from "Strings Are Fun"by Kenneth Henderson and Albert Stoutamire</p>

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Week 2 and ongoing	1 and 2	<p><b>Orchestra GPS:</b> MESBO.2 a. Demonstrate correct left hand position and finger placement, right hand position (bow hold), posture, instrument position, and bow placement.</p> <p>MESBO.4 a. Play by ear simple melodies and provide rhythmic and melodic variations based on those melodies. b. Produce a characteristic sound using legato, staccato, slurs, detached slur, accent, and pizzicato.</p> <p>MESBO.3 a. Identify notes in the staff and on ledger lines of respective clef.</p> <p><b>CCGPS: CCRAS - SL.6</b> AWL: motif</p> <p><b>CIM:</b> S1.6 Makes multiple representations of a single motive or theme using varied materials, instruments and approaches</p>	The Language of Music	<p><b>Concepts/Skills:</b> Rhythm</p> <p><b>Activities and Suggested Lesson:</b> Introduce or review parts of the instrument and bow Introduce or review basics of posture, left hand position, finger placement, right hand position, instrument position, bow placement. Use correct bow hair tension and adequate rosin Draw a straight bow Use correct bow placement and an even bow speed Playing by ear and demonstrating: - different note values, rests, melodic contour - rhythmic patterns, motives - simple rhythmic or melodic variations on a given motive Sight reading activities: rhythm patterns, class score, melodic patterns on the staff. Listening activities: identifying, writing, of music. Use sight reading and listening activities in combination to generate/arrange/improvise multiple representations. Improvise rhythm compositions based on patterns being studied by rote or by sight. Continue with tone production in pizzicato or bowing activities.</p> <p><b>Resources:</b> "The Teaching of Action in String Playing" by Paul Rolland "Young Strings in Action" Teacher's Book 1 by Paul Rolland</p> <p><b>Questioning Strategies:</b> <b>Five Core Questions for Creativity Development:</b> 1) What more can you do? 2) Did you take a chance? 3) What else can you connect it to? (What more can you add?) 4) What is another way of doing it? Can it be better? 5) Are you letting your personality come through?</p>

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Week 3 and ongoing	1	<p><b>Orchestra GPS:</b>            MESBO.2            b. Produce a characteristic sound using legato, staccato, slurs, detached slur, accent, and pizzicato.</p> <p>MESBO.3            a. Identify notes in the staff and on ledger lines of respective clef.            c. Read and notate rhythms containing whole notes, half notes, quarter notes, eighth notes, dotted half notes and their corresponding rests in the time signatures of 4/4, 3/4, and 2/4.</p> <p><b>CCGPS: CCRA - R.4</b>            AWL: interval</p> <p><b>CIM:</b> S1.3 Generates multiple interpretations for a musical idea or aural image</p>	The Language of Music	<p><b>Concepts/Skills:</b> Pitch, High/Low, Interval, Melody</p> <p><b>Activities and Suggested Lesson:</b>            Listening: Aurally identify, including the use of manipulatives, cards, listening maps, basic note values in rhythm patterns.            Singing/playing: Rote or notation activities demonstrating tone production, posture.            Reading: basic note values in a variety of patterns in 2/4 and 4/4 meter through clapping, chanting, singing or playing.            Apply rhythmic patterns studied to the melodic activities, composition, or improvisatory pieces.</p> <p><b>Resources:</b></p> <p><b>Questioning Strategies:</b></p> <p><b>Five Core Questions for Creativity Development:</b></p> <ol style="list-style-type: none"> <li>1) What more can you do?</li> <li>2) Did you take a chance?</li> <li>3) What else can you connect it to? (What more can you add?)</li> <li>4) What is another way of doing it? Can it be better?</li> <li>5) Are you letting your personality come through?</li> </ol>

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Week 4 and ongoing	1 and 2	<p><b>Orchestra GPS:</b> MESBO.2 b. Produce a characteristic sound using legato, staccato, slurs, detached slur, accent, and pizzicato.</p> <p>MESBO.3 a. Identify notes in the staff and on ledger lines of respective clef. c. Read and notate rhythms containing whole notes, half notes, quarter notes, eighth notes, dotted half notes and their corresponding rests in the time signatures of 4/4, 3/4, and 2/4.</p> <p><b>CCGPS: CCRA - R.4</b> AWL: expand</p> <p><b>CIM:</b> S1.3 Generates multiple interpretations for a musical idea or aural image</p>	The Language of Music	<p><b>Concepts/Skills:</b> Notation</p> <p><b>Activities and Suggested Lesson:</b> Listening, reading and singing/playing whole, half, dotted half, quarter and eighth notes and rests. Write rhythmic and melodic phrases on staff notation introducing or reviewing vocabulary: ascending/descending, step/skip/repeated motion. Play sections from staff notation reviewing or introducing vocabulary e.g. clef, staff, measure, time signature, bar line, double bar line, etc. Identify motives in repertoire.</p> <p><b>Resources:</b></p>

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Week 5 and ongoing	1	<p><b>Orchestra GPS:</b> MESBO.1 b. Demonstrate an understanding of phrasing through singing simple melodies c. Discuss the relationship between singing and quality tone production on a string instrument.</p> <p><b>CCGPS: CCRA.W.4</b> AWL: contrast</p> <p><b>CIM:</b> S1.8 Recognizes that interpretation relies on context (the implicit and explicit cues/clues that suggest how we should assign meaning to something); combines cues/clues from disparate contexts in music to generate unusual meaning.</p>	Playing Techniques	<p><b>Concepts/Skills:</b> Tone</p> <p><b>Activities and Suggested Lesson:</b> Singing: short phrases with attention to sustained tone, tone intensity, control. Discuss similarities and differences to tone production on the string instrument. Listening, reading and singing/playing whole, half, dotted half, quarter and eighth notes and rests. Play sections from staff notation reviewing or introducing vocabulary e.g. clef, staff, measure, time signature, bar line, double bar line, etc Write rhythmic and melodic phrases on staff notation introducing or reviewing vocabulary: ascending/descending, step/skip/repeated motion.</p> <p><b>Resources:</b></p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 6 and ongoing	3	<p><b>Orchestra GPS:</b> MESBO.1 b. Demonstrate an understanding of phrasing through singing simple melodies.</p> <p>MESBO.3 a. Identify notes in the staff and on ledger lines of respective clef. c. Read and notate rhythms containing whole notes, half notes, quarter notes, eighth notes, dotted half notes and their corresponding rests in the time signatures of 4/4, 3/4, and 2/4.</p> <p><b>CCGPS: CCRA- R.6</b> AWL: motif, transform</p> <p><b>CIM:</b> S1.3 Generates multiple interpretations for a musical idea or aural image</p>	Sound Patterns	<p><b>Concepts/Skills:</b> Ascending, descending</p> <p><b>Activities and Suggested Lesson:</b> Saying and playing notes in first position Analytical listening identifying ascending and descending patterns. Listening, reading and singing/playing whole, half, dotted half, quarter and eighth notes and rests based on a melody or rhythm Write rhythmic and melodic phrases on staff notation. Edit rhythmic and melodic phrases. Sing sections from staff notation. Identify motives and phrases using note values in repertoire.</p> <p><b>Resources:</b></p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 7	1	<p><b>Orchestra GPS:</b>            MESBO.1            b. Demonstrate an understanding of phrasing through singing simple melodies.</p> <p>MESBO.3            a. Identify notes in the staff and on ledger lines of respective clef.            c. Read and notate rhythms containing whole notes, half notes, quarter notes, eighth notes, dotted half notes and their corresponding rests in the time signatures of 4/4, 3/4, and 2/4.</p> <p><b>CCGPS: CCRA - W.4</b>            AWL: similar</p> <p><b>CIM:</b> S1.7 Mentally envisions, audiates, what cannot be directly observed, for example by depicting imaginary events, personal/social values, etc.</p>	Sound Patterns	<p><b>Concepts/Skills:</b> Repetition</p> <p><b>Activities and Suggested Lesson:</b>            Analytical listening identifying ascending and descending patterns.            Listening, reading and singing/playing whole, half, dotted half, quarter and eighth notes and rests based on a melody or rhythm            Write rhythmic and melodic phrases on staff notation.            Edit rhythmic and melodic phrases.            Sing sections from staff notation.            Identify motives and phrases using note values in repertoire.</p> <p><b>Resources:</b></p>

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Week 8 and ongoing	1	<p><b>Orchestra GPS</b> MESBO.1 a. Demonstrate the ability to match pitch and adjust intonation.</p> <p><b>CCGPS: CCRA - R.4</b> AWL: correspond</p> <p><b>CIM: S1.1</b> Mentally manipulates sound and meaning</p>	Structure	<p><b>Concepts/Skills:</b> Phrase</p> <p><b>Activities and Suggested Lesson:</b> Review theory of music basics. Singing: match pitch, echo, phrasing activities Listening: Explore events in the music e.g. contour, dynamics, rhythm phrases. Using studied rhythms and melodies, class develops: - body percussion - vocal improvisation - instrumental improvisation</p> <p><b>Resources:</b></p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 9	1, 2, 3 and 4	<p><b>Orchestra GPS:</b></p> <p>MESBO.1</p> <p>a. Demonstrate the ability to match pitch and adjust intonation.</p> <p>b. Demonstrate an understanding of phrasing through singing simple melodies.</p> <p>c. Discuss the relationship between singing and quality tone production on a string instrument.</p> <p>MESBO.2</p> <p>a. Demonstrate correct left hand position and finger placement, right hand position (bow hold), posture, instrument position, and bow placement.</p> <p>MESBO.4</p> <p>a. Play by ear simple melodies and provide rhythmic and melodic variations based on those melodies.</p> <p><b>CCGPS: CCRA-SL.6</b></p> <p>AWL: analyze</p> <p><b>CIM:</b> S1.2 Follows prompts inherent in the character of music.</p>	Structure	<p><b>Concepts/Skills:</b> Major</p> <p><b>Activities and Suggested Lesson:</b></p> <p>Summative Assessment:</p> <p>Practical: individual/small group performance of 4 measure sight reading examples utilizing melodies within the range of a fifth, or D major patterns.</p> <p>4 measure rhythmic sight reading through clapping or chanting.</p> <p>Singing and playing demonstrating correct posture, right hand and left hand technique.</p> <p>Instrument playing demonstrating reading, and knowledge of rhythm and pitch.</p> <p>Listening analysis for motive, rhythms, phrases, musical features.</p> <p>Written:</p> <p>Basic theory quiz</p> <p>Sight reading quiz</p> <p>Aural examples matching tone, note reading examples or listening</p> <p>Dictation (rhythmic and/or melodic)</p> <p><b>Resources:</b></p> <p><b>Questioning Strategies:</b></p> <p><b>Five Core Questions for Creativity Development:</b></p> <ol style="list-style-type: none"> <li>1) What more can you do?</li> <li>2) Did you take a chance?</li> <li>3) What else can you connect it to? (What more can you add?)</li> <li>4) What is another way of doing it? Can it be better?</li> <li>5) Are you letting your personality come through?</li> </ol>

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Quarter 2 Week 10 and ongoing	1	<p><b>Orchestra GPS:</b></p> <p>MESBO.2 c. Utilize correct finger patterns in performing scales and repertoire in the keys of D, G, and C.</p> <p>MESBO.3 a. Identify notes in the staff and on ledger lines of respective clef. b. Read and notate notes within the following key signatures: D, G, and C. c. Read and notate rhythms containing whole notes, half notes, quarter notes, eighth notes, dotted half notes and their corresponding rests in the time signatures of 4/4, 3/4, and 2/4.</p> <p>MESBO.7 a. Distinguish between correct and incorrect melodic and harmonic intonation and demonstrate ability to adjust accordingly.</p> <p><b>CCGPS: CCRA- W.1</b> AWL: correspond</p> <p><b>CIM:</b> S1.3 Generates multiple interpretations for a musical idea or aural image.</p>	Structure	<p><b>Concepts/Skills:</b> Scale</p> <p><b>Activities and Suggested Lesson:</b> Explore music reading: the staff, ascending, descending, scale patterns. Singing/Playing: scale sections in D, G, C majors focus on intonation Listening: scale passages, whole tones, half tones Creating: - rhythmic ostinati to previously studied melodies - 2 measure melodies based on scale passages</p> <p><b>Resources (QUARTER 2):</b></p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 11 and ongoing	4	<p><b>Orchestra GPS:</b> MESBO.3 a. Identify notes in the staff and on ledger lines of respective clef. b. Read and notate notes within the following key signatures: D, G, and C. c. Read and notate rhythms containing whole notes, half notes, quarter notes, eighth notes, dotted half notes and their corresponding rests in the time signatures of 4/4, 3/4, and 2/4.</p> <p><b>CCGPS: CCRA-SL.6</b> AWL: modify</p> <p><b>CIM:</b> S1.2 Follows prompts inherent in the character of music</p>	Structure	<p><b>Concepts/Skills:</b> Rhythmic and melodic patterns; repetition, symmetry <b>Activities and Suggested Lesson:</b> Dictation: rhythmic and melodic. Vocal and instrumental improvisation using major scale patterns. Composition: completing 4 measure melodies (question/answer or echo statements).</p> <p><b>Resources:</b> Select dictation examples from the repertoire. Select improvisation examples from the repertoire. Select compositional activities based on melodies from the repertoire.</p>
Week 12 and ongoing	3 and 4	<p><b>Orchestra GPS:</b> MESBO.4 a. Play by ear simple melodies and provide rhythmic and melodic variations based on those melodies. b. Improvise simple harmonic accompaniments in the key of D.</p> <p><b>CCGPS: CCRA-W.4</b> AWL: illustrate</p> <p><b>CIM:</b> S1.4 Mentally manipulates sound and meaning.</p>	Elements of Music	<p><b>Concepts/Skills:</b> Melodic Contour (shape); high/low; repetition; ascending/descending <b>Activities and Suggested Lesson:</b> Improvisation: completing 4 measure melodies (question/answer or echo statements using mainly repetition and sequence) noticing melodic contour (shape). Chord base, layering parts.</p> <p><b>Resources:</b> Select improvisation examples from the repertoire. <b>Questioning Strategies:</b> <b>Five Core Questions for Creativity Development:</b></p> <ol style="list-style-type: none"> <li>1) What more can you do?</li> <li>2) Did you take a chance?</li> <li>3) What else can you connect it to? (What more can you add?)</li> <li>4) What is another way of doing it? Can it be better?</li> <li>5) Are you letting your personality come through?</li> </ol>

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Week 13 and ongoing	1	<p><b>Orchestra GPS:</b> MESBO.4 a. Play by ear simple melodies and provide rhythmic and melodic variations based on those melodies. b. Improvise simple harmonic accompaniments in the key of D.</p> <p><b>CCGPS: CCRA-SL.6</b> AWL: layer</p> <p><b>CIM:</b> S1.5 Improvises in response to unanticipated insights, deviations or teacher-imposed constraints that reframe experience</p>	Elements of Music	<p><b>Concepts/Skills:</b> Chord <b>Activities and Suggested Lesson:</b> Improvisation in 2 or more parts (chord base). Improvisation on a given rhythm. Improvisation on a given motif.</p> <p><b>Resources:</b> Select chord patterns from repertoire for improvisation activities.</p> <p><b>Questioning Strategies:</b> <b>Five Core Questions for Creativity Development:</b></p> <ol style="list-style-type: none"> <li>1) What more can you do?</li> <li>2) Did you take a chance?</li> <li>3) What else can you connect it to? (What more can you add?)</li> <li>4) What is another way of doing it? Can it be better?</li> <li>5) Are you letting your personality come through?</li> </ol>
Week 14 and ongoing	3 and 4	<p><b>Orchestra GPS:</b> MESBO.5 a. Create original rhythm patterns in 4/4 time. b. Compose simple melodies for respective instrument in the keys of D and G.</p> <p><b>CCGPS: CCRA-W.4</b> AWL: motif</p> <p><b>CIM:</b> S1.5 Improvises in response to unanticipated insights, deviations or teacher-imposed constraints that reframe experience</p>	Structure	<p><b>Concepts/Skills:</b> Motif <b>Activities and Suggested Lesson:</b> Compose/Improvise and perform in D or G major. Design a score in multiple parts. Improvise starting with motif, develop variations on the original motive using D and G major patterns.</p> <p><b>Resources:</b> <b>Questioning Strategies:</b> <b>Five Core Questions for Creativity Development:</b></p> <ol style="list-style-type: none"> <li>1) What more can you do?</li> <li>2) Did you take a chance?</li> <li>3) What else can you connect it to? (What more can you add?)</li> <li>4) What is another way of doing it? Can it be better?</li> <li>5) Are you letting your personality come through?</li> </ol>

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Week 15 and ongoing	3 and 4	<p><b>Orchestra GPS:</b> MESBO.5 a. Create original rhythm patterns in 4/4 time. b. Compose simple melodies for respective instrument in the keys of D and G.</p> <p><b>CCGPS: CCRA- R.3</b> AWL: sequence</p> <p><b>CIM:</b> S1.6 Makes multiple representations of a single motive or theme using varied materials, instruments and approaches</p>	Structure	<p><b>Concepts/Skills:</b> Motif; repetition, sequence. <b>Activities and Suggested Lesson:</b> Composing using compositional devices such as repetition, sequence. Design a score based on a selected melodic motive from repertoire. Demonstrate repetition, sequence, over 4 measures. Evaluate the structure of melodic motives most successful for composition.</p> <p><b>Resources:</b> Perform repertoire utilizing motives to develop in composition. Develop performance activities from selected repertoire.</p> <p><b>Questioning Strategies:</b> <b>Five Core Questions for Creativity Development:</b> 1) What more can you do? 2) Did you take a chance? 3) What else can you connect it to? (What more can you add?) 4) What is another way of doing it? Can it be better? 5) Are you letting your personality come through?</p>
Week 16 and ongoing	2	<p><b>Orchestra GPS:</b> MESBO.6 a. Discuss the basic principles of meter, rhythm, tonality, and instrumentation in selected aural examples.</p> <p><b>CCGPS: CCRA-W.2</b> AWL: define</p> <p><b>CIM:</b> S1.9 Uses strategies to alter/ generate aural images, e.g. Cage, Stockhausen, Penderecki, to change how they are perceived and interpreted.</p>	Elements of Music	<p><b>Concepts/Skills:</b> Tonality <b>Activities and Suggested Lesson:</b> Listening: comparing and contrasting various meters, rhythms, major and minor tonality. Analysis: verbal or written activities e.g. rhythm dictation, identifying instrumentation, etc.</p> <p><b>Resources:</b></p>

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Week 17 and ongoing	1	<p><b>Orchestra GPS:</b> MESBO.3 d. Recognize basic symbols for dynamics, tempo, articulation, and expression as used in corresponding literature.</p> <p>MESBO.7 c. Judge the quality of performance in tone, intonation, balance, dynamics, and rhythm.</p> <p><b>CCGPS: CCRA-SL.6</b> AWL: emphasis</p> <p><b>CIM:</b> S2.1 Explains how changing the aural language used in music also changes its meaning.</p>	Performance (Winter Program)	<p><b>Concepts/Skills:</b> Articulation</p> <p><b>Activities and Suggested Lesson:</b> Review or introduce articulation including vocabulary and symbols e.g. legato, staccato, accent, tenuto. Performance of individual or group compositions. Performance of individual or group improvisations. Performance of instrumental works.</p> <p><b>Resources:</b></p>

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Week 18	1,2 and 3	<p><b>Orchestra GPS:</b> MESBO.2 d. Demonstrate awareness of individual and group roles within the ensemble relating to balance, blend, dynamics, phrasing, and tempo.</p> <p><b>CCGPS: CCRA-W.4</b> AWL: volume</p> <p><b>CIM: S2.2</b> Adapts and uses an aural language to connect one idea to other ideas using a range of strategies, such as aural analogy, narrative, symbolism, etc.; seeks and employs sound and conceptual patterns to make connections</p>	Elements of Music	<p><b>Concepts/Skills:</b> Dynamics <b>Activities and Suggested Lesson:</b> Review or introduce dynamics including vocabulary and symbols e.g. forte, piano, fortissimo, pianissimo, mezzo. Summative Assessment Practical (singing individually or small group): Improvising short melodic phrases based on triads, major scale segments, pentachord, stepwise movement. Composing or improvising ostinati, accompaniments. Composing/improvising 4 measure rhythmic patterns. Written: Guided composition: creating melodies from a given motive. Compose a 4 measure rhythm and as a small group compile a rhythmic composition in score layout.</p> <p><b>Resources:</b> <a href="#">"Music Theory in Band and Orchestra" by Wendy Barden</a></p>
Quarter 3 Week 19 and ongoing	3 and 4	<p><b>Orchestra GPS:</b> MESBO.3 c. Read and notate rhythms containing whole notes, half notes, quarter notes, eighth notes, dotted half notes and their corresponding rests in the time signatures of 4/4, 3/4, and 2/4.</p> <p><b>CCGPS: CCRA - W.2</b> AWL: range</p> <p><b>CIM: S.2.1</b> Explains how changing the aural language used in music also changes its meaning</p>	Elements of Music	<p><b>Concepts/Skills:</b> Melody - Standard patterns <b>Activities and Suggested Lesson:</b> Listening: standard rhythmic and/or melodic patterns Perform: clapping, chanting of patterns Reading/writing: notating patterns through recognition activities e.g. identifying rhythm being played from a pair of examples or a group of examples. Dictation of standard patterns in pairs, small groups and individually.</p> <p><b>Resources (QUARTER 3):</b></p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 20 and ongoing	3 and 4	<p><b>Orchestra GPS:</b> MESBO.7 b. Evaluate the accuracy of rhythm and tempos for individual and ensemble playing.</p> <p><b>CCGPS: CCRA - W.2</b> AWL: energy</p> <p><b>CIM:</b> S1.3 Generates multiple interpretations for a musical idea or aural image</p>	Elements of Music	<p><b>Concepts/Skills:</b> Tempo</p> <p><b>Activities and Suggested Lesson:</b> Introduce or review tempo including vocabulary e.g. moderato, allegro, largo, andante, presto. Listen: examples played while students follow staff notation; evaluate accuracy of rhythms aurally and by sight. Read: motifs, phrases, sections on staff notation based on standard patterns. Write: motives on staff notation, 2-4 measures.</p> <p><b>Resources :</b></p>
Week 21 and ongoing	3 and 4	<p><b>Orchestra GPS:</b> MESBO.6 b. Identify melodic and harmonic material in given aural examples.</p> <p><b>CCGPS: CCRA - W.2</b> AWL: contrast</p> <p><b>CIM:</b> S2.2 Adapts and uses an aural language to connect one idea to other ideas using a range of strategies, such as aural analogy, narrative, symbolism, etc.; seeks and employs sound and conceptual patterns to make connections</p>	Creative Thinking	<p><b>Concepts/Skills:</b> Contrast</p> <p><b>Activities and Suggested Lesson:</b> Listen: examples played while students follow staff notation identifying contrasts e.g. forte/piano, high/low, allegro/largo, legato/staccato, etc. Read: motifs, phrases, sections on staff notation based on standard patterns. Write: motives on staff notation, 2-4 measures.</p> <p><b>Resources:</b></p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 22 and ongoing	3 and 4	<p><b>Orchestra GPS:</b> MESBO.4 a. Play by ear simple melodies and provide rhythmic and melodic variations based on those melodies.</p> <p><b>CCGPS: CCRA - W.2</b> AWL: section <b>CIM:</b> S1.3 Generates multiple interpretations for a musical idea or aural image</p>	Creative Thinking	<p><b>Concepts/Skills:</b> Sound and Silence <b>Activities and Suggested Lesson:</b> Listening: Pentatonic scale, segments, motifs, melodies. Singing and playing: Pentatonic scale, segments, motives, melodies including rhythmic and melodic variations. Improvise: Melodies through guided parameters e.g. 4 measures, start and end on do, meter, contrasting segments of sound and silence, etc. Contrast pairs or groups.</p> <p><b>Resources:</b> <b>Questioning Strategies:</b> <b>Five Core Questions for Creativity Development:</b></p> <ol style="list-style-type: none"> <li>1) What more can you do?</li> <li>2) Did you take a chance?</li> <li>3) What else can you connect it to? (What more can you add?)</li> <li>4) What is another way of doing it? Can it be better?</li> <li>5) Are you letting your personality come through?</li> </ol>
Week 23 and ongoing	3 and 4	<p><b>Orchestra GPS:</b> MESBO.9 a. Identify and compare performance styles of music learned in class.</p> <p><b>CCGPS: CCRA-W.8</b> AWL: style <b>CIM:</b> S1.2 Follows prompts inherent in the character of music</p>	Cultural and Historical Context	<p><b>Concepts/Skills:</b> Style <b>Activities and Suggested Lesson:</b> Discuss, listen: Explore musical styles and genre as relevant to string orchestra including chamber music, symphony, and jazz and popular styles. Write: Compare class music to above styles. Improvise: variations on styles</p> <p>Edit existing class compositions for contrasting sections.</p> <p><b>Resources:</b></p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 24 and ongoing	4	<p><b>Orchestra GPS:</b> MESBO.9 b. Discuss characteristics of music from various societies and cultures. MESBO.8 a. Explain how music contributes to a well rounded education. b. Establish awareness that all subjects are related to music.</p> <p><b>CCGPS: CCRA - W. 8</b> AWL: category</p> <p><b>CIM:</b> S1.4 Mentally manipulates sound and meaning</p>	Cultural and Historical Context	<p><b>Concepts/Skills:</b> Genre <b>Activities and Suggested Lesson:</b> Listen, discuss: Explore a variety of multi-cultural music - characteristics, examples, images, sound, cultural context, inter-relatedness. Listening: examples, categorize, identify. Create: charts, tables, graphs, etc. comparing genres.</p> <p><b>Resources:</b></p>
Week 25 and ongoing	3	<p><b>Orchestra GPS:</b> MESBO.7 c. Judge the quality of performance in tone, intonation, balance, dynamics, and rhythm.</p> <p><b>CCGPS: CCRA - W.2</b> AWL: symbol</p> <p><b>CIM:</b> S1.9 Uses strategies to alter/generate aural images, e.g. Cage, Stockhausen, Penderecki, to change how they are perceived and interpreted.</p>	Elements of Music	<p><b>Concepts/Skills:</b> rhythm, melody, tempo, dynamics, style. <b>Activities and Suggested Lesson:</b> Utilize percussion and melodic instruments, and/or body percussion, to support imagery, figurative or symbolic performances of repertoire, improvisations and/or compositions.</p> <p><b>Resources:</b> <i>New Sounds in Class</i> by George Self</p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 26 and ongoing	3	<p><b>Orchestra GPS:</b> MESBO.7 c. Judge the quality of performance in tone, intonation, balance, dynamics, and rhythm.</p> <p><b>CCGPS: CCRA - R.4</b> AWL:image <b>CIM:</b> S1.9 Uses strategies to alter/generate aural images, e.g. Cage, Stockhausen, Penderecki, to change how they are perceived and interpreted.</p>	Elements of Music	<p><b>Concepts/Skills:</b> rhythm, melody, tempo, dynamics, style. <b>Activities and Suggested Lesson:</b> Utilize percussion and melodic instruments, and/or body percussion, to support imagery, figurative or symbolic performances of repertoire, improvisations and/or compositions.</p> <p><b>Resources:</b> <i>New Sounds in Class by George Self</i></p>
Week 27	1,2, 3 and 4	<p><b>Orchestra GPS:</b> MESBO.1a-c MESBO.2a-d MESBO.3a-d MESBO.4a-b MESBO.5a-b MESBO.6a-b MESBO.7a-c MESBO.8a-b MESBO.9a-b</p> <p><b>CCGPS: CCRA-W.4</b> AWL: modify <b>CIM:</b> S1.4 Mentally manipulates sound and meaning</p>	Assessment	<p><b>Concepts/Skills:</b> Notation <b>Activities and Suggested Lesson:</b> Summative Assessment Practical: Perform selections Sight reading Vocal and instrumental improvisation Performing on instruments Written: Dictation Theory quiz Listening activity Composition on a given motive (rhythmic or melodic)</p> <p><b>Resources:</b></p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Quarter 4 Week 28 and ongoing	1	<p><b>Orchestra GPS:</b> MESBO.2</p> <ul style="list-style-type: none"> <li>a. Demonstrate correct left hand position and finger placement, right hand position (bow hold), posture, instrument position, and bow placement.</li> <li>b. Produce a characteristic sound using legato, staccato, slurs, detached slur, accent, and pizzicato.</li> <li>c. Utilize correct finger patterns in performing scales and repertoire in the keys of D, G, and C.</li> <li>d. Demonstrate awareness of individual and group roles within the ensemble relating to balance, blend, dynamics, phrasing, and tempo.</li> </ul> <p><b>CCGPS: CCRA - SL.5</b> AWL:design</p> <p><b>CIM: S1.8</b> Recognizes that interpretation relies on context (the implicit and explicit cues/clues that suggest how we should assign meaning to something); combines cues/clues from disparate contexts in music to generate unusual meaning</p>	Communication	<p><b>Concepts/Skills:</b> Ensemble</p> <p><b>Activities and Suggested Lesson:</b> Listen: ensemble performances, own or recordings. Discuss/Identify: balance, blend, dynamics, phrasing, tempo Develop basic vocabulary, introductory activities, and performance repertoire, etc.</p> <p><b>Resources (QUARTER 4):</b></p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 29 and ongoing	3 and 4	<p><b>Orchestra GPS:</b>                      MESBO.3                      a. Identify notes in the staff and on ledger lines of respective clef.                      b. Read and notate notes within the following key signatures: D, G, and C.                      c. Read and notate rhythms containing whole notes, half notes, quarter notes, eighth notes, dotted half notes and their corresponding rests in the time signatures of 4/4, 3/4, and 2/4.                      d. Recognize basic symbols for dynamics, tempo, articulation, and expression as used in corresponding literature.</p> <p><b>CCGPS: CCRA - W.2</b>                      AWL: series</p> <p><b>CIM:</b> S2.3.1 Identifying ambiguous, indeterminate, conceptually or emotionally dissonant topics as themes for music works.</p>	Communication	<p><b>Concepts/Skills:</b> Expressivity</p> <p><b>Activities and Suggested Lesson:</b>                      Listen: phrases for rhythmic and melodic memory                      Sing and play: rhythmic and melodic patterns, interpret phrases for dynamics, articulation and expression.                      Write: rhythmic and melodic phrases                      Create: Teacher selected examples of melodic or rhythmic motives from a representative piece to serve as motive for student composition.</p> <p><b>Resources:</b>                      Composition/improvisation and performance activities generated from repertoire studied.</p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 30 and ongoing	3 and 4	<p><b>Orchestra GPS:</b> MESBO.3</p> <ul style="list-style-type: none"> <li>a. Identify notes in the staff and on ledger lines of respective clef.</li> <li>b. Read and notate notes within the following key signatures: D, G, and C.</li> <li>c. Read and notate rhythms containing whole notes, half notes, quarter notes, eighth notes, dotted half notes and their corresponding rests in the time signatures of 4/4, 3/4, and 2/4.</li> <li>d. Recognize basic symbols for dynamics, tempo, articulation, and expression as used in corresponding literature.</li> </ul> <p><b>CCGPS: CCRA - W.2</b> AWL: function <b>CIM:</b> S2.3.2 Determining strategies and criteria for investigating topics artistically</p>	Communication	<p><b>Concepts/Skills:</b> Mood</p> <p><b>Activities and Suggested Lesson:</b> Listen: phrases for rhythmic and melodic memory Sing and play: rhythmic and melodic patterns, interpret phrases for dynamics, articulation and expression. Write: rhythmic and melodic phrases Create: Teacher selected examples of melodic or rhythmic motives from a representative piece to serve as motive for student composition. Composition/improvisation and performance activities generated from repertoire studied.</p> <p><b>Resources:</b></p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 31 and ongoing	1	<p><b>Orchestra GPS:</b>                      MESBO.2                      a. Demonstrate correct left hand position and finger placement, right hand position (bow hold), posture, instrument position, and bow placement.                      b. Produce a characteristic sound using legato, staccato, slurs, detached slur, accent, and pizzicato.                      c. Utilize correct finger patterns in performing scales and repertoire in the keys of D, G, and C.                      d. Demonstrate awareness of individual and group roles within the ensemble relating to balance, blend, dynamics, phrasing, and tempo.</p> <p><b>CCGPS: CCRA-W.2</b>                      AWL: framework  <b>CIM: S2.2</b> Adapts and uses an aural language to connect one idea to other ideas using a range of strategies, such as aural analogy, narrative, symbolism, etc.; seeks and employs sound and conceptual patterns to make connections</p>	Post-Assessment	<p><b>Concepts/Skills:</b> Skills and Technique (Post-Assessment)</p> <p><b>Activities and Suggested Lesson:</b>                      Perform the <b>Atlanta Public Schools D-Major Warm-up</b> on your instrument. Your teacher will videotape your performance in groups of no more than 10-12 students. Your teacher will later assess your accuracy and playing technique using the rubric for <b>Part I</b>.</p> <p><b>Resources:</b>                      Post-Assessment packet</p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 32 and ongoing	2,3 and 4	<p><b>Orchestra GPS:</b> MESBO.5 a. Create original rhythm patterns in 4/4 time. b. Compose simple melodies for respective instrument in the keys of D and G.</p> <p><b>CCGPS: CCRA - W.2</b> AWL: derive <b>CIM:</b> S2.3.1 Identifying ambiguous, indeterminate, conceptually or emotionally dissonant topics as themes for music works;</p>	Post-Assessment	<p><b>Concepts/Skills:</b> Analysis and Composition (Post-Assessment)</p> <p><b>Activities and Suggested Lesson:</b> Analysis: You will be provided a copy of the musical example, “Rocky Mountain.” Circle all of the D major arpeggios in this piece of music, “Rocky Mountain.” Composition: Explorative: groups discuss, describe, research the elements of music, dramatic and emotional qualities the title of the assignment communicates. Describe, oral or written, specific qualities in melody, harmony, rhythm, texture, timbre. Evaluate each category by explaining how this communicates dramatic or emotional qualities. Outline initial rhythmic motive. Groups compose 8 measures based on motive utilizing repetition, and a formal structure.</p> <p><b>Resources:</b> Post-Assessment packet</p> <p><b>Questioning Strategies:</b> <b>Five Core Questions for Creativity Development:</b></p> <ol style="list-style-type: none"> <li>1) What more can you do?</li> <li>2) Did you take a chance?</li> <li>3) What else can you connect it to? (What more can you add?)</li> <li>4) What is another way of doing it? Can it be better?</li> <li>5) Are you letting your personality come through?</li> </ol>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 33 and ongoing	3, 4	<p><b>Orchestra GPS:</b> MESBO.5 a. Create original rhythm patterns in 4/4 time. b. Compose simple melodies for respective instrument in the keys of D and G.</p> <p><b>CCGPS: CCRA-SL.6</b> AWL: evaluate</p> <p><b>CIM:</b> S2.3.2 Determining strategies and criteria for investigating them artistically</p>	Post-Assessment	<p><b>Concepts/Skills:</b> Composition (Post-Assessment)</p> <p><b>Activities and Suggested Lesson:</b> Groups edit and revise composition. Perform compositions. Groups write reflective essays.</p> <p><b>Resources:</b> Post-Assessment packet</p> <p><b>Questioning Strategies:</b> <b>Five Core Questions for Creativity Development:</b> 1) What more can you do? 2) Did you take a chance? 3) What else can you connect it to? (What more can you add?) 4) What is another way of doing it? Can it be better? 5) Are you letting your personality come through?</p>
Week 34 and ongoing	1, 2,3,4	<p><b>Orchestra GPS:</b> MESBO.5 a. Create original rhythm patterns in 4/4 time. b. Compose simple melodies for respective instrument in the keys of D and G.</p> <p><b>CCGPS: CCRA-W.2</b> AWL: respond</p> <p><b>CIM:</b> S2.4 Develops iterative mindset by consciously forming provisional answers, testing, revising, testing, etc.</p>	Post-Assessment	<p><b>Concepts/Skills:</b> Composition (Post-Assessment)</p> <p><b>Activities and Suggested Lesson:</b> Groups edit and revise compositions as needed. Groups continue completing reflective essays.</p> <p><b>Resources:</b> Post-Assessment packet</p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 35	1,2,3, 4	<p><b>Orchestra GPS:</b>                      MESBO.1a-c                      MESBO.2a-d                      MESBO.3a-d                      MESBO.4a-b                      MESBO.5a-b                      MESBO.6a-b                      MESBO.7a-c                      MESBO.8a-b                      MESBO.9a-b</p> <p><b>CCGPS: CCRA - W.2</b>                      AWL: specific</p> <p><b>CIM:</b> S2.5 Questions hierarchies of value and logic by critiquing and producing music works.</p>	Post-Assessment	<p><b>POST-ASSESSMENT: COMPOSITION (5th grade)</b>  <b>CKV (4th grade)</b></p> <p><b>Activities and Suggested Lesson:</b>                      Finalize Post-Assessment in Composition</p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 36	1,234	<p><b>Orchestra GPS:</b>                      MESBO.1a-c                      MESBO.2a-d                      MESBO.3a-d                      MESBO.4a-b                      MESBO.5a-b                      MESBO.6a-b                      MESBO.7a-c                      MESBO.8a-b                      MESBO.9a-b</p> <p><b>CCGPS: CCRAS - SL.6</b>                      AWL: structure</p> <p><b>CIM: S2.5</b> Questions hierarchies of value and logic by critiquing and producing music works.</p>		<p><b>Concepts/Skills:</b> The Language of Music</p> <p><b>Activities and Suggested Lesson:</b>                      Summative assessment                      Practical:                      Vocal and Instrumental repertoire performance                      Sight reading                      Listening responses                      Improvisation activities                      Written:                      Analysis                      Quiz                      Listening critique                      Socio/historic projects or research reports</p>