

ATLANTA PUBLIC SCHOOLS

Scope and Sequence

Middle School Beginning Orchestra

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

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	Multiple	<p>Orchestra GPS: Multiple</p> <p>CCGPS: CCRAS-SL.6 AWL: evaluate</p> <p>CIM:</p>	Pre-Assessment	<p>Pre-Assessment: CTM (Critical Thinking in Music) written. Use Track #1.</p> <p>Resources (Performance repertoire - QUARTER 1):</p>
Week 2 and ongoing	1	<p>Orchestra GPS: MMSBO.2 a. Demonstrate correct left hand position and finger placement, right hand position (bow hold), bow placement, posture and instrument position.</p> <p>MMSBO.3 a. Identify notes in the staff and on ledger lines of respective clef.</p> <p>CCGPS: CCRAS - SL.6 AWL: function, structure</p> <p>CIM: S1.6 Makes multiple representations of a single motive or theme using varied materials, instruments and approaches</p>	Sound Patterns	<p>Concepts/Skills: Notation</p> <p>Activities and Suggested Lesson: Introduce or review basics of posture, right hand (bow) and left hand technique, rest position. Introduce or review warm-up techniques through technical exercises. Introduce or review theory basics: note values and rests (whole, half, quarter, eighths), time signatures. Apply concepts of tone production and note reading to appropriate repertoire and/or technical exercises.</p> <p>Resources (Performance repertoire):</p>

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Week 3 and ongoing	1	<p>Orchestra GPS: MMSBO.2 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 major keys of D, G, C.</p> <p>MMSBO.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, 2/4.</p> <p>CCGPS: CCRAS - R.4 AWL: interval CIM: S1.3 Generates multiple interpretations for a musical idea or aural image</p>	Sound Patterns	<p>Concepts/Skills: Intervals Activities and Suggested Lesson: Standard patterns and basic intervals in sight reading e.g. tones/ semi-tones, triads, cadence patterns, stepwise movement. Continue applying concepts of tone quality, posture, articulation, to selected repertoire in appropriate note values and 4/4, 3/4, 2/4. Continue with bowing techniques. Review scales or scale segments for finger patterns in D,G,C majors CTM #1</p> <p>Resources (Performance repertoire):</p>

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Week 4 and ongoing	1	<p>Orchestra GPS: MMSBO.1 a. Demonstrate the ability to match pitch and adjust intonation. MMSBO.3 b. Read and notate notes within the following key signatures: D, G, C. d. Recognize basic symbols for dynamics, tempo, articulation and expression as used in corresponding literature.</p> <p>CCGPS: CCRAS - R.4 AWL: interact</p> <p>CIM: S1.3 Generates multiple interpretations for a musical idea or aural image</p>	Sound Patterns	<p>Concepts/Skills: intervals Activities and Suggested Lesson: Singing and playing: Pitch matching and intonation activities Read/Write: Sharp, flat, key, key signature, major scales. Write key signatures on staff notation. Play scale sections memorized or from staff notation. Key signatures and major scales: recognition, and reading of C, G, D. Review analysis of scales: sight reading the tetrachords, arpeggios, etc. Apply tone production techniques, knowledge of sight reading, score reading, recognition of patterns, and expression/articulation to repertoire selections.</p> <p>Music Vocabulary Beginning Level on Performance Directions: adagio, allegro, andante, crescendo, da capo, dal segno, decrescendo, diminuendo, fermata, fine, forte f, fortissimo ff, legato, largo, mezzo, moderato, piano p, pianissimo pp, ritardando, solo, soli, tutti, ></p> <p>Resources (Performance repertoire):</p>

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Week 5 and ongoing	1	<p>Orchestra GPS: MMSBO.3</p> <p>a. Identify notes in the staff and on ledger lines of respective clef.</p> <p>b. Read and notate notes within the following key signatures: D, G, C.</p> <p>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, 2/4.</p> <p>d. Recognize basic symbols for dynamics, tempo, articulation and expression as used in corresponding literature.</p> <p>CCGPS: CCRAS - R.4</p> <p>AWL: dynamic</p> <p>CIM: S1.5 Improvises in response to unanticipated insights, deviations or teacher-imposed constraints that reframe experience</p>	Elements of Music	<p>Concepts/Skills: Dynamics, Articulation, Tempo</p> <p>Activities and Suggested Lesson: Singing, playing, writing dictation within the key. Review basic music vocabulary related to dynamics, meter, tempo, articulation. Identify through listening: p, mp,pp,f,mf,ff,sf,crescendo, diminuendo, duple or triple meter, presto, largo, accelerando, ritardando, accents, legato, staccato, tenuto, - sfz, fp, rit., dim.; - crescendo/decrescendo. Perform: - andante, adagio; vivace; - presto; - subito; - poco a poco; - cantabile; tenuto; martele; colle sautille; cesura; marcato poc. Rit; and - allegro as applicable. CTM #2</p> <p>Music Vocabulary Beginning Level on Notation: note, staff, ledger lines, sharp sign, flat sign, natural sign, clef, grand staff stem, flag, beam, dotted note, dotted rhythm, tie, triplet, rest, time signature key signature, bar line, measure/bar, double bar line, note values first/second endings</p> <p>Resources (Performance repertoire):</p>

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Week 6 and ongoing	1	<p>Orchestra GPS:</p> <p>MMSBO.2 d. Demonstrate awareness of individual and group roles within the ensemble relating to balance, blend, dynamics, phrasing, and tempo.</p> <p>MMSBO.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, 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, 2/4. d. Recognize basic symbols for dynamics, tempo, articulation and expression as used in corresponding literature.</p> <p>CCGPS: CCRAS - R.4 AWL: interval</p> <p>CIM: S1.3 Generates multiple interpretations for a musical idea or aural image</p>	Elements of Music	<p>Concepts/Skills: Melody, rhythm</p> <p>Activities and Suggested Lesson: Sight reading more advanced intervals. Utilize aural skills to match pitch, improve intonation, and sing and play with attention to ensemble balance and blend. Apply sight reading techniques to selections, e.g. sight reading rhythms, selected measures, etc. from repertoire. CTM #3</p> <p>Resources (Performance repertoire):</p>

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Week 7 and ongoing	1	<p>Orchestra GPS:</p> <p>MMSBO.6</p> <p>a. Discuss the basic principles of meter, rhythm, tonality, and instrumentation in selected aural examples.</p> <p>MMSBO.3</p> <p>a. Identify notes in the staff and on ledger lines of respective clef.</p> <p>b. Read and notate notes within the following key signatures: D, G, C.</p> <p>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, 2/4.</p> <p>d. Recognize basic symbols for dynamics, tempo, articulation and expression as used in corresponding literature.</p> <p>CCGPS: CCRAS - W.4</p> <p>AWL: analyze</p> <p>CIM: S1.7 Mentally envision, audiate, what cannot be directly observed, for example by depicting imaginary events, personal/social values, etc.</p>	Elements of Music	<p>Concepts/Skills: pitch, intonation, sharp, flat</p> <p>Activities and Suggested Lesson:</p> <p>Review or introduce knowledge of pitch tendencies, harmonic responsibilities.</p> <p>Music theory and sight reading continued: more rhythmic patterns including eighth rest and eighth note combinations in a variety of meters.</p> <p>Apply knowledge of tone production, posture, and music theory to performance and analysis of repertoire.</p> <p>CTM #4</p> <p>Resources (Performance repertoire):</p>

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Week 8 and ongoing	1	<p>Orchestra GPS: MMSBO.1 c. Discuss the relationship between singing and quality tone production on a string instrument.</p> <p>MMSBO.7 a. Distinguish between correct and incorrect melodic and harmonic intonation and demonstrates ability to adjust accordingly. b. Evaluate the accuracy of rhythm and tempos for individual and ensemble playing. c. Judge the quality of performance in tone, intonation, balance, dynamics, and rhythm.</p> <p>CCGPS: CCRAS - W.6 AWL: tone</p> <p>CIM: S1.1 Mentally recalls and produces sound images using a variety of materials</p>	<p>Performance (Fall Concert, All-State Auditions, Honor Groups)</p>	<p>Concepts/Skills: Performance Activities and Suggested Lesson: Review (basic theory, music vocabulary, sight reading, performance skills, interpretation, etc.) Apply knowledge of tone production, expression, phrasing, balance, blend, articulation, dynamics, etc. to repertoire selections. CTM #5</p> <p>Resources (Performance Repertoire):</p>

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Week 9	1	<p>Orchestra GPS: MMSBO.1a,c MMSBO.2a-d MMSBO.3a-d MMSBO.6a MMSBO.7a,b,c</p> <p>CCGPS: CCRAS - W.6 AWL: connotation</p> <p>CIM: S1.2 Follows prompts inherent in the character of music.</p>	Assessment	<p>Concepts/Skills: Playing Technique and Music Theory Skills</p> <p>Activities and Suggested Lesson: Summative Assessment: <u>Practical:</u> individual/small group performance of -sight reading examples utilizing melodies within the range of two octaves. -rhythmic sight reading through clapping, chanting or tapping advanced and complex patterns in simple and compound meters. -demonstrating correct posture and playing technique. -Sections from selected repertoire for phrasing, intonation, tone, posture and other aspects taught. <u>Written:</u> Theory quiz Sight reading quiz Aural examples matching tone, note reading examples Listening critiques on music performed by ensemble Dictation (rhythmic and/or melodic)</p> <p>Resources:</p>

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Quarter 2 Week 10 and ongoing	1	<p>Orchestra GPS: MMSBO.1 b. Demonstrate an understanding of phrasing through singing simple melodies. MMSBO.4 a. Play by ear simple melodies and provide rhythmic and melodic variations based on those melodies. MMSBO.6 b. Identify melodic and harmonic material in given aural examples.</p> <p>CCGPS: CCRAS - W.1 AWL: analysis</p> <p>CIM: S1.3 Generates multiple interpretations for a musical idea or aural image.</p>	Creative Thinking	<p>Concepts/Skills: Analysis; multiple interpretations;</p> <p>Activities and Suggested Lesson: Review tone quality, intonation, articulation through listening analysis. Listening: critical listening for discussion and paragraph writing to solo or ensemble recordings for style, interpretation, tone, dynamics, melody, harmony, rhythm, timbre, etc. Explain how the use of dynamics communicate the meaning of the music. Analyze/Evaluate a composition for applicable dynamic and articulation indicators. Analyze a composition for phrases: phrase lengths, motifs, question/answer, echo, etc. Create: multiple interpretations for a musical idea e.g. motif, phrase through rhythmic and/or melodic variation. CTM #6</p> <p>Resources (Performance repertoire - QUARTER 2): Questioning Strategies: Five Core Questions for Creativity Development: 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 11 and ongoing	1	<p>Orchestra GPS: MMSBO.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>MMSBO.5 a. Create original rhythm patterns in 4/4 time.</p> <p>CCGPS: CCRAS-SL.6 AWL: Analyze, evaluate, image</p> <p>CIM: S1.2 Follows prompts inherent in the character of music</p>	Creative Thinking	<p>Concepts/Skills: Rhythmic and melodic patterns; repetition; symmetry</p> <p>Activities and Suggested Lesson: Dictation: rhythmic and melodic. Instrumental or vocal 2 measure improvisation during warm-ups or technical exercises using chord patterns. Composition: completing 2 measure rhythms (question/answer or echo statements) using traditional notation. Edit compositions for dynamics and articulation. Select dictation examples from the repertoire. Select improvisation examples from the repertoire. Select compositional activities based on rhythms or melodies from the repertoire. CTM #7</p> <p>Resources (Performance repertoire): Questioning Strategies: Five Core Questions for Creativity Development:</p> <ol style="list-style-type: none"> 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?

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Week 12 and ongoing	1	<p>Orchestra GPS: MMSBO.2 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 major keys of D, G, C.</p> <p>MMSBO.4 a. Play by ear simple melodies and provide rhythmic and melodic variations based on those melodies. b. Improvise simple melodies and harmonic accompaniments in the key of D.</p> <p>MMSBO.5 a. Create original rhythm patterns in 4/4 time.</p> <p>CCGPS: CCRAS - W.2a AWL: contour, symbolism</p> <p>CIM: S1.4 Mentally manipulates sound and meaning.</p>	Creative Thinking	<p>Concepts/Skills: Melodic Contour (shape); high/low; repetition; musical symbolism; ascending/descending</p> <p>Activities and Suggested Lesson: Listening: critique on listening examples while following score. Explain all the devices the composer uses to communicate performance directions. Instrumental improvisation during warm ups and repertoire performance using stepwise or chord patterns. Composition: completing melodies (question/answer or echo statements using mainly repetition and sequence) and more advanced rhythms noticing melodic contour (shape). Select dictation examples from the repertoire. Select improvisation examples from the repertoire. Select compositional activities based on rhythms or melodies from the repertoire. CTM #8</p> <p>Resources (Performance repertoire): Questioning Strategies: Five Core Questions for Creativity Development: 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 13 and ongoing	1	<p>Orchestra GPS:</p> <p>MMSBO.4 b. Improvise simple melodies and harmonic accompaniments in the key of D.</p> <p>MMSBO.7 b. Evaluate the accuracy of rhythm and tempos for individual and ensemble playing. c. Judge the quality of performance in tone, intonation, balance, dynamics, and rhythm.</p> <p>CCGPS: CCRAS - W. 2 AWL: style</p> <p>CIM: 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>	Structure	<p>Concepts/Skills: Harmonic Structure; Chord base</p> <p>Activities and Suggested Lesson: Listening: comparing and contrasting recordings of own performances with attention to rhythms and tempi. Writing: Triads, followed by improvisatory activities with triads Record class performances. Analyze, evaluate and discuss recorded performances. Select chord patterns from repertoire for improvisation activities. CTM #9</p> <p>Music Vocabulary in addition to Beginning Level on Harmony: key major minor triad tonic/keynote/home note dominant intervals</p> <p>Resources: Questioning Strategies: Five Core Questions for Creativity Development: 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 14 and ongoing	1	<p>Orchestra GPS:</p> <p>MMSBO.4</p> <p>a. Play by ear simple melodies and provide rhythmic and melodic variations based on those melodies.</p> <p>b. Improvise simple melodies and harmonic accompaniments in the key of D.</p> <p>MMSBO.5</p> <p>a. Create original rhythm patterns in 4/4 time.</p> <p>b. Compose simple melodies for respective instrument in the keys of D and G.</p> <p>CCGPS: CCRAS - R.3</p> <p>AWL: collaborate, improvise</p> <p>CIM: S1.1 Mentally recalls and produces sound images using a variety of materials.</p>	Structure	<p>Concepts/Skills: Sound and Silence</p> <p>Activities and Suggested Lesson:</p> <p>Compose and improvise soundscapes. Design a score in multiple parts or for two different instruments. Identify each part per instrument. Select a title for your composition e.g. <i>Rain, Traffic, Storm, The Mall</i>, etc. Using standard notation, quadruple meter, and eight measures compose or arrange a soundscape that will communicate the title and showcase each part adequately.</p> <p>Perform repertoire as a soundscape.</p> <p>Develop improvisatory activities from selected repertoire.</p> <p>Develop technical exercises and warm up activities from selected repertoire.</p> <p>CTM #10</p> <p>Resources (Performance repertoire):</p> <p>Questioning Strategies:</p> <p>Five Core Questions for Creativity Development:</p> <ol style="list-style-type: none"> 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?

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Week 15 and ongoing	1	<p>Orchestra GPS: MMSBO.5 a. Create original rhythm patterns in 4/4 time. b. Compose simple melodies for respective instrument in the keys of D, G and C.</p> <p>CCGPS: CCRAS - R.3 AWL: sequence, motif</p> <p>CIM: S1.6 Makes multiple representations of a single motive or theme using varied materials, instruments and approaches</p>	Structure	<p>Concepts/Skills: Motif; repetition, sequence</p> <p>Activities and Suggested Lesson: Composing scores using compositional devices such as repetition, sequence. Compose melodic themes in contrasting styles (rhythmic and/or melodic). Design a score based on a selected melodic motive from performance repertoire. Demonstrate repetition, sequence, of this motif or over eight measures. Evaluate the structure of melodic motifs most successful for composition. Perform repertoire. Develop improvisatory activities from selected repertoire.</p> <p>In addition to Music Vocabulary Beginning Level on Compositional Devices: motive (motif) repeat sequence scale ostinato</p> <p>Resources (Performance repertoire): Questioning Strategies: Five Core Questions for Creativity Development: 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 16 and ongoing	1	<p>Orchestra GPS: MMSBO.4 a. Play by ear simple melodies and provide rhythmic and melodic variations based on those melodies. b. Improvise simple melodies and harmonic accompaniments in the key of D.</p> <p>MMSBO.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>CCGPS: CCRAS - W.2a AWL: framework</p> <p>CIM: S1.9 Uses strategies to alter/generate aural images, e.g. Cage, Stockhausen, Penderecki, to change how they are perceived and interpreted.</p>	Structure	<p>Concepts/Skills: Compositional devices: motivic development, ostinato</p> <p>Activities and Suggested Lesson: Improvise: Multipart performances using improvisational techniques such as rhythmic ostinati, etc. Compose: Design a group composition using selected phrases from performance repertoire to demonstrate techniques including motivic development, ostinato, body percussion, etc. Edit compositions for dynamics and articulations (phrases, staccato, accents, etc.) Arrange: Arrange and perform existing songs by making creative decisions regarding tempo, phrasing, dynamics, and justify those creative decisions. CTM #11</p> <p>Resources (Performance repertoire): Questioning Strategies: Five Core Questions for Creativity Development: 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 17 and ongoing	1	<p>Orchestra GPS: MMSBO.4 a. Play by ear simple melodies and provide rhythmic and melodic variations based on those melodies. b. Improvise simple melodies and harmonic accompaniments in the key of D.</p> <p>MMSBO.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>CCGPS: CCRAS - W.4 AWL: image</p> <p>CIM: S2.1 Explains how changing the aural language used in music also changes its meaning.</p>	<p>Performance (Winter Concert, Honor Groups)</p>	<p>Concepts/Skills: Formal Structure; AB; ABA</p> <p>Activities and Suggested Lesson: Multipart performances using improvisational techniques such as rhythmic ostinati, etc. Design a group composition using selected phrases from performance repertoire to demonstrate techniques including ostinato, motivic development, formal structure AB or ABA, etc. Guided composition: creating melodies for sight reading. Compose: individual - 4 measure melody; class - compile a rhythmic composition in score layout.</p> <p>In addition to Music Vocabulary (Beginning Level) on Form: binary (AB) ternary (ABA)</p> <p>Resources: Questioning Strategies: Five Core Questions for Creativity Development: 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 18	1	<p>Orchestra GPS: MMSBO.4 a. Play by ear simple melodies and provide rhythmic and melodic variations based on those melodies. b. Improvise simple melodies and harmonic accompaniments in the key of D.</p> <p>MMSBO.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>CCGPS: CCRAS - W.4 AWL: framework CIM: 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>	Assessment	<p>Concepts/Skills: formal structure (motif, measures, phrase lengths, AB/ABA) Activities and Suggested Lesson: Summative Assessment Practical (playing instrument individually or small group) Improvising short melodic phrases based on triads, pentachord, stepwise movement. Composing or improvising ostinati, chord based accompaniment, two part. Composing/improvising multi-measure advanced rhythmic patterns in simple and/or compound meters. Guided composition: creating melodies from a motif from the orchestra repertoire. CTM #12</p> <p>Resources: Questioning Strategies: Five Core Questions for Creativity Development: 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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Quarter 3 Week 19 and ongoing	1	<p>Orchestra GPS: MMSIO.2</p> <ul style="list-style-type: none"> a. Demonstrate correct left hand position and finger placement, right hand position (bow hold), bow placement, posture and instrument position. 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 major keys of D, G, C. d. Demonstrate awareness of individual and group roles within the ensemble relating to balance, blend, dynamics, phrasing, and tempo. <p>CCGPS: CCRAS - W.2d AWL: contrast</p> <p>CIM: S.2.1 Explains how changing the aural language used in music also changes its meaning</p>	Communication	<p>Concepts/Skills: Contrast through high/low; loud/soft; fast/slow; etc.</p> <p>Activities and Suggested Lesson: Performing: advanced bowing techniques, scale fluency. Score analysis: staves, multi-parts, accompaniment, dynamic structure, lyrical/dramatic contrasts, melodic contour contrasts, tempo changes, etc. Listening: compare performances/demonstrations for contrast. Apply score reading and analytical strategies to selected repertoire.</p> <p>Resources (Performance repertoire - QUARTER 3): GMEA list</p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 20 and ongoing	1	<p>Orchestra GPS: MMSBO.7</p> <ul style="list-style-type: none"> a. Distinguish between correct and incorrect melodic and harmonic intonation and demonstrates ability to adjust accordingly. b. Evaluate the accuracy of rhythm and tempos for individual and ensemble playing. c. Judge the quality of performance in tone, intonation, balance, dynamics, and rhythm. <p>CCGPS: CCRAS - W.2d AWL: tone</p> <p>CIM: S1.3 Generates multiple interpretations for a musical idea or aural image</p>	Communication	<p>Concepts/Skills: Stylistic Interpretation through tone, blend, balance, dynamics, articulations, playing technique.</p> <p>Activities and Suggested Lesson: Critical listening: listening guides, listening maps, scores, critique, Q&A utilizing professional recordings or classroom recordings. Performance and listening: solo, ensemble and large group tone, blend and balance, melody, harmony, rhythm, timbre. Creativity: generate multiple interpretations for a musical idea (e.g. motif) selected from the repertoire Apply tone production skills. Apply listening skills. Oral or written evaluations of performances. CTM #13</p> <p>Resources (Performance repertoire): Questioning Strategies: Five Core Questions for Creativity Development:</p> <ol style="list-style-type: none"> 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?

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 21 and ongoing	1	<p>Orchestra GPS: MMSBO.9 a. Identify and compare performance styles of music learned in class. MMSBO.4 a. Play by ear simple melodies and provide rhythmic and melodic variations based on those melodies. b. Improvise simple melodies and harmonic accompaniments in the key of D.</p> <p>CCGPS: CCRAS - W.3e AWL: describe, function</p> <p>CIM: 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>	Program music	<p>Concepts/Skills: Program Music; music and narratives</p> <p>Activities and Suggested Lesson: Aural training: utilizing theory and notation reading skills, combine listening and notational/compositional activities. Apply aural skills to selections from repertoire e.g. tonal memory, rhythmic memory, meter, tonality, etc. visually and aurally. Discuss/Explore: styles of music; expressivity and communicative qualities in music, elements of music and how their interpretation can represent a mood/story. Improvise: rhythmic and melodic phrases inspired by program or narrative.</p> <p>Resources (Performance repertoire): Can You Hear It? by William Lach (Metropolitan Museum of Art)</p> <p>Questioning Strategies: Five Core Questions for Creativity Development: 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	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 22 and ongoing	1	<p>Orchestra GPS: MMSBO.9 a. Identify and compare performance styles of music learned in class. MMSBO.4 a. Play by ear simple melodies and provide rhythmic and melodic variations based on those melodies. b. Improvise simple melodies and harmonic accompaniments in the key of D.</p> <p>CCGPS: CCRAS - W.1c AWL: adjust</p> <p>CIM: 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>	Program Music	<p>Concepts/Skills: How music tells a story</p> <p>Activities and Suggested Lesson: Aural training: utilizing theory and notation reading skills, combine listening and notational/compositional activities. Apply aural skills to selections from repertoire e.g. tonal memory, rhythmic memory, meter, tonality, etc. visually and aurally. Discuss/Explore: styles of music; expressivity and communicative qualities in music, elements of music and how their interpretation can represent a mood/story. Improvise: rhythmic and melodic phrases inspired by program or narrative. Apply advanced sight reading skills to selections from repertoire, e.g. larger range, advanced playing techniques, more complex rhythms, irregular note groups, etc. CTM #14</p> <p>Resources (Performance repertoire): Questioning Strategies: Five Core Questions for Creativity Development: 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	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 23 and ongoing	1	<p>Orchestra GPS: MMSBO.2 e. Demonstrate awareness of individual and group roles within the ensemble relating to tone, tuning, balance, blend, dynamics, phrasing, and tempo.</p> <p>MMSBO.7 a. Distinguish between correct and incorrect melodic and harmonic intonation and demonstrates ability to adjust accordingly. b. Evaluate the accuracy of rhythm and tempos for individual and ensemble playing. c. Judge the quality of performance in tone, intonation, balance, dynamics, and rhythm.</p> <p>CCGPS: CCRAS - SL.6 AWL: connotation CIM: S1.2 Follows prompts inherent in the character of music</p>	Performance (GMEA LGPE)	<p>Concepts/Skills: Communication; expressivity through playing technique and tone.</p> <p>Activities and Suggested Lesson: Performance: etiquette, performance techniques, stage etiquette, posture and presence on stage, listening for blend and balance, following conducting techniques, audience etiquette. Evaluate: intonation, rhythm, tempos, tone, balance, dynamics, articulation, precision, style and make suggestions for improvement.</p> <p>Resources (Performance repertoire):</p>
Week 24 and ongoing	1	<p>Orchestra GPS: MMSBO.9 b. Discuss characteristics of music from various societies and cultures.</p> <p>CCGPS: CCRAS - W. 2a AWL: category CIM: S2.1 Explains how changing the aural language used in music also changes its meaning</p>	Cultural and Historical Context	<p>Concepts/Skills: rhythm, tempo, meter</p> <p>Activities and Suggested Lesson: Explore performance repertoire of diverse cultures, historical periods, and styles through analytical, theoretical, and listening activities CTM #15</p> <p>Resources:</p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 25 and ongoing	1	<p>Orchestra GPS: MMSBO.8 a. Explain how music contributes to a well rounded education. b. Establish awareness that all subjects are related to music.</p> <p>CCGPS: CCRAS - W.2a AWL: compare</p> <p>CIM: S2.1 Explains how changing the aural language used in music also changes its meaning</p>	Cultural and Historical Context	<p>Concepts/Skills: rhythm, melody, tempo, dynamics, balance, blend, style, and differences and similarities in contextual meaning of music and its relation to all subjects</p> <p>Activities and Suggested Lesson: Listening, playing, visual and creative activities: explore concepts e.g. form, structure, color, texture, contour, etc. in music, visual art, dance, drama and other related subjects e.g. language arts.</p> <p>Resources:</p>
Week 26 and ongoing	1	<p>Orchestra GPS: MMSBO.9 a. Identify and compare performance styles of music learned in class. b. Discuss characteristics of music from various societies and cultures.</p> <p>CCGPS: CCRAS - R.4 AWL: evidence, evaluate</p> <p>CIM: S2.1 Explains how changing the aural language used in music also changes its meaning</p>	Cultural and Historical Context	<p>Concepts/Skills: Function of Music</p> <p>Activities and Suggested Lesson: Through listening, playing, visual and creative activities explore concepts e.g. form, structure, color, texture, contour, expression, symmetry, interpretation, harmony, patterns, texts, lyrics, meter, wave, sound production, timbre, physiology, anatomy, technology, history, culture, etc. of music from various societies and cultures. Explore how music is created to serve a function. Investigate how music is created, the creators (composers) and the conditions/environments/purposes of creating music. CTM #16</p> <p>Resources:</p>

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Week 27	1	<p>Orchestra GPS: MMSBO.1a-c MMSBO.2a-d MMSBO.3a-d MMSBO.4a-b MMSBO.5 a-b MMSBO.6a-b MMSBO.7a-c MMSBO.8a-b MMSBO.9a-b</p> <p>CCGPS: CCRAS-W.2 AWL: evaluate CIM: S1.4 Mentally manipulates sound and meaning</p>	Assessment	<p>Concepts/Skills: Notation Activities and Suggested Lesson: Summative Assessment <u>Practical:</u> Perform repertoire selections Sight reading Improvisation Performing technical work, e.g. scales, arpeggios, etc. on instruments <u>Written:</u> Dictation Theory quiz Listening activity Score analysis Composition on a given motive Resources:</p>
Quarter 4 Week 28 and ongoing	1	<p>Orchestra GPS: MMSBO.9 a. Identify and compare performance styles of music learned in class. b. Discuss characteristics of music from various societies and cultures.</p> <p>CCGPS: CCRAS - SL.5 AWL: characterization CIM: 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>	Cultural and Historical Context	<p>Concepts/Skills: World Music Activities and Suggested Lesson: Introduce focus genre from World Music, e.g. jazz, classicism, ragtime, symphonic music, chamber music, etc. Develop basic vocabulary, introductory activities, listening list, and performance repertoire, etc. Develop activities, e.g. creative, performing, listening, improvisatory, etc. to explore the historical and musical context of the focus genre. CTM #17 Resources (Performance repertoire - QUARTER 4):</p>

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Week 29 and ongoing	1	<p>Orchestra GPS: MMSBO.9 a. Identify and compare performance styles of music learned in class. b. Discuss characteristics of music from various societies and cultures.</p> <p>CCGPS: CCRAS - SL.5 AWL: inference</p> <p>CIM: 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>	Cultural and Historical Context	<p>Concepts/Skills: World Music</p> <p>Activities and Suggested Lesson: Listening selections based on focus genre: analyze, describe through discussion and writing regarding relationships between arts, personal meaning, relating selections to theory, vocabulary and music reading and writing skills including literature, instruments, notations, etc. Develop a set of criteria to analyze the selected genre. Develop a comparative chart of characteristics to relate this genre to society, function the genre serves, roles of musicians, etc. Teacher selected examples of melodic or rhythmic motives from a representative piece in the selected genre to serve as theme for student composition. Composition/improvisation and performance activities within the focus genre. CTM #18</p> <p>Resources (Performance repertoire):</p>

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Week 30 and ongoing	1	<p>Orchestra GPS: MMSBO.9 a. Identify and compare performance styles of music learned in class. b. Discuss characteristics of music from various societies and cultures.</p> <p>CCGPS: CCRAS - SL.6 AWL: stereotype, style</p> <p>CIM: 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>	Cultural and Historical Context	<p>Concepts/Skills: World Music</p> <p>Activities and Suggested Lesson: Listening selections based on the historical period of the focus genre: discuss, describe, research composer, historical/social context, lyrics, world events, etc. Develop a timeline to explain this genre's place in history/world events. Develop a discography, repertoire list and/or listening list of this genre. CTM #19</p> <p>Resources (Performance repertoire):</p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 31 and ongoing	1	<p>Orchestra GPS: MMSBO.9 a. Identify and compare performance styles of music learned in class. b. Discuss characteristics of music from various societies and cultures.</p> <p>CCGPS: CCRAS-SL.6 AWL: Analyze CIM: 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>	Cultural and Historical Context	<p>Concepts/Skills: Genre</p> <p>Activities and Suggested Lesson: Explorative: groups discuss, describe, research the elements of music, dramatic and emotional qualities the genre communicates, and how it contributes to personal development and enjoyment of life. 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 melodic/rhythmic motive from focus genre selection. CTM #20</p> <p>Resources (Performance repertoire):</p> <p>Questioning Strategies: Five Core Questions for Creativity Development:</p> <ol style="list-style-type: none"> 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?

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 32 and ongoing	1	<p>Orchestra GPS: MMSBO.9 a. Identify and compare performance styles of music learned in class. b. Discuss characteristics of music from various societies and cultures.</p> <p>CCGPS: CCRAS-SL.6 AWL: Analyze CIM: 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>	Cultural and Historical Context	<p>Concepts/Skills: Genre</p> <p>Activities and Suggested Lesson: Explorative: groups discuss, describe, research the elements of music, dramatic and emotional qualities the genre communicates, and how it contributes to personal development and enjoyment of life. 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 melodic/rhythmic motif from focus genre selection.</p>
Week 33 and ongoing	1	<p>Orchestra GPS: multiple</p> <p>CCGPS: CCRAS-SL.6 AWL: evaluate CIM: S2.3.2 Determining strategies and criteria for investigating them artistically.</p>	Post-Assessment	<p>POST-ASSESSMENT: CTM (Critical Thinking in Music) written. Use Track #1</p> <p>Activities and Suggested Lesson: Finalize Post-Assessment</p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 34 and ongoing	1	<p>Orchestra GPS: MMSBO.1a-c MMSBO.2a-d MMSBO.3a-d MMSBO.4a-b MMSBO.5 a-b MMSBO.6a-b MMSBO.7a-c MMSBO.8a-b MMSBO.9a-b</p> <p>CCGPS: CCRAS-SL.6 AWL: relevant/irrelevant</p> <p>CIM: S2.4 Develops iterative mindset by consciously forming provisional answers, testing, revising, testing, etc.</p>	Review	<p>Concepts/Skills: Review</p> <p>Activities and Suggested Lesson:</p> <p><u>Practical:</u> Public performance (Spring Concert) Technical playing: scales, arpeggios Sight reading Listening responses Improvisation activities</p> <p><u>Written:</u> Score analysis Quiz Listening critique Socio/historic projects or research reports Compilation of a discography, listening list, play list</p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 35 and ongoing	1	<p>Orchestra GPS: MMSBO.1a-c MMSBO.2a-d MMSBO.3a-d MMSBO.4a-b MMSBO.5 a-b MMSBO.6a-b MMSBO.7a-c MMSBO.8a-b MMSBO.9a-b</p> <p>CCGPS: CCRAS - W.2 AWL: interact</p> <p>CIM: S2.5 Questions hierarchies of value and logic by critiquing and producing music works.</p>	Review	<p>Concepts/Skills: Review</p> <p>Activities and Suggested Lesson:</p> <p><u>Practical:</u> Public performance (Spring Concert) Technical playing: scales, arpeggios Sight reading Listening responses Improvisation activities</p> <p><u>Written:</u> Score analysis Quiz Listening critique Socio/historic projects or research reports Compilation of a discography, listening list, play list Composition</p>

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Week 36	1	<p>Orchestra GPS: MMSBO.1a-c MMSBO.2a-d MMSBO.3a-d MMSBO.4a-b MMSBO.5 a-b MMSBO.6a-b MMSBO.7a-c MMSBO.8a-b MMSBO.9a-b</p> <p>CCGPS: CCRAS - SL.6 AWL: evaluate, evidence</p> <p>CIM:</p>	Assessment	<p>Concepts/Skills: Assessment Activities and Suggested Lesson: Summative assessment <u>Practical:</u> Public performance Technical playing: scales, arpeggios Sight reading Listening responses Improvisation activities <u>Written:</u> Score analysis Quiz Listening critique Socio/historic projects or research reports Compilation of a discography, listening list, play list Composition</p>