

ATLANTA PUBLIC SCHOOLS

Scope and Sequence

High School Mastery 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

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 AWL: evaluate</p> <p>CIM:</p>	Pre-Assessment	<p>Pre-Assessment: Solo Piece and Viva Voce (10 questions)</p> <p>Resources (Performance repertoire - QUARTER 1): Pre-Assessment see Teacher Package</p>

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Week 2 and ongoing	I and 2	<p>Orchestra GPS: MHSMO.2 a. Perform with expression and technical accuracy a large and varied repertoire of orchestral and ensemble literature with a level of difficulty of 5 and 6 on a scale of 1 to 6. b. Use an artistically advanced vibrato in appropriate orchestra literature. c. Exhibit the ability to accurately tune respective instrument. d. Demonstrate the ability to play in I through VII positions and use those positions in determining the best fingerings to use in music being performed.</p> <p>MMSMO.3 a. Read and notate notes in the clefs used and the keys used in music being performed.</p> <p>CCGPS: CCRAS - SL.6 AWL: function, structure, physical</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: Warm-up techniques through technical exercises including scales and arpeggios. Artistically advanced vibrato, know where to use and what kind is best; Play in positions I through VII including determining best fingerings in each position. Perform slurs: 4,8,16,32 notes per bow. Review theory basics as applicable to repertoire: note values and rests, time signatures. Review sight reading skills. Apply concepts of tone production and note reading to appropriate repertoire and/or technical exercises.</p> <p>Resources (Performance repertoire): Barber Adagio, Tchaikovsky String Serenade, Relexions by Nunez, Corelli Concerto Grosso in G Minor, Vivaldi D Minor concerto grosso, Concerto grosso by Bloch, Albinoni Adagio in G Minor for solo violin and organ, Copland Hoe Down from Rodeo, Vivaldi Four Seasons, Mozart Divertimento in D and F Major, Molly on the Shore by Gregg Porter, Gianini Concerto Grosso, Holberg Suite, Opus 40 by Grieg, Bach Brandenburg # 3, Britten Simple Symphony. Rodriguez Flint River Dusk to Down, Rodriguez A Silvie, Explosive by Bond Girls/ Rodriguez, Vival La Vida by ColdPlay/Rodriguez.</p>

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Week 3 and ongoing	1 and 2	<p>Orchestra GPS: MHSMO.2 e. Produce a characteristic, artistic sound using bowings and articulations used in music being performed. f. Utilize correct finger patterns in performing scales and repertoire in major and minor keys using up to 5 sharps or flats and any other keys used in music being performed.</p> <p>MHSMO.3 c. Recognize and execute symbols for form, dynamics, tempo, articulation and expression as used in corresponding literature. d. Use the circle of fifths to identify and execute keys appropriate to the music being performed.</p> <p>CCGPS: CCRAS - R.4 AWL: interval, correspond, categorize, analyze</p> <p>CIM: S2.1 Explains how changing the aural language used in music also changes its meaning</p>	Sound Patterns	<p>Concepts/Skills: Intervals</p> <p>Activities and Suggested Lesson: Produce a characteristic sound using legato, staccato, slurs, detached slur, accent, spiccato, hooked bowing, pizzicato, harmonics (artificial); tringendo, glissando; ponticello; ricochet; rubato; and L' istesso tempo. Review standard patterns and basic intervals in sight reading e.g. tones/ semi-tones, triads, cadence patterns, diatonic and chromatic movement. Continue applying concepts of tone quality, posture, articulation, to selected repertoire. Review scales for finger patterns in major and minor scales up to 5 flats and sharps (3 octaves) Chromatic scales starting on any given pitch. Identify keys with 5 flats and sharps and chromatic scale, all three forms of minor; Identify patterns from notation containing trills turns, mordent.</p> <p>Resources (Performance repertoire): Modern Advanced Technique by Galamian, Kreutzer etude, Mazas etude, Schroeder etude, Simandl etude.</p>

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Week 4 and ongoing	1 and 2	<p>Orchestra GPS: MHSMO.1 a. Demonstrate the ability to match pitch and adjust intonation by singing selected excerpts from the music being performed by the orchestra.</p> <p>MHSMO.3 b. Read and notate rhythms and time signatures in music being performed. c. Recognize and execute symbols for dynamics, tempo, articulation and expression as used in corresponding literature.</p> <p>CCGPS: CCRAS - R.4 AWL: interact, segment, relevance</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>	Sound Patterns	<p>Concepts/Skills: major, minor and perfect intervals</p> <p>Activities and Suggested Lesson: Singing and playing: Pitch matching and intonation activities Read/Write: Sharp, flat, key, key signature, major/minor/chromatic scales. Write key signatures on staff notation. Play scale sections memorized with appropriate articulation and bowing. Apply tone production techniques, knowledge of sight reading, score reading, recognition of patterns, and expression/articulation to repertoire selections including vocabulary: -sfz, fp, rit., dim.; crescendo/decrescendo; andante; adagio; vivace; presto; subito; poco a poco; cantabile. Interpret: tremolo; spiccato; left hand pizz; tenuto; martele; colle sautille; cesura; marcato poc. Rit; and allegro. Interpret: harmonics (natural); sul tasto; piu mosso; maestoso; espressivo; and calando.</p> <p>Music Vocabulary Mastery Level for Performance Directions (including Beginning, Intermediate, Advanced levels): affetuoso attacca calando facile fuoco morendo perdendosi quasi sonoro sotto tranquillo veloce</p> <p>Resources (Performance repertoire):</p>

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Week 5 and ongoing	1 and 2	<p>Orchestra GPS: MHSMO.3 a. Read and notate notes in the clefs used and the keys used in music being performed. b. Read and notate rhythms and time signatures in music being performed. c. Recognize and execute symbols for form, dynamics, tempo, articulation and expression as used in corresponding literature. d. Use the circle of fifths to identify and execute keys appropriate to the music being performed.</p> <p>CCGPS: CCRAS - R.4 AWL: dynamic, categorize, correspond</p> <p>CIM: S2.4 Develops interactive mindset by consciously forming provisional answers, testing, revising, testing, etc</p>	Elements of Music	<p>Concepts/Skills: Dynamics, Articulation, Tempo</p> <p>Activities and Suggested Lesson: Key signatures continued: 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 meter signatures: -5/8, 7/8, 9/8; Resources (Performance repertoire):</p>

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Week 6 and ongoing	1 and 2	<p>Orchestra GPS: MHSMO.2 g. Demonstrate awareness of individual and group roles within the ensemble relating to tone, tuning, balance, blend, dynamics, phrasing, rhythm and tempo.</p> <p>MHSMO.3 a. Read and notate notes in the clefs used and the keys used in music being performed. b. Read and notate rhythms and time signatures in music being performed. c. Recognize and execute symbols for form, dynamics, tempo, articulation and expression as used in corresponding literature. d. Use the circle of fifths to identify and execute keys appropriate to the music being performed. e. Sight-read, accurately and expressively, music with a difficulty level of 4 on a scale of 1 to 6.</p> <p>CCGPS: CCRAS - R.4 AWL: intonation, diction</p> <p>CIM: S2.3.2 Determining strategies and criteria for investigating topics artistically</p>	Elements of Music	<p>Concepts/Skills: Melody, rhythm</p> <p>Activities and Suggested Lesson: Sight reading more advanced diatonic and chromatic 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.</p> <p>Music Vocabulary Mastery Level on Notation (in addition to Beginning, Intermediate, Advanced Levels): acciacatura appoggiatura suspension double sharps/flats microtone</p> <p>Resources (Performance repertoire):</p>

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Week 7 and ongoing	1 and 2	<p>Orchestra GPS:</p> <p>MHSMO.6</p> <p>a. Discuss the basic principles of meter, rhythm, tonality, and instrumentation in selected aural examples.</p> <p>MHSMO.3</p> <p>a. Read and notate notes in the clefs used and the keys used in music being performed.</p> <p>b. Read and notate rhythms and time signatures in music being performed.</p> <p>c. Recognize and execute symbols for form, dynamics, tempo, articulation and expression as used in corresponding literature.</p> <p>d. Use the circle of fifths to identify and execute keys appropriate to the music being performed.</p> <p>e. Sight-read, accurately and expressively, music with a difficulty level of 4 on a scale of 1 to 6.</p> <p>CCGPS: CCRAS - W.4</p> <p>AWL: categorize, analyze, interpret, style</p> <p>CIM: S1.7 Mentally envisions, audiates, what cannot be directly observed, for example by depicting imaginary events, personal/social values, etc.</p>	Elements of Music	<p>Concepts/Skills: meter, rhythm, tonality, instrumentation</p> <p>Activities and Suggested Lesson:</p> <p>Review or introduce knowledge of pitch tendencies, harmonic responsibilities, tuning skills.</p> <p>Music theory and sight reading continued: advanced rhythmic patterns including dotted values, double dotted values, eighth rest and eighth note combinations, sixteenth note combinations, upbeats (anacrusis) in a variety of meters including mixed meter.</p> <p>Double sharp and double flat.</p> <p>Apply knowledge of tone production, posture, and music theory to performance and analysis of repertoire.</p> <p>Resources (Performance repertoire):</p>

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Week 8 and ongoing	1 and 2	<p>Orchestra GPS: MHSMO.1 c. Discuss the relationship between singing and quality tone production on a string instrument.</p> <p>MMSMO.7 a. Compare and contrast performances by various ensembles. b. Evaluate a given musical work in terms of its aesthetic qualities and explain the musical means it uses to evoke feelings and emotions.</p> <p>CCGPS: CCRAS - W.6 AWL: composition, theme, tone</p> <p>CIM: S2.5 Questions hierarchies of value and logic by critiquing and producing music works.</p>	Assessment (Fall Concert, All-State Auditions, Honor Groups)	<p>Concepts/Skills: Performance</p> <p>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. Listening/Evaluation: Compare and contrast various performances, live or recorded. Utilize music software and/or online interactive sight reading and/or music theory programs. Students complete modules at own pace (SmartMusic).</p> <p>Resources (Performance Repertoire):</p>

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Week 9	1 and 2	<p>Orchestra GPS: MHSMO.1a,c MHSMO.2a-g MHSMO.3a-e MHSMO.6a MHSMO.7a,b</p> <p>CCGPS: CCRAS - W.6 AWL: connotation, coherence, clarity</p> <p>CIM: S3.1 Reflects on portfolio and identifies patterns to revise or generate new work.</p>	Assessment	<p>Concepts/Skills: Playing Technique and Music Theory Skills Activities and Suggested Lesson: Summative Assessment: Practical: individual/small group performance of -sight reading examples utilizing -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. Written: Theory quiz Sight reading quiz Aural examples matching tone, note reading examples Listening critiques on music performed by ensemble Analysis of scores for harmony, theory, vocabulary, performance directions and formal structure. Dictation (rhythmic and/or melodic) Online or software programs (SmartMusic) Resources:</p>

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Quarter 2 Week 10 and ongoing	1 and 2	<p>Orchestra GPS:</p> <p>MHSMO.1 b. Demonstrate an understanding of phrasing through singing melodies.</p> <p>MMSMO.4 a. Play melodies by ear and provide rhythmic and melodic variations based on those melodies.</p> <p>MHSMO.6 b. Identify melodic and harmonic material and phrase endings in given aural examples. c. Discuss the formal and phrase structure of music being performed.</p> <p>CCGPS: CCRAS - W.1 AWL: analysis</p> <p>CIM: S3.2.1 Setting personal objectives (themes/topics for investigation)</p>	Creative Thinking	<p>Concepts/Skills: Analysis; multiple interpretations; phrase manipulation.</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 phrase and formal structure indicators. Analyze a composition for phrases: motives, phrase lengths, question/answer, echo, section, overall formal structure, etc. Create: multiple interpretations for a musical idea e.g. motive, phrase through rhythmic and/or melodic variation.</p> <p>Resources (Performance repertoire - QUARTER 2):</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 11 and ongoing	1 and 2	<p>Orchestra GPS: MHSMO.4 a. Play melodies by ear and provide rhythmic and melodic variations based on those melodies. b. Improvise stylistically appropriate harmonizing parts.</p> <p>MHSMO.5 b. Compose melodies for respective instrument in the keys of D, G and C.</p> <p>CCGPS: CCRAS-SL.6 AWL: Analyze, evaluate, image</p> <p>CIM: S2.4 Develops interactive mindset by consciously forming provisional answers, testing, revising, testing, etc.</p>	Creative Thinking	<p>Concepts/Skills: Rhythmic and melodic patterns; repetition; segmentation; symmetry; balance; space; effects.</p> <p>Activities and Suggested Lesson: Dictation: rhythmic and melodic. Instrumental 12 measure improvisation during warm-ups or technical exercises using chord patterns. Composition: completing 12 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. Analyze repertoire for rhythmical features and compositional devices linked to rhythmic patterns.</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 12 and ongoing	1 and 2	<p>Orchestra GPS: MHSMO.4 a. Play melodies by ear and provide rhythmic and melodic variations based on those melodies. b. Improvise stylistically appropriate harmonizing parts.</p> <p>MHSMO.5 b. Compose melodies for respective instrument in the keys of D, G and C.</p> <p>CCGPS: CCRAS - W.2a AWL: contour, repetition, symbolism</p> <p>CIM: S2.5 Questions hierarchies of value and logic by critiquing and producing music works.</p>	Creative Thinking	<p>Concepts/Skills: Melodic Contour (shape); high/low; repetition; musical symbolism; ascending/descending; tension/release</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 applying vibrato technique. 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. Analyze repertoire for melodic contour features linked to compositional devices.</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 and 2	<p>Orchestra GPS: MHSMO.4 c. Improvise original melodies over a given chord progression in a variety of styles.</p> <p>MHSAO.7 a. Compare and contrast performances by various ensembles. b. Evaluate a given musical work in terms of its aesthetic qualities and explain the musical means it uses to evoke feelings and emotions. c. Evaluate ensemble performance recordings using the Georgia Music Educators Association Orchestra Performance Evaluation Rubric.</p> <p>CCGPS: CCRAS - W. 2 AWL: style, dynamic, improvisation</p> <p>CIM: S3.1 Reflects on portfolio and identifies patterns to revise or generate new work.</p>	Structure	<p>Concepts/Skills: Harmonic Structure; Chord base; standard progressions</p> <p>Activities and Suggested Lesson: Listening: comparing and contrasting recordings of own performances. Writing: Draw a Venn-diagram labeling one Performance A and the other Performance B. Complete the diagram based on performance directions such as form, style, time period, dynamic contrast, etc. Improvisation in 2 or more parts (chord base). Record class performances. Analyze, evaluate and discuss recorded performances. Select chord patterns from repertoire for improvisation activities. Analyze repertoire for harmonies, chords, cadences: initial focus primary triads I, IV and V(7) in all keys; and identification of the four basic types of cadence points.</p> <p>In addition to Music Vocabulary for Beginning, Intermediate and Advanced Levels, add Music Vocabulary Mastery Level for Harmony: atonality, bitonality, polytonality chromatic diatonic modulation</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 and 2	<p>Orchestra GPS: MHSMO.4 a. Play melodies by ear and provide rhythmic and melodic variations based on those melodies. b. Improvise stylistically appropriate harmonizing parts.</p> <p>MHSMO.5 b. Compose melodies for respective instrument in the keys of D, G and C. c. Arrange the melody of a popular song for respective instrument.</p> <p>CCGPS: CCRAS - R.3 AWL: composition, collaborate, improvise</p> <p>CIM: S3.2.1 Setting personal objectives (themes/topics for investigation)</p>	Structure	<p>Concepts/Skills: Sound and Silence Activities and Suggested Lesson: Listen, analyze and design improvisational and compositional activities on: 1. Penderecki: Threnody to the Victims of Hiroshima for 52 strings 2. Stockhausen: Helikopter-Streichquartet 3. Cage: Dream for viola and ensemble of 4 violas (1948) 4. Cage: Twenty-Three for 13 violins, 5 violas and 5 cellos 5. Cage: One8: for cell (1991) 6. Cage: Four3 for one or two pianos, twelve rainsticks and violin</p> <p>Resources (Performance repertoire): New Sounds in Class by George Self Sound and Silence: Classroom Projects in Creative Music by John Paynter and Peter Aston</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 15 and ongoing	1 and 2	<p>Orchestra GPS: MHSMO.5 a. Arrange a chorale or simple composition for string orchestra. b. Compose melodies for respective instrument in the keys of D, G and C. c. Arrange the melody of a popular song for respective instrument.</p> <p>CCGPS: CCRAS - R.3 AWL: repetition, sequence, motif</p> <p>CIM: S3.2.3 Identifying personal rationale (interests/passions)</p>	Structure	<p>Concepts/Skills: Motif; repetition, sequence, augmentation, diminution, imitation, echo.</p> <p>Activities and Suggested Lesson: Listen, analyze and design improvisatory and compositional activities based on the Cage, Penderecki etc. compositions studied. Composing scores using compositional devices such as repetition, sequence, augmentation, diminution and serial techniques. 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, augmentation and diminution of this motive or over 16 measures. Compose using music notation software (Sibelius, Finale) to produce a musical arrangement based on a motive from the student repertoire. Evaluate the structure of melodic motives most successful for composition. Perform repertoire. Develop improvisatory activities from selected repertoire. Develop technical exercises and warm up activities from selected repertoire.</p> <p>In addition to Music Vocabulary Beginning, Intermediate Levels, add Music Vocabulary Mastery level for Compositional Devices: counter melody, counterpoint, development, tone row</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 and 2	<p>Orchestra GPS: MHSMO.4 a. Play melodies by ear and provide rhythmic and melodic variations based on those melodies. b. Improvise stylistically appropriate harmonizing parts.</p> <p>MHSMO.5 b. Compose melodies for respective instrument in the keys of D, G and C. c. Arrange the melody of a popular song for respective instrument.</p> <p>CCGPS: CCRAS - W.2a AWL: motif, 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, pedal point, etc. Compose: Design a group composition using selected phrases from performance repertoire to demonstrate techniques including motivic development, ostinato, pedal point, 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.</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 and 2	<p>Orchestra GPS:</p> <p>MHSMO.4</p> <p>a. Play melodies by ear and provide rhythmic and melodic variations based on those melodies.</p> <p>b. Improvise stylistically appropriate harmonizing parts.</p> <p>MHSMO.5</p> <p>a. Arrange a chorale or simple composition for string orchestra.</p> <p>b. Compose melodies for respective instrument in the keys of D, G and C.</p> <p>c. Arrange the melody of a popular song for respective instrument.</p> <p>MMSAO.6</p> <p>c. Discuss the formal and phrase structure of music being performed.</p> <p>CCGPS: CCRAS - W.4</p> <p>AWL: imagery, sensory, analogy</p> <p>CIM: S3.2.2Identifying personal standards (going beyond exemplars)</p>	<p>Assessment</p> <p>(Winter Concert, Honor Groups)</p>	<p>Concepts/Skills: Formal Structure; AB; ABA</p> <p>Activities and Suggested Lesson:</p> <p>Multipart performances using improvisational techniques such as rhythmic ostinati, drone bass, etc.</p> <p>Design a group composition using selected phrases from performance repertoire to demonstrate techniques including ostinato, drone bass, motivic development, formal structure AB or ABA, etc.</p> <p>Guided composition: creating melodies for sight reading.</p> <p>Compose: individual - 16 measure melody; class - compile a rhythmic composition in score layout.</p> <p>In addition to Music Vocabulary Beginning, Intermediate and Advanced levels, add Music Vocabulary Mastery Level for Form:</p> <p>Sonata form</p> <p>exposition</p> <p>bridge</p> <p>development</p> <p>recapitulation</p> <p>coda</p> <p>Resources:</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	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 18	1 and 2	<p>Orchestra GPS:</p> <p>MHSMO.4</p> <p>a. Play melodies by ear and provide rhythmic and melodic variations based on those melodies.</p> <p>b. Improvise stylistically appropriate harmonizing parts.</p> <p>MHSMO.5</p> <p>a. Arrange a chorale or simple composition for string orchestra.</p> <p>b. Compose melodies for respective instrument in the keys of D, G and C.</p> <p>c. Arrange the melody of a popular song for respective instrument.</p> <p>MHSMO.6</p> <p>c. Discuss the formal and phrase structure of music being performed.</p> <p>CCGPS: CCRAS - W.4</p> <p>AWL: motive, descant, framework</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>	Assessment	<p>Concepts/Skills: formal structure (motive, measures, phrase lengths, AB/ABA)</p> <p>Activities and Suggested Lesson:</p> <p>Summative Assessment</p> <p>Practical (playing instrument individually or small group)</p> <p>Improvising short melodic phrases based on triads, pentachord, stepwise movement.</p> <p>Composing or improvising ostinati, chord based accompaniment, two part.</p> <p>Composing/improvising multi-measure advanced rhythmic patterns in simple and/or compound meters.</p> <p>Guided composition: creating melodies from a motive from the orchestra repertoire.</p> <p>Music notation software project.</p> <p>Resources:</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	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 20 and ongoing	1 and 2	<p>Orchestra GPS: MHSMO.7 a. Compare and contrast performances by various ensembles. b. Evaluate a given musical work in terms of its aesthetic qualities and explain the musical means it uses to evoke feelings and emotions. c. Evaluate ensemble performance recordings using the Georgia Music Educators Association Orchestra Performance Evaluation Rubric.</p> <p>CCGPS: CCRAS - W.2d AWL: critique, tone</p> <p>CIM: S3.2.4 Identifying preferred styles and working methods</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. Apply tone production skills. Apply listening skills. Oral or written evaluations of performances.</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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High School Mastery Orchestra

Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 21 and ongoing	1 and 2	<p>Orchestra GPS: MHSMO.9 a. Classify by style and historical period or culture representative aural examples of music and explain the reasoning behind their classifications.</p> <p>MHSMO.4 a. Play melodies by ear and provide rhythmic and melodic variations based on those melodies. b. Improvise stylistically appropriate harmonizing parts.</p> <p>CCGPS: CCRAS - W.3e AWL: analyze, describe, function, arrange</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>	Communication	<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, chromaticism, 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. e.g. Satie, Ives, Stravinsky (Rite of Spring), Copland. Improvise: rhythmic and melodic phrases inspired by program or narrative.</p> <p>Resources (Performance repertoire):</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 and 2	<p>Orchestra GPS: MHSMO.9 a. Classify by style and historical period or culture representative aural examples of music and explain the reasoning behind their classifications.</p> <p>MHSMO.4 a. Play melodies by ear and provide rhythmic and melodic variations based on those melodies. b. Improvise stylistically appropriate harmonizing parts.</p> <p>CCGPS: CCRAS - W.1c AWL: complexity, adjust</p> <p>CIM: S2.5 Questions hierarchies of value and logic by critiquing and producing music works.</p>	Communication	<p>Concepts/Skills: Expressivity 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, chromaticism, 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. 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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High School Mastery Orchestra

Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 23 and ongoing	1 and 2	<p>Orchestra GPS: MMSMO.2 g. Demonstrate awareness of individual and group roles within the ensemble relating to tone, tuning, balance, blend, dynamics, phrasing, and tempo.</p> <p>MHSMO.7 a. Compare and contrast performances by various ensembles. b. Evaluate a given musical work in terms of its aesthetic qualities and explain the musical means it uses to evoke feelings and emotions. c. Evaluate ensemble performance recordings using the Georgia Music Educators Association Orchestra Performance Evaluation Rubric.</p> <p>CCGPS: CCRAS - SL.6 AWL: connotation, evaluate</p> <p>CIM: S2.1 Explains how changing the aural language of music also changes its meaning.</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>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 24 and ongoing	1 and 2	<p>Orchestra GPS: MHSMO.8 a. Justify the importance of music in a well rounded education.</p> <p>MHSMO.9 b. Identify sources of American music genres, trace the evolution of those genres, and cite well-known musicians associated with them. c. Identify various roles that musicians perform, cite representative individuals who have functioned in each role, and describe their activities and achievements.</p> <p>CCGPS: CCRAS - W. 2a AWL: concise, expository</p> <p>CIM: S2.1 Explains how changing the aural language used in music also changes its meaning</p>	Cultural and Historical Contexts	<p>Concepts/Skills: rhythm, tempo, meter, duple and compound time as applied to different styles and genre</p> <p>Activities and Suggested Lesson: Explore performance repertoire of diverse cultures, historical periods, and styles through analytical, theoretical, and listening activities</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 and 2	<p>Orchestra GPS: MHSMO.8 b. Explain how elements, artistic processes, and organizational principles are used in similar and distinctive ways in the various arts and cite examples. c. Compare characteristics of two or more arts within a particular historical period or style and cite examples from various cultures. d. Explain ways in which the principles and subject matter of various disciplines outside the arts are interrelated with those of music.</p> <p>CCGPS: CCRAS - W.2a AWL: image, figurative</p> <p>CIM: S3.2.5 Developing personal viewpoint/context for working (parameters based on beliefs, experiences, emotions, social awareness, personality traits, media etc.)</p>	Cultural and Historical Contexts	<p>Concepts/Skills: rhythm, melody, tempo, dynamics, balance, blend, style, and differences and similarities in contextual meaning of common terms used in music, art, dance, drama and other 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. e.g. Stravinsky's ballet Music and Diaghilev's Ballet choreography</p> <p>Resources:</p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 26 and ongoing	1 and 2	<p>Orchestra GPS: MHSMO.9 a. Classify by style and historical period or culture representative aural examples of music and explain the reasoning behind their classifications. b. Identify sources of American music genres, trace the evolution of those genres, and cite well-known musicians associated with them. c. Identify various roles that musicians perform, cite representative individuals who have functioned in each role, and describe their activities and achievements.</p> <p>CCGPS: CCRAS - R.4 AWL: evidence, evaluate</p> <p>CIM: S3.2.4 Identifying preferred styles and working methods.</p>	Cultural and Historical Contexts	<p>Concepts/Skills: rhythm, melody, tempo, dynamics, balance, blend, style, and differences and similarities in contextual meaning of common terms used in music, art, dance, drama.</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.</p> <p>Resources:</p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 27	1 and 2	<p>Orchestra GPS: MHSMO.1a-c MHSMO.2a-g MHSMO.3a-e MHSMO.4a-c MHSMO.5a-c MHSMO.6a-c MHSMO.7a-c MHSMO.8a-d MHSMO.9a-c</p> <p>CCGPS: CCRAS-W.2 AWL: evaluate, evidence, explanatory</p> <p>CIM: S3.1 Reflects on portfolio and identifies patterns to revise or generate new work.</p>	Assessment	<p>Concepts/Skills: Notation Activities and Suggested Lesson: Summative Assessment Practical: Perform repertoire selections Sight reading Improvisation Performing technical work, e.g. scales, arpeggios, etc. on instruments Written: Dictation Theory quiz Listening activity Score analysis Composition on a given motive Resources:</p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Quarter 4 Week 28 and ongoing	1 and 2	<p>Orchestra GPS: MHSMO.9</p> <p>a. Classify by style and historical period or culture representative aural examples of music and explain the reasoning behind their classifications.</p> <p>b. Identify sources of American music genres, trace the evolution of those genres, and cite well-known musicians associated with them.</p> <p>c. Identify various roles that musicians perform, cite representative individuals who have functioned in each role, and describe their activities and achievements.</p> <p>CCGPS: CCRAS - SL.5 AWL: characterization, generalize</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>	Genre	<p>Concepts/Skills: Modern/Contemporary</p> <p>Activities and Suggested Lesson: Introduce focus genre, e.g. jazz, classicism, ragtime, symphonic music, chamber music, etc. Develop basic vocabulary, introductory activities, listening list, and performance repertoire, etc. Composers e.g. Stockhausen, Penderecki. Cage, Britten, Schoenberg, Ives, Bartok, Orff, Stravinsky, Prokofiev, Gershwin, Copland, Shostakovich, Bernstein. Design activities, research, reading, discussion, performance, listening and compositional activities on the focus genre/composer to add to individual student portfolio.</p> <p>Resources (Performance repertoire - QUARTER 4):</p>

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High School Mastery Orchestra

Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 29 and ongoing	1 and 2	<p>Orchestra GPS: MHSMO.9</p> <ul style="list-style-type: none"> a. Classify by style and historical period or culture representative aural examples of music and explain the reasoning behind their classifications. b. Identify sources of American music genres, trace the evolution of those genres, and cite well-known musicians associated with them. c. Identify various roles that musicians perform, cite representative individuals who have functioned in each role, and describe their activities and achievements. <p>CCGPS: CCRAS - SL.5 AWL: point of view, 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>	Genre	<p>Concepts/Skills: Genre</p> <p>Activities and Suggested Lesson:</p> <p>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.</p> <p>Develop a set of criteria to analyze the selected genre.</p> <p>Develop a comparative chart of characteristics to relate this genre to society, function the genre serves, roles of musicians, etc.</p> <p>Teacher selected examples of melodic or rhythmic motives from a representative piece in the selected genre to serve as theme for student composition.</p> <p>Composition/improvisation and performance activities within the focus genre.</p> <p>Develop student portfolio including compositions, performances, research and writings in the focus genre.</p> <p>Resources (Performance repertoire):</p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 30 and ongoing	1 and 2	<p>Orchestra GPS: MHSMO.9</p> <ul style="list-style-type: none"> a. Classify by style and historical period or culture representative aural examples of music and explain the reasoning behind their classifications. b. Identify sources of American music genres, trace the evolution of those genres, and cite well-known musicians associated with them. c. Identify various roles that musicians perform, cite representative individuals who have functioned in each role, and describe their activities and achievements. <p>CCGPS: CCRAS - SL.6 AWL: stereotype, style</p> <p>CIM: S3.1 Reflects on portfolio and identifies patterns to revise or generate new work.</p>	Genre	<p>Concepts/Skills: Genre</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. Add work to portfolio.</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 and 2	<p>Orchestra GPS: MHSOA.5 a. Arrange a chorale or simple composition for string orchestra. b. Compose melodies for respective instrument in the keys of D, G and C. c. Arrange the melody of a popular song for respective instrument.</p> <p>CCGPS: CCRAS-SL.6 AWL: approach, interpret</p> <p>CIM: S3.2.2 Identifying personal standards (going beyond exemplars)</p>	Cultural and Historical Context	<p>Concepts/Skills: Composition and Analysis within Focus Genre</p> <p>Activities and Suggested Lesson: Explorative: groups discuss, describe, research the elements of music, dramatic and emotional qualities the assignment 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. Add composition in the focus genre to portfolio.</p> <p>Resources (Performance repertoire): Post-Assessment packet</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 and 2	<p>Orchestra GPS: MHSMO.2 a. Perform with expression and technical accuracy a large and varied repertoire of orchestral and ensemble literature with a level of difficulty of 5 and 6 on a scale of 1 to 6. b. Use an artistically advanced vibrato in appropriate orchestra literature. c. Exhibit the ability to accurately tune respective instrument. d. Demonstrate the ability to play in I through VII positions and use those positions in determining the best fingerings to use in music being performed. e. Produce a characteristic, artistic sound using bowings and articulations used in music being performed. f. Utilize correct finger patterns in performing scales and repertoire in major and minor keys using up to 5 sharps or flats and any other keys used in music being performed. g. Demonstrate awareness of individual and group roles within the ensemble relating to tone, tuning, balance, blend, dynamics, phrasing, rhythm and tempo.</p> <p>CCGPS: CCRAS - R.2 AWL: theme, motive CIM: S3.2.3 Identifying personal rational (interests/passions)</p>	Review	<p>Concepts/Skills: Review Activities and Suggested Lesson:</p> <p>Practical: Public performance (Spring Concert) Sight reading Solo work Small ensembles Listening responses Improvisation activities</p> <p>Written: Preparation of Viva Voce Score analysis Quiz Listening critique Socio/historic projects or research reports Composition Portfolios</p>

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High School Mastery Orchestra

Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 33 and ongoing	1 and 2	<p>Orchestra GPS: MHSMO.2 a. Perform with expression and technical accuracy a large and varied repertoire of orchestral and ensemble literature with a level of difficulty of 5 and 6 on a scale of 1 to 6. b. Use an artistically advanced vibrato in appropriate orchestra literature. c. Exhibit the ability to accurately tune respective instrument. d. Demonstrate the ability to play in I through VII positions and use those positions in determining the best fingerings to use in music being performed. e. Produce a characteristic, artistic sound using bowings and articulations used in music being performed. f. Utilize correct finger patterns in performing scales and repertoire in major and minor keys using up to 5 sharps or flats and any other keys used in music being performed. g. Demonstrate awareness of individual and group roles within the ensemble relating to tone, tuning, balance, blend, dynamics, phrasing, rhythm and tempo.</p> <p>CCGPS: CCRAS-SL.6 AWL: Analyze, evaluate, imagery, sensory. CIM: S3.2.5 Developing personal viewpoint/context for working (parameters based on beliefs, experiences, emotions, social awareness, personality traits, media etc.)</p>	Assessment	<p>Concepts/Skills: Review Activities and Suggested Lesson:</p> <p>Practical: Public performance Solo work Small ensembles Sight reading Listening responses Improvisation activities</p> <p>Written: Preparation for Viva Voce Score analysis Quiz Listening critique Socio/historic projects or research reports Composition</p>

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High School Mastery Orchestra

Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 34 and ongoing	1 and 2	<p>Orchestra GPS: MHSMO.2</p> <ul style="list-style-type: none"> a. Perform with expression and technical accuracy a large and varied repertoire of orchestral and ensemble literature with a level of difficulty of 5 and 6 on a scale of 1 to 6. b. Use an artistically advanced vibrato in appropriate orchestra literature. c. Exhibit the ability to accurately tune respective instrument. d. Demonstrate the ability to play in I through VII positions and use those positions in determining the best fingerings to use in music being performed. e. Produce a characteristic, artistic sound using bowings and articulations used in music being performed. f. Utilize correct finger patterns in performing scales and repertoire in major and minor keys using up to 5 sharps or flats and any other keys used in music being performed. g. Demonstrate awareness of individual and group roles within the ensemble relating to tone, tuning, balance, blend, dynamics, phrasing, rhythm and tempo. <p>CCGPS: CCRAS-SL.6 AWL: elaborate, evidence, relevant/irrelevant CIM: S3.2.4 Identifying preferred styles and working methods</p>	Post-Assessment	<p>Concepts/Skills: Performance and Viva Voce (Post-Assessment)</p> <p>Activities and Suggested Lesson: Finalize Post-Assessment</p> <p>Resources (Performance repertoire): Post-Assessment packet</p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 35 and ongoing	1 and 2	<p>Orchestra GPS: MHSMO.2 a. Perform with expression and technical accuracy a large and varied repertoire of orchestral and ensemble literature with a level of difficulty of 5 and 6 on a scale of 1 to 6. b. Use an artistically advanced vibrato in appropriate orchestra literature. c. Exhibit the ability to accurately tune respective instrument. d. Demonstrate the ability to play in I through VII positions and use those positions in determining the best fingerings to use in music being performed. e. Produce a characteristic, artistic sound using bowings and articulations used in music being performed. f. Utilize correct finger patterns in performing scales and repertoire in major and minor keys using up to 5 sharps or flats and any other keys used in music being performed. g. Demonstrate awareness of individual and group roles within the ensemble relating to tone, tuning, balance, blend, dynamics, phrasing, rhythm and tempo.</p> <p>CCGPS: CCRAS - W.2 AWL: interact, conceptual</p> <p>CIM: S3.2.2 Identifying personal standards (going beyond exemplars)</p>	Post-Assessment	<p>POST-ASSESSMENT: Performance and Viva Voce</p> <p>Activities and Suggested Lesson: Finalize Post-Assessment</p>

