

Time Frame: Months	Content/Topic	Observable Proficiencies/Skills	NJCCCS	Performance Benchmarks/Assessment
September- June	Tuning	Review tuning routine. Develop listening skills and make adjustments using fine tuners, and pegs. Electronic tuner, tuning fork and concert master will tune the orchestra	1.1, 1.2, 1.3	Individual checks, tuning evaluations, teacher assistance, peer evaluation and assistance (around 60% of the orchestra should be tuning with pegs)
September- June	Instrument Care and Maintenance	Identify needs: replacement of strings, cleaning instrument; bridge realignment or replacement, proper handling of instrument and bow, tightening and loosening the bow for playing and storage.	1.3, 1.4, 1.5	Student evaluation of instrument/bow needs; teacher checks
September- June	Posture	Review and demonstration of proper instrument placement, balance, playing position seated.	1.1, 1.4, 1.5	Student adjustments, critiques reflecting progress (performance assessments and individual assessments)
September- June	Left Hand Skills: Technique Development (progressive)	Reviewing half and whole steps with fingers. Learn the following techniques: playing in 1st, 3rd and 4th position. Establish coordination with right hand. Continued development muscle memory	1.2, 1.4	Student demonstration/teacher demonstration, self critique, application in performance
September- June	Right Hand Skills: Technique Development (Review)	Review proper bow hold and position of fingers, hand, wrist and arm. Identify and develop parts of the bow (frog, tip, horsehair) reviewing bow fractions. How much bow to use in accordance with dynamics and expression	1.2, 1.4, 1.5	Students demonstration of techniques; quizzes and teacher evaluations. Application in performance
September- June	Bowing Skills: Technique Development (continuing)	Review how different directions of the bow allow for dynamic change due to weight difference on each side (tip is lighter, frog is heavier) Use bowings to vary dynamics, accents and style	1.2, 1.3, 1.4, 1.5	Individual and group demonstration of techniques. Application in performance. Aural identification
Mid November- June	Bowing Skills: Tone Production	Using weight, speed, and contact point for bow against string. String vibration for optimal tone production. Develop listening skills	1.2, 1.3, 1.4	Student demonstration and adjustments
September- June	Pizzicato	Utilize pizzicato techniques: right hand (lean thumb, normal bow hold, follow through motion) what should it sound like?	1.2, 1.4	Individual and group demonstration of techniques for optimal performance

September-June	Music Theory/Performance Development: Scales and Arpeggios	Perform scales (2 octaves) and arpeggios up to 3 sharps and 3 flats and relative minor scales . Play patterns: whole notes, halves, eighths, sixteenths. Slur two, four in a bow	1.3	Sectional and rehearsal warm ups and performances
Mid November-June	Music Theory/Performance Development: Dynamics, Tempo Markings, Time Signatures	Review/Learn, and read dynamics (pianissimo, piano, mezzopiano, mezzoforte, forte, fortissimo), tempo markings (Largo, Adagio, Andante, Moderato, Allegretto, Allegro, Vivace, Presto; modifiers - con moto, meno mosso, piu mosso, accelerando, ritardando; terms as found in repertoire); Time signatures (simple and compound duple and triple meter - 4/4, 3/4, 2/4, 3/2, 6/8)	1.1, 1.2, 1.3, 1.4	Ensemble demonstration, discussion, and performance; sectional performances and cohesiveness
September-June	Music Theory/Performance Development: Articulations and Rhythms	Read and perform accents, sforzando, tenuto, bowing styles as indicated in repertoire. Read and perform note values as indicated in repertoire: whole, half, dotted half, quarter, dotted quarter, eighth, sixteenth, and all related rests and ties.	1.1, 1.2, 1.3, 1.4	Individual application of articulations and rhythms found in repertoire. Aural identification. Demonstration through performance
September-June	Sightreading	Learn and develop strategies for and competence in reading music not previously studied. What to look for in the music (key, time, tempo, accidentals, accents, rhythmic oddities)	1.3, 1.4	Class discussion and performance
Mid November-June	Sectional Work and Ensemble	Identify elements of balance, rhythmic precision, and pitch	1.2, 1.3, 1.4	Discuss and determine strategies and goals related to each piece performed. Group critique
Mid November-June	Performance and Rehearsal Procedures	Demonstrate concert etiquette: behaviour, dress, set-up, concert master tunes ensemble, posture, stage presence, attitude, performing for an audience, showmanship	1.2, 1.4, 1.5	Individual and ensemble demonstration in December, April and other scheduled concerts
February-June	Compositional Forms	Discuss and perform: theme and variations, medley, ABA, march, minuet and trio, rondo	1.1, 1.2, 1.3, 1.4, 1.5	Define and describe form of repertoire selections
Mid April-June	Musical Styles and Time Periods	Discuss and perform musical compositions reflecting the following periods and genres: baroque, classical, romantic, contemporary, folk music, pop music	1.2, 1.3	Describe compositional style and perform with appropriate stylistic characteristics utilizing historically-based technical and expressive elements

September- June	Composers	Bach, Handel, Mozart, Beethoven, Brahms, Borodin. Various contemporary composers and arrangers such as Hofeldt, Isaac, Meyer, O'Reilly, Gruselle and others found in the current repertoire study	1.1, 1.4, 1.5	Identify composer relative to time period and style. Match composers to titles of composition
September- June	Ensemble	Identify and perform in the following string performance formats: string orchestra, string quartet, sectional. chamber string ensemble	1.1, 1.2, 1.5	In-class and public concerts and recitals. Final exam performance

COURSE: Orchestra

MSD Curriculum Map

GRADE Level(s): 7

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