

# **TRUMBULL PUBLIC SCHOOLS**

**Trumbull, Connecticut**

## **Beginning Strings**

### **Grade 6**

**2015**

**Music**

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# Beginning Strings – Grade 6

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The Trumbull Board of Education will continue to take Affirmative Action to ensure that no persons are discriminated against in its employment.

## **CORE VALUES AND BELIEFS**

The Trumbull School Community, which engages in an environment conducive to learning, believes that all students will read and write effectively, therefore communicating in an articulate and coherent manner. All students will participate in activities that address problem-solving through critical thinking. Students will use technology as a tool in decision making. We believe that by fostering self-confidence, self-directed and student-centered activities, we will encourage independent thinking and learning. We believe ethical conduct to be paramount in sustaining our welcoming school climate.

We believe:

- Music is an inextricable part of the human experience, and every individual is inherently musical.
- Every student should be assured a high-quality course of music instruction, taught by qualified music educators.
- Music is a pillar of cultural heritage and a means for interdisciplinary learning.
- Music is an essential, core subject, and providing a musical education is a necessary part of educating the whole child. Therefore, every student should be offered opportunities to perform, create, respond, and connect musically.
- Learning music gives students a mode of artistic expression, a sense of music appreciation, and the tools needed for becoming lifelong musical learners.
- All individuals should have the high-quality resources and facilities necessary to achieve success within a challenging curriculum.

## **INTRODUCTION**

The sixth grade beginning strings curriculum aligns practices, standards, and assessments among the TPS, the Connecticut State Board of Education, Connecticut's Common Arts Assessment Initiative, the National Coalition for Core Arts Standards, and the National Association for Music Education.

This curriculum includes the 2014 National Core Arts Standards for Music with eleven anchor standards, and the addition of “connecting” as an artistic process along with “creating, performing, and responding.”

Sixth grade Beginning Strings is an elective course that falls under the Unified Arts label. This course is for students who want to learn how to play violin, viola, cello, or string bass. Students taking the class will be taught to use correct plying position and how to hold the bow and how to care for and maintain their instruments. Music literacy will also be emphasized and will be an ongoing part of the students' learning.

As students progress, they will be introduced to ensemble playing in an orchestra where each section of instruments has a part to play that is different from what the other sections are playing. This is a valuable opportunity for students to interact musically as part of a team.

Students will continue to develop their individual skills, learning to play more advanced music. Throughout the school year, students will be encouraged to listen to themselves with the objective of maintaining proper tone production and accurate intonation.

Technology Competency Standards align with the 2007 National Educational Technology Standards and performance Indicator for Students.

## **PHILOSOPHY**

Orchestral stringed instruments have been part of our cultural heritage for hundreds of years. Learning to play a stringed instrument develops intellectual capacity in a unique way. Participation in orchestra provides many benefits. Performing on a stringed instrument requires a high level of discipline and involves both sides of the brain. Students are given the opportunity to develop individual skills as well as interpersonal skills that come from playing in a group. Teachers of all subjects are involved in passing knowledge and culture from one generation to the next. Teaching students to play in an orchestra is a vital part of this transmission of knowledge and culture.

## **COURSE DESCRIPTION**

Beginning class instruction is offered for 6th graders in violin, viola, cello, and string bass instruments. Basic instrumental and orchestral techniques are taught through large and small groups, heterogeneous groupings, and performance activities. Performance activities include, but are not limited to, assembly programs, field trips, and concert performances. It is recommended that beginners have class every other day for a 47-minute period at this level. The class meets every other day and runs for 90 sessions over the course of a school year.

### **Beginning concepts and skills:**

These are considered necessary for the basic development of beginning strings students and must be incorporated into the total strings program.

- Instrument and supply management
- Performance posture and playing position
- Basics of drawing the bow for up bow and down bow
- Instrument and bow hold
- String names
- Note names/note reading
- Meter and note values
- Time signatures
- Musical symbols such as down bow, up bow, bow lift, arco, pizzicato, slurs, repeat signs, fine, clefs, bar lines, measures, dynamics, fermata, and others introduced within the context of a piece
- Key signatures
- D, G, C and F major scales
- Terms such as accent, staff, melody, harmony, rhythm, form and others introduced within the context of a piece

## **GOALS**

As a result of this course, students will:

- develop their ability to play a stringed instrument with good posture and tone quality, playing alone and with others;
- develop the ability to read notated music;
- develop effective practice habits;
- build a sense of musicianship by gaining an awareness of music performance practices, playing more expressively, and becoming aware of music as a performing art; and
- come to appreciate music that can enhance their enjoyment of life at home and in school.

# MUSIC STANDARDS

The Performance Standards align with the 2014 National Core Arts Standards for Music.

## I. CREATING

- Imagine: The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.
- Plan and Make: Musicians' creative choices are influenced by their expertise, context, and expressive intent.
- Evaluate and Refine: Musicians evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.
- Present: Musicians' presentation of creative work is the culmination of a process of creation and communication.

## II. PERFORMING

- Select: Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.
- Analyze: Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance.
- Interpret: Performers make interpretive decisions based on their understanding of context and expressive intent.
- Rehearse, Evaluate, and Refine: To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.
- Present: Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence the audience response.

## III. RESPONDING

- Select: Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.
- Analyze: Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.
- Interpret: Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.
- Evaluate: The personal evaluation of musical works and performances is informed by analysis, interpretation, and established criteria.

## IV. CONNECTING

- Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.
- Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding.

Sixth-Grade Beginning Strings must be responsive to the particular needs of the beginning strings musicians, and therefore the eleven units presented here will not necessarily occur in sequential order. However, all units will occur over the course of the 90 lessons within a full school year.

# Unit 1

At the completion of this unit, students will:

MU:Pr4.1.E.5a Select varied repertoire to study based on interest, music reading skills (where appropriate), an understanding of structure of the music, context, and the technical skill of the individual or ensemble.

## Essential Questions

- What is the importance of performing a variety of music alone and with others?
- What is the importance of performing in tune with a steady tempo, good tone and dynamics?

## Scope and Sequence

- Instrument and supply management
- Performance posture
- Instrument and bow hold
- Bow action
- Musical symbols such as down bow, up bow, bow lift, arco, pizzicato, slurs, repeat signs, fine, clefs, bar lines, measures, dynamics, fermata, and others introduced within the context of a piece

## Instructional/Teaching Strategies

- Teacher models correct way to hold the instrument
- Students clap rhythms and count out loud
- Students say letter names and finger notes
- Students say letter names or finger in rhythm
- Students say letter names while playing pizzicato
- Teacher plays and students echo on their instruments
- Students perform pieces with each student playing one or two measures of a piece as a solo

## Evaluation/Assessment Methods

- Teacher observation
- Playing tests, individually or in small groups
- Sticker charts indicating positions, posture, chart progress, and information on mastery of skills

## Time Allotment/Pacing Guide

Approximately 6 weeks

## Unit 2

At the completion of this unit, students will:

MU:Pr4.2.E.5a Demonstrate, using music reading skills where appropriate, how knowledge of formal aspects in musical works inform prepared or improvised performances.

MU:Pr6.1.E.8a Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures and styles.

### Essential Questions

- What is the importance of performing in groups, blending in with an ensemble, and responding to a conductor?
- What is the importance of performing music from different genres and styles?

### Scope and Sequence

- Individual intonation as well as group intonation
- Following a conductor's pattern for meter and time signatures
- Following a conductor's pattern for dynamics
- Following a conductor's pattern for tempo
- Grouping of instruments according to part
- Group balance
- Musical symbols such as down bow, up bow, bow lift, arco, pizzicato, slurs, repeat signs, fine, clefs, bar lines, measures, dynamics, fermata, and others introduced within the context of a piece
- Meter and note values
- Time signatures
- Terms such as accent, staff, melody, harmony, rhythm, texture, form, movement, and others as introduced within the context of a piece

### Instructional/Teaching Strategies

- Playing a variety of genres and styles in exercises from string method books
- Having students read historical and cultural descriptions and compare similarities and differences between styles and genres
- Demonstrating stylistic differences between instruments

### **Evaluation/Assessment Methods**

- Teacher observation
- Student demonstration of beat patterns
- Conductor experimentation with different tempo/dynamics with the group
- Student conductors
- Students conducting to recorded music
- Written tests
- Reading aloud
- Teacher questioning and observing

### **Time Allotment/Pacing Guide**

Approximately 6 weeks

## Unit 3

At the completion of this unit, students will:

MU:Pr5.3.E.8a Develop strategies to address technical challenges in a varied repertoire of music and evaluate their success using feedback from ensemble peers and other sources to refine performances.

*Note:* Duets and ensemble material permit students the opportunity to demonstrate rhythmic and melodic independence; teachers should carefully select materials to ensure that materials do not include new skills, thereby defeating the purpose of building independent confidence. Recorded and live piano accompaniments can also support students by providing a “constant” with which students may practice their skills. Teacher can perform each part in duets and trios.

### Essential Question

- What is the importance of performing independently on one part while classmates or teacher play a different part?

### Scope and Sequence

- String names
- Note names/note reading
- Meter and note values
- Time signatures
- Musical symbols such as down bow, up bow, bow lift, arco, pizzicato, slurs, repeat signs, fine, clefs, bar lines, measures, dynamics, fermata, and others introduced within the context of a piece

### Instructional/Teaching Strategies

- Playing individually with accompaniment
- Performing duets and/or trios with teacher

### Evaluation/Assessment Methods

- Teacher observation
- Classroom demonstrations

### Time Allotment/Pacing Guide

- Approximately 4 weeks

## Unit 4

At the completion of this unit, students will:

MU:Pr6.1.E.5b Demonstrate an awareness of the context of the music through prepared and improvised performances.

MU:Pr6.1.E.8a Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures and styles.

*Note:* Improvisation is a strong motivational tool that encourages beginning students to stretch their aural and performance skills. Students should create new endings for pieces, play familiar tunes, and create sound effects on the instruments that make learning fun and develop meaningful connections for the student's future as a musician. This standard should be part of the beginning student's training, thought it should not occupy large blocks of time within the lesson periods.

### Essential Questions

- How do musicians generate creative ideas?
- What is the importance of listening to and performing music by ear?
- What is the importance of improvising melodies, variations, and accompaniments?
- What is the importance of adding embellishments to simple melodies?

### Scope and Sequence

- String names
- Note names/note reading
- Meter and note values
- Time signatures
- Musical symbols such as down bow, up bow, bow lift, arco, pizzicato, slurs, repeat signs, fine, clefs, bar lines, measures, dynamics, fermata, and others introduced within the context of a piece
- Terms such as accent, staff, melody, harmony, rhythm, texture, form, movement, and others as introduced within the context of a piece

### Instructional/Teaching Strategies

- Demonstrating melodic patterns through clapping and singing
- Demonstrating ostinato patterns through clapping, tapping, singing, and playing on instruments
- Creating echoes with students and their classmates
- Picking out simple melodies to be imitated by students
- Picking out simple melodies like "Happy Birthday"
- Creating rhythmic and melodic answers to similar questions presented by the teacher and other students

- Having students create their own original melodies and rhythmic patterns
- Having students embellish familiar and original tunes to create their own arrangements
- Having students echo and embellish simple rhythmic and melodic patterns performed by the teacher
- Having students transfer (arrange) tunes for their instruments

**Evaluation/Assessment Methods**

- Teacher observation
- Group responses
- Student demonstrations

**Time Allotment/Pacing Guide**

Approximately 4 weeks

## Unit 5

At the completion of this unit, students will:

MU:Re7.1E.5a Identify reasons for selecting music based on characteristics found in the music, connection to interest, and purpose or context.

MU:Cr3.2.E.5a Share personally-developed melodic and rhythmic ideas or motives – individually or as an ensemble – that demonstrate understanding of characteristics of music or texts studied in rehearsal.

*Note:* Note and rhythm reading skills demand instructional emphasis for young musicians. Teachers should offer a variety of drill and practice exercises. Students may sing, play, clap, count aloud, and move to musical passages to create a meaningful connection from reading to performing on the instrument. The bulk of a beginner’s time is spent on proper posture and reading skills. These are the foundations for the student’s future development as an accomplished musician.

### Essential Question

- What is the importance of composing music?
- What is the importance of writing music down in a way that others can read it?

### Scope and Sequence

- String names
- Note names/note reading
- Meter and note values
- Time signatures
- Musical symbols such as down bow, up bow, bow lift, arco, pizzicato, slurs, repeat signs, fine, clefs, bar lines, measures, dynamics, fermata, and others introduced within the context of a piece
- Terms: accent, staff, melody, harmony, rhythm, texture, form, movement, and others as introduced within the context of a piece

### Instructional/Teaching Strategies

- Demonstrating using notes within the C, G and D major tonalities to create harmonies and melodies that blend with written examples in a class setting
- Exploring compositional devices as defined by concepts and skills
- Using terms relating to composition (time signature, key signature, form dynamics, arco/pizzicato, melody, and harmony)
- Helping students apply notation symbols (time signature, key signature, note values)

**Evaluation/Assessment Methods**

- Teacher observation
- Student demonstration
- Student-notated compositions
- Student discussion

**Time Allotment/Pacing Guide**

Approximately 2 weeks

## Unit 6

At the completion of this unit, students will:

MU:Pr5.3.E.8a Develop strategies to address technical challenges in a varied repertoire of music and evaluate their success using feedback from ensemble peers and other sources to refine performances.

### Essential Question

- Why are time signatures and note value symbols important?
- What is the importance of writing down music in a way that others can read it?
- What is the importance of pitch notation?
- Why are dynamics, tempo, articulation and their notation important?
- What is the importance of learning to write music?

### Scope and Sequence

- String names
- Note names/note reading
- Meter and note values
- Time signatures
- Musical symbols such as down bow, up bow, bow lift, arco, pizzicato, slurs, repeat signs, fine, clefs, bar lines, measures, dynamics, fermata, and others introduced within the context of a piece
- Terms: accent, staff, melody, harmony, rhythm, texture, form, movement, and others as introduced within the context of a piece

### Instructional/Teaching Strategies

- Demonstrating rhythmic concepts through playing, singing, clapping, and counting aloud
- Visually identifying meter signatures
- Verbally comparing and contrasting different meters, and discussing the notes appropriate for use with each meter described
- Helping students use rhythmic symbols correctly as they notate their compositions or demonstrate simple improvisations
- Charting notes and corresponding rests in each specified meter to demonstrate knowledge of equivalent values
- Helping students demonstrate awareness of the step-wise pattern of notes on the staff for each appropriate clef and connect that concept to the other clefs through performance demonstration, responding to questions and class discussion
- Helping students write, sing, and play correct note recognition as it applies to assigned strings texts and orchestra compositions
- Helping students recognize and name the notes within the G, C, and D major scales by the end of the first year of study
- Helping students perform in the keys of D, C, and G

- Discussing the following articulation as it relates to bowing techniques: legato, détaché, staccato, and slurs
- Helping students sing and play passages from text and assigned literature with appropriate dynamics, phrasing, and interpretation from cues given by the musical terminology used within the works
- Helping students identify aurally and visually simple musical forms from text materials, paying attention to the patterns found
- Notating examples of meter, rhythm, pitch notation, and dynamics to help students create copies, arrangements and original works demonstrating the correct usage of each
- Helping students perform individual instrumental parts alone and with contrasting parts within the ensemble to demonstrate melodic and rhythmic independence

### **Evaluation/Assessment Methods**

- Student discussion
- Teacher observation
- Written assessments, student compositions, and work samples
- Performance assessment

### **Time Allotment/Pacing Guide**

Approximately 2 weeks

## Unit 7

At the completion of this unit, students will:

MU:Re7.2.E.5a Identify how knowledge of context and the use of repetition, similarities, and contrasts inform the response to music.

*Note:* Analysis is an advanced skill for musicians. The beginning musician should be introduced to a vast vocabulary. Analysis at this level will be primarily based on using learned vocabulary to compare and contrast musical concepts. The beginning teacher is “salting” the student’s knowledge for eventual understanding and should not pressure students to a high level of analysis at this stage of development.

### Essential Questions

- What is the importance of being able to analyze and describe the music we hear?
- What is the importance of aurally differentiating and distinguishing different forms of music?
- What is the importance of being able to analyze and describe the music we hear?
- Why is it important to talk about music, music notation, musical instruments and musical performances?
- What is the importance of evaluating music and music performances?

### Scope and Sequence

- String names
- Note names/note reading
- Musical symbols such as down bow, up bow, lift bow, slurs, repeat signs, pizzicato, arco, fine, clef signs, bar line, measure, tie, dynamics, fermata, caesura, and others as introduced within the context of a piece
- Key signatures
- D, G, and C major scales
- Note names/Note reading
- Meter and note values
- Time signatures
- Terms: accent, staff, melody, harmony, rhythm, texture, form, movement, and others as introduced within the context of a piece

### Instructional/Teaching Strategies

- Using a piano, CD player, or live demonstration to assist students in listening to musical examples, as well as simple rhythmic and melodic patterns.
- Helping students recognize aurally, ABA forms, chorus and refrain, round, and other simple forms with repeating patterns

- Encouraging students to use correct terminology when discussing or writing about musical forms
- Having students listen to quality examples of varying genres of musical compositions and discuss these performances as informed consumers
- Using correct terminology when discussing or writing about music that the students have written, heard or performed

**Evaluation/Assessment Methods**

- Aural assessments/ written responses
- Teacher observation

**Time Allotment/Pacing Guide**

Approximately 3 weeks

## Unit 8

At the completion of this unit, students will:

MU:Re9.1.E.5a Identify and describe the effect of interest, experience, analysis, and context on the evaluation of music.

### Essential Questions

- What is the importance of devising criteria to evaluate musical performances?
- What is the importance of evaluating music and music performances?
- What is the importance of being able to explain one's personal preferences for specific music works and styles?

### Scope and Sequence

- Instrument hold/posture (sitting and standing)
- Bow hold
- String names
- Note names/note reading
- Meter and note values
- Time signatures
- Musical symbols such as down bow, up bow, lift bow, slurs, repeat signs, pizzicato, arco, fine, clef signs, bar line, measure, tie, dynamics, fermata, caesura, and others as introduced within the context of a piece
- Key signatures
- D, G, and C major scales
- Terms: accent, staff, melody, harmony, rhythm, texture, form, movement, and others as introduced within context of a piece

### Instructional/Teaching Strategies

- Evaluating student performances and the performances of others using specified criteria that are student-generated
- Developing rubrics as a class assignment
- Developing students' aural skills by listening to exemplary examples
- Asking students to express their personal preferences for a particular genre as it relates to their instruments
- Having students write critiques defending their preferences when given multiple selections
- Having students write "commercials" for their favorite pieces and attempt to "sell" their pieces for an upcoming concert on the basis of merit

### Evaluation/Assessment Methods

- Rubrics
- Student discussion
- Teacher observation

- Performance assessment
- Video assessment/Self evaluation
- Student projects
- Written compositions
- Class discussions

**Time Allotment/Pacing Guide**

Approximately 3 weeks

## Unit 9

At the completion of this unit, students will:

MU:Cn11.0.T.5a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

MU:Re7.1E.5a Identify reasons for selecting music based on characteristics found in the music, connection to interest, and purpose or context.

*Note:* This standard is best addressed through the collaborative efforts of a qualified music professional and a teacher or artist from another discipline. To move beyond superficial connections from music to other areas, these teams should thoughtfully construct integrated plans or units. Every effort should be made to ensure the integrity of each discipline and to select materials that lend themselves to authentic, rather than forced, integration. Units may be short- or long-term and may be thematic, topical. As students use music vocabulary, meaning can be enhanced when students find multiple meanings for terms. Words like “color” and “movement” have very different meanings for the visual artist, the dancer, and the musician. Related arts teachers should collaborate and coordinate efforts through their long-range plans to address terminology to reinforce the connection and differences within the arts areas. No lasting culture since the beginning of time has existed without art and music as forms of celebration and communication.

### Essential Questions

- What is the importance of relating music to the other arts and to disciplines outside the arts?
- What is the importance of identifying similarities and differences in the meanings of common terms like “texture,” “color,” “form,” and “movement” that are used across a variety of arts areas?
- What is the importance of relating music to the other arts and to disciplines outside the arts?
- Why is it important to identify the relationship between the principles of music and other disciplines?

### Scope and Sequence

- Instrument and supply management
- Instrument hold/posture (sitting and standing)
- Bow hold
- Meter and note values
- Time signatures
- Musical symbols such as down bow, up bow, lift bow, slurs, repeat signs, pizzicato, arco, fine, clef signs, bar line, measure, tie, dynamics, fermata, caesura, and others as introduced within the context of a piece
- Terms: accent, staff, melody, harmony, rhythm, texture, form, movement, and others as introduced within context of a piece

## **Instructional Teaching Strategies**

- Comparing terminology common to the various arts disciplines
- Participating in integrated arts classes
- Building a musical word wall in the classroom that provides students with comparison of terms in music and other disciplines. (For example, “‘form’ in music means . . .” / “‘form’ in visual arts means . . .” / “‘form’ in mathematics means . . .” / “‘form’ in science means . . .”)
- Exploring the science of sound production and harmonic structures in scientific terms (string vibration speed as it relates to pitch, bow pressure as it relates to quality and dynamics, concept of string length)
- Having students research and write program notes to accompany their performances, narrated in a written program or by a narrator
- Reinforcing and practicing fractions during instruction of time signatures and note values

## **Evaluation/Assessment Methods**

- Writing samples
- Classroom discussions
- Integrated arts projects
- Teacher observation
- Written assessments

## **Time Allotment/Pacing Guide**

Approximately 3 weeks

## Unit 10

At the completion of this unit, students will:

MU:Cn10.0.H.5a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

*Note:* This standard is most effective when cultural and historical vocabulary, sound, and style are presented as an integral part of the music learned. This allows students to attach a greater meaning to what they are experiencing in class and its relevance beyond the music classroom. For this contextual learning to occur, teachers may find themselves using the text as a resource to be used as needed, rather than as a page-by-page document, paying particular attention to the skill, concept, and the cultural diversity of each piece selected. Beginning texts for string students provide students with a variety of music. Teachers should read the short historical and cultural notes found in these texts and supplement the texts by providing recordings that represent various cultures. Teachers should extend these examples through additional research and resources, such as those available on various internet sites. Teachers should simplify tunes for beginning students to increase their playability, considering fiddle tunes, Irish jigs, spirituals, and Native American chants. Students should study the cultural influences and differences of music within our country, as well as those of other cultures.

### Essential Questions

- What is the importance of relating music to history and culture?
- What is the importance of performing a variety of music from various cultures?

### Scope and Sequence

- Meter and note values
- Time signatures
- Musical symbols such as down bow, up bow, lift bow, slurs, repeat signs, pizzicato, arco, fine, clef signs, bar line, measure, tie, dynamics, fermata, caesura, and others as introduced within the context of a piece
- Key signatures
- Terms: accent, staff, melody, harmony, rhythm, texture, form, movement and others as introduced within the context of a piece

### Instructional/Teaching Strategies

- Performing music representing various cultures
- Having students discuss the elements of style, and the purpose of music in celebration and communication
- Having students identify music of different cultures

**Evaluation/Assessment Methods**

- Research activities
- Student/Teacher Discussion
- Written responses
- Journal entries
- Teacher observation
- Performance objectives

**Time Allotment/Pacing Guide**

Approximately 3 weeks

## Unit 11

At the completion of this unit, students will:

MU:Cn11.0.T.5a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

*Note:* Beginning texts for string students provide students with a variety of music. Teachers should read the short historical and cultural notes found in these texts and supplement the texts by providing recordings that represent various cultures. Teachers should extend these examples through additional research and resources, such as those available on various internet sites. Teachers should simplify tunes for beginning students to increase their playability, considering fiddle tunes, Irish jigs, spirituals, and Native American chants. Students should study the cultural influences and differences of music within our country, as well as those of other cultures.

### Essential Questions

- What is the importance of relating music to history and culture?
- What is the importance of performing music from different historical periods?
- What is the importance of relating music to history and culture?
- What is the importance of performing music from different historical periods?

### Scope and Sequence

- Meter and note values
- Time signatures
- Musical symbols such as down bow, up bow, lift bow, slurs, repeat signs, pizzicato, arco, fine, clef signs, bar line, measure, tie, dynamics, fermata, caesura, and others as introduced within the context of a piece
- Terms: accent, staff, melody, harmony, rhythm, texture, form, movement and others as introduced within the context of a piece

### Instructional/Teaching Strategies

- Performing music representing various cultures and all historical periods
- Providing music from all historical periods through the use of recordings, live concerts, and video performances. (This assists students in becoming intelligent consumers of music, enhances their listening skills, and solidifies the language of music through conversation.)
- Sampling literature from all historical style periods in current texts for beginning programs

**Evaluation/Assessment Methods**

- Research activities
- Student/Teacher Discussion
- Written responses
- Journal entries
- Teacher observation
- Performance objectives
- Student performance and concerts

**Time Allotment/Pacing Guide**

Approximately 2 weeks

## Technology Competency Standards

1. Creativity and Innovation – Students demonstrate creative thinking, construct knowledge, and develop innovative products and processes using technology. Students:
  - c. use models and simulations to explore complex systems and issues.
4. Critical Thinking, Problem Solving, and Decision Making – Students use critical thinking skills to plan and conduct research, manage projects, solve problems, and make informed decisions using appropriate digital tools and resources. Students:
  - a. identify and define authentic problems and significant questions for investigation.
  - b. plan and manage activities to develop a solution or complete a project.
  - c. collect and analyze data to identify solutions and/or make informed decisions.
  - d. use multiple processes and diverse perspectives to explore alternative solutions.
5. Digital Citizenship – Students understand human, cultural, and societal issues related to technology and practice legal and ethical behavior. Students:
  - a. advocate and practice safe, legal, and responsible use of information and technology.
  - b. exhibit a positive attitude toward using technology that supports collaboration, learning, and productivity.
  - c. demonstrate personal responsibility for lifelong learning.
  - d. exhibit leadership for digital citizenship.

# Sample Performance Rubric/Playing Exam for Strings

## STRINGS PERFORMANCE EVALUATION

Name \_\_\_\_\_ Instrument \_\_\_\_\_ Song Performed \_\_\_\_\_

Skill	Points					Score
Playing Position and Posture	1	2	3	4	5	_____
Correct Notes and Fingerings	1	2	3	4	5	_____
Steady Tempo	1	2	3	4	5	_____
Correct Rhythm	1	2	3	4	5	_____
Tone Quality	1	2	3	4	5	_____
Tuning/Intonation	1	2	3	4	5	_____
Phrasing Articulation and Style	1	2	3	4	5	_____
Correct Dynamics	1	2	3	4	5	_____
Showing Improvement	1	2	3	4	5	_____
Overall Preparedness	1	2	3	4	5	_____

**TOTAL out of 50 points:** \_\_\_\_\_

Additional Comments:

## SKILLS EXPLAINED

Playing Position: How is your posture? Is your back straight, feet flat on the floor, left hand not collapsed, bow grip correct?

Correct Notes: Did you miss a few too many notes? Were they careless mistakes or should you have practiced more? Are your low and high fingerings where they should be? Did you place tapes on your fingerboard?

Rhythm and Tempo: Are the speeds correct for the song? Are you rushing or slowing down? Are the rhythms correct? Is your tempo steady? Are you slowing down at the "*rit.*"? Or speeding up at the "*accel.*"?

Bow Placement/Distribution: Are you using the bow correctly? How are you holding the bow?

Bowings: Are your up and down bows correct? How about any hooked bow markings or slurs?

Intonation: Is your instrument in tune with the others around you? Are your fingers in the right spot? How is your bow action?

Tone Quality: Is your tone strong or weak? Is the sound well supported? Are you sitting up properly?

Phrasing and Style: Is the type of playing you are doing fitting the style of the song? Does a legato style or staccato style match this piece? Is your playing fitting the correct style of this music?

Dynamics: Are you using the proper volume levels for this song, or does it sound the same in each area? Are you looking at your crescendos and decrescendos?

## Resource File/Appendices

### Texts

Allen, Michael, Robert Gillespie, and Pamela Tellejohn Hayes. *Essential Elements 2000 for Strings: Book 1, Violin, Viola, Violincello, String Bass*. Hal Leonard.

Dillon, Jacquelyn, James Kjelland, and John O'Reilly. *Strictly Strings, A Comprehensive String Method: Book 1, Violin, Viola, Violincello, String Bass*,

Odegaard, Denise. *Simply Strings: Violin, Viola, Violincello, String Bass*. Northeastern.

Various sheet music in grade ½ -1 as needed

### Technology

iPad Apps

Learn Garage Band

Garage Band

Audiostar

SP Multitrack

Flash Music

Musical Adventure!

WI Orchestra

Tempo for iPad

Pitch Pro

ClearTune

Pitch Perfect

Name That Note

Rhythm 101

MyNoteGames

Brainscape

Noteworks

Ultimate Music Theory

Tenuto

### Websites for Teachers

<http://www.nationalartsstandards.org/>

<http://nccas.org/>

[www.nafme.org](http://www.nafme.org)