

TRUMBULL PUBLIC SCHOOLS
Trumbull, Connecticut

Intermediate Strings
Grade 6, 7, 8

2015

Music

Curriculum Writing Team:

Michael McGrath

Jennifer G. Winschel

Matthew Holmgren

Jonathan S. Budd, Ph.D.

K-12 Music Team Leader

Music Teacher, Hillcrest Middle School

Music Teacher, Madison Middle School

Director of Curriculum, Instruction & Assessments

Intermediate Strings Grades 6, 7, 8

Table of Contents

Core Values and Beliefs	2
Introduction	3
Philosophy	3
Course Description	4
Goals	5
Music Standards	6
Unit 1: Intermediate Individual Skill Development	7
Unit 2: Developing as a Member of the Ensemble	8
Unit 3: Refining Technical Skill	9
Unit 4: Improvising	10
Unit 5: Connecting Reading and Performing	12
Unit 6: Achieving Greater Technical Proficiency	14
Unit 7: Developing Analysis	16
Unit 8: Evaluating Music	18
Unit 9: Connecting Music to Other Arts	20
Unit 10: Music and Culture	22
Unit 11: Considering the Larger Context of Music	24
Technology Competency Standards	26
Sample Performance Rubric	27
Skills Explained	28
Post-Concert Reflection	29
Resource File/Appendices	30

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 intermediate 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.”

Intermediate 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 at a higher level. Students taking the class will be taught advanced techniques including shifting, tuning, active listening to recorded performances, and improvisation. Music literacy will also be emphasized and will be an ongoing part of the students' learning.

As students progress, they will be introduced to string ensemble playing in a smaller 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 Indicators 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

Intermediate class instruction is offered for 6th, 7th and 8th graders in violin, viola, cello, and string bass instruments. Students excelling at the 6th grade entry level or beginner level will participate in this higher-level curriculum. More advanced 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 intermediate learners 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. Students at intermediate level are encouraged to practice at home at least 45 minutes a day for 4 days during the week.

Enhanced concepts and skills:

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

- Instrument and supply management
- Note names/note reading through all strings in first position
- Meter and note values
- Advanced time signatures such 6/8, 9/8 and 2/2 time
- 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 up to 4 sharps and 2 flats
- D, G, C and F major scales in addition to A, Bb, and E Major in multiple octaves
- Terms such as accent, staff, melody, harmony, rhythm, form, and others introduced within the context of a piece
- Shifting into second and third positions on the fingerboard
- Composition
- Improvisation
- Intervals between notes
- Individual tuning and ensemble tuning
- “Road Map” terms such as Da Capo, Del Segno and Coda
- Understanding the basics of other instruments in the orchestra
- Intermediate Level Scales, such as two-octave Bb for violin

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 and becoming aware of music as a performing art;
- come to appreciate music that can enhance their enjoyment of life at home and in school;
- be able to listen to and analyze recordings of others as well as their own performances and critique performances;
- learn about the instruments of the Symphony Orchestra as identified through guided listening;
- learn about song form, compositional technique, and basic improvisation;
- perform basic conducting patterns, cues and cutoffs in 2/4, 3/4, 4/4 and 6/8 meters;
- learn a secondary string instrument; and
- learn about both modern and classical composers.

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.

Unit 1: Intermediate Individual Skill Development

At the completion of this unit, students will:

MU:Pr4.1.E.8a Select a varied repertoire to study based on music reading skills (where appropriate), an understanding of formal design in the music, context, and the technical skill of the individual and ensemble.

Note: Students must practice on the instrument. Rote-learning and music reading skills should be taught in tandem, with one skill reinforcing the other. This ensures student success and limits discouragement when one skill lags behind the other. Current method books, supplemental materials, and scope and sequence address the introduction of a skill in isolation and then within the larger context of the work.

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
- 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

- Modeling correct way to hold the instrument
- Having students clap rhythms and count out loud
- Having students say letter names and finger notes
- Having students say letter names or finger in rhythm
- Having 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 the 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: Developing as a Member of the Ensemble

At the completion of this unit, students will:

MU:Pr4.2.E.5a Demonstrate, using music reading skills where appropriate, how the setting and formal characteristics of musical works contribute to understanding the context of the music in 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 Question

- 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

- 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

- 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
- Written tests
- Reading aloud
- Teacher questioning and observing

Time Allotment/Pacing Guide

- Approximately 6 weeks

Unit 3: Refining Technical Skill

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: Improvising

At the completion of this unit, students will:

MU:Pr6.1.E.5b Demonstrate an understanding 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.

MU:Pr4.2.E.5a Demonstrate, using music reading skills where appropriate, how the setting and formal characteristics of musical works contribute to understanding the context of the music in prepared or improvised performances.

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, but 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: accent, staff, melody, harmony, rhythm, texture, form, movement, and others as introduced within the context of a piece

Instructional/Teaching Strategies

- Demonstrate melodic patterns through clapping and singing
- Demonstrating ostinato patterns through clapping, tapping, singing and playing on instruments
- Creating echoes for students and their classmates
- 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: Connecting Reading and Performing

At the completion of this unit, students will:

MU:Re7.1.E.8a Explain reasons for selecting music citing characteristics found in the music and connections to interest, purpose, and 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 early musician’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 Questions

- What is the importance of composing music?
- What is the importance of writing down music 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

- 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: Achieving Greater Technical Proficiency

At the completion of this unit, students will:

MU:Re7.2.E.8a Describe how understanding context and the way the elements of music are manipulated inform the response to music.

Essential Questions

- 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: Developing Analysis

At the completion of this unit, students will:

MU:Re7.2.E.8a Describe how understanding context and the way the elements of music are manipulated inform the response to music.

Note: Analysis is an advanced skill for musicians. The intermediate 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. There are many creative and innovative ways to demonstrate an understanding of appropriate terminology, reflections, and evaluations of music and music performances. When asked to defend their selections in an active performance or musical context, students will gain meaning and insight into the works and have relevant opportunities to practice learned terminology. Teachers should be cautioned not to rely entirely on research-based models of response or to impose their preferences upon the students. Criteria for this standard are based upon appropriate use of the terminology without personal bias to genre or style.

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 signature
- D, G, and C major scales
- 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: Evaluating Music

At the completion of this unit, students will:

MU:Re9.1.E.8a Explain the influence of experiences, analysis, and context on interest in and 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 the 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: Connecting Music to Other Arts

At the completion of this unit, students will:

- MU:Cn11.0.T.8a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
- MU:Cr1.1.E.8a Compose and improvise ideas for melodies and rhythmic passages based on characteristic(s) of music or text(s) studied in rehearsal.
- MU:Cr3.2.E.8a Share personally-developed melodies and rhythmic passages – individually or as an ensemble – that demonstrate understanding of characteristics of music or texts studied in rehearsal.
- MU:Pr6.1.E.5b Demonstrate an understanding of the context of the music through prepared and improvised performances.
- MU:Re9.1.E.8a Explain the influence of experiences, analysis, and context on interest in and evaluation of music.
- MU:Re7.1.E.8a Explain reasons for selecting music citing characteristics found in the music and connections to interest, purpose, and 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 arts, dancer, and 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. Collaborations between other classroom teachers and the arts teachers produce a well-rounded student by creating multiple connections and interwoven curricula. Instrumental teachers are encouraged to read the state standards from the other disciplines in order to enhance their own curriculum and better serve their students.

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 the 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: Music and Culture

At the completion of this unit, students will:

- MU:Cn10.0.H.8a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
- MU:Cr3.2.E.8a Share personally-developed melodies and rhythmic passages – individually or as an ensemble – that demonstrate understanding of characteristics of music or texts studied in rehearsal.
- MU:Pr4.1.E.8a Select a varied repertoire to study based on music reading skills (where appropriate), an understanding of formal design in the music, context, and the technical skills of the individual and ensemble.
- MU:Pr4.3.E.8a Demonstrate understanding and application of expressive qualities in a varied repertoire of music through prepared and improvised performances.
- MU:Re7.1.E.8a Explain reasons for selecting music citing characteristics found in the music and connections to interest, purpose, and context.

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 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: Considering the Larger Context of Music

At the completion of this unit, students will:

- MU:Cn11.0.T.8a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
- MU:Cr1.1.E.8a Compose and improvise ideas for melodies and rhythmic passages based on characteristic(s) of music or text(s) studied in rehearsal.
- MU:Cr3.2.E.8a Share personally-developed melodies and rhythmic passages – individually or as an ensemble – that demonstrate understanding of characteristics of music or texts studied in rehearsal.
- MU:Pr6.1.E.5b Demonstrate an understanding of the context of the music through prepared and improvised performances.
- MU:Re9.1.E.8a Explain the influence of experiences, analysis, and context on interest in and evaluation of music.

Note: Intermediate text books 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 intermediate 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?

POST-CONCERT REFLECTION

Please answer the following questions in COMPLETE SENTENCES with AS MUCH DETAIL AS POSSIBLE!!!

What did you do well on in this concert?

What do you wish you would have done better or didn't do? (example: practice)

How can you improve on your performance?

What was your favorite piece on this concert and why?

Did you have your very best performance for this concert?

Did you give your very best effort in preparing for this concert? Why or what did you do to prepare?

What is something that you learned in strings this year that you feel you can use for the rest of your life?

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

www.nationalartsstandards.org/

nccas.org/

www.nafme.org