

BEGINNING ORCHESTRA - 0290

Course Scope:

This one-year course is designed for the student who is interested in learning to play a string instrument. It includes the development of skills necessary to become independent as a musician. This course emphasizes the place of string music in the Western musical heritage. It concentrates on the development of note-reading skills, aural skills, rhythmic patterns, intonation, and tonality inherent to Western string music. The importance of sustained group and individual effort is stressed. A progression of fundamental and technical proficiency is expected. Emphasis will be placed on having a variety of performing experiences. This is an elective course that may be repeated.

Course Goals:

1. To develop performance skills necessary for independence as a string player.
2. To develop performance skills necessary to create an ensemble sound.
3. To identify and respond appropriately to musical notation.
4. To recognize form and structure in music.
5. To develop a broad knowledge and appreciation of music of many styles, periods, and cultures.
6. To develop skills to compose and arrange music.
7. To develop skills necessary to improvise melodies, variations, and accompaniments.
8. To further develop the understanding of the relationships between the other arts and disciplines.
9. To develop the skills of listening to music.
10. To discriminate with regard to the quality of composition and performance of music.
11. To develop attitudes that encourage musical participation throughout life.

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COURSE STRUCTURE	PERFORMANCE OBJECTIVES
1. INDEPENDENCE AS A STRING PLAYER Instrument Identification and Care Posture and Holding the Instrument Tone Production and Intonation Basic Rhythms and Tempi Bow Articulations Scales Dynamics	1.1 - 1.10
2. ENSEMBLE SOUND Ensemble Sound Production Ensemble Skills	2.1 - 2.10
3. MUSICAL NOTATION Reading Musical Notation Time Signatures Key Signatures Tempo Markings Articulation Markings Expressive Indications Bow Notation	3.1 - 3.9
4. MUSICAL FORM Structure Binary Form Ternary Form Theme and Variations Round	4.1 - 4.5
5. MUSICAL STYLE Folk Music Classical Music Popular Music Contemporary Music	5.1 - 5.4
6. COMPOSING AND ARRANGING MUSIC Rhythmic Compositions Melodic Compositions Arranging	6.1 - 6.3
7. IMPROVISATION Question and Answer Melodic Embellishments Simple Accompaniments	7.1 - 7.4

	Simple Melodies	
8.	MUSIC ACROSS THE CURRICULUM	8.1 - 8.3
	Artistic Processes	
	Artistic Roles	
	Interdisciplinary Relationships	
9.	LISTENING SKILLS	9.1
	Concert Behavior	
10.	DISCRIMINATION SKILLS	10.1 - 10.2
	Performance Quality	
	Performance Comparison	
11.	ATTITUDES	11.1 - 11.4
	Cooperative Work	
	Personal Demeanor	
	Value	
	Performance Outlets	

1. INDEPENDENCE AS A STRING PLAYER

**1.1 THE STUDENT WILL IDENTIFY THE VARIOUS PARTS OF THE INSTRUMENT AND BOW.
(1) (NS 2)**

1.1.A SUGGESTION: Identify the following parts of the instrument using a viola and cello for the demonstration:

- | | |
|--------------------|----------------------|
| a. Scroll | l. F holes |
| b. Pegs | m. Bridge |
| c. Peg box | n. Tail piece |
| d. Neck | o. Tuners |
| e. Finger board | p. Tail piece gut |
| f. Nut | q. Saddle |
| g. Strings | r. End pin or button |
| h. Shoulder (bout) | s. Chin rest |
| i. Top | t. Shoulder pad |
| j. Back | u. Sound post |
| k. Ribs | v. Bass bar |

1.1.B SUGGESTION: While holding their instruments, have the students identify the various parts of the instrument.

1.1.C SUGGESTION: Have the students label the various parts of the instrument on a picture.

1.1.D SUGGESTION: Identify the names of the strings on each instrument, from highest to lowest.

1.1.E SUGGESTION: While holding their instruments facing them, have the students identify each string. Then have the students pluck each string named.

1.1.F SUGGESTION: Have the students identify the sound of each string on their instrument when it is plucked and bowed.

1.1.G SUGGESTION: Identify the following parts of the bow using a bass bow for the demonstration:

- | | |
|----------|------------|
| a. Stick | e. Grip |
| b. Hair | f. Screw |
| c. Tip | g. Ferrule |
| d. Frog | h. Rosin |

1.1.H SUGGESTION: While holding their bow by the stick, have the students identify the various parts of the bow.

1.1.I SUGGESTION: Have the students label the various parts of the bow on a picture.

**1.2 THE STUDENT WILL CARE FOR HIS/HER INSTRUMENT AND BOW.
(1) (NS 2)**

- 1.2.A SUGGESTION: Have the students open their instrument cases on a flat, stable surface. After removing the instrument and bow, have the students close their cases.
- 1.2.B SUGGESTION: Instruct the violin and viola students to hold their instruments in rest position when they are not being played.
- 1.2.C SUGGESTION: Have the cello and bass students place their instruments on their ribs on the floor near their chair when they are not in use. Have the students withdraw the end pin when cello or bass is not in use.
- 1.2.D SUGGESTION: Have the students keep the bow hair free from any bodily contact or other oily or soiled surfaces.
- 1.2.E SUGGESTION: Demonstrate the proper tension for the bow hair and proper use of the rosin.
- 1.2.F SUGGESTION: Have the students tighten the bow hair to its proper tension and rosin the hair moderately. Have the students place rosin back in the instrument case after use.
- 1.2.G SUGGESTION: Have the students provide a soft, nonabrasive cloth for the cleaning of the instrument and bow.
- 1.2.H SUGGESTION: Have the students carefully wipe their instruments and bow sticks with a clean, soft cloth after each playing.
- 1.2.I SUGGESTION: Instruct the students to place their instruments in a safe, accessible place at room temperature both at home and at school.

**1.3 THE STUDENT WILL SIT/STAND WITH GOOD POSTURE, HOLDING HIS/HER INSTRUMENT AND BOW CORRECTLY.
(2) (NS 2)**

- 1.3.A SUGGESTION: Demonstrate the proper sitting/standing position for each instrument.
- 1.3.B SUGGESTION: Have the students hold their instruments in rest position.
- 1.3.C SUGGESTION: Have the students sit forward in their chairs with a straight back and feet flat on the floor.
- 1.3.D SUGGESTION: Have violin and viola students stand with the left foot slightly forward.
- 1.3.E SUGGESTION: Demonstrate the proper placement of the shoulder pad. Have the students affix the shoulder pad to their instrument.
- 1.3.F SUGGESTION: Demonstrate proper playing positions on the violin, viola, cello, and bass.
- 1.3.G SUGGESTION: Have the students hold the violin or viola by its left shoulder, thumb placed straight across the back. Have the students place the violin securely on their left shoulder/collar bone close to their neck, securing the instrument with the left side of their jaw.
- 1.3.H SUGGESTION: Have the cello students hold the instrument securely with their knees and lean the tip/back of the body of the instrument against the breast bone.
- 1.3.I SUGGESTION: Have the bass students hold the instrument with the back edge leaning inside the left hip bone. Have the students place their left foot behind the bass and the right foot along the side of the instrument, forming a triangle between the feet and endpin.

- 1.3.J SUGGESTION: Have the students demonstrate moving the instrument from rest to playing position and back.
- 1.3.K SUGGESTION: Have the violin and viola students move the left hand out the neck and support the instrument on the pad of the thumb and bottom joint of the forefinger.
- 1.3.L SUGGESTION: Have the cello and bass students place the pad of the curved thumb (left hand) against the back of the neck of the instrument.
- 1.3.M SUGGESTION: Have all the students bring the left hand around with fingers curved over the strings. Have all the students keep their left arm in a straight line from their knuckles to their elbow.
- 1.3.N SUGGESTION: Have all the violin and viola students keep thumb and first finger (left hand) together on the neck of the instrument. Also have cello and bass students keep thumb and second finger together on the neck.
- 1.3.O SUGGESTION: Pinpoint and correct position problems individually.
- 1.3.P SUGGESTION: Demonstrate the proper bow grip for the violin, viola, cello, and bass.
- 1.3.Q SUGGESTION: Have violin and viola students place the tip of the curved thumb on the bow between the frog and the grip. Have the students hold the bow with all fingers (except fourth) draped over the stick to the first knuckle or a little beyond. Have the students keep the middle finger opposite the thumb and the tip of the curved fourth finger placed on top of the stick.
- 1.3.R SUGGESTION: Have cello and bass students place the tip of the curved right thumb on the bow between the frog and the grip. Have the students drape all fingers over the stick to the first knuckle or slightly beyond. Have the students keep the middle finger opposite the thumb, taking care not to collapse toward the fourth finger.
- 1.3.S SUGGESTION: Have the students perform selected exercises with the bow to develop strength and coordination.
- 1.4 THE STUDENT WILL PRODUCE AN ACCEPTABLE ARCO AND PIZZICATO TONE.
(2) (NS 2)**
- 1.4.A SUGGESTION: Have the students place the middle of the bow on the string, parallel to the bridge, halfway between the bridge and the fingerboard.
- 1.4.B SUGGESTION: Have the students execute the bow stroke, varying the length and speed.
- 1.4.C SUGGESTION: Have the students execute a variety of rhythm patterns on open strings with a smooth and acceptable arco sound.
- 1.4.D SUGGESTION: Demonstrate proper pizzicato technique, placing the right thumb at the end of the fingerboard for the violin and the viola students. Place the right thumb along the side of the fingerboard for the cello and the bass students.
- 1.4.E SUGGESTION: Have the students pluck with the forefinger on all strings, keeping the thumb in proper position.
- 1.4.F SUGGESTION: Have the students pluck an open string in a variety of rhythm patterns.

**1.5 THE STUDENT WILL PERFORM WITH PROPER INTONATION.
(3) (NS 2)**

- 1.5.A SUGGESTION: Have the students distinguish between high and low pitches played on all four stringed instruments. Gradually reduce intervals for finer discrimination.
- 1.5.B SUGGESTION: Have the students sing a pitch which has been played on the A or D string of the violin.
- 1.5.C SUGGESTION: Demonstrate first position finger patterns for each instrument in the keys of D, G, and C. Have the students identify the half step and whole step.
- 1.5.D SUGGESTION: Have the students listen and adjust finger position up or down the string until they have correctly matched a given pitch.

**1.6 STUDENTS WILL PERFORM BASIC RHYTHMS.
(3) (NS 2)**

- 1.6.A SUGGESTION: Have the students clap and count basic quarter note, half note, dotted half note, and whole note rhythm patterns in 4/4 time.
- 1.6.B SUGGESTION: Have the students count and play basic quarter, half, and whole note rhythms by playing pizzicato, then by playing arco on open strings.
- 1.6.C SUGGESTION: Have the students play the scale of D major using various basic rhythm patterns on each pitch.
- 1.6.D SUGGESTION: Have the students count, clap, and play rhythmic figures as represented in Ensemble Drill by Raymond Fussell or 101 rhythmic Studies by Yous and Miller. Begin with open strings, adding fingered notes as facility increases.

**1.7 THE STUDENT WILL PERFORM VARIOUS TEMPI WITH A STEADY PULSE.
(3) (NS 2,5)**

- 1.7.A SUGGESTION: Have the students demonstrate the use of a metronome.
- 1.7.B SUGGESTION: Have the students identify tempo markings.

Examples

- a. Adagio
- b. Andante
- c. Moderato
- d. Allegro

- 1.7.C SUGGESTION: Have the students imitate rhythmic patterns at slow, medium, and fast tempi on open strings, making sure that the pulse remains even throughout.
- 1.7.D SUGGESTION: Have the students perform slow, medium, and fast tempi.
- 1.7.E SUGGESTION: Have the students play rhythms for various tempi such as quarter note equals 60 mm, quarter note equals 88 mm, and quarter note equals 108 mm.
- 1.7.F SUGGESTION: Have the students perform orchestra literature at the tempo suggested.

1.8 THE STUDENT WILL PERFORM VARIOUS BOW ARTICULATIONS AT VARIOUS PARTS OF THE BOW.
(3) (NS 2)

1.8.A SUGGESTION: Have the students define major bowing terms.

Examples

- a. Legato
- b. Detache
- c. Staccato
- d. Martele
- e. Tremolo
- f. Spiccato
- g. Col Legno

1.8.B SUGGESTION: Have the student perform the bowing indicated in Suggestion 1.8.1. See Orchestra Bowings by Elizabeth Green.

1.8.C SUGGESTION: Have the students choose the appropriate bowing articulation from literature markings.

1.9 THE STUDENTS WILL PERFORM ONE OCTAVE SCALES IN PRESENTED KEY SIGNATURES.
(3) (NS 5)

1.9.A SUGGESTION: Have the students play scales and arpeggios in C, G, D, A, F, and Bb Major.

1.9.B SUGGESTION: Have the students identify the key signatures in the literature.

1.9.C SUGGESTION: Have the students list sharps and flats in their proper order of appearance.

1.9.D SUGGESTION: Have the students identify major and natural minor scales aurally.

1.9.E SUGGESTION: Have the students play scales and arpeggios at increasingly faster tempi, stopping at the point of right-hand technique optimum performance.

1.10 THE STUDENT WILL EMPLOY BOW TECHNIQUES TO ALTER DYNAMICS.
(3) (NS 2)

1.10.A SUGGESTION: Have the student identify the symbols that deal with dynamics.

Examples

- a. *FF*
- b. *F*
- c. *MF*
- d. *MP*
- e. *P*
- f. *PP*

- 1.10.B SUGGESTION: Have the students transfer the proper Italian name of a dynamic to its symbol i.e. *mp*, mezzo piano.
- 1.10.C SUGGESTION: Have the students define the Italian names of dynamics.
- 1.10.D SUGGESTION: Have the students interpret the meaning and use of dynamic modifiers.

Examples

- a. Calando
- b. Crescendo
- c. Diminuendo
- d. Morendo
- e. Decrescendo

- 1.10.E SUGGESTION: Have the students demonstrate the factors of bowing.

Examples

- a. Speed
- b. Sounding Point
- c. Pressure
- d. Weight
- e. Tremolo
- f. Spiccato
- g. Col Legno

2. ENSEMBLE SOUND

**2.1 THE STUDENT WILL WORK WITH OTHER STUDENTS TO PRODUCE A BALANCED ENSEMBLE SOUND.
(3) (NS 2,7)**

- 2.1.A SUGGESTION: Have the students draw the bow on an open string parallel to the bridge in a given rhythm pattern, making a legato sound.
- 2.1.B SUGGESTION: Have the students draw the bow on an open string parallel to the bridge, varying the length and part of the bow used.
- 2.1.C SUGGESTION: Explain the relationship of melody to harmony.
- 2.1.D SUGGESTION: Have the students perform the melody and harmony parts of various musical selections.

**2.2 THE STUDENT WILL PERFORM SCALES AND SELECTED LITERATURE WITH GOOD ENSEMBLE INTONATION.
(3) (NS 2,7)**

- 2.2.A SUGGESTION: Have the students identify whole and half steps in the scales of D, G, and C.
- 2.2.B SUGGESTION: Have the students perform the scales listed above stopping on each tone to adjust the ensemble intonation.

- 2.2.C SUGGESTION: Have the students play selected literature slowly, concentrating on matching individual intonation to that of the ensemble.
- 2.2.D SUGGESTION: Have the students identify whether a given tone is too high or too low in relationship to a given pitch.
- 2.2.E SUGGESTION: Have the students distinguish patterns in major and minor chords presented to the ensemble.
- 2.3 THE STUDENT WILL PERFORM ARPEGGIOS WITH GOOD ENSEMBLE INTONATION.
(3) (NS 2,7)**
- 2.3.A SUGGESTION: Have the students play arpeggios slowly with constant awareness of ensemble pitch and the individual ability to change the pitch of each chordal step to adjust to the pitch of the ensemble.
- 2.3.B SUGGESTION: Have the students distinguish patterns in major and minor chords presented to the ensemble.
- 2.4 THE STUDENT WILL PERFORM LITERATURE WITH GOOD ENSEMBLE INTONATION.
(3) (NS 2,7)**
- 2.4.A SUGGESTION: Have the students perform ensemble literature well under performance tempo, concentrating on matching individual intonation to the ensemble.
- 2.4.B SUGGESTION: Have the students develop an awareness of listening to other sections within the ensemble and adjusting the intonation to the ensemble as an entity.
- 2.5 THE STUDENT WILL PERFORM MATCHING ARTICULATION AS PART OF AN ENSEMBLE.
(3) (NS 2,7)**
- 2.5.A SUGGESTION: Have the students define the basic bowing articulations in selected literature.
- 2.5.B SUGGESTION: Have the students perform the required articulations involved in ensemble literature.
- 2.5.C SUGGESTION: Have the students perform bowing articulations on open strings.
- 2.5.D SUGGESTION: Have the students play scales and arpeggios with differing articulations as required within the ensemble.
- 2.5.E SUGGESTION: Have the students use varying articulation within the literature of the ensemble in such a way that the contrasting articulations are clear and precise.
- 2.6 THE STUDENT WILL PERFORM IN AN ENSEMBLE WORKING TO MATCH ARTICULATION WITH THE GROUP.
(3) (NS 2,7)**
- 2.6.A SUGGESTION: Have the students identify and define basic bowing articulations in selected literature.

- 2.6.B SUGGESTION: Have the students practice bowing articulations from selected literature on open strings.
- 2.6.C SUGGESTION: Have the students perform selected literature observing bowing articulations.
- 2.6.D SUGGESTION: Have the students perform bowing articulations on open strings. See Classification of Bowings by Elizabeth Green.

**2.7 THE STUDENT WILL PLAY BASIC RHYTHMS IN THE CONTEXT OF SELECTED LITERATURE WITH GOOD ENSEMBLE PRECISION.
(3) (NS 2,7)**

- 2.7.A SUGGESTION: Have the students clap basic rhythm patterns.
- 2.7.B SUGGESTION: Have the students play basic rhythm patterns on open strings.
- 2.7.C SUGGESTION: Have the students play the scales of D, G, and C Major using various rhythm patterns on each tone.
- 2.7.D SUGGESTION: Have the students play selected literature, counting aloud the rhythms indicated in their respective parts.

**2.8 THE STUDENT WILL PLAY SLOW, MEDIUM, AND FAST TEMPI, KEEPING A STEADY PULSE WITHIN THE ENSEMBLE.
(3) (NS 2,7)**

- 2.8.A SUGGESTION: Have the students play open strings at slow, medium, and fast tempi keeping a steady pulse and articulating precisely together.
- 2.8.B SUGGESTION: Have the students play the scales of D, G, and C Major at slow, medium, and fast tempi keeping a steady pulse and articulating precisely together.
- 2.8.C SUGGESTION: Have the students play selected literature at a slow, medium, and fast tempi keeping a steady pulse and articulating precisely together.

**2.9 THE STUDENT WILL PERFORM BASIC DYNAMICS IN AN ENSEMBLE SETTING.
(3) (NS 2,7)**

- 2.9.A SUGGESTION: Have the students practice basic dynamics on open strings.
- 2.9.B SUGGESTION: Have the students practice basic dynamics using the scales of D, G, and C Major.
- 2.9.C SUGGESTION: Have the students perform selected literature containing basic dynamic indications.

**2.10 THE STUDENT WILL FOLLOW THE CONDUCTOR.
(3) (NS 2,7)**

- 2.10.A SUGGESTION: Discuss the function of the conductor.
- 2.10.B SUGGESTION: Have the students practice following the conductor, starting and ending quarter notes on open strings.

- 2.10.C SUGGESTION: Draw the beat patterns for 4/4, 3/4, and 2/4 on the board. Have the students practice conducting these patterns.
- 2.10.D SUGGESTION: Demonstrate the various gestures for conducting the basic dynamics. Have the students practice conducting these patterns.
- 2.10.E SUGGESTION: Have the students practice following the conductor and playing open strings in the time signatures of 4/4, 3/4, and 2/4.
- 2.10.F SUGGESTION: Have the students play open strings following the conductor's gestures for dynamic changes.
- 2.10.G SUGGESTION: Have the students play selected literature while following a conductor.

3. MUSICAL NOTATION

3.1 THE STUDENT WILL RESPOND TO COMMON NOTE VALUES AND THEIR CORRESPONDING RESTS. (3) (NS 2,5)

- 3.1.A SUGGESTION: Have the students identify common note values and corresponding rests.
- 3.1.B SUGGESTION: Have the students write each note on staff paper or on the board as each new value is introduced.
- 3.1.C SUGGESTION: Have the students write the number of beats under each note.
- 3.1.D SUGGESTION: Have the students clap note value sequences written on the board.
- 3.1.E SUGGESTION: Have the students pizzicato note value sequences on open strings.
- 3.1.F SUGGESTION: Have the students identify note values on flash cards, working to decrease response time.
- 3.1.G SUGGESTION: Have the students pluck or bow on open strings from rhythmic flash cards.
- 3.1.I SUGGESTION: Have the students pluck or bow open strings combining rhythmic flash cards.
- 3.1.J SUGGESTION: Have the students compose and perform two measure tunes using note values introduced in class.

3.2 THE STUDENTS WILL IDENTIFY THE TREBLE, ALTO, AND BASS CLEF SIGNS. (3) (NS 2,5)

- 3.2.A SUGGESTION: Have the students write the clef signs on staff paper.
- 3.2.B SUGGESTION: Have the students identify clef signs through use of flash cards.
- 3.2.C SUGGESTION: Have the students pizzicato open D when their instrument's clef sign is indicated on flash cards.

3.3 THE STUDENT WILL EMPLOY THE TERMS: STAFF, MEASURE, BAR LINE, AND LEDGER LINES.

(3) (NS 2,5)

3.3.A SUGGESTION: Draw examples of each musical notation term on the board, have the students copy the material on staff paper.

3.3.B SUGGESTION: Have the students identify examples of each musical notation term.

3.4 THE STUDENT WILL IDENTIFY THE COMMON TIME SIGNATURES OF 4/4, 3/4, AND 2/4.

(3) (NS 5)

3.4.A SUGGESTION: Explain the function of the top number in the time signature.

3.4.B SUGGESTION: Have the students compose two bar rhythms on the board in a given time signature.

3.4.C SUGGESTION: Have the students label the beats in each bar and clap or play the above measures.

3.4.D SUGGESTION: Explain the function of the bottom number in a time signature.

3.4.E SUGGESTION: Discuss natural accents in each time signature.

3.5 THE STUDENT WILL IDENTIFY THE KEY SIGNATURES OF D, G, AND C MAJOR.

(3) (NS 5)

3.5.A SUGGESTION: Illustrate each new key signature on the board.

3.5.B SUGGESTION: Have the students identify the number of sharps present in the D and G Major key signatures.

3.5.C SUGGESTION: Have the students copy the key signatures on staff paper.

3.5.D SUGGESTION: Have the students finger and perform the scale pattern in each key signature.

3.5.E SUGGESTION: Have the students diagram finger patterns in each key signature on paper.

3.6 THE STUDENT WILL IDENTIFY TEMPO MARKINGS.

(3) (NS 5)

3.6.A SUGGESTION: Have the students identify and define the following tempo markings:

- a. Adagio
- b. Andante
- c. Moderato
- d. Allegro
- e. Presto

3.6.B SUGGESTION: Have the students play a musical selection at different tempi.

3.6.C SUGGESTION: Have the students perform literature with the designated tempo markings.

3.7 THE STUDENT WILL IDENTIFY ARTICULATION MARKINGS.

(3) (NS 5)

3.7.A SUGGESTION: Have the students demonstrate the proper technique needed to perform the following articulations:

- a. Arco
- b. Pizzicato
- c. Up bow
- d. Down bow
- e. Detache'
- f. Slurs
- g. Accents
- h. Staccato
- i. Legato

3.7.B SUGGESTION: Have the students practice the specific articulation on open strings or in scale patterns after a demonstration.

3.7.C SUGGESTION: Have the students play literature which utilizes the articulations.

**3.8 THE STUDENT WILL IDENTIFY EXPRESSIVE INDICATIONS IN MUSIC NOTATION.
(3) (NS 2,5)**

3.8.A SUGGESTION: Have the students demonstrate such expressive indications as:

Examples

- a. Forte
- b. Piano
- c. Crescendo
- d. Decrescendo
- e. Diminuendo
- f. Ritardando
- g. Rallentando

3.8.B SUGGESTION: Have the students demonstrate the appropriate response on open strings.

3.8.C SUGGESTION: Have the students perform literature utilizing expressive indications.

3.8.D SUGGESTION: Discuss the three methods of dynamic control.

Examples

- a. Bow location in reference to the bridge
- b. Bow speed
- c. Bow pressure on the string

3.8.E SUGGESTION: Have the students practice the techniques on open strings or scales.

**3.9 THE STUDENT WILL IDENTIFY NOTATION SYMBOLS.
(3) (NS 2,5,6)**

3.9.A SUGGESTION: Have the students explain the following notation symbols as they are introduced:

- a. Down bow
- b. Up bow
- c. Repeat sign

- d. First and second endings
- e. Fermata
- f. Da Capo
- g. Arco
- h. Pizzicato
- i. Lift bow
- j. Double bar
- k. Repeat previous measure
- l. Left-hand pizzicato

3.9.B SUGGESTION: Have the students perform literature utilizing notation symbols.

3.9.C SUGGESTION: Have the students write each term and add them to their vocabulary list.

4. MUSICAL FORM

4.1 THE STUDENT WILL ASSESS STRUCTURES THAT ENCOMPASS THEMES AND FORM IN HIS/HER MUSIC. (4) (NS 6)

4.1.A SUGGESTION: Have the students demonstrate knowledge of structure in music.

Examples:

- a. A composition usually has an even number of measures.
- b. Each measure has an equal number of beats.
- c. Compositions are made up of phrases.

4.1.B SUGGESTION: Have the students demonstrate that phrases have a question and an answer portion.

4.1.C SUGGESTION: Have the students compose answer phrases to a question phrase.

4.2 THE STUDENT WILL ASSESS SIMPLE BINARY FORM (A B). (4) (NS 6)

4.2.A SUGGESTION: Have the students recognize binary (AB) form in music compositions.

4.2.B SUGGESTION: Have the students play selected literature that is written in binary form.

4.2.C SUGGESTION: Have the students identify the A and B sections in music literature.

4.2.D SUGGESTION: Have the students listen to literature written in binary form.

4.3 THE STUDENT WILL ASSESS TERNARY FORM (ABA). (4) (NS 6)

4.3.A SUGGESTION: Explain and give examples of literature using ABA form.

4.3.B SUGGESTION: Have the students play selected literature that is written in ternary form.

4.3.C SUGGESTION: Have the students identify the A and B sections in music literature.

4.3.D SUGGESTION: Have the students listen to literature written in ternary form.

4.4 THE STUDENT WILL ASSESS A THEME AND VARIATION FORM. (4) (NS 6)

- 4.4.A SUGGESTION: Explain and give examples of literature using theme and variation form.
- 4.4.B SUGGESTION: Have the students play selected literature that is written in theme and variation form.
- 4.4.C SUGGESTION: Have the students identify the main theme and a variation in music literature.
- 4.4.D SUGGESTION: Have the students listen to literature written in theme and variation form.

**4.5 THE STUDENT WILL ASSESS A ROUND.
(4) (NS 6)**

- 4.5.A SUGGESTION: Explain and give examples of literature using round form.
- 4.5.B SUGGESTION: Have the students play selected literature that is written in round form.
- 4.5.C SUGGESTION: Have the students identify the round in music literature.
- 4.5.D SUGGESTION: Have the students listen to literature written using round form.
- 4.5.E SUGGESTION: Divide students into two groups and have them play the same line of music. Group I begins first and Group II begins measure number one when Group I has reached measure number three.

5. MUSICAL STYLE

**5.1 THE STUDENT WILL DESCRIBE THE USE OF STRING INSTRUMENTS IN THE PERFORMANCE OF VARIOUS STYLES OF FOLK MUSIC.
(5) (NS 2)**

- 5.1.A SUGGESTION: Expose the students to folk music through selected literature.
- 5.1.B SUGGESTION: Have the students listen to various types of folk music and identify the instruments being used.

**5.2 THE STUDENT WILL DESCRIBE THE USE OF STRING INSTRUMENTS IN THE PERFORMANCE OF VARIOUS STYLES OF CLASSICAL MUSIC.
(5) (NS 2)**

- 5.2.A SUGGESTION: Expose the students to classical music through selected literature.
- 5.2.B SUGGESTION: Have the students listen to various types of classical music and identify the instruments being used.

**5.3 THE STUDENT WILL DESCRIBE THE USE OF STRING INSTRUMENTS IN THE PERFORMANCE OF VARIOUS STYLES OF POPULAR MUSIC.
(5) (NS 2)**

- 5.3.A SUGGESTION: Expose the students to popular music through selected literature.
- 5.3.B SUGGESTION: Have the students listen to various types of popular music and identify the instruments being used.

- 5.4 THE STUDENT WILL DESCRIBE THE USE OF STRING INSTRUMENTS IN THE PERFORMANCE OF VARIOUS STYLES OF CONTEMPORARY MUSIC.**
(5) (NS 2)
- 5.4.A SUGGESTION: Expose the students to contemporary music through selected literature.
- 5.4.B SUGGESTION: Have the students listen to various types of contemporary music and identify the instruments being used.
- 6. COMPOSING AND ARRANGING MUSIC**
- 6.1 THE STUDENT WILL COMPOSE A RHYTHMIC COMPOSITION.**
(6) (NS 4)
- 6.1.A SUGGESTION: Have students compose using simple rhythmic patterns.
- 6.1.B SUGGESTION: Have students compose using different sound effects, i.e. hand clapping, stomping, snapping , etc.
- 6.2 THE STUDENT WILL COMPOSE A MELODY USING SYMBOLS AND TRADITIONAL TERMS REFERRING TO DYNAMICS, TEMPO, AND ARTICULATION.**
(6) (NS 4)
- 6.2.A SUGGESTION: Have students compose a melody using the notes of the D major scale.
- 6.2.B SUGGESTION: Have the students examine their compositions for correct notes, note values, and proper notation.
- 6.2.C SUGGESTION: Have the students perform their compositions for each other.
- 6.3 THE STUDENT WILL ARRANGE PIECES FOR INSTRUMENTS OTHER THAN THOSE FOR WHICH THE PIECES WERE WRITTEN.**
(6) (NS 4)
- 6.3.A SUGGESTION: Have the students arrange a piece in a clef other than their own.
- 6.3.B SUGGESTION: Have the students arrange a simple harmony part to a single line melody.
- 7. IMPROVISING MELODIES, VARIATIONS, AND ACCOMPANIMENTS**
- 7.1 THE STUDENT WILL IMPROVISE “ANSWERS” IN THE SAME STYLE TO GIVEN RHYTHMIC AND MELODIC PHRASES.**
(7) (NS 3)
- 7.1.A SUGGESTION: Have students improvise a rhythmic pattern on an open string based on a rhythm given by the teacher.
- 7.1.B SUGGESTION: Have students improvise answers to the phrases of *Twinkle Twinkle Little Star* by changing rhythms, tempo, dynamics, or bowing styles.
- 7.1.C SUGGESTION: Have students improvise 8 count phrases based on a simple major scale.
- 7.2 THE STUDENT WILL IMPROVISE MELODIC EMBELLISHMENTS AND SIMPLE RHYTHMIC AND MELODIC VARIATIONS ON GIVEN MELODIES.**
(7) (NS 3)

7.2.A SUGGESTION: Have students embellish rhythms of a simple tune, such as *Bile'm Cabbage Down*.

7.2.B SUGGESTION: Have students improvise a simple melodic variation of *Mary Had a Little Lamb*, choosing from only the five notes in the song.

**7.3 THE STUDENT WILL IMPROVISE SIMPLE ACCOMPANIMENTS.
(7) (NS 3)**

7.3.A SUGGESTION: Have students improvise the rhythm of a given bass line to a familiar tune.

7.3.B SUGGESTION: Have students improvise the accompaniment to a given tune by altering the types of sound used, so as to change the character or texture of the song. (Pizzicato, col legno, ponticello, and other non-traditional sounds.)

**7.4 THE STUDENT WILL IMPROVISE SIMPLE MELODIES.
(7) (NS 3)**

7.4.A SUGGESTION: Have students improvise an eight beat melody using quarter notes. The students will choose the notes from an one octave major scale.

7.4.B SUGGESTION: Have students improvise a melody using notes of different lengths.

7.4.C SUGGESTION: Have students improvise a melody using non-traditional sounds on their instrument.

8. MUSIC ACROSS THE CURRICULUM

**8.1 THE STUDENT WILL EXPLAIN HOW ELEMENTS, ARTISTIC PROCESSES, AND ORGANIZATIONAL PRINCIPLES ARE USED IN SIMILAR AND DISTINCTIVE WAYS IN THE VARIOUS ART FORMS.
(8) (NS 8)**

8.1.A SUGGESTION: Have students identify, define, and compare common terms used in the various arts.

Examples:

- a. form
- b. contrast
- c. color
- d. line
- e. texture

8.1.B SUGGESTION: Have students compare how a historical event is represented in the various arts.

Examples:

- a. The story of Romeo and Juliet in literature, music, dance, and theatre
- b. Compare the events of the War of 1812 to Tchaikovsky's depiction in *The 1812 Overture*

8.1.C SUGGESTION: Have students identify a specific event, scene, or emotion and describe what devices and materials would be used to convey this in the various art forms.

Examples:

- a. Raindrops
- b. Sadness
- c. Wedding

**8.2 THE STUDENT WILL EXPLAIN AND COMPARE THE ROLES OF CREATORS, PERFORMERS, AND OTHERS INVOLVED IN THE PRODUCTION AND PRESENTATION OF THE ARTS.
(8) (NS 8)**

8.2.A SUGGESTION: Discuss the role of the artist and the patronage system in baroque and classical times. Compare and contrasts to the roles of a romantic and modern artist.

8.2.B SUGGESTION: Discuss the influence the church has had on the development of music and art.

**8.3 THE STUDENT WILL EXPLAIN WAYS IN WHICH THE PRINCIPLES AND SUBJECT MATTER OF VARIOUS DISCIPLINES OUTSIDE THE ARTS ARE INTERRELATED WITH THOSE OF MUSIC.
(8) (NS 8)**

8.3.A SUGGESTION: Have students identify how other subjects they are learning in school are related to music.

Example:

- a. Counting rhythms and time signatures is related to math
- b. Music terminology is related to foreign language
- c. Folk songs are related to geography and culture

8.3.B SUGGESTION: Have students locate natural harmonics on their instruments. Explain the ratio of string length to the pitch.

9. LISTENING SKILLS

**9.1 THE STUDENT WILL DISPLAY PROPER CONCERT BEHAVIOR.
(9) (NS 2,6,7)**

9.1.A SUGGESTION: Have the student practice sitting quietly while listening to performances of classmates.

9.1.B SUGGESTION: Instruct the students on the appropriate response to a performance such as the following:

- a. Applause
- b. Concert etiquette
- c. Standing ovation

9.1.C SUGGESTION: Have the students demonstrate the proper way to enter or leave a concert, i.e. before or after a piece of music.

10. DISCRIMINATION SKILLS

**10.1 THE STUDENT WILL DISCRIMINATE THE QUALITY OF A MUSICAL PERFORMANCE.
(10) (NS 6,7)**

- 10.1.A SUGGESTION: Perform a familiar piece twice, once with appropriate phrasing and musicality, and once without.
- 10.1.B SUGGESTION: Have the students use the following components to adjudicate performance quality:
 - a. Pitch
 - b. Intonation
 - c. Rhythm
 - d. Tempi
 - e. Form
 - f. Expression
 - g. Phrasing
- 10.1.C SUGGESTION: Have the students analyze which version of a performance was better and justify their choice.
- 10.1.D SUGGESTION: Have the students watch a performance on video adjudicating the quality of performance based on the criteria covered.

**10.2 THE STUDENT WILL COMPARE PERFORMANCE STYLES AMONG CLASSMATES.
(10) (NS 6,7)**

- 10.2.A SUGGESTION: Have the students listen to several classmates perform various selections.
- 10.2.B SUGGESTION: Have the students list three differences and three similarities between performance styles in Suggestion 7.2.1.

11. ATTITUDES

**11.1 THE STUDENT WILL WORK COOPERATIVELY TO PRODUCE AN ACCEPTABLE ENSEMBLE PERFORMANCE.
(11) (NS 2)**

- 11.1.A SUGGESTION: Have the students practice behaviors appropriate to cooperative ensemble performance.

Examples:

- a. Remain quiet while the conductor gives instructions.
- b. Sit attentively immediately after the conductor's cutoff, without talking or playing past the cutoff.
- c. Show respect for anyone who is speaking or playing by listening attentively.

- 11.1.B SUGGESTION: Have the students practice leading the ensemble so that they can experience ensemble problem solving.

**11.2 THE STUDENT WILL DEMONSTRATE WELL-DISCIPLINED PERSONAL DEMEANOR DURING REHEARSALS.
(11) (NS 2)**

- 11.2.A SUGGESTION: Have the students practice appropriate rehearsal and concert behavior.

Examples:

- a. Respond appropriately to the conductor's entrance at a performance.
- b. Sit alertly prior to the conductor raising the baton.
- c. Play in class with the same behaviors expected of them in concert.

**11.3 THE STUDENT WILL EXPLAIN INTRINSIC, AESTHETIC VALUE AND EMOTIONAL STIMULI INHERENT IN MUSIC.
(11) (NS 6,7)**

- 11.3.A SUGGESTION: Have the students listen to several musical selections and discuss what moods the music evoked in them.
- 11.3.B SUGGESTION: Explain to the students that the composer was motivated intrinsically to compose the music in the examples.
- 11.3.C SUGGESTION: Have the students respond to each composer's personal statement by stating what was felt while listening.

**11.4 THE STUDENT WILL RESEARCH PERFORMANCE OUTLETS THAT EXIST IN ADULT LIFE.
(11) (NS 2,9)**

- 11.4.A SUGGESTION: Provide the students with exposure to all forms of string music performance outlets.

Examples:

- a. Symphony
- b. Commercial
- c. Popular
- d. Soloist
- e. Chamber music
- f. Church music
- g. Community music groups

- 11.4.B SUGGESTION: Have the students view the progress they make throughout the year. Then have them make plans for how they can continue their progress.
- 11.4.C SUGGESTION: Make available information on continuing music study in the schools.