

# Advanced Middle/Jr. High School Orchestra

## Monthly Plans and Suggestions

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Curriculum  
Alignment  
Project

This CAP document contains the following: a teaching sequence for a middle school varsity orchestra, monthly concepts to be taught, weekly lesson plans, drill sequences, examples for the board, teaching tips and good teaching practices.

## **Middle School Varsity CAP Monthly Outline:**

### **Month 1: August-September**

- Review of posture and position, review of bow hold and bow arm, executing string crossings, harmonic studies, review high two and low two, review and study half step shift exercises for cello and bass, expand fluency in the keys of D, G, and C major, and perform finger patterns utilizing low one.

### **Month 2: October**

- Executing staccato, spicatto, and martele bowings, identify and execute F major, perform alternating finger patterns, perform and write out chromatic scales, develop a better understanding of half-steps and the fingerboard.

### **Month 3: November**

- Beginning the vibrato process, retake bowings, dotted sixteenth rhythms, and A major study.

### **Month 4: December**

- Perform sixteenth note rhythm combinations; study, perform and count 6/8 time; and convert 6/8 to 2.

### **Month 5: January**

- Perform class one, class two, and class three shifts; perform and write out the Bb major scale, and perform the g minor scale.

### **Month 6: February**

- Perform two octave scales in the following keys: D, G, C, F, and Bb.

### **Month 7: March**

- Reinforce new skills taught throughout the school year, focus on perfecting festival literature, and develop artistic skills.

### **Month 8 & 9: April and May**

- Suggestions for teaching, suggestions for spring programming, suggestions for trips, and summer storage.

## Concepts for Literature/Artistic Skills

- Dynamics
- Phrasing
- Articulation
- Uniform Bow Placements
- Choreography and Movement
- Eye Contact with Conductor
- Awareness of Melody Line/Moving Line

## **Month 1: August-Septemeber**

**Curriculum Performance Objectives: 1.2, 1.3, 1.4, 1.5, 1.6, 1.7, 1.9, 2.1, 2.2, 2.3, 2.10, 3.1,3.5, 10.2**

**State Standards: 1, 2, 5, 6, 7**

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*Concepts taught this month:* Review of fundamentals from year two, harmonic study, high two –low two for violin/viola, keys D, G and C, and scales/ arpeggios/thirds/relative minor, low one study.

***Weeks One and Two:*** The student will...

- Review posture and position
- Review bow hold and bow arm
- Perform string crossings (separate and slurred bowings)
- Study harmonics

*Procedures:* At the beginning of the year, the first two to five days will be spent doing “house keeping” items and going over the rules, regulations, concert dates, handbook, and explanation of events for the coming year. Once the class begins playing instruments, your review lesson plans should include classes that stress necessary fundamental skills. It is suggested that students should be seated in rows spread out with an aisle for the teacher to walk down. Have frequent posture and position checks throughout these first two weeks, making adjustments to shoulder pads, endpins, and left and right hand shapes. Manual assistance may be needed to correct any bows that are not straight.

Begin the period with long tones, emphasis being on **bow speed, bow placement, and tone production**. Below is a warm up sequence on open strings (recommended for eight minutes each day). Have the students carefully perform this review sequence, using a big, full tone.

#1 D-2-D-4    A-2-A-4    D-2-D-4    A-2-A-4    R-R-R-R

#2 D-2-D-4    A-2-A-4    D-2-D-4    G-2-G-4    R-R-R-R

#3 D-2-3-4    D-2-3-4    A-2-3-4    A-2-3-4    R-R-R-R

#4 D-2-3-D    D-2-3-D    A-2-3-A    A-2-3-A    R-R-R-R

(Be careful not to accent up bow)

#5 D-D-A-A    D-D-G-G    R-R-R-R

#6 D-A-D-G    D-A-D-G    R-R-R-R

The below insert should be practiced daily for two weeks. Evaluate the students on soft elbow, loose wrist, straight bow, and relaxed hand. Use consistent amount of bow, and consistent bow speed, while keeping bow placement in the middle. Please note: cellos and basses will shift to second position immediately.

21 VII. STRING CROSSING

Violin (Vln.)  
Viola (Vla.)  
Violoncello (Vcl.)  
Double Bass (D.B.)

22

Violin (Vln.)  
Viola (Vla.)  
Violoncello (Vcl.)  
Double Bass (D.B.)

23

Violin (Vln.)  
Viola (Vla.)  
Violoncello (Vcl.)  
Double Bass (D.B.)

The daily use of harmonics are beneficial at the beginning of a school year. The students' left hands are allowed the freedom to move up and down the fingerboard, eliminating tension. The thumbs will not grip the neck of the instrument, which is a common tendency in young string players. Harmonics also assist in reinforcing correct left hand shape, and the preparation of early vibrato movement. Have the students use a full bow stroke with a slightly faster bow speed. Ask your students how much bow weight they feel is appropriate. It is suggested that you teach the below drill by rote, as a prelude to the written page. Please provide manual assistance when necessary. Repeat each exercise three to five times, for mastery.

### Rote Harmonic Exercises

Natural Harmonics

4 4 4 4  
0 0 0 0

\* Repeat line using 3rd, 2nd, and 1st finger

11 Start in violin 1st position using glissando to the harmonic

\*\* Repeat line using 3rd, 2nd, and 1st finger

30

Musical score for measures 30-33, featuring Violin (Vln.), Viola (Via.), Violoncello (Vcl.), and Double Bass (D.B.). The score is in 4/4 time and includes fingerings (0, 4, 0, 0, 1, 4, 0, 4, 0, 4) and the instruction "SUL D" (sul ponticello).

Musical score for measures 34-37, featuring Violin (Vln.), Viola (Via.), Violoncello (Vcl.), and Double Bass (D.B.). The score is in 4/4 time and includes fingerings (1, 4, 3, 1, 0, 4, 1, 4, 0, 1, 0) and the instruction "SUL D" (sul ponticello).

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**Week Three:** The student will...

- Review/study high two and low two for violin and viola
- Review/study half step shifts for cello and half step exercise for bass
- Review and expand fluency the keys of D, G and C major, using scales, arpeggios, thirds, and the relative minor

*Procedures:* Using non-verbal instruction, play the following notes slowly for the class D E F F sharp G F sharp F E D

Ask students identify the notes you played, and sing them to you. Against a tonic D in the lower strings, have the upper strings play this simple pattern several times, emphasis being put on accurate intonation. Switch parts, and then conclude with all instruments in unison.

Demonstrate the following drill for the class. Initially use separate bows and a slow tempo. Have students perform this study, with full, separate bows, approximately three to five times before adding the written slurs. Use the same procedure for the second drill provided. Gradually increase the tempo to challenge the students. Please note: much attention should be given to the cello part as there are technically difficult shifts in addition to whole-step/ half-step alternating patterns.

Follow up...

Choose two students at a time to perform this study. Instruct them to sound like one play instead of two.

Begin rote work in the keys of D, G, and C major. Students will perform these one octave scales, adding the arpeggios and broken thirds in the given key. It is strongly recommended that the class be divided in half, having upper strings



playing scales/arpeggios/thirds, while lower strings bow continuous half notes, tonic pitch. Please note the half note tonic pitch should be played gently, and should provide group pulse as well as a pitch center. Switch parts. Please do not proceed to a different key until the previous is MASTERED. Be sure to work on provided short pieces, to master key signature as well as scale. Please provide a rubric for testing. Test Friday.

Practice pieces for mastery of keys:

G major Lame Tame Crane page 36 from All for Strings

C major Sakura (copied)

Follow up: challenge your advanced students to write simple harmony parts for the provided study pieces.

### 11. LAME TAME CRANE

Round

Musical score for "LAME TAME CRANE" (Round). The score is for Violin, Viola, Cello, and Str. Bass. It consists of four measures labeled I, II, III, and IV. The Violin part has a melodic line with a 'p' dynamic. The Viola, Cello, and Str. Bass parts provide harmonic support with various rhythmic patterns and fingerings.

### 17. SAKURA

Andante

Japanese Folk Song

Musical score for "SAKURA" (Japanese Folk Song). The score is for Violin, Viola, Cello, and Str. Bass. It is marked "Andante" and includes a circled "5" above the first measure. The Violin part has a melodic line with a 'p' dynamic. The Viola, Cello, and Str. Bass parts provide harmonic support with various rhythmic patterns and fingerings.

## **Week Four:** The student will...

- Perform patterns and drills utilizing low one
- Consolidate skills weeks one through four

*Procedures:* Discuss the placement of the low one with the class. In order to have successful intonation using low one, the students must know exactly how to place the first finger on the fingerboard. Violins and violas must move the first finger back from the bottom knuckle, whereas cellos and basses should move the finger back slightly on its' side. Demonstrate this first finger movement for the class while having students watch you slide from first position to low 1 several times. Have the class do this activity, silently sliding their first fingers 5-8 times in a row. If the kids do this sliding activity each day, their low ones will have some independence.

Using non-verbal modeling, demonstrate (on the A-string) a simple pattern for the students. Two half notes- A2 A4 Bb2 Bb4 RRRR, several times. Have students echo this pattern. Please use an open D drone along with the pattern being practiced. Several repetitions using the echo application will be necessary at this time. Continue this by increasing the difficulty of the patterns. Please note: initial patterns should only include open A and B-flat. Begin adding one note at a time to these rote applications.

Example: A A A A Bb Bb Bb Bb C C C C R R R R

Patterns should be as simple as possible to allow the students ample time to correctly place their fingers. Instruct the cellos on their very first backwards extension! Thumb must be behind second finger at all times!! Basses will now be working in half position while violins and violas are learning whole step spacing between Bb and C. Most importantly, please use manual assistance, during the patterns. Quickly and efficiently go from student to student moving fingers!!

After learning A, Bb and C, the high D should be added. A backwards extension for the cellos will need a great deal of attention from the teacher. Violins and violas will work on whole step-whole step spacing. During this, keep changing the patterns (simple, please!) to keep the lesson interesting. (Please note: maintaining a tonic open A or tonic open D throughout the rote study in a section or two of the orchestra does wonders for the intonation!!)

After A, Bb, C, and D are proficient, proceed to demonstrate the D natural minor scale for your students (D-E-F-G-A-Bb-C-D). Have a cello or bass play the open D with you during the demonstration. Students will sing the scale before playing it.

To further develop first finger skills, refer to the drill below. Make sure to use slow tempo and separate bows when introducing this concept. To keep the drill

interesting, use bow variations such as two notes slur, three notes slur, with one separate, and the printed four note slur bowing.

33

4  
3  
L2

1 0 1 0 1 0 1 0 1 0

□ V □ V

Hold

4  
3  
L2

1 0 1 0 1 0 1 0 1 0

□ V □ V

Hold

4  
3  
2

1 0 L1 0 1 0 L1 0 1 0

□ V □ V

Hold

2 0 1 0

□ V □ V

Detailed description: This musical exercise, numbered 33, is presented in four staves. Each staff begins with a 'Hold' instruction. The notation includes rhythmic values (quarter notes) and bowing directions (upbow 'V' and downbow '□'). Above the first staff, the sequence '4 3 L2' is written, followed by the rhythmic pattern '1 0 1 0 1 0 1 0 1 0' and bowing symbols '□ V □ V'. The second staff has a similar structure with '4 3 L2' and the same rhythmic pattern. The third staff introduces a new sequence '4 3 2' and a rhythmic pattern '1 0 L1 0 1 0 L1 0 1 0', where 'L1' likely indicates a first finger lift. The fourth staff has the sequence '2 0 1 0' and the rhythmic pattern '1 0 1 0'. The notation includes various slurs and accents to guide the performer's bowing technique.

Finally, the study piece below is beneficial to consolidate concepts for weeks one through four. Ask the students to study the lines silently, have a brief question and answer session, allowing students to point out spots which need technical attention. Test Friday.

128. FANTASIA CHROMATICA

Bach

Violin

Viola

Cello

Str. Bass

Detailed description: This is a page from a musical score for 'Fantasia Chromatica' by Johann Sebastian Bach. It features four staves: Violin, Viola, Cello, and Str. Bass. The score is in G major and 3/4 time. The Violin part starts with a first finger lift (L1) on the first note. The Viola part has a first finger lift (L1) on the first note. The Cello part has a first finger lift (L1) on the first note. The Str. Bass part has a second finger lift (L2) on the first note. The score includes various bowing and fingering instructions, such as 'V' for upbow, '□' for downbow, and 'L1', 'L2' for finger lifts. There are also some 'x4' markings in the Cello part, indicating a four-measure repeat.

General Suggestions for the Month: Please work diligently on fundamental after the summer break. Daily emphasis should be put on posture and position, tone quality, and intonation. Please continue to provided manual assistance. Although the students are in the advanced class, they are still at very early, formative stages, and still require your assistance.

## Month 2: October

**Curriculum Performance Objectives: 1.3, 1.5, 1.6, 1.8, 1.9, 1.10, 2.1, 2.2, 2.3, 2.5, 2.7, 3.7, 3.9, 3.11, 3.12, 10.2**

**State Standards: 1, 2, 5, 6, 7**

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*Concepts taught this month:* A unit on staccato, spiccato, and martele', alternating finger patterns, the chromatic scale and the F major and d minor scales, and exercises.

**Week 5:** The student will...

- Perform a unit on staccato, spiccato and martele' bow strokes.

*Procedures:* Students should have a solid legato bow stroke at this time, and should review, and/or study, staccato, spiccato, and martele' bow strokes.

Begin with staccato. Using non-verbal modeling, demonstrate staccato on an instrument, asking the students to describe the sound in one word or a short phrase. Words such as "short," "separation between notes," "silence between notes," should come out during the discussion. Delve deeper, asking the kids "how did I achieve this sound?" Begin the staccato study on an open string, followed by a simple pattern. Use the insert "Surprise Symphony Theme" by Haydn for mastery and assessment.

Spiccato ("brush stroke") should be demonstrated on an open string first, bouncing at the balance point. Students will need to discover the optimal point where they still have some control. Have them play four open D's, followed by four rests. Please note: *Tempo is extremely important. If the tempo is too slow, the students will not be able to achieve a controlled bounce at the balance point.* After the four D pattern is clean and precise, increase in to eight D's and four rests between. Check to make sure that the bow hand is nice and loose, and the fingers on the bow are flexible and moving. Tell the students to experiment at balance point area, trying to locate the exact spot at which works best for them. After eight bounces, gradually incorporate open string crossings. Demonstrate throughout the lesson! Progress to a scale, with four bounces per pitch, followed by the insert "Academic Festival" by Brahms for mastery of both staccato and spiccato in one piece.

Martele' stroke should also be demonstrated by the teacher on an open string. Students should describe the sound as being "powerful" with an extremely fast bow speed. Have the students start at the thumb and pull one very fast and powerful stroke all the way to the tip. Have them freeze! Proceed to push the up bow with the same power and speed. An initial pattern that works well is as

sollows; DRRR(down) DRRR(up) at a very slow tempo. The class will benefit from this stroke in many ways, especially on accented spots and the last note/measure of a big piece.

Test Friday with specific criteria from the unit taught.

**50. ACADEMIC FESTIVAL** Brahms

*Allegro*

The image shows a page of musical notation for the piece "50. Academic Festival" by Johannes Brahms. The score is arranged in two systems, each with four staves: Violin, Viola, Cello, and Str. Bass. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked "Allegro". The first system includes dynamics such as *f* and *ff*, and features a circled number 5 above the fifth measure. The second system includes a circled number 9 above the ninth measure. The notation includes various rhythmic values, slurs, and articulation marks.

49. SURPRISE SYMPHONY-THEME

Haydn

Andante (5)

Violin

Viola

Cello

Str. Bass

Vln.

Vla.

Cello

Str. Bass

*p*, *mf*, *p*, *p cresc.*, *mf dim.*, *p*

*p*, *p cresc.*, *mf dim.*, *p*

*p*, *p cresc.*, *mf dim.*, *p*

*p*, *p cresc.*, *mf dim.*, *p*

Handwritten notes: *G2 G4*

## **Week 6:** The student will...

- Perform and identify the key signature for F major/d minor.
- Perform the F major arpeggio and the F major scale in thirds.

*Procedure:* Before students work on scales, have them play A-2 B-4 C-2 Bb-4. This will ensure that their “low 2” is not B natural, as opposed to C natural. Follow with A-B-C-B C-Bflat-C-Bflat. Students should be ready to use a “low 1” followed by a “low 2” with good intonation; A-Bb-Bnatural-C C-B-Bb-A, and finally A-Bb-C-D. Warn students to not allow their entire hand to shift back when they are playing in keys with a low one, but rather, extend their first finger back. If the entire hand pulls back, all subsequent notes will be played flat. Students are now ready for the F major and d minor scales. It is crucial that more advanced students prepare arpeggios and scales in thirds. These exercises will prepare students for common finger patterns in music, particularly Baroque music. Use the provided inserts for mastery of the key of F major and d minor. (Ahrirang and Gypsy Rondo) Assess students’ mastery of the F major and d minor scales on Friday. Be sure to assess their knowledge of the key signature, as well as the scale itself. Test students on their mastery of the key with “Ahrirang” or “Gypsy Rondo,” the following Friday. Please keep in mind students must have plenty of practice to master a new key signature.



# Ahrirang

Korean Folk Song

*Adagio*

Violin *mf dolce* *p*

Viola *mf dolce* *p*

Cello *mf dolce* *p*

String Bass *mf dolce* *p*

Violin *f* *p* *rit.* *pp*

Viola *f* *p* *rit.* *pp*

Cello *f* *p* *rit.* *pp*

String Bass *f* *p* *rit.* *pp*

# 75. GYPSY RONDO

Haydn

Violin *mf* *f* *p*

Viola *mf* *f* *p*

Cello *mf* *f* *p*

Str. Bass *mf* *f* *p*

Vln. *cresc.* *f*

Vla. *cresc.* *f*

Cello *cresc.* *f*

Str. Bass *cresc.* *f*

## **Week 7:** The student will...

- Play alternating finger patterns.

Students must practice the skill of alternating finger patterns (ie. C natural to F #). Use the following exercise taken from "Fiddles on Fire" to demonstrate how the second finger must adjust in the key of G major.

A-B-A-B C-B-C-B A-R-D-R F#-R-D-R.

Have students watch their hand and adjust their second finger while playing the open A. "Old Joe Clark" is also an excellent study for alternating finger patterns.

A-B-C-B A-G-F#4.

For more complex, advanced alternating finger studies consider the following bonus exercises.

## **Week 8:** The student will...

- Perform the chromatic scale
- Better understand half-steps and whole-steps
- Better understand their fingerboard

*Procedures:* Using non-verbal modeling, slowly demonstrate ascending half-steps from open D to D an octave higher.

D-D#-E-F-F#-G-G#-A-A#-B-C-C#-D

While demonstrating this application, have a cellist or a bassist play the open D tonic along with you.

Next, discuss the notes and fingerings for each instrument (ascending only). Following this, have the students play their open D strings on a slow quarter note, while singing the half steps. The sympathetic vibrations are incredibly valuable for ear training. Violins and violas will then play the pitches on their instruments D-D#-E-F-F#-G-G#-A (use open!) A#-B-C-C#-D ascending chromatic sequence on a very slow quarter note (or half note) while the cellos and basses play an open D tonic. Switch parts. Use repetition, eventually performing this without the tonic pitch going around the room. Please give constant reminders of nice big tone. Do not proceed with the descending chromatic notes until the ascending notes are nicely in tune.

Use creative applications for perfecting this scale, such as the following:

Battle of the Sections- section with the best ensemble intonation wins!

Self Evaluation- ask students to score their own intonation on a scale of 1 to 10, and see how it differs from the teacher.

Pairs- ask students to practice the scale in pairs. Their goal is to sound like one instrument to earn a Jolly Rancher. (The scale should be memorized for this exercise.)

Have the students write out the scale on manuscript paper as a test on Friday. Make sure they use sharps for the ascending scale, and flats for the descending scale.

Use the following chromatic exercises to expand the students understanding of fingerings and half-steps.

4 IX. CHROMATIC ALTERATIONS

32

The image displays two systems of musical notation for string quartets, labeled 'IX. CHROMATIC ALTERATIONS'. The first system, starting at measure 32, contains exercises for Violin I (VI.), Violin II (VII.), Cello (VIII.), and Double Bass (IX.). The second system, starting at measure 33, includes parts for Viola (X.), Violin I (VI.), Violin II (VII.), Cello (VIII.), and Double Bass (IX.). Each exercise is presented in a 4-part setting. Fingerings and bowings are indicated by numbers (1-4) and 'v' marks above notes. A 'Hold' instruction is placed above the first measure of each exercise. The exercises consist of chromatic scales in various directions, including patterns like 1-1-1-1-1-1, 2-2-2-2-2, and 3-3-3-3-3. The key signature for all parts is two sharps (F# and C#).

27. CHROMATIC ETUDE

Wohlfahrt Op. 45, no. 16

5

Musical score for measures 1-6. The score is written for four staves: Treble Clef (top), Bass Clef (second), Bass Clef (third), and Bass Clef (bottom). The key signature has one flat (B-flat) and the time signature is 4/4. The music consists of chromatic eighth-note patterns. Fingerings are indicated by numbers 1-4. Hand positions are marked with Roman numerals I and II. Measure 1 starts with a fermata over the first measure. Measure 5 contains a circled number 5.

9

Musical score for measures 7-12. The score continues on four staves: Treble Clef (top), Bass Clef (second), Bass Clef (third), and Bass Clef (bottom). The key signature has one flat (B-flat) and the time signature is 4/4. The music consists of chromatic eighth-note patterns. Fingerings are indicated by numbers 1-4. Hand positions are marked with Roman numerals I, II, and III. Measure 7 starts with a circled number 9.

**Month 3: November**  
**Curriculum Performance Objectives:**  
**State Standards: 1,2,5,6**

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*Concepts taught this month:* Vibrato process, dotted rhythms, A Major/f# minor study, and re-take exercise.

**Week Nine:** The student will...

- Begin the vibrato process

*Procedure:* Begin vibrato study by explaining to the students that vibrato is a process that takes months, even years, to develop. Individual mastery will vary. Daily reinforcement is crucial. Vibrato drills should last no longer than 5-10 minutes per day.

Beginning the Vibrato Motion-without the bow

- Violins/violas in "guitar" position; cello and basses use their right forearm.
- Discuss left-hand shape being a soft "C." The base knuckle of the index finger needs to have some distance from the neck.
- All instruments should set their left hands high on the fingerboard. Using the third finger, second for basses, have the students "dust off" D string. This motion will encourage a pliable wrist and hand. Repeat several times.
- Once the students have attained the fluid motion you are looking for, it is time to "plant" the third finger. At this point the vibrato motion should rock backward slow and wide. Choose a slow eighth note tempo as a starting point. **Continue repeating this exercise as a muscle warm up.** *Please note: If thumbs are not rocking with the hand/arm, the motion is not correct. Have the student shake out the hand and begin again.* Continue the eighth note rhythm with the instrument in playing position.

Adding the Bow

- The teacher should demonstrate, with the bow, one alteration of pitch per bow stroke. Pitch-alteration-pitch. Have students play this back to you, and repeat it numerous times.
- This exercise should then progress to triplets and finally sixteenths.

*To achieve the ideal, a metered vibrato, students must vibrato in rhythm.* Suggestions: Teachers are encouraged to have students work in independent groups. Students should pair up; one student performing the

vibrato motion, while the “partner” pulls the bow on the instrument. Both students must listen critically and analyze the sound they are hearing and how it differs from the sound they wish to achieve. Have the students discuss solutions they might use to achieve their goals in a beautiful vibrato sound.

Teachers should provide directives in literature. Have the students mark specific notes that should utilize their new vibrato skill. Vibrato is NOT a concept they will become proficient at without your assistance and guidance.

*Please note: The slow, wide motion should continue for weeks. Do not allow students to speed up too soon.*

## ***Week Ten:*** The student will...

- Perform re-takes

*Procedure:* Begin by rote, non-verbal communication is the most effective.

Step one: Have students play an open D with a full bow stroke, lasting two beats. Stop the bow, lift to the balance point, freeze. Repeat until the class is proficient.

Step two: Repeat the above process, adding the up bow (retrieval) from the balance point to thumb. Use repetition.

Step three: Finish the bar.

*Please note: Eighth notes should be performed both staccato and legato. More advanced students may alternate back and forth.*

Perform the below exercise. Students will visualize the retrieval on the written page. Repeat as necessary to master this bowing skill.

Follow up: Search for literature utilizing the retrieval bowing.

**Week Eleven:** The student will...

- Perform dotted eighth-sixteenth with ensemble accuracy.

*Procedure:* Explain the sub-division of the dotted eighth sixteenth pattern. Students need to “sight say” this rhythm one of two ways:



1 tah 2 tah

or



1 a 2 a

*Suggestion:* Have students tap straight sixteenths, slowly, while sight saying the dotted figure. Teachers may add in a quarter note pizzicato pulse on an open D to establish tempo.

Add the bow. Have the lower strings play one measure of sixteenth note D's, while the upper strings play a measure of the dotted figure on open D. Incorporate a measure of rests in between. Switch parts. Once this is proficient, students will proceed to the below study.

*Recommended piece:* Star Spangled Banner

13 (retake)

Vln. L.H. sim.

Vla. L.H. sim.

Vcl. L.H. sim.

D.B. L.H. sim.

## **Week Twelve:** The student will...

- Perform the first tetra chord in A major (ABC#D)
- Perform the second tetra chord in A major (EF#G#A)

**Procedures:** Teach A major using tetra chords. Begin the concentrated study of A major with the very simple rote patterns starting with low A on the G-string (open A-bass players).

Using non-verbal modeling, teach the following sequence with the tonic pitch going in the room. Violins and violas play the tetra chord; cello and bass play A tonic on the G-string. Switch.



Follow the demonstration with a detailed discussion of stretch 3's and cello extensions. Explain **THREE-FOUR** finger pattern to the violins and violas and forward extensions to the cellos.

Example 1: A major tetra chord only!!!!

1. A-A-A-A B-B-B-B C#-C#-C#-C# R-R-R-R
2. A-A-A-A B-B-B-B C#-C#-C#-C# B-B-B-B R-R-R-R
3. A-A-A-A B-B-B-B C#-C#-C#-C# D-D-D-D R-R-R-R
4. A-2-A-4 B-2-B-4 C#-2-C#-4 C#-2-C#-4 R-R-R-R
5. A-2-A-4 C#-2-C#-4 A-2-A-4 C#-2-C#-4 R-R-R-R Difficult pattern!  
Please violin and viola do NOT use middle finger!!!

Feel free to add more combinations. Students can reverse these lines as well to keep this drill interesting.

Proceed to the second tetra chord: (E-F#-G#-A) Use the above sequence again!! It's the same finger patterns!!

Learning the entire scale will occur after the tetra chords are mastered. Evaluate the scale on Friday.

*Now is the optimal time to perform a working piece in A major.*

*Idyllwood*

**Month 4: December**  
**Curriculum Performance Objectives:**  
**State Standards: 1,2,5,6**

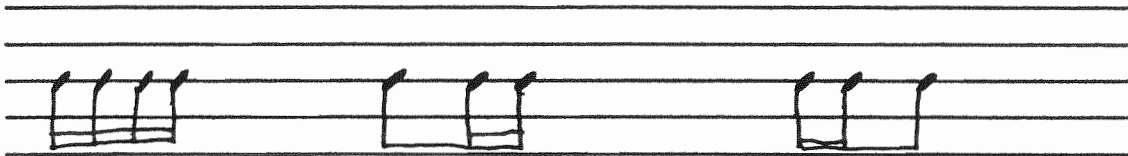
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Concepts taught this month: Sixteenth note combinations, 6/8 time and it's conversion to 2.

**Week Thirteen:** The student will...

- "Sight say" sixteenth note rhythm combinations
- Perform sixteenth notes on the instrument

*Procedures:* Using non-verbal modeling, demonstrate sixteenth note rhythms on an open string for the class. Ask the class "How much bow am I using on the sixteenth notes?" "Where did I place my bow?" Discuss the math behind the music as you study drills containing sixteenth notes. Have students master the following rhythmic drills, and play them on scales. Be sure to address bow distribution. Students should use more bow on a quarter note than a sixteenth.



Increasingly more difficult rhythms can be added, and these examples can be switched up as necessary.

Steps to Learning a New Rhythm

- "Sight say" the rhythm initially using:  
1 tah tay tah 2 tah tay tah  
OR  
1 e & a 2 e & a
- Have students "air bow" and "sight say" the rhythm simultaneously.
- Students should then play the rhythm on an open string, repeating as necessary.

These same steps should be used on the provided study pieces.

131. TIRRA LIRRA LOO

5

Canadian Folk Song

Violin

Viola

Cello

Str. Bass

This system contains the first four staves of the score. The Violin staff has a circled '5' above it. The Viola, Cello, and String Bass staves have fingering numbers 'II', 'I', and 'II' respectively above the first few notes. The music is in 2/4 time and features a rhythmic pattern of eighth and sixteenth notes.

Vln.

Vla.

Cello

Str. Bass

This system contains the next four staves. The Violin staff has a circled '9' above it. The Viola, Cello, and String Bass staves have fingering numbers 'II', 'I', and 'II' respectively above the first few notes. The music continues with the same rhythmic pattern.

2

Listen to the Mockingbird

American Folk Song

Moderato

Violin

Viola

Cello

String Bass

This system contains the first four staves. The tempo is marked 'Moderato'. The Violin staff has 'LH f' and 'simile' markings. The Viola, Cello, and String Bass staves also have 'LH f' and 'simile' markings. The music is in 2/4 time and features a rhythmic pattern of eighth and sixteenth notes. The Violin staff has a circled '2' above it.

Violin

Viola

Cello

String Bass

This system contains the next four staves. The Violin staff has a circled 'f' above it. The Viola, Cello, and String Bass staves also have a circled 'f' above them. The music continues with the same rhythmic pattern.

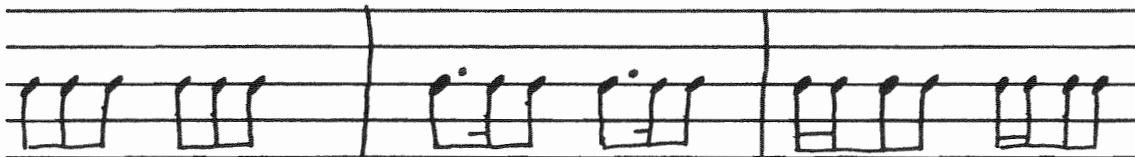
Test a study piece Friday for mastering of sixteenths.

Suggested pieces: *Jane and Josey* by Carrie Lane Gruselle and *Concert Piece for Strings* by Elliot del Borgo

**Week Fourteen:** The student will...

- Study, perform, and count in 6/8 time
- “Sight say” rhythms in 6/8 time
- Convert 6/8 to 2

*Procedures:* Using non-verbal modeling, demonstrate the most common 6/8 rhythms on an open string. Have students count out loud 1 2 3 4 5 6, feeling 1 and 4 as the pulse, or strong beats. Explain the math behind 6/8, however, do not allow this to become the focus of your lesson, but rather emphasis the three most common rhythms in 6/8 time. The three most common rhythms being:



Reverse

Combine and switch up these patterns to keep the drill interesting and challenging.

The provided is a study for 6/8 mastery. To show rhythmic comparison, be sure to have students play this piece as a round.

## **Month 7: March**

**Curriculum Performance Objectives: 1.3, 1.4, 1.5, 1.6, 1.7, 1.10, 1.11, 1.13, 2.1, 2.2, 3.7**

**State Standards: 1, 2, 5, 6, 7**

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### **Weeks 24-27:** The student will...

- Consolidate and review previously learned skills through February.
- Continue preparing repertoire for performance.

*Procedures:* During March, there will be no introduction of new skills or concepts. Rehearse your festival selections during this time. Refer to the beginning of this document for suggestions on artistic skills and repertoire.

General suggestions for the month: Two weeks prior to festival have the notes and rhythms from your pieces firmly established. Work on polishing the pieces and putting in artistic skills at this point.

Two weeks prior to festival review and rehearse all aspects of the festival program. Address: appropriate uniform, equipment to bring, behavior on the bus, behavior when entering the facility, where to put cases, the warm up/tuning room, walking on stage in an organized fashion, lighting on the stage, standing up at the end of the performance, leaving the stage, sight reading procedure, and return.

## Month 8 & 9: April and May

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**Suggestions for Instruction:** To prepare students for high school, explore and expand shifting techniques. Consider *Essential Elements*, volume three (green book), for this purpose. Grade one music can be used to teach students to play in position, and find appropriate places for shifting. Students must have practical application to learn to **think** in higher positions, including string crossings. We want them to get to a point where they do not need to write in all of the fingerings, just the shifts.

**Suggestions for Spring Programming:** At this point in the school year, you have the opportunity to present literature to your students that will challenge, maintain their focus in the warm spring weather, and further prepare them for high school. You have spent the entire school year proving your “salt” to your administrators, colleagues, and parents of students. Festival is over! Consider the most challenging literature your students can master for your spring program.

Pops tunes are also great for this program. There are very complex rhythms for students to master, or learn to simplify. Often times, as teachers, we view the printed page as gospel. Use pops pieces to interpret more logical bowings, simplify rhythms, ass or change dynamics, and/or alter dynamics. Parents, audience members, and students love these pieces.

**Suggestions for Trips:** Trips to regional festivals are a wonderful recruiting tool, great reward for hard work throughout the school year, and quite the motivator. This may be the only chance many of your students have ever had to travel.

First year teachers should team up with a veteran colleague, whether it be your band director, choir director, or an orchestra director from another school. Employ their help in the planning stages of your trip, paperwork, necessary forms, reputable festivals, and any other tips or words from the wise. **DO NOT** begin planning a trip in April that you intend to take in May. Trips take 3 to 4 months to plan.

**Summer Storage:** First and foremost, discover where in your building the air conditioner will run for the entire summer. Not all rooms will be air conditioned throughout the day. Your instruments must be kept in an air conditioned room.

To prepare instruments for storage, they should be thoroughly cleaned and polished. Employ student help with this, it could be an activity for the entire class

in late May. Strings should be slightly loosened, and check that bows are also loose.

Use the summer to repair damage incurred during the school year.

