

## INTERMEDIATE ORCHESTRA - 5570

### Course Scope:

This one-year course is designed for students who have developed skills beyond those outlined and described in the Middle School Orchestra Syllabus. It includes further development of those skills necessary to become independent as a musician. The course emphasizes the place of string music in the students' musical heritage and the development in style, articulation, dynamics, rhythmic patterns, and tone throughout history. The importance of sustained group and individual effort is stressed. A progression of technical proficiency is expected. Emphasis will be placed on participating in a variety of performing experiences. This course may be repeated for credit. This course will fulfill the one arts/humanities credit required for graduation.

### Course Goals:

1. To develop facility in playing a musical instrument while developing performance skills necessary for independence as a string player.
2. To develop and enhance skills necessary for solo and ensemble experiences.
3. To identify and respond appropriately to musical notation.
4. To develop an understanding of the form and structure of music.
5. To develop a broad knowledge and appreciation of music of many styles, periods, and cultures.
6. To further develop skills to compose and arrange music.
7. To further 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 evaluate performances and exercise discrimination with regard to the quality of composition.
11. To develop attitudes enabling continued participation in musical experience throughout life.

| COURSE STRUCTURE  | PERFORMANCE OBJECTIVES |
|---|------------------------|
| 1. INDEPENDENCE AS A STRING PLAYER  | 1.1 - 1.13             |
| Posture and Holding the Instrument<br>Instrument Care<br>Instrument Tuning<br>Tone Production and Intonation<br>Time Signatures and Tempi<br>Bow Articulations<br>Scales<br>Shifting<br>Dynamics<br>Vibrato |                        |
| 2. ENSEMBLE SOUND   | 2.1 - 2.9              |
| Ensemble Sound Production and Intonation<br>Ensemble Skills   |                        |
| 3. MUSICAL NOTATION   | 3.1 - 3.12             |
| Reading Musical Notation<br>Time Signatures<br>Musical Accents<br>Key Signatures<br>Tempo Markings<br>Articulation Markings<br>Expressive Indications<br>String Music Terms                                 |                        |
| 4. MUSICAL FORM   | 4.1 - 4.5              |
| Structure<br>Binary Form<br>Ternary Form<br>Theme and Variations Form<br>Minuet Form  |                        |
| 5. MUSICAL STYLE  | 5.1 - 5.7              |
| Baroque Music<br>Classical Music<br>Romantic Music<br>Post-Romantic Music<br>Impressionistic Music<br>Neoclassical Music<br>Contemporary Music  |                        |
| 6. COMPOSING AND ARRANGING MUSIC  | 6.1 - 6.3              |
| Rhythmic Composition  |                        |

|     |  |             |
|-----|--|-------------|
|     | Melodic Composition<br>Arranging   |             |
| 7.  | IMPROVISATION  | 7.1 - 7.4   |
|     | Call and Response<br>Simple Accompaniment<br>Embellishments<br>Simple Melody |             |
| 8.  | MUSIC ACROSS THE CURRICULUM  | 8.1 - 8.3   |
|     | Artistic Processes<br>Artistic Roles<br>Interdisciplinary Relationships      |             |
| 9.  | LISTENING SKILLS   | 9.1 - 9.2   |
|     | Ensemble<br>Performances   |             |
| 10. | DISCRIMINATION SKILLS  | 10.1 - 10.2 |
|     | Performance Assessment   |             |
| 11. | ATTITUDES  | 11.1 - 11.4 |
|     | Cooperative Work<br>Personal Demeanor<br>Value<br>Performance Outlets        |             |

**1. INDEPENDENCE AS A STRING PLAYER**

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

- 1.1.A SUGGESTION: Demonstrate the proper sitting/standing position for each instrument.
- 1.1.B SUGGESTION: Have the students sit forward in their chairs with a straight back and feet flat on the floor.
- 1.1.C SUGGESTION: Demonstrate the proper placement of the shoulder pad. Have the students affix the shoulder pad to their instruments.
- 1.1.D SUGGESTION: Demonstrate proper playing positions on the violin, viola, cello, and bass. Have the violin and viola students stand with the left foot slightly forward.
- 1.1.E SUGGESTION: Have the students demonstrate the ability to move the instrument from rest to playing position and back.
- 1.1.F SUGGESTION: Have the students perform selected exercises with the bow to develop strength and coordination.

Examples:

- a. UH Upper-half of the bow
- b. LH Lower-half of the bow
- c. MB Middle of the bow
- d. WB Whole bow

**1.2 THE STUDENT WILL HOLD THE INSTRUMENT IN A POSITION TO INSURE MAXIMUM SHIFTING PROFICIENCY.  
(2) (NS 2)**

- 1.2.A SUGGESTION: Have the students demonstrate the proper shifting between positions on the violin, viola, cello, and bass.
- 1.2.B SUGGESTION: Have the students hold their instruments in such a way that shifting to higher positions becomes a fluid motion.
- 1.2.C SUGGESTION: Have the students critique their instrument positions to better enable high-level skills in playing.

**1.3 THE STUDENT WILL CLEAN THE INSTRUMENT AND BOW.  
(1) (NS 2)**

- 1.3.A SUGGESTION: Have the students provide a soft, nonabrasive cloth for the cleaning of the instrument and bow.
- 1.3.B SUGGESTION: Have the students carefully wipe the instrument and bow stick with a clean, soft cloth after each playing.

**1.4 THE STUDENT WILL TUNE HIS/HER INSTRUMENT.  
(1) (NS 2,7)**

- 1.4.A SUGGESTION: Have the students listen to the tuning pitch as they pluck the corresponding string. Then have them determine if the string is higher than, lower than, or matches the reference pitch.
- 1.4.B SUGGESTION: Demonstrate the mechanics of the fine tuners and pegs.
- 1.4.C SUGGESTION: Have the students make small adjustments with the fine tuners. Bases will use their machine head pegs.
- 1.4.D SUGGESTION: As the students become more comfortable with the ear training exercises, they may make larger adjustments with the pegs.
- 1.4.E SUGGESTION: Have the students tune the instruments using octaves and perfect fifths.

**1.5 THE STUDENT WILL PRODUCE AN ACCEPTABLE ARCO TONE.  
(2) (NS 2)**

- 1.5.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.
- 1.5.B SUGGESTION: Have the students execute the bow stroke, varying the length and speed.
- 1.5.C SUGGESTION: Have the students execute a variety of rhythm patterns on open strings with a smooth and acceptable arco sound.
- 1.5.D SUGGESTION: Have the students develop the concept of bowing "into" the string using full bows (entire length of the bow) with good tone.

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

- 1.6.A SUGGESTION: Have the students indicate when octave intervals are in perfect unison.
- 1.6.B SUGGESTION: Have the students identify half steps and whole steps when played or in notation.
- 1.6.C SUGGESTION: Have the students discern proper pitch relations of a major tetra chord, minor tetra chord, major scale, and harmonic minor scale.
- 1.6.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.E SUGGESTION: Have the students identify a perfect fifth interval.
- 1.6.F SUGGESTION: Have the students identify a perfect fifth interval when tuning two pitches.
- 1.6.G SUGGESTION: Have students play one-octave scales, looking for sympathetic vibration on the open string during appropriate notes.

1.6.H SUGGESTION: Check the students for proper hand placements to ensure more accurate intonation.

**1.7 THE STUDENT WILL DEFINE THE ELEMENTS OF TIME SIGNATURES.  
(3) (NS 2,5)**

1.7.A SUGGESTION: Have the students identify the elements of time signatures.

1.7.B SUGGESTION: Have the students categorize note division in 4/4, 3/4, 2/4, and C (common time).

1.7.C SUGGESTION: Have the students categorize eighth note division in the compound meters of 12/8, 9/8, 6/8, 3/8, and C (cut time).

1.7.D SUGGESTION: Have the students define common and compound time signatures.

1.7.E SUGGESTION: Have the students count, clap, and play rhythmic figures as represented in Ensemble Drill by Raymond Fussell or 101 Rhythmic Studies by Yaus and Miller. Begin with open strings, adding fingered notes as facility increases.

1.7.F SUGGESTION: Have the students play triplets in various rhythmic settings.

1.7.G SUGGESTION: Have the students use rhythmic skills in orchestra literature as a tool for reading unfamiliar rhythmic figures.

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

1.8.A SUGGESTION: Have the students demonstrate the use of a metronome.

1.8.B SUGGESTION: Have the students identify tempo markings.

Examples:

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

1.8.C SUGGESTION: Have the students identify tempo modifiers such as the following:

- a. Molto
- b. Quasi
- c. Con
- d. Moto

1.8.D SUGGESTION: Have the students imitate rhythmic patterns at slow, medium, and fast tempi on open strings, making sure that the pulse remains even throughout.

1.8.E SUGGESTION: Have the students perform slow, medium, and fast tempi.

1.8.F 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.

1.8.G SUGGESTION: Have the students perform orchestra literature at the tempo suggested.

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

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

Examples:

- a. Legato
- b. Detache
- c. Staccato
- d. Martele
- e. Tremolo
- f. Spicatto
- g. Col legno

1.9.B SUGGESTION: Have the students perform the bowing indicated above. See Essentials for Strings by Gerald Anderson.

1.9.C SUGGESTION: Have the students demonstrate the ability to choose the appropriate bowing articulation from literature markings.

**1.10 THE STUDENT WILL PERFORM ONE- OR TWO-OCTAVE SCALES IN PRESENTED KEY SIGNATURES.**  
**(3) (NS 2,5)**

1.10.A SUGGESTION: Have the students play scales and arpeggios in all key signatures, both major and minor.

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

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

1.10.D SUGGESTION: Have the students identify major, natural, and harmonic minor scales aurally.

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

**1.11 THE STUDENT WILL SHIFT FLUENTLY FROM FIRST THROUGH FIFTH POSITIONS WITH CORRECT RIGHT/LEFT HAND COORDINATION.**  
**(3) (NS 2)**

1.11.A SUGGESTION: Demonstrate shifting from one position to another.

1.11.B SUGGESTION: Have the students say the letter name of each note and what digit is used to perform each note, in each position studied.

1.11.C SUGGESTION: Have the students perform all first-finger shifts, with and without the bow. Have them concentrate on the smoothness and speed of the shift, proper arm preparation, and finger placement.

- 1.11.D SUGGESTION: Have the students follow the procedure in Suggestion 1.11.3 with all possible shifts, beginning on second, third, and fourth fingers, concentrating on shifting the last finger used before placing the new note and finger.
- 1.11.E SUGGESTION: Have the students play the shifting exercises noted in Suggestion 1.11.4 while using the bow.
- 1.11.F SUGGESTION: Have the students play literature which employs various shifts. Then have the students isolate the shifts for practice.
- 1.11.G SUGGESTION: Have the students practice finger preparation for closing the gaps between shifts.
- 1.11.H SUGGESTION: Have the students practice all shifts greater than a major second, using finger preparation.

**1.12 THE STUDENT WILL EMPLOY BOW TECHNIQUES TO ALTER DYNAMICS.  
(3) (NS 2,5)**

- 1.12.A SUGGESTION: Have the students identify the symbols that deal with dynamics.

Examples:

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

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

Examples:

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

- 1.12.E SUGGESTION: Have student demonstrate the factors of bowing.

Examples:

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



**1.13 THE STUDENT WILL PRODUCE AN ACCEPTABLE VIBRATO.  
(1) (NS 2)**

- 1.13.A SUGGESTION: Demonstrate the basic motions of vibrato, stressing the need for good posture and playing position.
- 1.13.B SUGGESTION: Have the violin/viola students place their left arm in playing position without the instrument. With the palm facing them, they will "wave" to themselves. Make sure the arm is still and they only wave from the wrist.
- 1.13.C SUGGESTION: Have the cello/bass students place the left hand in playing position without the instrument. The motion to be used is a "shaking" motion, as if they were holding a can of soda.
- 1.13.D SUGGESTION: Have the students place their left hands in playing position with their instruments. Using the motions mentioned in Suggestion 1.13.3, have the students "polish" the string. This motion should be very broad and even. Gradually have them work toward a smaller motion.
- 1.13.E SUGGESTION: Have the students practice the motion in Suggestion 1.13.4 with the thumb in one place. The motion should be even and become more refined.
- 1.13.F SUGGESTION: Have the students practice the motion in Suggestion 1.13.4 with the finger firmly in place. Do the exercise with the bow.

**2. ENSEMBLE SOUND**

**2.1 THE STUDENT WILL DEVELOP THE LISTENING SKILLS REQUIRED TO PRODUCE A BALANCED ENSEMBLE SOUND.  
(2) (NS 2,7)**

- 2.1.A SUGGESTION: Have the students develop different aspects of tone production through bow exercises.
- 2.1.B SUGGESTION: Have the students play in an ensemble, drawing the bow on a string parallel to the bridge, varying the length of bow used, and the part of the bow used.
- 2.1.C SUGGESTION: Have the students define melody, counter melody, fugal themes, and melodic accompaniment. Then have the students explain how these compositional techniques are applied within the orchestral interpretation of ensemble.
- 2.1.D SUGGESTION: Have the students interact with fellow students and orchestra sections within a musical idiom to create an "ensemble" sound.

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

- 2.2.A SUGGESTION: Have the students identify if a given tone is too high or too low in relationship to a given pitch.
- 2.2.B SUGGESTION: Have the students move their fingers to match a given pitch.
- 2.2.C SUGGESTION: Have the students recognize a perfect fifth and apply this ability to instrument tuning.

2.2.D SUGGESTION: Have the students listen within the stand, then section for agreement of intonation.

2.2.E SUGGESTION: Have the students listen from within the section to the other sections of the orchestra for agreement of intonation.

**2.3 THE STUDENT WILL PERFORM ARPEGGIOS WITH GOOD ENSEMBLE INTONATION.  
(2) (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.

2.3.C SUGGESTION: Have the students identify and tune intervals within the orchestra.

2.3.D SUGGESTION: Have the students describe the chordal aspects of the orchestral compositions being performed.

**2.4 THE STUDENT WILL PERFORM LITERATURE WITH GOOD ENSEMBLE INTONATION.  
(2) (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.

2.4.C SUGGESTION: Have the students indicate transitions in the composition.

2.4.D SUGGESTION: Have the students explain the techniques used to accomplish transitions in literature being studied.

**2.5 THE STUDENT WILL PERFORM MATCHING ARTICULATION AS PART OF AN ENSEMBLE.  
(2) (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.

2.5.F SUGGESTION: Have the students discuss which articulations should be used in the literature and justify their choices.

**2.6 THE STUDENT WILL PERFORM RHYTHMS IN THE CONTEXT OF LITERATURE WITH GOOD ENSEMBLE PRECISION.  
(2) (NS 2,7)**

2.6.A SUGGESTION: Have the students play rhythmically by clapping rhythmic patterns as an ensemble.

2.6.B SUGGESTION: Have the students play scales learned within the class using various rhythmic patterns.

2.6.C SUGGESTION: Have the students perform rhythm patterns found in method and scale development books.

2.6.D SUGGESTION: Have the students perform rhythms found within the standard high school repertoire. Practice rhythms initially on open strings for mastery.

2.6.E SUGGESTION: Have the students perform mixed meter compositions using a common division, i.e., eighth note constant.

2.6.F SUGGESTION: Have the students play agogic accents in music to reinforce the implied accent on strong beats.

**2.7 THE STUDENT WILL PLAY VARIOUS TEMPI, KEEPING A STEADY PULSE WHILE MATCHING PRECISION AMONG THE ARTICULATIONS OF THE ENSEMBLE.  
(2) (NS 2,7)**

2.7.A SUGGESTION: Have the students perform studies with an ensemble making sure to match articulations, bow directions, and the amount of bow used with other members of the ensemble.

2.7.B SUGGESTION: Have the students perform with a metronome.

2.7.C SUGGESTION: Have the students count music being played by the lowest division written.

**2.8 THE STUDENT WILL INTERPRET THE NONVERBAL ASPECTS OF CONDUCTING.  
(2) (NS 2,7)**

2.8.A SUGGESTION: Discuss the function of the conductor.

2.8.B SUGGESTION: Draw the beat patterns for 4/4, 3/4, and 2/4 on the board. Have the students practice conducting these patterns. Have the students identify rhythmic patterns used by conductors.

2.8.C SUGGESTION: Have the students follow the conductor. Practice by having the students watch the conductor, playing only on the downbeats of the music.

2.8.D SUGGESTION: Demonstrate the various gestures for conducting the basic dynamics. Have the students interpret dynamic signals from the conductor.

2.8.E SUGGESTION: Have the students watch a conductor and play on cue from the conductor.

- 2.8.F SUGGESTION: Have the students practice following the conductor, playing open strings in the time signatures of 4/4, 3/4, and 2/4.
- 2.8.G SUGGESTION: Have the students perform literature while following a conductor.
- 2.8.H SUGGESTION: Have the students demonstrate conducting techniques by leading the group in selected literature.
- 2.8.I SUGGESTION: Have the principal(s) give the conducting cues to the orchestra in a chamber music setting.

### **3. MUSICAL NOTATION**

#### **3.1 THE STUDENT WILL IDENTIFY COMMON NOTE VALUES AND THEIR CORRESPONDING RESTS.**

**(3) (NS 2,5)**

- 3.1.A SUGGESTION: Have the students review common note values and corresponding rests.
- 3.1.B SUGGESTION: Have the students transpose note values in compound time.
- 3.1.C SUGGESTION: Have the students count note values in times such as 4/2.
- 3.1.D SUGGESTION: Have the students subdivide rhythms in various time signatures.
- 3.1.E SUGGESTION: Have the students count by the lowest note value in the music.

#### **3.2 THE STUDENT WILL PLAY COMMON NOTES AND CORRESPONDING REST VALUES.**

**(3) (NS 2,5)**

- 3.2.A SUGGESTION: Have the students play notes and rests on a staff.
- 3.2.B SUGGESTION: Have the students name and play notes in the upper register of their instruments including treble and tenor clef notes.
- 3.2.C SUGGESTION: Have the students identify the upper register notes in the literature they are performing.

#### **3.3 THE STUDENT WILL IDENTIFY THE CLEF SIGNS OF THE INSTRUMENTS.**

**(3) (NS 2,5)**

- 3.3.A SUGGESTION: Have the students match clefs on music to the instrument in the orchestra that is written in that clef.
- 3.3.B SUGGESTION: Have the viola students play notes in the treble clef as required.
- 3.3.C SUGGESTION: Have the cello and bass students read notes in the tenor clef as required.

- 3.3.D SUGGESTION: Have the students play notes in the higher positions as the positions are introduced to the class.
- 3.3.E SUGGESTION: Have the students identify all the clef signs used in the orchestra and what instruments in full orchestra are transposed.

**3.4 THE STUDENT WILL IDENTIFY THE COMMON TIME SIGNATURES USED IN LITERATURE.  
(3) (NS 5)**

- 3.4.A SUGGESTION: Have the students label the beat divisions within measures of differing time signatures by labeling the beats in the measure.
- 3.4.B SUGGESTION: Have the students define the meaning and use of the top and bottom numbers in the time signature.
- 3.4.C SUGGESTION: Discuss natural accents in each time signature.

**3.5 THE STUDENT WILL IDENTIFY ACCENTS.  
(3) (NS 2,5)**

- 3.5.A SUGGESTION: Have the students define natural accents within time signatures.
- 3.5.B SUGGESTION: Have the students clap rhythmic patterns, moving the accents each time.
- 3.5.C SUGGESTION: Have the students identify the way accents in music are used in the different time periods of music being performed.

**3.6 THE STUDENT WILL RESPOND TO IDENTIFIED ACCENTS.  
(3) (NS 2,5)**

- 3.6.A SUGGESTION: Have the students play rhythmic patterns moving the accents each time.
- 3.6.B SUGGESTION: Have the students play natural accents and contrived accents.

**3.7 THE STUDENT WILL IDENTIFY MAJOR AND MINOR KEY SIGNATURES.  
(3) (NS 5)**

- 3.7.A SUGGESTION: Have the students name the sharps and flats in order of appearance within the key signatures.
- 3.7.B SUGGESTION: Have the students perform the scale of each new key signature as it is introduced, demonstrating the proper whole/half relationship of the scale through performance.

**3.8 THE STUDENT WILL DEFINE COMMON TEMPO MARKINGS FOUND IN LITERATURE.  
(3) (NS 5)**

- 3.8.A SUGGESTION: Have the students define tempo markings.

Examples:

- a. Largo
- b. Adagio
- c. Andante
- d. Moderato
- e. Allegro
- f. Vivace
- g. Presto

3.8.B SUGGESTION: Have the students identify tempo markings through performance of literature of varying tempi.

**3.9 THE STUDENT WILL IDENTIFY COMMON BOWING MARKINGS.  
(3) (NS 5)**

3.9.A SUGGESTION: Have the students perform each articulation as it is introduced within the classroom.

Examples:

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

3.9.B SUGGESTION: Have the students apply specific articulations through the use of open strings and scales.

**3.10 THE STUDENT WILL DEFINE COMMON EXPRESSIVE INDICATIONS IN MUSIC NOTATION.  
(3) (NS 2,5)**

3.10.A SUGGESTION: Have the students define common expressive terms and how they are performed.

Examples:

- a. Forte
- b. Piano
- c. Crescendo
- d. Decrescendo
- e. Legato
- f. Tranquillo
- g. Con brio
- h. Dolce

3.10.B SUGGESTION: Have the students perform literature utilizing expressive indications.

3.10.C SUGGESTION: Discuss three methods of dynamic control.

Examples:

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

3.10.D SUGGESTION: Have the students practice dynamic control techniques on open strings or scales.

**3.11 THE STUDENT WILL INTERPRET COMMON EXPRESSIVE INDICATIONS IN WRITTEN MUSIC.  
(3) (NS 2,5)**

3.11.A SUGGESTION: Have the students interpret expressive terms within a musical setting by performing literature using expressive terms.

**3.12 THE STUDENT WILL DEFINE GENERAL STRING MUSIC TERMS.  
(3) (NS 5,6)**

3.12.A SUGGESTION: Have the students define general terms as they are presented within the classroom.

Examples:

- a. Col legno
- b. Con sordino
- c. Sans sordino

**4. MUSICAL FORM**

**4.1 THE STUDENT WILL ASSESS STRUCTURE AND FORM IN HIS/HER MUSIC.  
(4) (NS 6)**

4.1.A SUGGESTION: Have the students assess the parts of a musical idea.

Examples:

- a. Motive
- b. Phrase
- c. Question - Answer
- d. Cadence

4.1.B SUGGESTION: Have the students assess the principles of form as unity, variety, and balance within the confines of high school literature.

4.1.C SUGGESTION: Have the students assess motifs, phrases, and periods within music played at the high school level.

**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 A 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 what a variation can be 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 MINUET FORM IN MUSIC.**

**(4) (NS 6)**

4.5.A SUGGESTION: Have the students assess sections of a minuet form, labeling the sections "A," "B," and "trio."

4.5.B SUGGESTION: Have the students assess minuet form when listening to or performing music.

**5. MUSICAL STYLE**

**5.1 THE STUDENT WILL PERFORM IN THE STYLE OF BAROQUE MUSIC.**

**(5)**

5.1.A SUGGESTION: Have the students identify the Baroque music style through selected literature.

5.1.B SUGGESTION: Have the students listen to Baroque music, concentrating on articulation, polyphonic texture, and embellishment.

5.1.C SUGGESTION: Have the students practice Baroque articulations on open strings, scales, and arpeggios.

5.1.D SUGGESTION: Have the students play selections from Baroque music, concentrating on articulation passages in the Baroque style.



**5.2 THE STUDENT WILL PERFORM IN THE STYLE OF CLASSICAL MUSIC.  
(5)**

- 5.2.A SUGGESTION: Have the students identify factors that create the Classical music style.
- 5.2.B SUGGESTION: Have the students listen to various types of Classical music and identify the instruments being used.
- 5.2.C SUGGESTION: Have the students play selections from Classical music, concentrating on articulation passages in the Classical style.

**5.3 THE STUDENT WILL PERFORM IN THE STYLE OF ROMANTIC MUSIC.  
(5)**

- 5.3.A SUGGESTION: Have the students identify factors that create the Romantic music style.
- 5.3.B SUGGESTION: Have the students listen to various types of Romantic music and identify the instruments being used.
- 5.3.C SUGGESTION: Have the students play selections from Romantic music, concentrating on articulation passages in the Romantic style.

**5.4 THE STUDENT WILL PERFORM IN THE STYLE OF POST-ROMANTIC MUSIC.  
(5)**

- 5.4.A SUGGESTION: Have the students identify factors that create the Post-Romantic music style.
- 5.4.B SUGGESTION: Have the students listen to various types of Post-Romantic music and identify the instruments being used.
- 5.4.C SUGGESTION: Have the students play selections from Post-Romantic music, concentrating on articulation passages in the Post-Romantic style.

**5.5 THE STUDENT WILL PERFORM IN THE STYLE OF IMPRESSIONISTIC MUSIC.  
(5)**

- 5.5.A SUGGESTION: Have the students identify factors that create the Impressionistic music style.
- 5.5.B SUGGESTION: Have the students listen to various types of Impressionistic music and identify the instruments being used.
- 5.5.C SUGGESTION: Have the students play selections from Impressionistic music, concentrating on articulation passages in the Impressionistic style.

**5.6 THE STUDENT WILL PERFORM IN THE STYLE OF NEOCLASSICAL MUSIC.  
(5)**

- 5.6.A SUGGESTION: Have the students identify factors that create the Neoclassical music style.
- 5.6.B SUGGESTION: Have the students listen to various types of Neoclassical music and identify the instruments being used.

- 5.6.C SUGGESTION: Have the students play selections from Neoclassical music, concentrating on articulation passages in the Neoclassic style.
- 5.7 THE STUDENT WILL PERFORM IN THE STYLE OF CONTEMPORARY MUSIC.  
(5)**
- 5.7.A SUGGESTION: Have the students identify factors that create the Contemporary music style.
- 5.7.B SUGGESTION: Have the students listen to various types of Contemporary music and identify the instruments being used.
- 5.7.C SUGGESTION: Have the students play selections from Contemporary music, concentrating on articulation passages in the Contemporary style.

**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 to complex rhythmic patterns.
- 6.1.B SUGGESTION: Have students compose using different sound effects, i.e. hand clapping, stomping, snapping, and non traditional sounds.

**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 various scales.
- 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 a given melody by having the teacher play the melody, and having the student respond by altering aspects of the musical phrase.

**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 melody that they are currently working on as a group.

7.2.B SUGGESTION: Have students improvise a simple melodic variation of a melody, in a piece that the students are working on as a group.

**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 a melody, using a variety of different scales. (Major, Minor, Modal, or Blues.)

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*

c. The depiction of the “Wild West” in literature, art and Aaron Copland’s Ballet Suites.

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. Sunset
- b. Sadness
- c. War

**8.2 THE STUDENT WILL EXPLAIN AND COMPARE THE ROLES OF CREATORS, PERFORMERS, AND OTHER 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.

8.3.C SUGGESTION: Discuss sympathetic vibrations and wave forms and how they relate to intonation.

Example:

- a. Demonstrate how the open “E” string vibrates when a fingered “E” is played in tune.

**9. LISTENING SKILLS**

**9.1 THE STUDENT WILL ACHIEVE UNITY OF PERFORMANCE WITH THE OTHER MEMBERS OF HIS/HER SECTION WHILE UNDERSTANDING THE HARMONIC ROLE OF HIS/HER SECTION IN THE ORCHESTRA.  
(9) (NS 2,6,7)**

9.1.A SUGGESTION: Have the students review tuning accurately.

- 9.1.B SUGGESTION: Have the students play scales, arpeggios, and literature, taking care to match intonation, tempo, articulation, and dynamics precisely within the ensemble.
- 9.1.C SUGGESTION: Have the students rehearse as sections, concentrating on difficult intonation passages.
- 9.1.D SUGGESTION: Have the students listen to isolated parts of literature to determine the harmonic importance of each part.

**9.2 THE STUDENT WILL IDENTIFY THEMES, MOTIFS, PERFORMANCE QUALITY, STYLE, AND EXPRESSIVE CAPABILITIES OF HIS/HER INSTRUMENT WHILE LISTENING TO ARTISTS THROUGH LIVE PERFORMANCE AND RECORDINGS. (9) (NS 6,7)**

- 9.2.A SUGGESTION: Have the students listen to a theme or motif of a musical piece in isolation. Then have the students listen to the composition as a whole.
- 9.2.B SUGGESTION: Have the students listen to recordings and live concerts, recognizing the sensitivity inherent in the performances, the communicative possibilities of the instrumentation through expression, timbre, and use of instrumentation.
- 9.2.C SUGGESTION: Have the students listen to recordings and live performances, concentrating on determining the period in which the music was written.

**10. DISCRIMINATION SKILLS**

**10.1 THE STUDENT WILL ASSESS WHETHER A PIECE OF MUSIC IS BEING PERFORMED ACCURATELY. (10) (NS 6,7)**

- 10.1.A SUGGESTION: Have the students listen to recorded music while following a score, concentrating on components of the performance.

Examples:

- a. Pitch
- b. Intonation
- c. Rhythm
- d. Tempi
- e. Form
- f. Expression
- g. Phrasing
- h. Dynamics
- i. Articulation
- j. Style
- k. General performance aspects

- 10.1.B SUGGESTION: Have the students analyze a recording of their own performances.
- 10.1.C SUGGESTION: Have the students critique other student's performances of solo and ensemble works.
- 10.1.D SUGGESTION: Have the students listen to popular music, making critical judgments as to the quality of performance.

- 10.2 THE STUDENT WILL COMPARE PERFORMANCE STYLES OF INDIVIDUAL ARTISTS AND ENSEMBLES.**  
**(10) (NS 6,7)**
- 10.2.A SUGGESTION: Have the students listen to several recordings of artists performing a specific piece, listening for differences in interpretation in cadenzas.
- 10.2.B SUGGESTION: Have the students play simple works, varying the style of performance each time.
- 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 DISPLAY WELL-DISCIPLINED PERSONAL DEMEANOR DURING REHEARSALS.**  
**(11) (NS 2)**
- 11.2.A SUGGESTION: Have the students practice appropriate rehearsal and concert behavior.
- Examples:
- a. Have the students respond appropriately to conductor's entrance at a performance.
  - b. Have the students sit alertly prior to the conductor raising the baton.
  - c. Have the students play in class with the same behaviors expected of them in concert.
- 11.3 THE STUDENT WILL ANALYZE INTRINSIC VALUE, 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 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 they 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 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 made throughout the year. Then have them make plans for how they can continue their progress.

11.4.C SUGGESTION: Make available information on continuing musical study in the schools.