

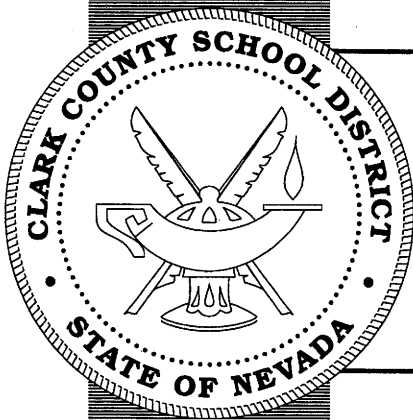
161/265

ORCHESTRA GRADES 7-8 161/265

Course Syllabus

Clark County School District
2832 East Flamingo Road
Las Vegas, NV 89121

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**Developed by the
Department of Curriculum
and Instruction**

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PREFACE

The course syllabus reflects the philosophical position stated in the Elements of Quality and the Course of Study approved as policy by the Clark County Board of School Trustees. The purpose of the syllabus is to establish minimum basic concepts for each course. Teachers will use this syllabus as directed in all Orchestra Grades 7-8 classes.

The course scope and goals are statements of broad direction and should facilitate the designing of a program that will meet the needs of students.

The course structure is an overview of the general concepts to be included in the major areas of emphasis. The numbers to the right of the structure refer to the performance objectives in the body of the syllabus.

The performance objectives are the minimum expectations of the completed course. They are organized statements which will be used to measure student achievement. Each objective statement includes the thinking level and the number of the course goals(s) to which the objective relates.

The suggestions provide an extension to the regular classroom methodology. They offer additional approaches for translating the performance objectives into actual instructional activities.

The suggested resources section lists materials which may be useful in achieving the performance objectives.

This syllabus was developed by the Department of Curriculum and Instruction using a teacher task force. Syllabi are in continuous revision. Teachers should recommend additions and changes as input to the Department of Curriculum and Instruction.

THINKING LEVELS EXPLANATION

A useful system to classify questions is Sanders' Levels of Questioning, which is based on Bloom's Taxonomy. This classification system offers a framework for movement to higher-level student thinking. A brief description of the seven levels of questions follows.

<u>LEVEL</u>	<u>DEFINITION</u>
1. MEMORY	The student recalls or recognizes information. The content may be particular facts, definitions, and generalizations.
2. TRANSLATION	The student expresses the same idea in a different way. For example, a student may explain graphs, write a word problem in numerical notation, or change a statement in English to its Spanish equivalent.
3. INTERPRETATION	The student relates facts, generalizations, definitions, values, and skills. To relate means to discover or use a relationship between two or more ideas. There are several types of interpretation: comparison, implication, inductive thinking, quantitative thinking, and cause and effect.
4. APPLICATION	The student solves a problem that requires the use of generalizations, facts, values, and other types of thinking. A student is not told what information to use because, at this level, a student transfers skills on his/her own. Application calls for the transfer of learning to new situations.
5. ANALYSIS	The student is expected to analyze elements and relationships. The student breaks down information into parts. The student is able to see the relationship between the parts, such as tracing a statement made early in a novel. The student must be conscious of the intellectual process he/she is performing and know the rules for reaching a valid and true conclusion.
6. SYNTHESIS	The student uses original, imaginative thinking to solve a problem. The student has great freedom in deciding what is to be produced and how it is to be produced. A synthesis question never has one correct response.
7. EVALUATION	The student makes judgments based on clearly defined standards. The student rates something as being good or bad, right or wrong, beautiful or ugly. An evaluation answer is never provable. The best that can be done is to present good supporting evidence.

From Classroom Questions--What Kinds? by Norris M. Sanders. Copyright (c) 1966 by Harper & Row, Publisher, Inc. Used with permission from Harper & Row Publishers, Inc., San Francisco, CA.

GRADUATE PROFILE CORRELATIONS

GOALS FOR CLARK COUNTY SCHOOL DISTRICT INSTRUCTION

The following goals represent learning outcomes expected in all courses for all Clark County School District students. These goals will be integrated in context with instruction within each content area in order for students to understand and apply the fundamentals of English, mathematics, science, civics and government, history, geography, economics, arts, and health and fitness.

1. COMMUNICATION
 - READING
The student will locate, comprehend, and interpret written information. This will include, but not be limited to, books, papers, manuals, graphs, and schedules.
 - WRITING
The student will organize, compose, proof, and edit written material appropriate to the course.
 - SPEAKING
The student will organize, compose, and present material orally.
 - LISTENING
The student will receive, interpret, and respond to oral communications, taking into account both verbal and nonverbal cues.
2. RESOURCES/INFORMATION
The student will acquire, organize, interpret, and process information to make the maximum use of time, money, material, and personnel resources.
3. SYSTEMS/TECHNOLOGY
The student will use appropriate technology to function effectively in various organizational systems.
4. INTERPERSONAL SKILLS
The student will demonstrate effective interpersonal skills by cooperating in team situations; asserting leadership when appropriate; negotiating differences and appreciating diversity; and being willing to share skills, knowledge, and material with peers.
5. PROBLEM SOLVING
The student will use analytical, logical, and creative thinking skills to solve problems, make decisions, make reasonable judgments, and generate new ideas.
6. PERSONAL INVENTORY
 - WHERE AM I?
The student will assess his/her existing interests, aptitudes, knowledge, and skills. Personal qualities such as self-confidence, responsibility, integrity, and honesty will be a part of the self-assessment.
 - WHERE DO I WANT TO GO?
The student will explore a wide array of career options at all levels to formulate long-term goals.
 - HOW DO I GET THERE?
The student will interrelate his/her present status with personal long-term goals to determine the best course of action to achieve the long-term goals.

SYLLABUS KEY: (EXAMPLE)

1. INDEPENDENCE AS A STRING PLAYER

1.1 THE STUDENT WILL CARE FOR HIS/HER INSTRUMENT AND BOW.

(1)

1.1.1 **Suggestion:** Have students open their instrument cases on a flat, stable surface. After removing the instrument and bow, have students close their

(TL 4)

(Thinking level)

(Concept one, objective one, suggestion one)

(Correlates to course goal)

(Concept one, objective one)

(Concept one)

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Course Scope:

This one-year course is designed for the student who has developed skills beyond those outlined in the Beginning Strings Orchestra Procedural Guide. It includes further development of those 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 style, articulation, dynamics, rhythmic ability, and tone inherent to string music performance. The importance of sustained group and individual effort is stressed. A progression of technical proficiency is expected. Emphasis will be placed on having a variety of performing experiences. This course may be repeated. This is an elective course for middle school students.

Course Goals:

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

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COURSE STRUCTURE

PERFORMANCE OBJECTIVES

1. INDEPENDENCE AS A STRING PLAYER

Instrument Care	1.1 - 1.2
Posture and Holding the Instrument	1.3
Instrument Tuning	1.4
Tone Production and Intonation	1.5 - 1.6
Time Signatures and Tempi	1.7 - 1.8
Bow Articulations	1.9
Scales	1.10
Shifting	1.11
Dynamics	1.12
Vibrato	1.13

2. ENSEMBLE SOUND

Ensemble Sound Production and Intonation	2.1 - 2.4
Ensemble Skills	2.5 - 2.9

3. MUSICAL NOTATION

Reading Musical Notation	3.1 - 3.3
Time Signatures	3.4
Musical Accents	3.5 - 3.6
Key Signatures	3.7
Tempo Markings	3.8
Articulation Markings	3.9
Expressive Indications	3.10 - 3.11
String Music Terms	3.12

4. MUSICAL FORM

Structure	4.1
Binary Form	4.2
Ternary Form	4.3
Theme and Variations Form	4.4
Minuet Form	4.5

5. MUSICAL STYLE

Folk Music	5.1
Classical Music	5.2
Popular Music	5.3
Contemporary Music	5.4

6. LISTENING SKILLS

Concert Behavior	6.1
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7. DISCRIMINATION SKILLS

Performance Quality	7.1
Performance Comparison	7.2

8. ATTITUDES

Cooperative Work	8.1
Personal Demeanor	8.2
Value	8.3
Performance Outlets	8.4

1. INDEPENDENCE AS A STRING PLAYER

1.1 **THE STUDENT WILL CARE FOR HIS/HER INSTRUMENT AND BOW.**
(1) (TL 4)

1.1.1 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.

1.1.2 Suggestion: Instruct the violin and viola students to hold their instrument in rest position when it is not being played.

1.1.3 Suggestion: Have the cello and bass students place their instrument on its ribs on the floor, near their chair, when it is not in use. Have the students withdraw the end pin when their cello or bass is not in use.

1.1.4 Suggestion: Have the students keep the bow hair free from any bodily contact or other oily/soiled surface.

1.1.5 Suggestion: Demonstrate the proper tension for the bow hair and proper use of the rosin.

1.1.6 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.

1.1.7 Suggestion: Instruct the students to place their instrument in a safe, accessible place at room temperature both at home and at school.

1.1.8 Suggestion: Instruct the students to be cognizant of proper bridge position and angle on their instrument. If the bridge is misaligned, students should inform the instructor.

1.2 **THE STUDENT WILL CLEAN THE INSTRUMENT AND BOW.**
(1) (TL 4)

1.2.1 Suggestion: Have the students provide a soft, non-abrasive cloth for the cleaning of the instrument and bow.

1.2.2 Suggestion: Have the students carefully wipe the instrument and bow stick with a clean, soft cloth after each playing.

1.3 THE STUDENT WILL SIT/STAND WITH GOOD POSTURE, HOLDING HIS/HER INSTRUMENT AND BOW CORRECTLY.

(2)

(TL 4)

- 1.3.1 Suggestion: Demonstrate the proper sitting/standing position for each instrument.
- 1.3.2 Suggestion: Have the students sit forward in their chairs with a straight back and feet flat on the floor.
- 1.3.3 Suggestion: Demonstrate the proper placement of the shoulder pad. Have the students affix the shoulder pad to their instruments.
- 1.3.4 Suggestion: Demonstrate proper playing positions on the violin, viola, cello, and bass. Have violin and viola students stand with the left foot slightly forward.
- 1.3.5 Suggestion: Have the students demonstrate the ability to move the instrument from rest to playing position and back.
- 1.3.6 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.
- 1.3.7 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.
- 1.3.8 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.
- 1.3.9 Suggestion: Have the students bring the left hand around with fingers curved over the strings. Have the students keep the left arm in a straight line from the knuckles to the elbow.
- 1.3.10 Suggestion: Have all the violin and viola students keep the thumb and the first finger (left hand) together on the neck of the instrument. Also have cello and bass students keep the thumb and the second finger together on the neck.

- 1.3.11 Suggestion: Demonstrate the proper bow grip for the violin, viola, cello, and bass. Have the violin and viola students move the left hand out the neck and support the instrument on the pad of the thumb and the bottom joint of the forefinger.
- 1.3.12 Suggestion: Have the 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. Have the cello and bass students place the pad of the curved thumb (left hand) against the back of the neck of the instrument.
- 1.3.13 Suggestion: Have the cello and bass students place the tip of the curved right thumb on the bow between the frog and grip. Have the students drape all the 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.
- 1.3.14 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

1.4 THE STUDENT WILL TUNE HIS/HER INSTRUMENT.

(1)

(TL 7)

- 1.4.1 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.
- 1.4.2 Suggestion: Demonstrate the mechanics of the fine tuners and pegs.
- 1.4.3 Suggestion: Have the students make small adjustments with the fine tuners. Basses will use their machine head pegs.

1.4.4 Suggestion: As the students become more comfortable with the ear training exercise, they may make larger adjustments with the pegs.

1.4.5 Suggestion: Have the students tune the instruments using octaves and perfect fifths.

1.5 THE STUDENT WILL PRODUCE AN ACCEPTABLE ARCO TONE.
(2) (TL 4)

1.5.1 Suggestion: Have the students place the middle of the bow on the string, parallel to the bridge, halfway between the bridge and the fingerboard.

1.5.2 Suggestion: Have the students execute the bow stroke, varying the length and speed.

1.5.3 Suggestion: Have the students execute a variety of rhythm patterns on open strings with a smooth and acceptable arco sound.

1.5.4 Suggestion: Have the students develop a 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) (TL 4)

1.6.1 Suggestion: Have the students indicate when octave intervals are in perfect unison.

1.6.2 Suggestion: Have the students identify half steps and whole steps when played or in notation.

1.6.3 Suggestion: Have the students discern proper pitch relations of a major tetrachord, minor tetrachord, major scale, and harmonic minor scale.

1.6.4 Suggestion: Have the students listen and adjust their finger position up or down the string until they have correctly matched a given pitch.

1.6.5 Suggestion: Have the students identify a perfect fifth interval.

1.6.6 Suggestion: Have the students identify a perfect fifth interval when tuning two pitches.

1.6.7 Suggestion: Have the students play one-octave scales, looking for sympathetic vibration on the open string during appropriate notes.

1.6.8 Suggestion: Check for proper hand placements to ensure more accurate intonation.

1.7 THE STUDENT WILL DEFINE THE ELEMENTS OF TIME SIGNATURES.

(3)

(TL 1)

1.7.1 Suggestion: Have the students identify the elements of time signatures.

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

1.7.3 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).

1.7.4 Suggestion: Have the students define common and compound time signatures.

1.7.5 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.

1.7.6 Suggestion: Have the students play triplets in various rhythmic settings.

1.7.7 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)

(TL 4)

1.8.1 Suggestion: Have the students demonstrate the use of a metronome.

1.8.2 Suggestion: Have the students identify tempo markings such as the following:

a. Adagio

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

1.8.3 Suggestion: Have the students identify tempo modifiers such as the following:

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

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

1.8.5 Suggestion: Have the students perform slow, medium, and fast tempi.

1.8.6 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.

1.8.7 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) (TL 4)

1.9.1 Suggestion: Have the students define major bowing terms such as the following:

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

1.9.2 Suggestion: Have the students perform the bowing indicated in Suggestion 1.9.1. See Orchestra Bowings by Elizabeth Green.

1.9.3 Suggestion: Have the students choose the appropriate bowing articulation from literature markings.

1.10 THE STUDENT WILL PERFORM ONE OR TWO OCTAVE SCALES IN PRESENTED KEY SIGNATURES.

(3) (TL 4)

1.10.1 Suggestion: Have the students play scales and arpeggios in C/a, G/e, D/b, A/f#, F/d, Bb/e, Eb/c, and Ab/f.

1.10.2 Suggestion: Have the students identify the key signatures in the literature.

1.10.3 Suggestion: Have the students list sharps and flats in their proper order of appearance.

1.10.4 Suggestion: Have the students identify major, natural, and harmonic minor scales aurally.

1.10.5 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) (TL 4)

1.11.1 Suggestion: Demonstrate shifting from one position to another.

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

1.11.3 Suggestion: Have the students perform all first-finger shifts, with and without the bow concentrating on the smoothness and speed of the shift, proper arm preparation, and finger placement.

1.11.4 Suggestion: Have the students follow the procedure in Suggestion 1.11.3 with all possible shifts, beginning on the second, third, and fourth fingers, concentrating on shifting on the last finger used before placing the new note and finger.

- 1.11.5 Suggestion: Have the students play the shifting exercises noted in Suggestion 1.11.4 while using the bow.
- 1.11.6 Suggestion: Have the students play literature which employs various shifts. Then have the students isolate the shifts for practice.
- 1.11.7 Suggestion: Have the students practice finger preparation for closing the gaps between shifts.
- 1.11.8 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)

(TL 3)

- 1.12.1 Suggestion: Have the students identify the symbols that deal with dynamics.

Examples:

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

- 1.12.2 Suggestion: Have the students transfer the proper Italian name of a dynamic to its symbol, i.e., *mp* Mezzo piano.

- 1.12.3 Suggestion: Have the students define the Italian names of dynamics.

- 1.12.4 Suggestion: Have the students interpret the meaning and use of dynamic modifiers.

Examples

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

e. Decrescendo

1.12.5 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)

(TL 4)

1.13.1 Suggestion: Demonstrate the basic motions of vibrato, stressing the need for good posture and playing position.

1.13.2 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 only wave from the wrist.

1.13.3 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.

1.13.4 Suggestion: Have the students place their left hand in playing position with their instrument. Using the motions mentioned above, have the students "polish" the string. This motion should be very broad and even. Gradually work toward a smaller motion.

1.13.5 Suggestion: Have the students practice the same motion with the thumb in one place. The motion should be even and become more refined.

1.13.6 Suggestion: Have the students practice the same motion 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.

(3) **(TL 6)**

2.1.1 Suggestion: Have the students develop different aspects of tone production through bow exercises.

2.1.2 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.

2.1.3 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 orchestra.

2.1.4 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.

(3) **(TL 4)**

2.2.1 Suggestion: Have the students identify whether a given tone is too high or too low in relation to a given pitch.

2.2.2 Suggestion: Have the students move their fingers to match a given pitch.

2.2.3 Suggestion: Have the students recognize a perfect fifth and apply this ability to instrument tuning.

2.3 THE STUDENT WILL PERFORM ARPEGGIOS WITH GOOD ENSEMBLE INTONATION.

(3) **(TL 4)**

2.3.1 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.

2.3.2 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) **(TL 4)**

2.4.1 Suggestion: Have the students perform ensemble literature well under performance tempo, concentrating on matching individual intonation to the ensemble.

2.4.2 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) **(TL 4)**

2.5.1 Suggestion: Have the students define the basic bowing articulations in selected literature.

2.5.2 Suggestion: Have the students perform the required articulations involved in ensemble literature.

2.5.3 Suggestion: Have the students perform bowing articulations on open strings.

2.5.4 Suggestion: Have the students play scales and arpeggios with differing articulations as required within the ensemble.

2.5.5 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 RHYTHMS IN THE CONTEXT OF LITERATURE WITH GOOD ENSEMBLE PRECISION.
(3) **(TL 4)**

2.6.1 Suggestion: Have the students play rhythmically by clapping rhythmic patterns as an ensemble.

- 2.6.2 Suggestion: Have the students play scales learned within the class using various rhythmic patterns.
- 2.6.3 Suggestion: Have the students perform rhythm patterns found in method and scale development books.
- 2.6.4 Suggestion: Have the students perform rhythms found within the standard middle high school repertoire. Have them practice rhythms initially on open strings for mastery.

2.7 THE STUDENT WILL PLAY VARIOUS TEMPI, KEEPING A STEADY PULSE WHILE MATCHING PRECISION AMONG THE ARTICULATIONS OF THE ENSEMBLE.

(3) (TL 4)

- 2.7.1 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.

2.8 THE STUDENT WILL INTERPRET THE NONVERBAL ASPECTS OF CONDUCTING.

(3) (TL 3)

- 2.8.1 Suggestion: Discuss the function of the conductor.
- 2.8.2 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.
- 2.8.3 Suggestion: Have the students follow the conductor. Practice by having the students watch the conductor, playing only on the downbeats of the music.
- 2.8.4 Suggestion: Demonstrate the various gestures for conducting the basic dynamics. Have the students interpret dynamic signals from the conductor.
- 2.8.5 Suggestion: Have the students watch a conductor and play on cue from the conductor.
- 2.8.6 Suggestion: Have the students practice following the conductor, while playing open strings in the time signatures of 4/4, 3/4, and 2/4.

2.8.7 Suggestion: Have the students perform literature while following a conductor.

3. MUSICAL NOTATION

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

(3) (TL 1)

3.1.1 Suggestion: Have the students review common note values and corresponding rests.

3.1.2 Suggestion: Have the students transpose note values in compound time.

3.1.3 Suggestion: Have the students count note values in times such as 4/2.

3.1.4 Suggestion: Have the students subdivide rhythms in various time signatures.

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

(3) (TL 4)

3.2.1 Suggestion: Have the students identify notes and rests on a staff.

3.2.2 Suggestion: Have the students identify notes and rests on a staff by performing them on their instruments.

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

(3) (TL 1)

3.3.1 Suggestion: Have the students match clefs on music to the instrument in the orchestra that is written in that clef.

3.3.2 Suggestion: Have the viola students play notes in the treble clef as required.

3.3.3 Suggestion: Have the cello and bass students read notes in the tenor clef as required.

3.3.4 Suggestion: Have the students play notes in the higher positions as the positions are introduced to the class.

3.4 THE STUDENT WILL IDENTIFY COMMON TIME SIGNATURES USED. (TL 1)
(3)

3.4.1 Suggestion: Have the students label the beat divisions within measures of differing time signatures by labeling the beats in the measure.

3.4.2 Suggestion: Have the students define the meaning and use of the top and bottom numbers in the time signature.

3.4.3 Suggestion: Discuss natural accents in each time signature.

3.5 THE STUDENT WILL IDENTIFY ACCENTS. (TL 1)
(3)

3.5.1 Suggestion: Have the students define natural accents within time signatures.

3.5.2 Suggestion: Have the students clap rhythmic patterns, moving the accents each time.

3.6 THE STUDENT WILL RESPOND TO IDENTIFIED ACCENTS. (TL 4)
(3)

3.6.1 Suggestion: Have the students play rhythmic patterns, moving the accents each time.

3.6.2 Suggestion: Have the students play natural accents and contrived accents.

3.7 THE STUDENT WILL IDENTIFY MAJOR AND MINOR KEY SIGNATURES. (TL 1)
(3)

3.7.1 Suggestion: Have the students name the sharps and flats in order of appearance within the key signatures.

3.7.2 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. (3) (TL 1)

3.8.1 Suggestion: Have the students define tempo markings.

Examples:

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

3.8.2 Suggestion: Have the students identify tempo markings through performance of literature of varying tempi.

3.9 THE STUDENT WILL IDENTIFY COMMON BOWING MARKINGS. (3) (TL 1)

3.9.1 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

3.9.2 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) (TL 1)**

3.10.1 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

3.10.2 Suggestion: Have the students perform literature utilizing expressive indications.

3.10.3 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

3.10.4 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) (TL 3)**

3.11.1 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) (TL 1)

3.12.1 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 STRUCTURES THAT ENCOMPASS STRUCTURE AND FORM IN HIS/HER MUSIC.
(4) (TL 7)

4.1.1 Suggestion: Have the students assess the parts of a musical idea.

Examples:

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

4.1.2 Suggestion: Have the students assess the principles of form as unity, variety, and balance within the confines of middle school literature.

4.1.3 Suggestion: Have the students assess motifs, phrases, and periods within music played at the middle school level.

4.2 THE STUDENT WILL ASSESS SIMPLE BINARY FORM (A B).
(4) (TL 7)

4.2.1 Suggestion: Have the students recognize binary (AB) form in music compositions.

4.2.2 Suggestion: Have the students play selected literature that is written in binary form.

4.2.3 Suggestion: Have the students identify the A and B sections in music literature.

4.2.4 Suggestion: Have the students listen to literature written in binary form.

4.3 THE STUDENT WILL ASSESS TERNARY FORM (ABA). (TL 7)
(4)

4.3.1 Suggestion: Explain and give examples of literature using ABA form.

4.3.2 Suggestion: Have the students play selected literature that is written in ternary form.

4.3.3 Suggestion: Have the students identify the A and B sections in music literature.

4.3.4 Suggestion: Have the students listen to literature written in ternary form.

4.4 THE STUDENT WILL ASSESS A THEME AND VARIATION FORM. (TL 7)
(4)

4.4.1 Suggestion: Explain and give examples of literature using theme and variation form.

4.4.2 Suggestion: Have the students play selected literature that is written in theme and variation form.

4.4.3 Suggestion: Have the students identify the main theme and what a variation can be in music literature.

4.4.4 Suggestion: Have the students listen to literature written in theme and variation form.

4.5 THE STUDENT WILL ASSESS MINUET FORM IN MUSIC (TL 7)
(4)

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

4.5.2 Suggestion: Have the students assess minuet form when listening to or performing music.

5. MUSICAL STYLE

5.1 THE STUDENT WILL IDENTIFY THE USE OF STRING INSTRUMENTS IN THE PERFORMANCE OF VARIOUS STYLES OF FOLK MUSIC.
(5) (TL 1)

5.1.1 Suggestion: Expose the students to folk music through selected literature.

5.1.2 Suggestion: Have the students listen to various types of folk music and identify the instruments being used.

5.2 THE STUDENT WILL IDENTIFY THE USE OF STRING INSTRUMENTS IN THE PERFORMANCE OF VARIOUS STYLES OF CLASSICAL MUSIC.
(5) (TL 1)

5.2.1 Suggestion: Expose the students to classical music through selected literature.

5.2.2 Suggestion: Have the students listen to various types of classical music and identify the instruments being used.

5.3 THE STUDENT WILL IDENTIFY THE USE OF STRING INSTRUMENTS IN THE PERFORMANCE OF VARIOUS STYLES OF POPULAR MUSIC.
(5) (TL 1)

5.3.1 Suggestion: Expose the students to popular music through selected literature.

5.3.2 Suggestion: Have the students listen to various types of popular music and identify the instruments being used.

5.4 THE STUDENT WILL IDENTIFY THE USE OF STRING INSTRUMENTS IN THE PERFORMANCE OF VARIOUS STYLES OF CONTEMPORARY MUSIC.
(5) (TL 1)

5.4.1 Suggestion: Expose the students to contemporary music through selected literature.

- 5.4.2 Suggestion: Have the students listen to various types of contemporary music and identify the instruments being used.

6. LISTENING SKILLS

6.1 THE STUDENT WILL DISPLAY PROPER CONCERT BEHAVIOR.
(6) (TL 3)

- 6.1.1 Suggestion: Have the students practice sitting quietly while listening to performances of classmates.

- 6.1.2 Suggestion: Instruct the students on the appropriate response to a performance such as the following:

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

- 6.1.3 Suggestion: Have the students demonstrate the proper way to enter or leave a concert, i.e., before or after a piece of music.

7. DISCRIMINATION SKILLS

7.1 THE STUDENT WILL DISCRIMINATE THE QUALITY OF A MUSICAL PERFORMANCE.
(7) (TL 7)

- 7.1.1 Suggestion: Have the students perform a familiar piece twice, once with appropriate phrasing and musicality, and one time without.

- 7.1.2 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

7.1.3 Suggestion: Have the students analyze which version of a performance was better and justify their choices.

7.1.4 Suggestion: Have the students watch a performance on video adjudicating the quality of performance based on the criteria covered.

7.2 THE STUDENT WILL COMPARE PERFORMANCE STYLES AMONG CLASSMATES.

(7) (TL 5)

7.2.1 Suggestion: Have the students listen to several classmates perform various selections.

7.2.2 Suggestion: Have the students list three differences and three similarities between performance styles in Suggestion 7.2.1.

8. ATTITUDES

8.1 THE STUDENT WILL WORK COOPERATIVELY TO PRODUCE AN ACCEPTABLE ENSEMBLE PERFORMANCE.

(8) (TL 4)

8.1.1 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.

8.1.2 Suggestion: Have the students practice leading the ensemble so that they can experience ensemble problem solving.

8.2 THE STUDENT WILL DISPLAY WELL-DISCIPLINED PERSONAL DEMEANOR DURING REHEARSALS.

(8) (TL 3)

8.2.1 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 in concert.

8.3 THE STUDENT WILL ANALYZE INTRINSIC VALUE, AESTHETIC VALUE AND EMOTIONAL STIMULI INHERENT IN MUSIC.

(8)

(TL 5)

8.3.1 Suggestion: Have the students listen to several musical selections and discuss what moods the music evoked in them.

8.3.2 Suggestion: Explain to the students that the composer was motivated intrinsically to compose the music in the examples.

8.3.3 Suggestion: Have the students respond to each composer's personal statement by stating what they felt while listening.

8.4 THE STUDENT WILL RESEARCH PERFORMANCE OUTLETS THAT EXIST IN ADULT LIFE.

(8)

(TL 5)

8.4.1 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

8.4.2 Suggestion: Have the students view the progress they make throughout the year. Then have them make plans for how they can continue their musical progress.

8.4.3 Suggestion: Make available information on continuing musical study in the schools.

SUGGESTED RESOURCES

CLARK COUNTY SCHOOL DISTRICT APPROVED TEXTBOOKS

Refer to current CCSD approved textbook list.

SUPPLEMENTARY MATERIALS

Anderson, Gerald E. Essentials for Strings. San Diego, California: Neil A. Kjos Music Co., 1991.

Anderson, Gerald E. and Frost, Robert S. All for Strings. San Diego, California: Neil A. Kjos Music Co. 1991

Fussel, Raymond. Ensemble Drill. Melvill, New York: Schmitt, Hall, and McCreary, 1986.

Green, Elizabeth. Orchestra Bowings. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1969.

Green, Elizabeth. The Modern Conductor. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1969.

Matesky, Ralph and Womack, Ardell. Learn to Play a Stringed Instrument. New York: Alfred Music Co., Inc., 1981.

Pizer, Russell A. Evaluation Programs for School Bands and Orchestras. West Nyack, New York: Parker Publishing Company, 1990.

Walker, Darwin E. Teaching Music: Managing the Successful Music Program. New York: Schirmer Books, 1989.