Elementary Strings
Year One
Music

2015

Last revision date: 2003

Curriculum Writing Team

Michael McGrath  K-12 Music Team Leader
Jonathan S. Budd, Ph.D.  Director of Curriculum, Instruction and Assessments
The Trumbull Board of Education will continue to take Affirmative Action to ensure that no persons are discriminated against in its employment.
CORE VALUES AND BELIEFS

The Trumbull school community, which engages in an environment conducive to learning, believes that all students will read and write effectively, therefore communicating in an articulate and coherent manner. All students will participate in activities that address problem-solving through critical thinking. Students will use technology as a tool in decision-making. We believe that by fostering self-confidence, self-directed and student-centered activities, we will encourage independent thinking and learning. We believe ethical conduct to be paramount in sustaining our welcoming school climate.

We believe:

- Music is an inextricable part of the human experience, and every individual is inherently musical.
- Every student should be assured a high-quality course of music instruction, taught by qualified music educators.
- Music is a pillar of cultural heritage and a means for interdisciplinary learning.
- Music is an essential, core subject, and providing a musical education is a necessary part of educating the whole child. Therefore, every student should be offered opportunities to perform, create, respond, and connect musically.
- Learning music gives students a mode of artistic expression, a sense of music appreciation, and the tools needed for becoming lifelong musical learners.
- All individuals should have the high-quality resources and facilities necessary to achieve success within a challenging curriculum.
INTRODUCTION

Last revised in 2003, the elementary strings year one curriculum is rewritten in the following document to maintain the alignment of practices, standards, and assessments among the TPS, the Connecticut State Board of Education, Connecticut's Common Arts Assessment Initiative, the National Coalition for Core Arts Standards, and the National Association for Music Education.

This updated curriculum includes the 2014 National Core Arts Standards for Music with eleven anchor standards.

Elementary Strings is an elective course offered by the Trumbull Public Schools music department. This course is for students who want to learn how to play the violin, viola, cello or bass. Students taking the course will be taught to use correct playing position and bow hold, and how to care for and maintain their instruments. Music literacy will also be emphasized and will be an ongoing part of students’ learning.

As students progress they will be introduced to ensemble playing in an orchestra where each section of instruments will have a part to play that is often different from what the other sections are playing. This is a valuable opportunity for children to interact musically as part of a team.

Students will continue to develop their individual skills, learning to play more advanced music and learning different types of bowing. Throughout the course the individual student will be encouraged to listen to himself or herself with the objective of maintaining proper tone production and accurate intonation.

Technology Competency Standards align with the 2007 National Educational Technology Standards and Performance Indicators for Students.

PHILOSOPHY

Orchestral stringed instruments have been part of our cultural heritage for hundreds of years. Learning to play a stringed instrument develops intellectual capacity in a unique way. Participation in orchestra provides many benefits. Performing on a stringed instrument requires a high level of discipline and involves both sides of the brain. Students are given the opportunity to develop individual skills as well as interpersonal skills that come from playing in a group. Teachers of all subjects are involved in passing knowledge and culture from one generation to the next. Teaching students to play in an orchestra is a vital part of this transmission of knowledge and culture.
COURSE DESCRIPTION

Course Name
Elementary Strings – Year One.

Prerequisites
Elective course – open to all students in third, fourth or fifth grade.

Materials Required
Students must provide instrument (violin, viola, cello or bass), shoulder rest or rock stop, method book, rosin, spare strings, and other supplies.

General Description of the Course
This course will provide the tools a student needs to gain basic proficiency at playing a stringed instrument, reading musical notation, and interacting musically in an orchestra. Each strings student will meet with his or her teacher in a small group (typically 4 – 8 students) for one 30-minute period per week during the school day. All strings students will also meet for full orchestra rehearsal for one 40-minute period per week before school.

Major Projects
Students will take part in two orchestra concerts, one in the winter and one in the spring.

Assessments
There will be ongoing assessments throughout each unit. There will be a common assessment at the end of year one.

Texts

GOALS

As a result of this course, students will:
• develop the ability to play a stringed instrument with good posture and good tone quality, playing alone and with others.
• develop the ability to read notated music.
• develop effective practice habits.
• build a sense of musicianship by gaining an awareness of music performance practices and becoming aware of music as a performing art.
• come to appreciate that music can enhance their enjoyment of life at home and in school.
Music Standards

At the completion of Strings – Year One, students will:

MU:Cr1.1.E5a  Creating/Imagine - Compose and improvise melodic and rhythmic ideas or motives that reflect characteristics of music or text studied in rehearsal.

MU:Cr2.1.E5a  Creating/Plan and Make - Select and develop draft melodic and rhythmic ideas or motives that demonstrate understanding of characteristics of music or texts studied in rehearsal.

MU:Pr4.2.E5a  Performing/Analyze - Demonstrate, using music reading skills where appropriate, how knowledge of formal aspects in musical works informs prepared or improvised performances.

MU:Pr4.3.E5a  Performing/Interpret - Identify expressive qualities in a varied repertoire of music that can be demonstrated through prepared and improvised performances.

MU:Pr5.3.E5a  Performing/Rehearse, Evaluate and Refine - Use self-reflection and peer feedback to refine individual and ensemble performances of a varied repertoire of music.

MU:Pr6.1.E5a  Performing/Present - Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music.

MU:Pr6.1.E5b  Performing/Present - Demonstrate an awareness of the context of the music through prepared and improvised performances.

MU:Re7.2.E5a  Responding/Analyze - Identify how knowledge of context and the use of repetition, similarities, and contrasts inform the response to music.

MU:Re8.1.E5a  Responding/Interpret - Identify interpretations of the expressive intent and meaning of musical works, referring to the elements of music, contexts, and (when appropriate) the setting of the text.
At the completion of this unit, students will:

Demonstrate correct instrument posture and playing position.

Demonstrate right-hand pizzicato.

Play simple rhythms by echoing patterns played by teacher or by reading notation in 2/4, 3/4, and 4/4 time.

Demonstrate use of fingers 1, 2, and 3 on violin or viola fingerboard.

Demonstrate use of fingers 1, 2, 3 and 4 on cello or bass fingerboard.

Sing melodies and then transfer them to the instrument.

Imitate simple rhythmic patterns on instrument.

Be able to play several songs by rote.

Develop awareness of same and different phrases.

Name the parts of the instrument.

Demonstrate proper procedure for rehearsals, setup and tuning.

Play with accurate intonation.

Demonstrate proper care of instrument.

Sight-read the Year One Assessment piece to provide a baseline indicator of student’s current playing level.

**Essential Questions**

- How do I do my best playing?
- When I listen to myself play, what do I listen for?

**Focus Questions**

- How do I take proper care of my instrument?
- How do I hold the instrument correctly?
- Which hand/finger do I pluck with?
- Which hand/fingers do I use on the fingerboard?
- How do I go about practicing at home?
- Why is it important to be able to sing the songs I play?

**Scope and Sequence**

- Proper care of instrument
- Correct way to hold the instrument
- How to pluck strings with right hand. (Pizzicato)
- How to place left fingers on fingerboard
- Play short songs by rote
Instructional / Teaching Strategies

- Teacher models correct way to hold instrument
- Teacher leads students in clapping rhythms while counting or using syllables
- Teachers guides students to sing solfege syllables in rhythm
- Teacher monitors students as they sing note names or fingerings in rhythm
- Teachers leads students in singing note names or fingerings in rhythm while playing pizzicato
- Teachers guides students in singing words to song while playing song on instrument.
- Teacher plays and students echo on their instruments
- Teacher assigns each student to play one or two measures of a piece solo
- Information about common misconceptions and teaching strategies to address them
- Suggestions for teaching strategies to support learners who struggle
- Suggestions for teaching strategies to support the extension of the learning beyond the lesson objectives
- Research-based teaching strategies (e.g., similarities and differences, summarizing and note taking, nonlinguistic representation, advanced organizers)
- Guidance about classroom environments conducive to learning (e.g., seating arrangements, safety, social interactions)
- Opportunities for varied approaches and choice for learners (e.g., tasks, resources, product formats)
- A variety of teaching and grouping strategies based on student learning needs, preferences, interests, learning styles, intelligences, and cultures
- Specific strategies to address ELL students
- Specific strategies to address students experiencing learning, social-emotional or behavioral difficulties
- Current event connections
- Interdisciplinary connections
- Teaching strategies aligned with the learning activities
Technology Competency Standards

1. Creativity and Innovation - Students demonstrate creative thinking, construct knowledge, and develop innovative products and processes using technology. Students:
   c. use models and simulations to explore complex systems and issues.

4. Critical Thinking, Problem Solving, and Decision Making - Students use critical thinking skills to plan and conduct research, manage projects, solve problems, and make informed decisions using appropriate digital tools and resources. Students:
   a. identify and define authentic problems and significant questions for investigation.
   b. plan and manage activities to develop a solution or complete a project.
   c. collect and analyze data to identify solutions and/or make informed decisions.
   d. use multiple processes and diverse perspectives to explore alternative solutions.

5. Digital Citizenship - Students understand human, cultural, and societal issues related to technology and practice legal and ethical behavior. Students:
   a. advocate and practice safe, legal, and responsible use of information and technology.
   b. exhibit a positive attitude toward using technology that supports collaboration, learning, and productivity.
   c. demonstrate personal responsibility for lifelong learning.
   d. exhibit leadership for digital citizenship.

Evaluation / Assessment Methods

- Each student will perform Common Arts Assessment in the fall to establish a baseline reading.
- On a regular basis, teacher will give immediate verbal feedback to student about correct playing position, notes, and rhythms.
- Teacher will regularly hear student play selected pieces and indicate to student whether he/she has achieved sufficient mastery.
- Students will sometimes be asked to evaluate their own performances.

Time Allotments/Pacing Guide

7 weeks
Unit 2

At the completion of this unit, students will:

Demonstrate correct bow hold.
Demonstrate the ability to draw straight bow on the proper contact point with even bow speed, thereby producing characteristic sound.
Demonstrate half-note rhythms by echoing patterns played by teacher or by reading notation in 2/4, 3/4, and 4/4 time.
Name notes in finger patterns.
Name the lines and spaces on the staff.
Name the parts of the bow.
Define terms used in the method book.
Give values of eighth, quarter and half notes and corresponding rests.
Exhibit teamwork in ensemble settings.
Be able to read D, E and F# on a staff and play them.
Be ready to perform in concert.
Understand what behaviors are expected in a concert.

Essential Questions
• What are the basics of music reading?
• What does correct bowing sound like?

Focus Questions
• How do I hold the bow correctly?
• Where on the string do I place my bow?
• What is the purpose of a rehearsal?
• What behaviors are expected in a rehearsal?

Scope and Sequence
• Correct way to hold the bow
• Correct way to play, using the bow
• Name notes on the staff
• Connect string and finger pattern with names of notes
**Instructional / Teaching Strategies**

- Teacher models correct way to hold and play with the bow
- Teacher plays and students echo on their instruments
- Teacher leads students to bow the rhythm of song on open strings
- Teacher guides students in bowing notes and rhythm of song
- Teacher leads students in clapping rhythms while counting or using syllables
- Teacher guides students to sing solfege syllables in rhythm
- Teacher monitors students as they sing note names or fingerings in rhythm
- Teacher guides students in singing note names or fingerings in rhythm while playing pizzicato
- Teacher guides students in singing words to song while playing song on instrument
- Teacher plays and students echo on their instruments
- Teacher assigns each student to bow one or two measures of the piece solo
- Information about common misconceptions and teaching strategies to address them
- Suggestions for teaching strategies to support learners who struggle
- Suggestions for teaching strategies to support the extension of the learning beyond the lesson objectives
- Research-based teaching strategies (e.g., similarities and differences, summarizing and note taking, nonlinguistic representation, advanced organizers)
- Guidance about classroom environments conducive to learning (e.g., seating arrangements, safety, social interactions)
- Opportunities for varied approaches and choice for learners (e.g., tasks, resources, product formats)
- A variety of teaching and grouping strategies based on student learning needs, preferences, interests, learning styles, intelligences, and cultures
- Specific strategies to address ELL students
- Specific strategies to address students experiencing learning, social-emotional or behavioral difficulties
- Current event connections
- Interdisciplinary connections
- Teaching strategies aligned with the learning activities
Technology Competency Standards

1. Creativity and Innovation - Students demonstrate creative thinking, construct knowledge, and develop innovative products and processes using technology. Students:
   c. use models and simulations to explore complex systems and issues

4. Critical Thinking, Problem Solving, and Decision Making - Students use critical thinking skills to plan and conduct research, manage projects, solve problems, and make informed decisions using appropriate digital tools and resources. Students:
   a. identify and define authentic problems and significant questions for investigation.
   b. plan and manage activities to develop a solution or complete a project.
   c. collect and analyze data to identify solutions and/or make informed decisions.
   d. use multiple processes and diverse perspectives to explore alternative solutions.

5. Digital Citizenship - Students understand human, cultural, and societal issues related to technology and practice legal and ethical behavior. Students:
   a. advocate and practice safe, legal, and responsible use of information and technology.
   b. exhibit a positive attitude toward using technology that supports collaboration, learning, and productivity.
   c. demonstrate personal responsibility for lifelong learning.
   d. exhibit leadership for digital citizenship.

Evaluation/ Assessment Methods

- On a regular basis, teacher will give immediate verbal feedback to student about correct playing position, notes, and rhythms.
- Teacher will regularly hear student play selected pieces and indicate to student whether he/she has achieved sufficient mastery.
- Students will sometimes be asked to evaluate their own performances.

Assured Experiences (Projects)

Winter Concert: Each student will participate as a member of school orchestra in at least one performance of the winter concert.

Time Allotments/Pacing Guide

7 weeks
Unit 3

At the completion of this unit, students will:

- Use a correct bow hold more consistently.
- Use the bow to play previously learned songs and new songs, producing a characteristic sound more consistently.
- Read and play eighth notes, quarter notes, half notes, whole notes and the corresponding rests in 2/4, 3/4, and 4/4 time.
- Add notes A and G to the list of notes regularly read.
- Begin to recognize and play all notes of a one-octave, D major scale.
- Begin to integrate bowing and reading notes on the staff.
- Know the meaning of forte and piano.
- Notice which measures or sections in a piece are the same or different.
- Notice the use of expressive elements in a performance, such as pizzicato, arco, forte, and piano.

Essential Questions

- What are the basics of music reading?
- What does correct bowing sound like?
- What does correct bowing look like?

Focus Questions

- What behaviors are expected in a rehearsal?

Scope and Sequence

- Read and play music, using the bow
- Play a one-octave, D major scale
- Use the bow correctly

Instructional / Teaching Strategies

- Teacher models correct way to hold and play with the bow
- Teacher plays and students echo on their instruments
- Teacher asks students to point out which measures are alike and which are different
- Teacher requires students to perform, demonstrating understanding of dynamic and articulation markings
- In rehearsals, teacher assigns first-year students to play first four notes of upward D major scale followed by second- and third-year students on the next four notes. Play scale again with second- and third-year students going first
- Teacher leads students to bow the rhythm of song on open strings
- Teacher guides students in bowing notes and rhythm of song
- Teacher leads students in clapping rhythms while counting or using syllables
• Teacher guides students to sing solfege syllables in rhythm
• Teacher monitors students as they sing note names or fingerings in rhythm
• Teacher leads students in singing note names or fingerings in rhythm while playing pizzicato
• Teacher guides students in singing words to song while playing song on instrument
• Teacher assigns each student to bow one or two measures of the piece solo
• Information about common misconceptions and teaching strategies to address them
• Suggestions for teaching strategies to support learners who struggle
• Suggestions for teaching strategies to support the extension of the learning beyond the lesson objectives
• Research-based teaching strategies (e.g., similarities and differences, summarizing and note taking, nonlinguistic representation, advanced organizers)
• Guidance about classroom environments conducive to learning (e.g., seating arrangements, safety, social interactions)
• Opportunities for varied approaches and choice for learners (e.g., tasks, resources, product formats)
• A variety of teaching and grouping strategies based on student learning needs, preferences, interests, learning styles, intelligences, and cultures
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• Current event connections
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Evaluation / Assessment Methods
• On a regular basis, teacher will give immediate verbal feedback to student about correct playing position, notes, and rhythms.
• Teacher will regularly hear student play selected pieces and indicate to student whether he/she has achieved sufficient mastery.
• Students will sometimes be asked to evaluate their own performances.

Time Allotments/Pacing Guide
7 weeks
Unit 4

At the completion of this unit, students will:

- Continue refining correct use of bow.
- Play one part in a section while another section plays a different part, either as part of a round or as an independent part.
- Add notes B, C# and D to the list of notes regularly read.
- Read and play eighth notes, quarter notes, half notes, dotted half notes, whole notes, and the corresponding rests in 2/4, 3/4, and 4/4 time.
- Play all notes of a one-octave, D major scale, upward and downward.

Essential Questions

- How does understanding the structure of the music help in performing it?
- How are the demands of playing in parts different from playing in unison?

Focus Questions

- How does playing a scale help me to read and play music?
- How do I concentrate on the part I'm playing while hearing other parts?

Scope and Sequence

- Read and play music, using the bow
- Read and play a one-octave, D major scale, upward and downward
- Play in parts

Instructional / Teaching Strategies

- Teacher models correct way to hold and play with the bow
- Teacher leads students in clapping rhythms while counting or using syllables
- Teacher guides students to sing solfege syllables in rhythm
- Teacher monitors students as they sing note names or fingerings in rhythm
- Teacher leads students in singing note names or fingerings in rhythm while playing pizzicato
- In rehearsals, teacher assigns first-year students to play ascending D major scale, followed by more experienced students on descending scale and then vice versa
- Teacher guides first-year students in playing entire D major scale, ascending and descending
- Teacher leads students to sing in a round or sing their instrument parts
- Teacher leads students to play in a round or play their parts while other students play different parts
- Teacher plays and students echo on their instruments
- Teacher leads students to bow the rhythm of song on open strings
- Teacher guides students in bowing notes and rhythm of song
• Teacher assigns each student to bow one or two measures of a piece solo
• Teacher requires students to perform, demonstrating understanding of dynamic and articulation markings
• Teacher guides students in singing words to song while playing song on instrument
• Teacher assigns each student to bow one or two measures of the piece solo
• Information about common misconceptions and teaching strategies to address them
• Suggestions for teaching strategies to support learners who struggle
• Suggestions for teaching strategies to support the extension of the learning beyond the lesson objectives
• Research-based teaching strategies (e.g., similarities and differences, summarizing and note taking, nonlinguistic representation, advanced organizers)
• Guidance about classroom environments conducive to learning (e.g., seating arrangements, safety, social interactions)
• Opportunities for varied approaches and choice for learners (e.g., tasks, resources, product formats)
• A variety of teaching and grouping strategies based on student learning needs, preferences, interests, learning styles, intelligences, and cultures
• Specific strategies to address ELL students
• Specific strategies to address students experiencing learning, social-emotional or behavioral difficulties
• Current event connections
• Interdisciplinary connections
• Teaching strategies aligned with the learning activities

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Evaluation / Assessment Methods
- On a regular basis, teacher will give immediate verbal feedback to student about correct playing position, notes, and rhythms.
- Teacher will regularly hear student play selected pieces and indicate to student whether he/she has achieved sufficient mastery.
- Students will sometimes be asked to evaluate their own performances.

Time Allotments/Pacing Guide
8 weeks
Unit 5

At the completion of this unit, students will:

Continue refining correct use of bow.
Continue to play one part in a section while another section plays a different part, either as part of a round or as an independent part.
Continue developing reading ability.
Perform Common Arts Assessment (D major scale).
Create short melodies.
Develop a draft composition at least two measures long.

Essential Questions
- How does my behavior on stage affect the audience’s reaction to my performance?
- How do I create music?

Focus Questions
- How do I generate musical ideas?
- How do I choose which idea(s) to develop?
- How does notating my composition help me to refine it?
- How do I know when my composition is ready for presentation?

Scope and Sequence
- Read and play music, using the bow
- Read and play a one-octave, D major scale, upward and downward
- Play in parts
- Create a short melody and write it in standard notation

Instructional / Teaching Strategies
- Teacher models correct way to hold and play with the bow
- Teacher leads students in clapping rhythms while counting or using syllables
- Teacher guides students to sing solfege syllables in rhythm
- Teacher monitors students as they sing note names or fingerings in rhythm
- Teacher leads students in singing note names or fingerings in rhythm while playing pizzicato
- Teacher guides students in singing words to song while playing song on instrument
- Teacher plays and students echo on their instruments
- Teacher leads students to bow the rhythm of song on open strings
- Teacher guides students in bowing notes and rhythm of song
- Teacher assigns each student to bow one or two measures of a piece solo
• Teacher gives student a rhythm and asks student to provide a melody to go with it
• Teacher leads student to try various rhythms and melodies on instrument and writes them down in standard or invented notation
• Teacher helps student to make an audio recording of created melodies and then review and evaluate these melodies
• Information about common misconceptions and teaching strategies to address them
• Suggestions for teaching strategies to support learners who struggle
• Suggestions for teaching strategies to support the extension of the learning beyond the lesson objectives
• Research-based teaching strategies (e.g., similarities and differences, summarizing and note taking, nonlinguistic representation, advanced organizers)
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• Current event connections
• Interdisciplinary connections

Teaching strategies aligned with the learning activities

Technology Competency Standards

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Evaluation / Assessment Methods
- On a regular basis, teacher will give immediate verbal feedback to student about correct playing position, notes, and rhythms.
- Teacher will regularly hear student play selected pieces and indicate to student whether he/she has achieved sufficient mastery.
- Students will sometimes be asked to evaluate their own performances.
- Students will perform Common Core Arts Assessment (D major scale).

Assured Experiences (Projects)
Spring Concert: Each student will participate as a member of school orchestra in at least one performance of the spring concert.

Time Allotments/Pacing Guide
8 weeks
Sample Rubric

Performer: ___________________________  Evaluator: ___________________________

Instrumental Music Performance Evaluation Tool

The sound produced on the instrument is full and focused (Tone quality).

<table>
<thead>
<tr>
<th>Always</th>
<th>Sometimes</th>
<th>Never</th>
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The performer plays with a steady beat.

<table>
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<tr>
<th>Always</th>
<th>Sometimes</th>
<th>Never</th>
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Rhythms are performed accurately.

<table>
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<tr>
<th>Always</th>
<th>Sometimes</th>
<th>Never</th>
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</thead>
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Pitches are performed accurately.

<table>
<thead>
<tr>
<th>Always</th>
<th>Sometimes</th>
<th>Never</th>
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</table>

Articulations are performed accurately (Tonguing/slurring/bowing).

<table>
<thead>
<tr>
<th>Always</th>
<th>Sometimes</th>
<th>Never</th>
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</table>

Describe, using specific music terminology, one element of the performance that was performed well.

_________________________________________________________________________________
_________________________________________________________________________________
_________________________________________________________________________________
_________________________________________________________________________________

Describe, using specific music terminology, one element of the performance that can be improved.

_________________________________________________________________________________
_________________________________________________________________________________
_________________________________________________________________________________
_________________________________________________________________________________
Resources

Professional Development Presenters
Wesley Ball – Western Connecticut State University
Vivian Murray Caputo – American Orff-Schulwerk Association
Corey Ganschow – Western Connecticut State University
James Hilbie – Mystic Middle School
Georgia Newlin – Adelphi University
Pamela J. Perry – Central Connecticut State University
Janice Smith – City University of New York

Websites for Students
www.nyphilkids.org
www.carnegiehall.org/ORC/Games-and-Listening-Guides/
www.classicsforkids.com
www.sfskids.org

Websites for Teachers
http://www.astaweb.com/
www.nafme.org
http://www.metronomeonline.com/
www.jwpepper.com
http://www.fjhmusic.com/strings.htm
Elementary Strings
Year Two
Music
2015

(Last revision date 2003)

Curriculum Writing Team
Michael McGrath K-12 Music Team Leader
Jonathan S. Budd, Ph.D. Director of Curriculum, Instruction and Assessments
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Elementary Strings is an elective course offered by the Trumbull Public Schools music department. This course is for students who want to learn how to play the violin, viola, cello, or bass. Students taking the course will be taught to use correct playing position and bow hold, and how to care for and maintain their instruments. Music literacy will also be emphasized and will be an ongoing part of students’ learning.

As students progress they will be introduced to ensemble playing in an orchestra where each section of instruments will have a part to play that is often different from what the other sections are playing. This is a valuable opportunity for children to interact musically as part of a team.

Students will continue to develop their individual skills, learning to play more advanced music and learning different types of bowing. Throughout the course the individual student will be encouraged to listen to himself or herself with the objective of maintaining proper tone production and accurate intonation.

Technology Competency Standards align with the 2007 National Educational Technology Standards and Performance Indicators for Students.

PHILOSOPHY

Orchestral stringed instruments have been part of our cultural heritage for hundreds of years. Learning to play a stringed instrument develops intellectual capacity in a unique way. Participation in orchestra provides many benefits. Performing on a stringed instrument requires a high level of discipline and involves both sides of the brain. Students are given the opportunity to develop individual skills as well as interpersonal skills that come from playing in a group. Teachers of all subjects are involved in passing knowledge and culture from one generation to the next. Teaching students to play in an orchestra is a vital part of this transmission of knowledge and culture.
COURSE DESCRIPTION

Course Name
Elementary Strings – Year Two

Prerequisites
Elective course – open to all students who have met the requirements of Year One Strings.

Materials Required
Students must provide instrument (violin, viola, cello or bass), shoulder rest or rock stop, method book, rosin, spare strings, and other supplies.

General Description of the Course
This course will provide the tools a student needs to move beyond basic proficiency at playing a stringed instrument. Students will continue building their ability to read musical notation and interact musically in an orchestra. In this, the second year, there will be increased focus on playing more expressively through the use of various dynamics and articulations. Each strings student will meet with teacher in a small group (typically 4 – 8 students) for one 30-minute period per week during the school day. All strings students will also meet for full orchestra rehearsal for one 40-minute period per week before school.

Major Projects
Students will take part in two orchestra concerts, one in the winter and one in the spring.

Assessments
There will be ongoing assessments throughout each unit.

Texts

GOALS
As a result of this course, students will:
• continue to develop the ability to play a stringed instrument with good posture and good tone quality, playing alone and with others;
• continue to develop the ability to read notated music;
• continue to develop effective practice habits;
• build a sense of musicianship by gaining an awareness of music performance practices, playing more expressively and becoming aware of music as a performing art; and
• come to appreciate that music can enhance their enjoyment of life at home and in school.
Music Standards

The Performance Standards align with the 2014 National Core Arts Standards for Music. At the completion of Elementary Strings – Year Two, students will:

MU:Cr1.1.E5a ...Creating/Imagine - Compose and improvise melodic and rhythmic ideas or motives that reflect characteristics of music or text studied in rehearsal.

MU:Cr2.1.E5a...Creating/Plan and Make - Select and develop draft melodic and rhythmic ideas or motives that demonstrate understanding of characteristics of music or texts studied in rehearsal.

MU:Cr2.1.E5b...Creating/Plan and Make - Preserve draft compositions and improvisations through standard notation and audio recording.

MU:Pr4.1.E5a...Performing/Select - Select varied repertoire to study based on interest, music reading skills (where appropriate), an understanding of the structure of the music, context, and the technical skill of the individual or ensemble.

MU:Pr4.2.E5a...Performing/Analyze - Demonstrate, using music reading skills where appropriate, how knowledge of formal aspects in musical works informs prepared or improvised performances.

MU:Pr4.3.E5a...Performing/Interpret - Identify expressive qualities in a varied repertoire of music that can be demonstrated through prepared and improvised performances.

MU:Pr5.3.E5a...Performing/Rehearse, Evaluate and Refine - Use self-reflection and peer feedback to refine individual and ensemble performances of a varied repertoire of music.

MU:Pr6.1.E5a...Performing/Present - Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music.

MU:Pr6.1.E5b...Performing/Present - Demonstrate an awareness of the context of the music through prepared and improvised performances.

MU:Re7.2.E5a...Responding/Analyze - Identify how knowledge of context and the use of repetition, similarities, and contrasts inform the response to music.

MU:Re8.1.E5a...Responding/Interpret - Identify interpretations of the expressive intent and meaning of musical works, referring to the elements of music, contexts, and (when appropriate) the setting of the text.
Unit 1

At the completion of this unit, students will:

Compose and improvise melodic and rhythmic ideas.

Begin to understand the technical and contextual considerations that go into selecting repertoire.

Learn notes C, B, A and G on G-string (A- and E- strings on bass).

Continue to develop music reading skills. Read and play notes of one-octave D scale and G scale. Review whole notes, dotted half notes, half notes, quarter notes, eighth notes, and corresponding rests.


Understand bow markings, staccato markings, slurs, fermatas, and accent marks, and play accordingly.

Begin learning to execute bow lifts where called for.

Begin shifting to II1/2 and III position. (bass only)

Continue to listen to intonation and make adjustments to correct it. Be aware of both individual and group intonation.

Continue to review correct playing position.

Continue to review bowing techniques for producing characteristic tone quality.

Produce forte and piano with bow.

Have some pieces ready for performance.

Essential Questions

• How do musicians generate creative ideas?
• How do performers select repertoire?
• How do performers interpret musical works?

Focus Questions

• How do I use the notes and rhythms I know to create music?
• How do I create forte and piano with the bow?
• Why does music have markings for dynamics and articulation?

Scope and Sequence

• Create short melodies.
• Correct way to hold the instrument.
• How to hold the bow while plucking strings with right hand (pizzicato).
• How to play expressively, with attention to phrasing, dynamics, and articulation.
• Dynamics – forte and piano.
Instructional/ Teaching Strategies

- Teacher models correct way to hold instrument
- Teacher leads students in clapping rhythms while counting or using syllables
- Teacher guides students to sing solfege syllables in rhythm
- Teacher monitors students as they sing note names or fingerings in rhythm
- Teacher leads students in singing note names or fingerings in rhythm while playing pizzicato
- Teacher guides students in singing words to song while playing song on instrument
- Teacher plays and students echo on their instruments
- Teacher models articulations, (slur, staccato, etc.), and student imitates
- Teacher assigns each student to play one or two measures of a piece solo
- Teacher plays short melodic phrase and student improvises an answer
- Information about common misconceptions and teaching strategies to address them
- Suggestions for teaching strategies to support learners who struggle
- Suggestions for teaching strategies to support the extension of the learning, beyond the lesson objectives
- Research-based teaching strategies (e.g., similarities and differences, summarizing and note taking, nonlinguistic representation, advanced organizers)
- Guidance about classroom environments conducive to learning (e.g., seating arrangements, safety, social interactions)
- Opportunities for varied approaches and choice for learners (e.g., tasks, resources, product formats)
- A variety of teaching and grouping strategies based on student learning needs, preferences, interests, learning styles, intelligences, and cultures
- Specific strategies to address ELL students
- Specific strategies to address students experiencing learning, social-emotional or behavioral difficulties
- Current event connections
- Interdisciplinary connections
- Teaching strategies aligned with the learning activities

Technology Competency Standards

1. Creativity and Innovation - Students demonstrate creative thinking, construct knowledge, and develop innovative products and processes using technology. Students:
   c. use models and simulations to explore complex systems and issues.

4. Critical Thinking, Problem Solving, and Decision Making - Students use critical thinking skills to plan and conduct research, manage projects, solve problems, and make informed decisions using appropriate digital tools and resources. Students:
a. identify and define authentic problems and significant questions for investigation.
b. plan and manage activities to develop a solution or complete a project.
c. collect and analyze data to identify solutions and/or make informed decisions.
d. use multiple processes and diverse perspectives to explore alternative solutions.

5. Digital Citizenship - Students understand human, cultural, and societal issues related to technology and practice legal and ethical behavior. Students:

   a. advocate and practice safe, legal, and responsible use of information and technology.
   b. exhibit a positive attitude toward using technology that supports collaboration, learning, and productivity.
   c. demonstrate personal responsibility for lifelong learning.
   d. exhibit leadership for digital citizenship.

Evaluation / Assessment Methods

- On a regular basis, teacher will give immediate verbal feedback to student about correct playing position, notes, and rhythms.

- Teacher will regularly hear student play selected pieces and indicate to student whether he/she has achieved mastery.

- Students will sometimes be asked to evaluate their own performances.

Time Allotments/Pacing Guide

7 weeks
Unit 2

At the completion of this unit, students will:

- Continue to review correct playing position.
- Continue to review bowing techniques for producing characteristic tone quality.
- Demonstrate how to play double, open strings.
- Identify staccato markings and play accordingly.
- Begin to attempt to sight-read some of the new music they play.
- Use low finger 2 where needed for C natural (finger 2 on cello and bass).
- Discuss why this year we can choose pieces with C natural and why we couldn't last year.
- Continue reading and playing one-octave D and G major scales.
- Begin to understand that, by observing key signature and accidentals, one can know whether to play sharps or naturals.
- Continue to listen to intonation and make adjustments to correct it. Be aware of both individual and group intonation.
- Perform one part independently while someone else is playing a different part.
- Recognize and follow 2/4, 3/4, and 4/4 conducting patterns.
- Evaluate their own performances or those of peers and give constructive feedback for refining their performances.
- Integrate technical accuracy, expressive quality, and contextual understanding into a performance that is ready for presentation.
- Review concert behaviors.
- Notice the use of expressive elements in a performance, such as pizzicato, arco, forte, and piano, and begin to understand the rationale behind the expressive choices that composers make.

Essential Questions
- How does understanding key signatures and accidentals help performance?
- How does noticing measures and sections that are the same help my playing?

Focus Questions
- What should I do if I can’t sight-read the notes?
- Why is it important to play scales?

Scope and Sequence
- Key signatures and accidentals
- Playing double, open strings
- Sight reading
- Rehearsing, refining, and being ready to perform
Instructional/Teaching Strategies

- Teacher models correct way to hold the bow
- Teacher leads students in clapping rhythms while counting or using syllables
- Teacher guides students to sing solfege syllables in rhythm
- Teacher monitors students as they sing note names or fingerings in rhythm
- Teacher leads students in singing note names or fingerings in rhythm while playing pizzicato
- Teacher guides students in singing words to song while playing song on instrument
- Teacher plays and students echo on their instruments
- Teacher guides students in bowing notes and rhythm of song
- Teacher assigns each student to bow one or two measures of a piece solo
- Teacher reviews and orally quizzes students on letter names of lines and spaces
- Teacher explains how key signatures and accidentals work
- Teacher directs students play C and C-sharp, then F and F-sharp, and guides them to notice the difference
- Teacher guides students to imagine or perform pieces with dynamics or articulations that are different from what the composer intended, and to then discuss how this changes the expressive quality of the music
- Information about common misconceptions and teaching strategies to address them
- Suggestions for teaching strategies to support learners who struggle
- Suggestions for teaching strategies to support the extension of the learning, beyond the lesson objectives
- Research-based teaching strategies (e.g., similarities and differences, summarizing and note taking, nonlinguistic representation, advanced organizers)
- Guidance about classroom environments conducive to learning (e.g., seating arrangements, safety, social interactions)
- Opportunities for varied approaches and choice for learners (e.g., tasks, resources, product formats)
- A variety of teaching and grouping strategies based on student learning needs, preferences, interests, learning styles, intelligences, and cultures
- Specific strategies to address ELL students
- Specific strategies to address students experiencing learning, social-emotional or behavioral difficulties
- Current event connections
- Interdisciplinary connections
- Teaching strategies aligned with the learning activities
Technology Competency Standards

1. Creativity and Innovation - Students demonstrate creative thinking, construct knowledge, and develop innovative products and processes using technology. Students:
   c. use models and simulations to explore complex systems and issues

4. Critical Thinking, Problem Solving, and Decision Making - Students use critical thinking skills to plan and conduct research, manage projects, solve problems, and make informed decisions using appropriate digital tools and resources. Students:
   a. identify and define authentic problems and significant questions for investigation.
   b. plan and manage activities to develop a solution or complete a project.
   c. collect and analyze data to identify solutions and/or make informed decisions.
   d. use multiple processes and diverse perspectives to explore alternative solutions.

5. Digital Citizenship - Students understand human, cultural, and societal issues related to technology and practice legal and ethical behavior. Students:
   a. advocate and practice safe, legal, and responsible use of information and technology.
   b. exhibit a positive attitude toward using technology that supports collaboration, learning, and productivity.
   c. demonstrate personal responsibility for lifelong learning.
   d. exhibit leadership for digital citizenship.

Evaluation / Assessment Methods

- On a regular basis, teacher will give immediate verbal feedback to student about correct playing position, notes, and rhythms.
- Teacher will regularly hear student play selected pieces and indicate to student whether he/she has achieved sufficient mastery.
- Students will sometimes be asked to evaluate their own performances.

Assured Experiences (Projects)

Winter Concert: Each student will participate as a member of school orchestra in at least one performance of the winter concert.

Time Allotments/Pacing Guide

7 weeks
Unit 3

At the completion of this unit, students will:

Continued to review correct playing position.

Continue to review bowing techniques for producing characteristic tone quality.

Continue to listen to intonation and make adjustments to correct it. Be aware of both individual and group intonation.

Continue to read and play notes of D scale and G scale. Play pieces built on these scales.

Begin reading and playing two-note slurs.

Compose or improvise melodic or rhythmic ideas that reflect characteristics of the music studied.

Begin composing a short draft piece, 4 – 8 measures, using at least five different notes and at least two different rhythms.

Preserve the draft composition in standard notation.

Essential Questions

• How do musicians come up with creative ideas?
• How do musicians make creative decisions?

Focus Question

• What do I learn by writing out the music I have composed?

Scope and Sequence

• Create short draft compositions
• Write notes in standard notation
• Play a one-octave D major scale and G major scale

Instructional Teaching Strategies

• Teacher models correct way to hold the bow
• Teacher leads students in clapping rhythms while counting or using syllables
• Teacher guides students to sing solfege syllables in rhythm
• Teacher monitors students as they sing note names or fingerings in rhythm
• Teacher leads students in singing note names or fingerings in rhythm while playing pizzicato.
• Teacher guides students in singing words to song while playing song on instrument
• Teacher plays and students echo on their instruments
• Teacher leads students to bow the rhythm of song on open strings
• Teacher guides students in bowing notes and rhythm of song
• Teacher assigns each student to bow one or two measures of the piece solo
• Teacher demonstrates various ways to generate creative ideas such as trying out different note combinations on instrument, singing ideas and transferring them to instrument, and writing out notes on staff then playing and editing
• Information about common misconceptions and teaching strategies to address them
• Suggestions for teaching strategies to support learners who struggle
• Suggestions for teaching strategies to support the extension of the learning, beyond the lesson objectives
• Research-based teaching strategies (e.g., similarities and differences, summarizing and note taking, nonlinguistic representation, advanced organizers)
• Guidance about classroom environments conducive to learning (e.g., seating arrangements, safety, social interactions)
• Opportunities for varied approaches and choice for learners (e.g., tasks, resources, product formats)
• A variety of teaching and grouping strategies based on student learning needs, preferences, interests, learning styles, intelligences, and cultures
• Specific strategies to address ELL students
• Specific strategies to address students experiencing learning, social-emotional or behavioral difficulties
• Current event connections
• Interdisciplinary connections
• Teaching strategies aligned with the learning activities

Technology Competency Standards
1. Creativity and Innovation - Students demonstrate creative thinking, construct knowledge, and develop innovative products and processes using technology. Students:
   c. use models and simulations to explore complex systems and issues

4. Critical Thinking, Problem Solving, and Decision Making - Students use critical thinking skills to plan and conduct research, manage projects, solve problems, and make informed decisions using appropriate digital tools and resources. Students:
   a. identify and define authentic problems and significant questions for investigation.
   b. plan and manage activities to develop a solution or complete a project.
   c. collect and analyze data to identify solutions and/or make informed decisions.
   d. use multiple processes and diverse perspectives to explore alternative solutions.

5. Digital Citizenship - Students understand human, cultural, and societal issues related to technology and practice legal and ethical behavior. Students:
   a. advocate and practice safe, legal, and responsible use of information and technology.
   b. exhibit a positive attitude toward using technology that supports collaboration, learning, and productivity.
   c. demonstrate personal responsibility for lifelong learning.
   d. exhibit leadership for digital citizenship.
Evaluation / Assessment Methods

- On a regular basis, teacher will give immediate verbal feedback to student about correct playing position, notes, and rhythms.
- Teacher will regularly hear student play selected pieces and indicate to student whether he/she has achieved sufficient mastery.
- Student and teacher will review compositions for use of at least five notes and at least two different note values.

Time Allotments/Pacing Guide (Expected Performance Time Frame)

7 weeks
At the completion of this unit, students will:

- Continue to listen to intonation and make adjustments to correct it. Be aware of both individual and group intonation.
- Continue to review correct playing position.
- Continue to review bowing techniques for producing characteristic tone quality.
- Continue to read and play notes of D scale and G scale. Play pieces built on these scales.
- Learn to use left-hand pizzicato,
- Evaluate their own individual performances and refine accordingly.
- Use teacher-guided self-evaluation and peer feedback to refine ensemble performances in rehearsal.
- Develop an awareness of the harmony, texture, and form of the pieces they are learning to perform.
- Learn historical and contextual information about the music they are learning to perform.

**Essential Questions**

- How do musicians improve the quality of their performance?
- How do performers interpret musical works?
- How does understanding the structure and context of a musical piece help to perform it?
- How does understanding contextual information about the music help us to respond to it?

**Focus Questions**

- What are the important things to know about the music that go beyond knowing how to play the notes?
- When is the orchestra playing in harmony and when is it playing in unison?

**Scope and Sequence**

- Peer- and self-evaluation of performance
- Harmony, texture, and form of performance pieces
- History and contextual information connected with performance pieces
Instructional / Teaching Strategies

- Teacher models correct way to hold the bow
- Teacher leads students in clapping rhythms while counting or using syllables
- Teacher guides students to sing solfege syllables in rhythm
- Teacher monitors students as they sing note names or fingerings in rhythm
- Teacher leads students in singing note names or fingerings in rhythm while playing pizzicato
- Teacher leads students to sing in a round or sing their instrument part
- Teacher plays and students echo on their instruments
- Teacher guides students in bowing notes and rhythm of song
- Teacher assigns each student to bow one or two measures of a piece solo
- Students listen to professional recordings, and teacher guides them in making observations about harmony, texture, and form of a piece
- Teacher helps students to make a digital recording, of group or individual performances and to then do a self-evaluation
- Information about common misconceptions and teaching strategies to address them
- Suggestions for teaching strategies to support learners who struggle
- Suggestions for teaching strategies to support the extension of the learning, beyond the lesson objectives
- Research-based teaching strategies (e.g., similarities and differences, summarizing and note taking, nonlinguistic representation, advanced organizers)
- Guidance about classroom environments conducive to learning (e.g., seating arrangements, safety, social interactions)
- Opportunities for varied approaches and choice for learners (e.g., tasks, resources, product formats)
- A variety of teaching and grouping strategies based on student learning needs, preferences, interests, learning styles, intelligences, and cultures
- Specific strategies to address ELL students
- Specific strategies to address students experiencing learning, social-emotional or behavioral difficulties
- Current event connections
- Interdisciplinary connections
- Teaching strategies aligned with the learning activities

Technology Competency Standards

1. Creativity and Innovation - Students demonstrate creative thinking, construct knowledge, and develop innovative products and processes using technology. Students:
   - use models and simulations to explore complex systems and issues
4. Critical Thinking, Problem Solving, and Decision Making - Students use critical thinking skills to plan and conduct research, manage projects, solve problems, and make informed decisions using appropriate digital tools and resources.

Students:
   a. identify and define authentic problems and significant questions for investigation.
   b. plan and manage activities to develop a solution or complete a project.
   c. collect and analyze data to identify solutions and/or make informed decisions.
   d. use multiple processes and diverse perspectives to explore alternative solutions.

5. Digital Citizenship - Students understand human, cultural, and societal issues related to technology and practice legal and ethical behavior.

Students:
   a. advocate and practice safe, legal, and responsible use of information and technology.
   b. exhibit a positive attitude toward using technology that supports collaboration, learning, and productivity.
   c. demonstrate personal responsibility for lifelong learning.
   d. exhibit leadership for digital citizenship.

Evaluation / Assessment Methods
   • On a regular basis, teacher will give immediate verbal feedback to student about correct playing position, notes, and rhythms.
   • Teacher will regularly hear student play selected pieces and indicate to student whether he/she has achieved sufficient mastery.
   • Students will sometimes be asked to evaluate their own performances.

Time Allotments/Pacing Guide
   8 weeks
Unit 5

At the completion of this unit, students will:

Continue to listen to intonation and make adjustments to correct it. Be aware of both individual and group intonation.
Continue to review correct playing position.
Continue to review bowing techniques for producing characteristic tone quality.
Continue to read and play notes of D scale and G scale. Play pieces built on these scales.
Continue using teacher-guided self-reflection and peer feedback to refine performances.
Integrate technical accuracy, expressive quality, and contextual understanding into a performance that is ready for presentation.
Review concert behaviors.

Essential Questions

- When is a performance ready to present?
- How do context and the manner in which the music is presented influence audience response?

Focus Questions

1. When is the part I play meant to be in the foreground and when should it be in the background?
2. How should I behave on stage during a concert presentation?

Scope and Sequence

- Self-evaluation of performances
- Preparation for presentation

Instructional/Teaching Strategies

- Teacher models correct way to hold and play with the bow
- Teacher leads students in clapping rhythms while counting or using syllables
- Teacher guides students to sing solfege syllables in rhythm
- Teacher monitors students as they sing note names or fingerings in rhythm
- Teacher leads students in singing note names or fingerings in rhythm while playing pizzicato
- Teacher guides students in singing words to song while playing song on instrument
- Teacher plays and students echo on their instruments
- Teacher guides students in bowing notes and rhythm of song
- Teacher assigns each student to bow one or two measures of a piece solo
• Teacher helps students to make a digital recording of group or individual performances and to then do a self-evaluation
• Teacher conducts students in run-through of concert music and then engages students in a discussion in which they evaluate their performance and their concert behavior
• Teacher conducts students in an informal mini-performance with a small group of non-orchestra students who are chosen to be the audience
• Information about common misconceptions and teaching strategies to address them
• Suggestions for teaching strategies to support learners who struggle
• Suggestions for teaching strategies to support the extension of the learning, beyond the lesson objectives
• Research-based teaching strategies (e.g., similarities and differences, summarizing and note taking, nonlinguistic representation, advanced organizers)
• Guidance about classroom environments conducive to learning (e.g., seating arrangements, safety, social interactions)
• Opportunities for varied approaches and choice for learners (e.g., tasks, resources, product formats)
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• Specific strategies to address students experiencing learning, social-emotional or behavioral difficulties
• Current event connections
• Interdisciplinary connections
• Teaching strategies aligned with the learning activities

Technology Competency Standards
1. Creativity and Innovation - Students demonstrate creative thinking, construct knowledge, and develop innovative products and processes using technology. Students:
   c. use models and simulations to explore complex systems and issues

4. Critical Thinking, Problem Solving, and Decision Making - Students use critical thinking skills to plan and conduct research, manage projects, solve problems, and make informed decisions using appropriate digital tools and resources. Students:
   a. identify and define authentic problems and significant questions for investigation.
   b. plan and manage activities to develop a solution or complete a project.
   c. collect and analyze data to identify solutions and/or make informed decisions.
   d. use multiple processes and diverse perspectives to explore alternative solutions.
5. Digital Citizenship - Students understand human, cultural, and societal issues related to technology and practice legal and ethical behavior. Students:
   a. advocate and practice safe, legal, and responsible use of information and technology.
   b. exhibit a positive attitude toward using technology that supports collaboration, learning, and productivity.
   c. demonstrate personal responsibility for lifelong learning.
   d. exhibit leadership for digital citizenship.

Evaluation / Assessment Methods
- On a regular basis, teacher will give immediate verbal feedback to student about correct playing position, notes, and rhythms.
- Teacher will regularly hear student play selected pieces and indicate to student whether he/she has achieved sufficient mastery.
- Students will sometimes be asked to evaluate their own performances.

Assured Experiences (Projects)
Spring Concert: Each student will participate as a member of school orchestra in at least one performance of the spring concert.

Time Allotments/Pacing Guide
8 weeks
Sample Rubric

Performer: ___________________________  Evaluator: ___________________________

Instrumental Music Performance Evaluation Tool

The sound produced on the instrument is full and focused (Tone quality)

<table>
<thead>
<tr>
<th>Always</th>
<th>Sometimes</th>
<th>Never</th>
</tr>
</thead>
</table>

The performer plays with a steady beat.

<table>
<thead>
<tr>
<th>Always</th>
<th>Sometimes</th>
<th>Never</th>
</tr>
</thead>
</table>

Rhythms are performed accurately.

<table>
<thead>
<tr>
<th>Always</th>
<th>Sometimes</th>
<th>Never</th>
</tr>
</thead>
</table>

Pitches are performed accurately.

<table>
<thead>
<tr>
<th>Always</th>
<th>Sometimes</th>
<th>Never</th>
</tr>
</thead>
</table>

Articulations are performed accurately (Tonguing/slurring/bowing)

<table>
<thead>
<tr>
<th>Always</th>
<th>Sometimes</th>
<th>Never</th>
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</thead>
</table>

Describe, using specific music terminology, one element of the performance that was performed well.

________________________________________________________________________________________

________________________________________________________________________________________

________________________________________________________________________________________

________________________________________________________________________________________

Describe, using specific music terminology, one element of the performance that can be improved.

________________________________________________________________________________________

________________________________________________________________________________________

________________________________________________________________________________________

________________________________________________________________________________________
Resource File/Appendices

Professional Development Presenters:
Wesley Ball – Western Connecticut State University
Vivian Murray Caputo – American Orff-Schulwerk Association
Corey Ganschow – Western Connecticut State University
James Hilbie – Mystic Middle School
Georgia Newlin – Adelphi University
Pamela J. Perry – Central Connecticut State University
Janice Smith – City University of New York

Websites for Students:
www.nyphilkids.org
www.carnegiehall.org/ORC/Games-and-Listening-Guides/
www.classicsforkids.com
www.sfskids.org

Websites for Teachers
http://www.astaweb.com/
www.nafme.org
http://www.metronomeonline.com/
www.jwpepper.com
http://www.fjhmusic.com/strings.htm
TRUMBULL PUBLIC SCHOOLS
Trumbull, Connecticut

Elementary Strings
Year Three
Music
2015

(Last revision date 2003)

Curriculum Writing Team
Michael McGrath K-12 Music Team Leader
Jonathan S. Budd, Ph.D. Director of Curriculum, Instruction and Assessments
The Trumbull Board of Education will continue to take Affirmative Action to ensure that no persons are discriminated against in its employment.
CORE VALUES AND BELIEFS

The Trumbull school community, which engages in an environment conducive to learning, believes that all students will read and write effectively, therefore communicating in an articulate and coherent manner. All students will participate in activities that address problem-solving through critical thinking. Students will use technology as a tool in decision-making. We believe that by fostering self-confidence, self-directed and student-centered activities, we will encourage independent thinking and learning. We believe ethical conduct to be paramount in sustaining our welcoming school climate.

We believe:

• Music is an inextricable part of the human experience, and every individual is inherently musical.
• Every student should be assured a high-quality course of music instruction, taught by qualified music educators.
• Music is a pillar of cultural heritage and a means for interdisciplinary learning.
• Music is an essential, core subject, and providing a musical education is a necessary part of educating the whole child. Therefore, every student should be offered opportunities to perform, create, respond, and connect musically.
• Learning music gives students a mode of artistic expression, a sense of music appreciation, and the tools needed for becoming lifelong musical learners.
• All individuals should have the high-quality resources and facilities necessary to achieve success within a challenging curriculum.

INTRODUCTION

Last revised in 2003, the elementary strings year three curriculum is rewritten in the following document to maintain the alignment of practices, standards, and assessments among the TPS, the Connecticut State Board of Education, Connecticut's Common Arts Assessment Initiative, the National Coalition for Core Arts Standards, and the National Association for Music Education.

This updated curriculum includes the 2014 National Core Arts Standards for Music with eleven anchor standards.

Elementary Strings is an elective course offered by the Trumbull Public Schools music department. This course is for students who want to learn how to play the violin, viola, cello, or bass. Students taking the course will be taught to use correct playing position and bow hold, and how to care for and maintain their instruments. Music literacy will also be emphasized and will be an ongoing part of students’ learning.

As students progress they will be introduced to ensemble playing in an orchestra where each section of instruments will have a part to play that is often different from what the other sections are playing. This is a valuable opportunity for children to interact musically as part of a team.
Students will continue to develop their individual skills, learning to play more advanced music and learning different types of bowing. Throughout the course the individual student will be encouraged to listen to himself or herself with the objective of maintaining proper tone production and accurate intonation.

Technology Competency Standards align with the 2007 National Educational Technology Standards and Performance Indicators for Students.

PHILOSOPHY

Orchestral stringed instruments have been part of our cultural heritage for hundreds of years. Learning to play a stringed instrument develops intellectual capacity in a unique way. Participation in orchestra provides many benefits. Performing on a stringed instrument requires a high level of discipline and involves both sides of the brain.

Students are given the opportunity to develop individual skills as well as interpersonal skills that come from playing in a group. Teachers of all subjects are involved in passing knowledge and culture from one generation to the next. Teaching students to play in an orchestra is a vital part of this transmission of knowledge and culture.
COURSE DESCRIPTION

Course Name
Elementary Strings – Year Three.

Prerequisites
Elective course – open to all students who have met the requirements of Year Two Strings.

Materials Required
Students must provide instrument (violin, viola, cello or bass), shoulder rest or rock stop, method book, rosin, spare strings, and other supplies.

General Description of the Course
This course will provide the tools a student needs to move beyond basic proficiency at playing a stringed instrument. Students will continue building their ability to read musical notation and interact musically in an orchestra. In this, the third year, there will be increased focus on playing more expressively through the use of various dynamics and articulations. Each strings student will meet with teacher in a small group (typically 4 – 8 students) for one 30-minute period per week during the school day. All strings students will also meet for full orchestra rehearsal for one 40-minute period per week before school.

Major Projects
Students will take part in two orchestra concerts, one in the winter and one in the spring.

Assessments
There will be ongoing assessments throughout each unit. There will be a common assessment at the end of year three.

Texts

GOALS
As a result of this course, students will:
• continue to develop the ability to play a stringed instrument with good posture and good tone quality, playing alone and with others;
• continue to develop the ability to read notated music;
• continue to develop effective practice habits;
• build a sense of musicianship by gaining an awareness of music performance practices, playing more expressively and becoming aware of music as a performing art; and
• come to appreciate that music can enhance their enjoyment of life at home and in school.
Music Standards

The Performance Standards align with the 2014 National Core Arts Standards for Music. At the completion of Strings – Year Three, students will:

MU:Pr4.1.E.5a **Performing/Select** - Select varied repertoire to study based on interest, music reading skills (where appropriate), an understanding of the structure of the music, context, and the technical skill of the individual or ensemble.

MU:Pr4.2.E.5a **Performing/Analyze** - Demonstrate, using music reading skills where appropriate, how knowledge of formal aspects in musical works informs prepared or improvised performances.

MU:Pr4.3.E.5a **Performing/Interpret** - Identify expressive qualities in a varied repertoire of music that can be demonstrated through prepared and improvised performances.

MU:Pr5.3.E.5a **Performing/Rehearse, Evaluate and Refine** - Use self-reflection and peer feedback to refine individual and ensemble performances of a varied repertoire of music.

MU:Pr6.1.E.5a **Performing/Present** - Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music.

MU:Pr6.1.E.5b **Performing/Present** - Demonstrate an awareness of the context of the music through prepared and improvised performances.

MU:Re7.1.E.5a **Responding/Select** - Identify reasons for selecting music based on characteristics found in the music, connection to interest, and purpose or context.

MU:Re7.2.E.5a **Responding/Analyze** - Identify how knowledge of context and the use of repetition, similarities, and contrasts inform the response to music.

MU:Re8.1.E.5a **Responding/Interpret** - Identify interpretations of the expressive intent and meaning of musical works, referring to the elements of music, contexts, and (when appropriate) the setting of the text.

MU:Re9.1.E.5a **Responding/Evaluate** - Identify and describe the effect of interest, experience, analysis, and context on the evaluation of music.
Unit 1

At the completion of this unit, students will:

Continue to listen to intonation and make adjustments to correct it. Be aware of both individual and group intonation.

Continue to review correct playing position.

Continue to review bowing techniques for producing characteristic tone quality.

Continue to read and play notes of D scale and G scale. Play pieces built on these scales.

Begin reading and playing E and F-sharp on the E-string (violin only).

Demonstrate understanding of D.C. al Fine, D.S. al Fine, and 1st and 2nd endings.

Occasionally choose a favorite song to play and give reasons for choosing it.

Sight-read the Year Three Assessment piece to provide a baseline indicator of student's current playing level.

Have some pieces ready for performance.

Essential Questions

• How does understanding the "road map" of the music help me to perform it?
• How do performers select repertoire?

Focus Question

• What are the musical reasons for a particular piece being my favorite?

Scope and Sequence

• Play on the E-string, (violin only)
• D.C., D.S., and how they affect the form of the music.
• Understand why we choose certain pieces and not others

Instructional / Teaching Strategies

• Teacher models correct way to hold instrument
• Teacher leads students in clapping rhythms while counting or using syllables
• Teachers guides students to sing solfege syllables in rhythm
• Teacher monitors students as they sing note names or fingerings in rhythm
• Teachers leads students in singing note names or fingerings in rhythm while playing pizzicato
• Teachers guides students in singing words to song while playing song on instrument
• Teacher plays and students echo on their instruments
• Teacher models articulations (slur, staccato, etc.), and student imitates
• Teacher assigns each student to play one or two measures of a piece solo
• Teacher plays short melodic phrase and student improvises an answer
• Information about common misconceptions and teaching strategies to address them
• Suggestions for teaching strategies to support learners who struggle
• Suggestions for teaching strategies to support the extension of the learning, beyond the lesson objectives
• Research-based teaching strategies (e.g., similarities and differences, summarizing and note taking, nonlinguistic representation, advanced organizers)
• Guidance about classroom environments conducive to learning (e.g., seating arrangements, safety, social interactions)
• Opportunities for varied approaches and choice for learners (e.g., tasks, resources, product formats)
• A variety of teaching and grouping strategies based on student learning needs, preferences, interests, learning styles, intelligences, and cultures
• Specific strategies to address ELL students
• Specific strategies to address students experiencing learning, social-emotional or behavioral difficulties
• Current event connections
• Interdisciplinary connections
• Teaching strategies aligned with the learning activities

Technology Competency Standards
1. Creativity and Innovation - Students demonstrate creative thinking, construct knowledge, and develop innovative products and processes using technology. Students:
   c. use models and simulations to explore complex systems and issues.
4. Critical Thinking, Problem Solving, and Decision Making - Students use critical thinking skills to plan and conduct research, manage projects, solve problems, and make informed decisions using appropriate digital tools and resources. Students:
   a. identify and define authentic problems and significant questions for investigation.
   b. plan and manage activities to develop a solution or complete a project.
   c. collect and analyze data to identify solutions and/or make informed decisions.
   d. use multiple processes and diverse perspectives to explore alternative solutions.
5. Digital Citizenship - Students understand human, cultural, and societal issues related to technology and practice legal and ethical behavior. Students:
   a. advocate and practice safe, legal, and responsible use of information and technology.
   b. exhibit a positive attitude toward using technology that supports collaboration, learning, and productivity.
   c. demonstrate personal responsibility for lifelong learning.
   d. exhibit leadership for digital citizenship.
Evaluation / Assessment Methods

- On a regular basis, teacher will give immediate verbal feedback to student about correct playing position, notes, and rhythms.
- Teacher will regularly hear student play selected pieces and indicate to student whether he/she has achieved mastery.
- Students will sometimes be asked to evaluate their own performances.

Time Allotments/Pacing Guide

7 weeks
Unit 2

At the completion of this unit, students will:

- Continue to listen to intonation and make adjustments to correct it. Be aware of both individual and group intonation.
- Continue to review correct playing position.
- Continue to review bowing techniques for producing characteristic tone quality.
- Continue to read and play notes of D scale and G scale. Play pieces built on these scales.
- Begin reading and playing G-natural and A on the E-string (violin only).
- Begin learning to read and play dotted quarter note followed by eighth note.
- Continue using teacher-guided self-reflection and peer feedback to refine performances.
- Integrate technical accuracy, expressive quality, and contextual understanding into a performance so that a piece is ready for presentation.
- Review concert behaviors.

Essential Questions

- How does understanding structure and context help performance?
- How do context and the manner in which music is presented influence audience response?

Focus Questions

- Why is G on the E-string a low finger 2 (violin only)?
- How does my behavior when I walk on and off stage influence the audience?

Scope and Sequence

- E-string notes on violin
- Dotted quarter note and eighth note
- Hooked bowing
- Rehearsing, refining, and being ready to perform

Instructional / Teaching Strategies

- Teacher models correct way to hold the bow
- Teacher models correct way to do hooked bowing
- Teacher has students clap the rhythm of a quarter note tied to an eighth note
- Teacher leads student to see that tied quarter and eighth=dotted quarter
- Teacher guides students to sing solfege syllables in rhythm
- Teacher monitors students as they sing note names or fingerings in rhythm
- Teacher leads students in singing note names or fingerings in rhythm while playing pizzicato
- Teacher guides students in singing words to song while playing song on instrument
• Teacher monitors students as they play notes and rhythm of song
• Teacher assigns each student to play one or two measures of a piece solo
• Teacher quizzes students orally on letter names of lines and spaces
• Teacher quizzes students orally on key signatures and accidentals
• Teacher has students play G-natural and G-sharp on E-string and guides them to notice the difference (violins only)
• Information about common misconceptions and teaching strategies to address them
• Suggestions for teaching strategies to support learners who struggle
• Suggestions for teaching strategies to support the extension of the learning, beyond the lesson objectives
• Research-based teaching strategies (e.g., similarities and differences, summarizing and note taking, nonlinguistic representation, advanced organizers)
• Guidance about classroom environments conducive to learning (e.g., seating arrangements, safety, social interactions)
• Opportunities for varied approaches and choice for learners (e.g., tasks, resources, product formats)
• A variety of teaching and grouping strategies based on student learning needs, preferences, interests, learning styles, intelligences, and cultures
• Specific strategies to address ELL students
• Specific strategies to address students experiencing learning, social-emotional or behavioral difficulties
• Current event connections
• Interdisciplinary connections
• Teaching strategies aligned with the learning activities

Technology Competency Standards
1. Creativity and Innovation - Students demonstrate creative thinking, construct knowledge, and develop innovative products and processes using technology.
   Students:
   c. use models and simulations to explore complex systems and issues
4. Critical Thinking, Problem Solving, and Decision Making - Students use critical thinking skills to plan and conduct research, manage projects, solve problems, and make informed decisions using appropriate digital tools and resources.
   Students:
   a. identify and define authentic problems and significant questions for investigation.
   b. plan and manage activities to develop a solution or complete a project.
   c. collect and analyze data to identify solutions and/or make informed decisions.
   d. use multiple processes and diverse perspectives to explore alternative solutions.
5. Digital Citizenship - Students understand human, cultural, and societal issues related to technology and practice legal and ethical behavior. Students:
   a. advocate and practice safe, legal, and responsible use of information and technology.
   b. exhibit a positive attitude toward using technology that supports collaboration, learning, and productivity.
   c. demonstrate personal responsibility for lifelong learning.
   d. exhibit leadership for digital citizenship.

Evaluation / Assessment Methods
- On a regular basis, teacher will give immediate verbal feedback to student about correct playing position, notes, and rhythms.
- Teacher will regularly hear student play selected pieces and indicate to student whether he/she has achieved sufficient mastery.
- Students will sometimes be asked to evaluate their own performances.

Assured Experiences (Projects)
   Winter Concert: Each student will participate as a member of school orchestra in at least one performance of the winter concert.

Time Allotments/Pacing Guide
   7 weeks
Unit 3

At the completion of this unit, students will:

- Continue to review correct playing position.
- Continue to review bowing techniques for producing characteristic tone quality.
- Continue to listen to intonation and make adjustments to correct it. Be aware of both individual and group intonation.
- Continue to read and play notes of D scale and G scale. Play pieces built on these scales.
- Begin to learn hooked bowing.
- Begin learning whether to use upper, middle, or lower part of bow.
- Begin reading and playing three- and four-note slurs.
- Learn to play F-natural with low finger 2 on D-string (finger 2 for cello and bass).
- Review how to play C-natural with low finger 2 on A-string (II 1/2, finger 2 for bass on G-string).
- Begin reading and playing one-octave C major scale.
- Continue to maintain awareness of the harmony, texture, and form of each piece they are learning to perform.
- Explain in musical terms why they want to select a particular piece of music.
- Continue to learn historical and contextual information about the music they are learning to perform.
- Continue developing their ability to understand the expressive intent behind the choices a composer makes.

Essential Questions
- How does understanding the structure of the C major scale help me to play it?
- What are the different ways in which I've learned to use the bow and how do I know which situations require certain types of bowing?

Focus Questions
- What difference does hooked bowing make in my playing?
- What difference do I hear when I use the high, middle, or lower section of the bow?
- Why do I need to use a low finger two for the C major scale?

Scope and Sequence
- Bow expressively
- Play a one-octave C major scale
Instructional/Teaching Strategies

- Teacher models correct way to hold instrument
- Teacher leads students in clapping rhythms while counting or using syllables
- Teacher guides students to sing solfege syllables in rhythm
- Teacher monitors students as they sing note names or fingerings in rhythm
- Teacher leads students in singing note names or fingerings in rhythm while playing pizzicato
- Teacher guides students in singing words to song while playing song on instrument
- Teacher plays and students echo on their instruments
- Teacher has students use bow to simultaneously play notes and rhythm of song
- Teacher assigns each student to bow one or two measures of a piece solo
- Teacher sometimes calls on a student to choose which piece the class will play and then asks the student to explain, in musical terms, the reasons for his/her choice
- Teacher asks students to explain the composer's expressive intent: e.g., why the music is loud in a certain section or the notes are staccato, etc.
- Information about common misconceptions and teaching strategies to address them
- Suggestions for teaching strategies to support learners who struggle
- Suggestions for teaching strategies to support the extension of the learning, beyond the lesson objectives
- Research-based teaching strategies (e.g., similarities and differences, summarizing and note taking, nonlinguistic representation, advanced organizers)
- Guidance about classroom environments conducive to learning (e.g., seating arrangements, safety, social interactions)
- Opportunities for varied approaches and choice for learners (e.g., tasks, resources, product formats)
- A variety of teaching and grouping strategies based on student learning needs, preferences, interests, learning styles, intelligences, and cultures
- Specific strategies to address ELL students
- Specific strategies to address students experiencing learning, social-emotional or behavioral difficulties
- Current event connections
- Interdisciplinary connections
- Teaching strategies aligned with the learning activities

Technology Competency Standards

1. Creativity and Innovation - Students demonstrate creative thinking, construct knowledge, and develop innovative products and processes using technology.
   Students:
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4. Critical Thinking, Problem Solving, and Decision Making - Students use critical thinking skills to plan and conduct research, manage projects, solve problems, and make informed decisions using appropriate digital tools and resources. Students:
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   b. plan and manage activities to develop a solution or complete a project.
   c. collect and analyze data to identify solutions and/or make informed decisions.
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   b. exhibit a positive attitude toward using technology that supports collaboration, learning, and productivity.
   c. demonstrate personal responsibility for lifelong learning.
   d. exhibit leadership for digital citizenship.

Evaluation / Assessment Methods
- On a regular basis, teacher will give immediate verbal feedback to student about correct playing position, notes, and rhythms.
- Teacher will regularly hear student play selected pieces and indicate to student whether he/she has achieved sufficient mastery.

Time Allotments/Pacing Guide)
7 weeks
Unit 4

At the completion of this unit, students will:

Continue to review correct playing position.
Continue to review bowing techniques for producing characteristic tone quality.
Continue to listen to intonation and make adjustments to correct it. Be aware of both individual and group intonation.
Continue to read and play notes of D scale and G scale. Play pieces built on these scales.
Review playing C major scale.
Learn to play Year Three Assessment.
Learn to play B on E-string with finger 4 (violin only).
Learn to play C, D, E, and F on C-string (viola and cello only).
Learn to play open E and F-sharp (bass only).
Learn to use finger 4 to play E, A, and D on the A-, D-, and G-strings respectively (violin and viola only).
Learn to use finger 4 to play G on the C-string (viola only).

Continue to use teacher-guided self-evaluation and peer feedback to refine ensemble performances in rehearsal.
Begin having some pieces ready for presentation.

Essential Questions
• How does understanding the structure and context of musical piece help to perform it?
• How does understanding contextual information about the music help us to respond to it?

Focus Questions
• On which scale is the Year Three Assessment built?
• Why would I use finger 4 for a note when I can play the same note by using a different string as an open string?

Scope and Sequence
• Year Three Assessment
• New notes and/or fingerings
• Relate piece to scale on which it is built
Instructional / Teaching Strategies

- Teacher leads students in clapping rhythms while counting or using syllables
- Teacher guides students to sing solfege syllables in rhythm
- Teacher monitors students as they sing note names or fingerings in rhythm
- Teacher leads students in singing note names or fingerings in rhythm while playing pizzicato
- Teacher has students use bow to simultaneously play notes and rhythm of song
- Teacher assigns each student to play one or two measures of a piece solo
- Teacher helps students to make a digital recording of group or individual performances and to then do a self-evaluation
- Information about common misconceptions and teaching strategies to address them
- Suggestions for teaching strategies to support learners who struggle
- Suggestions for teaching strategies to support the extension of the learning, beyond the lesson objectives
- Research-based teaching strategies (e.g., similarities and differences, summarizing and note taking, nonlinguistic representation, advanced organizers)
- Guidance about classroom environments conducive to learning (e.g., seating arrangements, safety, social interactions)
- Opportunities for varied approaches and choice for learners (e.g., tasks, resources, product formats)
- A variety of teaching and grouping strategies based on student learning needs, preferences, interests, learning styles, intelligences, and cultures
- Specific strategies to address ELL students
- Specific strategies to address students experiencing learning, social-emotional or behavioral difficulties
- Current event connections
- Interdisciplinary connections
- Teaching strategies aligned with the learning activities

Technology Competency Standards

1. Creativity and Innovation - Students demonstrate creative thinking, construct knowledge, and develop innovative products and processes using technology. Students:
   - Use models and simulations to explore complex systems and issues

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   - Identify and define authentic problems and significant questions for investigation.
   - Plan and manage activities to develop a solution or complete a project.
c. collect and analyze data to identify solutions and/or make informed decisions.

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   b. exhibit a positive attitude toward using technology that supports collaboration, learning, and productivity.

   c. demonstrate personal responsibility for lifelong learning.

   d. exhibit leadership for digital citizenship.

Evaluation / Assessment Methods

- On a regular basis, teacher will give immediate verbal feedback to student about correct playing position, notes, and rhythms.

- Teacher will regularly hear student play selected pieces and indicate to student whether he/she has achieved sufficient mastery.

- Students will sometimes be asked to evaluate their own performances.

Time Allotments/Pacing Guide

8 weeks
Unit 5

At the completion of this unit, students will:

- Continue to listen to intonation and make adjustments to correct it. Be aware of both individual and group intonation.
- Continue to review correct playing position.
- Continue to review bowing techniques for producing characteristic tone quality.
- Continue to read and play notes of D scale, G scale, and C scale. Play pieces built on these scales.
- Perform the Year Three Assessment.

Using the rubric provided, complete a written self-evaluation of the performance of the Year Three Assessment.

Continue using teacher-guided self-reflection and peer feedback to refine performances.

Integrate technical accuracy, expressive quality, and contextual understanding into a performance that is ready for presentation.

Review concert behaviors.

Essential Questions
- How do we judge the quality of a musical performance on an assessment?
- In a concert performance, how do context and the manner in which the music is presented influence audience response?

Focus Questions
- When is the part I play meant to be in the foreground and when should it be in the background?
- What should I be listening for and watching for when presenting music in a performance?
- How should I behave on stage during a concert presentation?

Scope and Sequence
- Performance on an assessment
- Self-evaluation of performance on assessment
- Preparation for concert presentation

Instructional / Teaching Strategies
- Teacher leads students in clapping rhythms while counting or using syllables
- Teacher guides students to sing solfege syllables in rhythm
- Teacher monitors students as they sing note names or fingerings in rhythm
- Teacher leads students in singing note names or fingerings in rhythm while playing pizzicato
- Teacher guides students in singing words to a song while playing a song on instrument
• Teacher plays and students echo on their instruments
• Teacher guides students in bowing notes and rhythm of song
• Teacher assigns each student to bow one or two measures of a piece solo
• Teacher helps students to make a digital recording of group or individual performances and to then do a self-evaluation
• Teacher conducts students in run-through of concert music and then engages students in a discussion in which they evaluate their performance and their concert behavior
• Teacher conducts students in an informal mini-performance with a small group of non-orchestra students who are chosen to be the audience
• Information about common misconceptions and teaching strategies to address them
• Suggestions for teaching strategies to support learners who struggle
• Suggestions for teaching strategies to support the extension of the learning, beyond the lesson objectives
• Research-based teaching strategies (e.g., similarities and differences, summarizing and note taking, nonlinguistic representation, advanced organizers)
• Guidance about classroom environments conducive to learning (e.g., seating arrangements, safety, social interactions)
• Opportunities for varied approaches and choice for learners (e.g., tasks, resources, product formats)
• A variety of teaching and grouping strategies based on student learning needs, preferences, interests, learning styles, intelligences, and cultures
• Specific strategies to address ELL students
• Specific strategies to address students experiencing learning, social-emotional or behavioral difficulties
• Current event connections
• Interdisciplinary connections
• Teaching strategies aligned with the learning activities

Technology Competency Standards
1. Creativity and Innovation - Students demonstrate creative thinking, construct knowledge, and develop innovative products and processes using technology. Students:
   c. use models and simulations to explore complex systems and issues
4. Critical Thinking, Problem Solving, and Decision Making - Students use critical thinking skills to plan and conduct research, manage projects, solve problems, and make informed decisions using appropriate digital tools and resources. Students:
   a. identify and define authentic problems and significant questions for investigation.
   b. plan and manage activities to develop a solution or complete a project.
   c. collect and analyze data to identify solutions and/or make informed decisions.
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   c. demonstrate personal responsibility for lifelong learning.
   d. exhibit leadership for digital citizenship.

Evaluation / Assessment Methods

- On a regular basis, teacher will give immediate verbal feedback to student about correct playing position, notes, and rhythms.
- Teacher will regularly hear student play selected pieces and indicate to student whether he/she has achieved sufficient mastery.
- Students will sometimes be asked to evaluate their own performances.
- Each student will perform the Year Three Assessment. Using the rubric included in the assessment, the teacher will write an evaluation and the student will write a separate self-evaluation.

Assured Experiences (Projects)

Spring Concert: Each student will participate as a member of school orchestra in at least one performance of the spring concert.

Time Allotments/Pacing Guide

8 weeks
Sample Rubric

<table>
<thead>
<tr>
<th>Performer: __________________________</th>
<th>Evaluator: __________________________</th>
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Instrumental Music Performance Evaluation Tool

The sound produced on the instrument is full and focused (Tone quality).

<table>
<thead>
<tr>
<th>Always</th>
<th>Sometimes</th>
<th>Never</th>
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</table>

The performer plays with a steady beat.

<table>
<thead>
<tr>
<th>Always</th>
<th>Sometimes</th>
<th>Never</th>
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</table>

Rhythms are performed accurately.

<table>
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<tr>
<th>Always</th>
<th>Sometimes</th>
<th>Never</th>
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</thead>
</table>

Pitches are performed accurately.

<table>
<thead>
<tr>
<th>Always</th>
<th>Sometimes</th>
<th>Never</th>
</tr>
</thead>
</table>

Articulations are performed accurately (Tonguing/slurring/bowing).

<table>
<thead>
<tr>
<th>Always</th>
<th>Sometimes</th>
<th>Never</th>
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</thead>
</table>

Describe, using specific music terminology, one element of the performance that was performed well.

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

Describe, using specific music terminology, one element of the performance that can be improved.

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
Resource File/Appendices

Professional Development Presenters:
Wesley Ball – Western Connecticut State University
Vivian Murray Caputo – American Orff-Schulwerk Association
Corey Ganschow – Western Connecticut State University
James Hillbie – Mystic Middle School
Georgia Newlin – Adelphi University
Pamela J. Perry – Central Connecticut State University
Janice Smith – City University of New York

Websites for Students:
www.nyphilkids.org
www.carnegiehall.org/ORC/Games-and-Listening-Guides/
www.classicsforkids.com
-www.sfskids.org

Websites for Teachers:
http://www.astaweb.com/
www.nafme.org
http://www.metronomeonline.com/
www.jwpepper.com
http://www.fjhmusic.com/strings.htm
TRUMBULL PUBLIC SCHOOLS
Trumbull, Connecticut

Beginning Strings
Grade 6
2015
Music

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Music Teacher, Madison Middle School
Director of Curriculum, Instruction & Assessments
The Trumbull Board of Education will continue to take Affirmative Action to ensure that no persons are discriminated against in its employment.
CORE VALUES AND BELIEFS

The Trumbull School Community, which engages in an environment conducive to learning, believes that all students will read and write effectively, therefore communicating in an articulate and coherent manner. All students will participate in activities that address problem-solving through critical thinking. Students will use technology as a tool in decision making. We believe that by fostering self-confidence, self-directed and student-centered activities, we will encourage independent thinking and learning. We believe ethical conduct to be paramount in sustaining our welcoming school climate.

We believe:

- Music is an inextricable part of the human experience, and every individual is inherently musical.
- Every student should be assured a high-quality course of music instruction, taught by qualified music educators.
- Music is a pillar of cultural heritage and a means for interdisciplinary learning.
- Music is an essential, core subject, and providing a musical education is a necessary part of educating the whole child. Therefore, every student should be offered opportunities to perform, create, respond, and connect musically.
- Learning music gives students a mode of artistic expression, a sense of music appreciation, and the tools needed for becoming lifelong musical learners.
- All individuals should have the high-quality resources and facilities necessary to achieve success within a challenging curriculum.
INTRODUCTION

The sixth grade beginning strings curriculum aligns practices, standards, and assessments among the TPS, the Connecticut State Board of Education, Connecticut’s Common Arts Assessment Initiative, the National Coalition for Core Arts Standards, and the National Association for Music Education.

This curriculum includes the 2014 National Core Arts Standards for Music with eleven anchor standards, and the addition of “connecting” as an artistic process along with “creating, performing, and responding.”

Sixth grade Beginning Strings is an elective course that falls under the Unified Arts label. This course is for students who want to learn how to play violin, viola, cello, or string bass. Students taking the class will be taught to use correct plying position and how to hold the bow and how to care for and maintain their instruments. Music literacy will also be emphasized and will be an ongoing part of the students’ learning.

As students progress, they will be introduced to ensemble playing in an orchestra where each section of instruments has a part to play that is different from what the other sections are playing. This is a valuable opportunity for students to interact musically as part of a team.

Students will continue to develop their individual skills, learning to play more advanced music. Throughout the school year, students will be encouraged to listen to themselves with the objective of maintaining proper tone production and accurate intonation.

Technology Competency Standards align with the 2007 National Educational Technology Standards and performance Indicator for Students.

PHILOSOPHY

Orchestral stringed instruments have been part of our cultural heritage for hundreds of years. Learning to play a stringed instrument develops intellectual capacity in a unique way. Participation in orchestra provides many benefits. Performing on a stringed instrument requires a high level of discipline and involves both sides of the brain. Students are given the opportunity to develop individual skills as well as interpersonal skills that come from playing in a group. Teachers of all subjects are involved in passing knowledge and culture from one generation to the next. Teaching students to play in an orchestra is a vital part of this transmission of knowledge and culture.
COURSE DESCRIPTION

Beginning class instruction is offered for 6th graders in violin, viola, cello, and string bass instruments. Basic instrumental and orchestral techniques are taught through large and small groups, heterogeneous groupings, and performance activities. Performance activities include, but are not limited to, assembly programs, field trips, and concert performances. It is recommended that beginners have class every other day for a 47-minute period at this level. The class meets every other day and runs for 90 sessions over the course of a school year.

Beginning concepts and skills:
These are considered necessary for the basic development of beginning strings students and must be incorporated into the total strings program.

- Instrument and supply management
- Performance posture and playing position
- Basics of drawing the bow for up bow and down bow
- Instrument and bow hold
- String names
- Note names/note reading
- Meter and note values
- Time signatures
- Musical symbols such as down bow, up bow, bow lift, arco, pizzicato, slurs, repeat signs, fine, clefs, bar lines, measures, dynamics, fermata, and others introduced within the context of a piece
- Key signatures
- D, G, C and F major scales
- Terms such as accent, staff, melody, harmony, rhythm, form and others introduced within the context of a piece

GOALS

As a result of this course, students will:
- develop their ability to play a stringed instrument with good posture and tone quality, playing alone and with others;
- develop the ability to read notated music;
- develop effective practice habits;
- build a sense of musicianship by gaining an awareness of music performance practices, playing more expressively, and becoming aware of music as a performing art; and
- come to appreciate music that can enhance their enjoyment of life at home and in school.
MUSIC STANDARDS

The Performance Standards align with the 2014 National Core Arts Standards for Music.

I. CREATING

- Imagine: The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.
- Plan and Make: Musicians' creative choices are influenced by their expertise, context, and expressive intent.
- Evaluate and Refine: Musicians evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.
- Present: Musicians' presentation of creative work is the culmination of a process of creation and communication.

II. PERFORMING

- Select: Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.
- Analyze: Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance.
- Interpret: Performers make interpretive decisions based on their understanding of context and expressive intent.
- Rehearse, Evaluate, and Refine: To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.
- Present: Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence the audience response.

III. RESPONDING

- Select: Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.
- Analyze: Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.
- Interpret: Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.
- Evaluate: The personal evaluation of musical works and performances is informed by analysis, interpretation, and established criteria.

IV. CONNECTING

- Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.
- Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding.

Sixth-Grade Beginning Strings must be responsive to the particular needs of the beginning strings musicians, and therefore the eleven units presented here will not necessarily occur in sequential order. However, all units will occur over the course of the 90 lessons within a full school year.
Unit 1

At the completion of this unit, students will:

MU:Pr4.1.E.5a Select varied repertoire to study based on interest, music reading skills (where appropriate), an understanding of structure of the music, context, and the technical skill of the individual or ensemble.

Essential Questions

- What is the importance of performing a variety of music alone and with others?
- What is the importance of performing in tune with a steady tempo, good tone and dynamics?

Scope and Sequence

- Instrument and supply management
- Performance posture
- Instrument and bow hold
- Bow action
- Musical symbols such as down bow, up bow, bow lift, arco, pizzicato, slurs, repeat signs, fine, clefs, bar lines, measures, dynamics, fermata, and others introduced within the context of a piece

Instructional/Teaching Strategies

- Teacher models correct way to hold the instrument
- Students clap rhythms and count out loud
- Students say letter names and finger notes
- Students say letter names or finger in rhythm
- Students say letter names while playing pizzicato
- Teacher plays and students echo on their instruments
- Students perform pieces with each student playing one or two measures of a piece as a solo

Evaluation/Assessment Methods

- Teacher observation
- Playing tests, individually or in small groups
- Sticker charts indicating positions, posture, chart progress, and information on mastery of skills

Time Allotment/Pacing Guide

Approximately 5 weeks
Unit 2

At the completion of this unit, students will:

MU:Pr4.2.E.5a Demonstrate, using music reading skills where appropriate, how knowledge of formal aspects in musical works inform prepared or improvised performances.

MU:Pr6.1.E.8a Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures and styles.

Essential Questions
- What is the importance of performing in groups, blending in with an ensemble, and responding to a conductor?
- What is the importance of performing music from different genres and styles?

Scope and Sequence
- Individual intonation as well as group intonation
- Following a conductor’s pattern for meter and time signatures
- Following a conductor’s pattern for dynamics
- Following a conductor’s pattern for tempo
- Grouping of instruments according to part
- Group balance
- Musical symbols such as down bow, up bow, bow lift, arco, pizzicato, slurs, repeat signs, fine, clefs, bar lines, measures, dynamics, fermata, and others introduced within the context of a piece
- Meter and note values
- Time signatures
- Terms such as accent, staff, melody, harmony, rhythm, texture, form, movement, and others as introduced within the context of a piece

Instructional/Teaching Strategies
- Playing a variety of genres and styles in exercises from string method books
- Having students read historical and cultural descriptions and compare similarities and differences between styles and genres
- Demonstrating stylistic differences between instruments
Evaluation/Assessment Methods

- Teacher observation
- Student demonstration of beat patterns
- Conductor experimentation with different tempo/dynamics with the group
- Student conductors
- Students conducting to recorded music
- Written tests
- Reading aloud
- Teacher questioning and observing

Time Allotment/Pacing Guide

Approximately 6 weeks
Unit 3

At the completion of this unit, students will:

MU:Pr5.3.E.8a  Develop strategies to address technical challenges in a varied repertoire of music and evaluate their success using feedback from ensemble peers and other sources to refine performances.

Note: Duets and ensemble material permit students the opportunity to demonstrate rhythmic and melodic independence; teachers should carefully select materials to ensure that materials do not include new skills, thereby defeating the purpose of building independent confidence. Recorded and live piano accompaniments can also support students by providing a "constant" with which students may practice their skills. Teacher can perform each part in duets and trios.

Essential Question

- What is the importance of performing independently on one part while classmates or teacher play a different part?

Scope and Sequence

- String names
- Note names/note reading
- Meter and note values
- Time signatures
- Musical symbols such as down bow, up bow, bow lift, arco, pizzicato, slurs, repeat signs, fine, clefs, bar lines, measures, dynamics, fermata, and others introduced within the context of a piece

Instructional/Teaching Strategies

- Playing individually with accompaniment
- Performing duets and/or trios with teacher

Evaluation/Assessment Methods

- Teacher observation
- Classroom demonstrations

Time Allotment/Pacing Guide

- Approximately 4 weeks
Unit 4

At the completion of this unit, students will:

MU:Pr6.1.E.5b Demonstrate an awareness of the context of the music through prepared and improvised performances.

MU:Pr6.1.E.8a Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures and styles.

Note: Improvisation is a strong motivational tool that encourages beginning students to stretch their aural and performance skills. Students should create new endings for pieces, play familiar tunes, and create sound effects on the instruments that make learning fun and develop meaningful connections for the student’s future as a musician. This standard should be part of the beginning student’s training, though it should not occupy large blocks of time within the lesson periods.

Essential Questions

- How do musicians generate creative ideas?
- What is the importance of listening to and performing music by ear?
- What is the importance of improvising melodies, variations, and accompaniments?
- What is the importance of adding embellishments to simple melodies?

Scope and Sequence

- String names
- Note names/note reading
- Meter and note values
- Time signatures
- Musical symbols such as down bow, up bow, bow lift, arco, pizzicato, slurs, repeat signs, fine, clefs, bar lines, measures, dynamics, fermata, and others introduced within the context of a piece
- Terms such as accent, staff, melody, harmony, rhythm, texture, form, movement, and others as introduced within the context of a piece

Instructional/Teaching Strategies

- Demonstrating melodic patterns through clapping and singing
- Demonstrating ostinato patterns through clapping, tapping, singing, and playing on instruments
- Creating echoes with students and their classmates
- Picking out simple melodies to be imitated by students
- Picking out simple melodies like “Happy Birthday”
- Creating rhythmic and melodic answers to similar questions presented by the teacher and other students
• Having students create their own original melodies and rhythmic patterns
• Having students embellish familiar and original tunes to create their own arrangements
• Having students echo and embellish simple rhythmic and melodic patterns performed by the teacher
• Having students transfer (arrange) tunes for their instruments

Evaluation/Assessment Methods
• Teacher observation
• Group responses
• Student demonstrations

Time Allotment/Pacing Guide
   Approximately 4 weeks
Unit 5

At the completion of this unit, students will:

MU:Re7.1E.5a Identify reasons for selecting music based on characteristics found in the music, connection to interest, and purpose or context.

MU:Cr3.2.E.5a Share personally-developed melodic and rhythmic ideas or motives – individually or as an ensemble – that demonstrate understanding of characteristics of music or texts studied in rehearsal.

Note: Note and rhythm reading skills demand instructional emphasis for young musicians. Teachers should offer a variety of drill and practice exercises. Students may sing, play, clap, count aloud, and move to musical passages to create a meaningful connection from reading to performing on the instrument. The bulk of a beginner’s time is spent on proper posture and reading skills. These are the foundations for the student’s future development as an accomplished musician.

Essential Question
- What is the importance of composing music?
- What is the importance of writing music down in a way that others can read it?

Scope and Sequence
- String names
- Note names/note reading
- Meter and note values
- Time signatures
- Musical symbols such as down bow, up bow, bow lift, arco, pizzicato, slurs, repeat signs, fine, clefs, bar lines, measures, dynamics, fermata, and others introduced within the context of a piece
- Terms: accent, staff, melody, harmony, rhythm, texture, form, movement, and others as introduced within the context of a piece

Instructional/Teaching Strategies
- Demonstrating using notes within the C, G and D major tonalities to create harmonies and melodies that blend with written examples in a class setting
- Exploring compositional devices as defined by concepts and skills
- Using terms relating to composition (time signature, key signature, form dynamics, arco/pizzicato, melody, and harmony)
- Helping students apply notation symbols (time signature, key signature, note values)
Evaluation/Assessment Methods

- Teacher observation
- Student demonstration
- Student-notated compositions
- Student discussion

Time Allotment/Pacing Guide

Approximately 2 weeks
Unit 6

At the completion of this unit, students will:

MU:Pr5.3.E.Ba  Develop strategies to address technical challenges in a varied repertoire of music and evaluate their success using feedback from ensemble peers and other sources to refine performances.

Essential Question
- Why are time signatures and note value symbols important?
- What is the importance of writing down music in a way that others can read it?
- What is the importance of pitch notation?
- Why are dynamics, tempo, articulation and their notation important?
- What is the importance of learning to write music?

Scope and Sequence
- String names
- Note names/note reading
- Meter and note values
- Time signatures
- Musical symbols such as down bow, up bow, bow lift, arco, pizzicato, slurs, repeat signs, fine, clefs, bar lines, measures, dynamics, fermata, and others introduced within the context of a piece
- Terms: accent, staff, melody, harmony, rhythm, texture, form, movement, and others as introduced within the context of a piece

Instructional/Teaching Strategies
- Demonstrating rhythmic concepts through playing, singing, clapping, and counting aloud
- Visually identifying meter signatures
- Verbally comparing and contrasting different meters, and discussing the notes appropriate for use with each meter described
- Helping students use rhythmic symbols correctly as they notate their compositions or demonstrate simple improvisations
- Charting notes and corresponding rests in each specified meter to demonstrate knowledge of equivalent values
- Helping students demonstrate awareness of the step-wise pattern of notes on the staff for each appropriate clef and connect that concept to the other clefs through performance demonstration, responding to questions and class discussion
- Helping students write, sing, and play correct note recognition as it applies to assigned strings texts and orchestra compositions
- Helping students recognize and name the notes within the G, C, and D major scales by the end of the first year of study
- Helping students perform in the keys of D, C, and G
• Discussing the following articulation as it relates to bowing techniques: legato, detaché, staccato, and slurs

• Helping students sing and play passages from text and assigned literature with appropriate dynamics, phrasing, and interpretation from cues given by the musical terminology used within the works

• Helping students identify aurally and visually simple musical forms from text materials, paying attention to the patterns found

• Notating examples of meter, rhythm, pitch notation, and dynamics to help students create copies, arrangements and original works demonstrating the correct usage of each

• Helping students perform individual instrumental parts alone and with contrasting parts within the ensemble to demonstrate melodic and rhythmic independence

Evaluation/Assessment Methods
• Student discussion
• Teacher observation
• Written assessments, student compositions, and work samples
• Performance assessment

Time Allotment/Pacing Guide
Approximately 2 weeks
Unit 7

At the completion of this unit, students will:

MU:Re7.2.E.5a Identify how knowledge of context and the use of repetition, similarities, and contrasts inform the response to music.

Note: Analysis is an advanced skill for musicians. The beginning musician should be introduced to a vast vocabulary. Analysis at this level will be primarily based on using learned vocabulary to compare and contrast musical concepts. The beginning teacher is “salting” the student’s knowledge for eventual understanding and should not pressure students to a high level of analysis at this stage of development.

Essential Questions

- What is the importance of being able to analyze and describe the music we hear?
- What is the importance of aurally differentiating and distinguishing different forms of music?
- What is the importance of being able to analyze and describe the music we hear?
- Why is it important to talk about music, music notation, musical instruments and musical performances?
- What is the importance of evaluating music and music performances?

Scope and Sequence

- String names
- Note names/Note reading
- Musical symbols such as down bow, up bow, lift bow, slurs, repeat signs, pizzicato, arco, fine, clef signs, bar line, measure, tie, dynamics, fermata, caesura, and others as introduced within the context of a piece
- Key signatures
- D, G, and C major scales
- Note names/Note reading
- Meter and note values
- Time signatures
- Terms: accent, staff, melody, harmony, rhythm, texture, form, movement, and others as introduced within the context of a piece

Instructional/Teaching Strategies

- Using a piano, CD player, or live demonstration to assist students in listening to musical examples, as well as simple rhythmic and melodic patterns.
- Helping students recognize aurally, ABA forms, chorus and refrain, round, and other simple forms with repeating patterns
• Encouraging students to use correct terminology when discussing or writing about musical forms
• Having students listen to quality examples of varying genres of musical compositions and discuss these performances as informed consumers
• Using correct terminology when discussing or writing about music that the students have written, heard or performed

**Evaluation/Assessment Methods**

• Aural assessments/ written responses
• Teacher observation

**Time Allotment/Pacing Guide**

Approximately 3 weeks
Unit 8

At the completion of this unit, students will:

MU:Re9.1.E.5a Identify and describe the effect of interest, experience, analysis, and context on the evaluation of music.

Essential Questions
- What is the importance of devising criteria to evaluate musical performances?
- What is the importance of evaluating music and music performances?
- What is the importance of being able to explain one's personal preferences for specific music works and styles?

Scope and Sequence
- Instrument hold/posture (sitting and standing)
- Bow hold
- String names
- Note names/note reading
- Meter and note values
- Time signatures
- Musical symbols such as down bow, up bow, lift bow, slurs, repeat signs, pizzicato, arco, fine, clef signs, bar line, measure, tie, dynamics, fermata, caesura, and others as introduced within the context of a piece
- Key signatures
- D, G, and C major scales
- Terms: accent, staff, melody, harmony, rhythm, texture, form, movement, and others as introduced within context of a piece

Instructional/Teaching Strategies
- Evaluating student performances and the performances of others using specified criteria that are student-generated
- Developing rubrics as a class assignment
- Developing students' aural skills by listening to exemplary examples
- Asking students to express their personal preferences for a particular genre as it relates to their instruments
- Having students write critiques defending their preferences when given multiple selections
- Having students write "commercials" for their favorite pieces and attempt to "sell" their pieces for an upcoming concert on the basis of merit

Evaluation/Assessment Methods
- Rubrics
- Student discussion
- Teacher observation
• Performance assessment
• Video assessment/Self evaluation
• Student projects
• Written compositions
• Class discussions

Time Allotment/Pacing Guide
Approximately 3 weeks
At the completion of this unit, students will:

MU:Cn11.0.T.5a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
MU:Re7.1E.5a Identify reasons for selecting music based on characteristics found in the music, connection to interest, and purpose or context.

Note: This standard is best addressed though the collaborative efforts of a qualified music professional and a teacher or artist from another discipline. To move beyond superficial connections from music to other areas, these teams should thoughtfully construct integrated plans or units. Every effort should be made to ensure the integrity of each discipline and to select materials that lend themselves to authentic, rather than forced, integration. Units may be short- or long-term and may be thematic, topical. As students use music vocabulary, meaning can be enhanced when students find multiple meanings for terms. Words like "color" and "movement" have very different meanings for the visual artist, the dancer, and the musician. Related arts teachers should collaborate and coordinate efforts through their long-range plans to address terminology to reinforce the connection and differences within the arts areas. No lasting culture since the beginning of time has existed without art and music as forms of celebration and communication.

Essential Questions

- What is the importance of relating music to the other arts and to disciplines outside the arts?
- What is the importance of identifying similarities and differences in the meanings of common terms like "texture," "color," "form," and "movement" that are used across a variety of arts areas?
- What is the importance of relating music to the other arts and to disciplines outside the arts?
- Why is it important to identify the relationship between the principles of music and other disciplines?

Scope and Sequence

- Instrument and supply management
- Instrument hold/posture (sitting and standing)
- Bow hold
- Meter and note values
- Time signatures
- Musical symbols such as down bow, up bow, lift bow, slurs, repeat signs, pizzicato, arco, fine, clef signs, bar line, measure, tie, dynamics, fermata, caesura, and others as introduced within the context of a piece
- Terms: accent, staff, melody, harmony, rhythm, texture, form, movement, and others as introduced within context of a piece
Instructional Teaching Strategies

- Comparing terminology common to the various arts disciplines
- Participating in integrated arts classes
- Building a musical word wall in the classroom that provides students with comparison of terms in music and other disciplines. (For example, “'form' in music means . . .” / “'form' in visual arts means . . .” / “'form' in mathematics means . . .” / “'form' in science means . . .”)
- Exploring the science of sound production and harmonic structures in scientific terms (string vibration speed as it relates to pitch, bow pressure as it relates to quality and dynamics, concept of string length)
- Having students research and write program notes to accompany their performances, narrated in a written program or by a narrator
- Reinforcing and practicing fractions during instruction of time signatures and note values

Evaluation/Assessment Methods

- Writing samples
- Classroom discussions
- Integrated arts projects
- Teacher observation
- Written assessments

Time Allotment/Pacing Guide

Approximately 3 weeks
Unit 10

At the completion of this unit, students will:

MU:CN10.0.H.5a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

Note: This standard is most effective when cultural and historical vocabulary, sound, and style are presented as in integral part of the music learned. This allows students to attach a greater meaning to what they are experiencing in class and its relevance beyond the music classroom. For this contextual learning to occur, teachers may find themselves using the text as a resource to be used as needed, rather than as a page-by-page document, paying particular attention to the skill, concept, and the cultural diversity of each piece selected. Beginning texts for string students provide students with a variety of music. Teachers should read the short historical and cultural notes found in these texts and supplement the texts by providing recordings that represent various cultures. Teachers should extend these examples through additional research and resources, such as those available on various internet sites. Teachers should simplify tunes for beginning students to increase their playability, considering fiddle tunes, Irish jigs, spirituals, and Native American chants. Students should study the cultural influences and differences of music within our country, as well as those of other cultures.

Essential Questions
- What is the importance of relating music to history and culture?
- What is the importance of performing a variety of music from various cultures?

Scope and Sequence
- Meter and note values
- Time signatures
- Musical symbols such as down bow, up bow, lift bow, slurs, repeat signs, pizzicato, arco, fine, clef signs, bar line, measure, tie, dynamics, fermata, caesura, and others as introduced within the context of a piece
- Key signatures
- Terms: accent, staff, melody, harmony, rhythm, texture, form, movement and others as introduced within the context of a piece

Instructional/Teaching Strategies
- Performing music representing various cultures
- Having students discuss the elements of style, and the purpose of music in celebration and communication
- Having students identify music of different cultures
Evaluation/Assessment Methods
- Research activities
- Student/Teacher Discussion
- Written responses
- Journal entries
- Teacher observation
- Performance objectives

Time Allotment/Pacing Guide
  Approximately 3 weeks
Unit 11

At the completion of this unit, students will:

MU:Cn11.0.T.5a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

Note: Beginning texts for string students provide students with a variety of music. Teachers should read the short historical and cultural notes found in these texts and supplement the texts by providing recordings that represent various cultures. Teachers should extend these examples through additional research and resources, such as those available on various internet sites. Teachers should simplify tunes for beginning students to increase their playability, considering fiddle tunes, Irish jigs, spirituals, and Native American chants. Students should study the cultural influences and differences of music within our country, as well as those of other cultures.

Essential Questions
- What is the importance of relating music to history and culture?
- What is the importance of performing music from different historical periods?
- What is the importance of relating music to history and culture?
- What is the importance of performing music from different historical periods?

Scope and Sequence
- Meter and note values
- Time signatures
- Musical symbols such as down bow, up bow, lift bow, slurs, repeat signs, pizzicato, arco, fine, clef signs, bar line, measure, tie, dynamics, fermata, caesura, and others as introduced within the context of a piece
- Terms: accent, staff, melody, harmony, rhythm, texture, form, movement and others as introduced within the context of a piece

Instructional/Teaching Strategies
- Performing music representing various cultures and all historical periods
- Providing music from all historical periods through the use of recordings, live concerts, and video performances. (This assists students in becoming intelligent consumers of music, enhances their listening skills, and solidifies the language of music through conversation.)
- Sampling literature from all historical style periods in current texts for beginning programs
Evaluation/Assessment Methods
- Research activities
- Student/Teacher Discussion
- Written responses
- Journal entries
- Teacher observation
- Performance objectives
- Student performance and concerts

Time Allotment/Pacing Guide
Approximately 2 weeks
Technology Competency Standards

1. Creativity and Innovation — Students demonstrate creative thinking, construct knowledge, and develop innovative products and processes using technology. Students:
   c. use models and simulations to explore complex systems and issues.

4. Critical Thinking, Problem Solving, and Decision Making — Students use critical thinking skills to plan and conduct research, manage projects, solve problems, and make informed decisions using appropriate digital tools and resources. Students:
   a. identify and define authentic problems and significant questions for investigation.
   b. plan and manage activities to develop a solution or complete a project.
   c. collect and analyze data to identify solutions and/or make informed decisions.
   d. use multiple processes and diverse perspectives to explore alternative solutions.

5. Digital Citizenship — Students understand human, cultural, and societal issues related to technology and practice legal and ethical behavior. Students:
   a. advocate and practice safe, legal, and responsible use of information and technology.
   b. exhibit a positive attitude toward using technology that supports collaboration, learning, and productivity.
   c. demonstrate personal responsibility for lifelong learning.
   d. exhibit leadership for digital citizenship.
Sample Performance Rubric/Playing Exam for Strings

STRINGS PERFORMANCE EVALUATION

Name_________________ Instrument_________________ Song Performed_________________

<table>
<thead>
<tr>
<th>Skill</th>
<th>Points</th>
<th>Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>Playing Position and Posture</td>
<td>1 2 3 4 5</td>
<td></td>
</tr>
<tr>
<td>Correct Notes and Fingerings</td>
<td>1 2 3 4 5</td>
<td></td>
</tr>
<tr>
<td>Steady Tempo</td>
<td>1 2 3 4 5</td>
<td></td>
</tr>
<tr>
<td>Correct Rhythm</td>
<td>1 2 3 4 5</td>
<td></td>
</tr>
<tr>
<td>Tone Quality</td>
<td>1 2 3 4 5</td>
<td></td>
</tr>
<tr>
<td>Tuning/Intonation</td>
<td>1 2 3 4 5</td>
<td></td>
</tr>
<tr>
<td>Phrasing Articulation and Style</td>
<td>1 2 3 4 5</td>
<td></td>
</tr>
<tr>
<td>Correct Dynamics</td>
<td>1 2 3 4 5</td>
<td></td>
</tr>
<tr>
<td>Showing Improvement</td>
<td>1 2 3 4 5</td>
<td></td>
</tr>
<tr>
<td>Overall Preparedness</td>
<td>1 2 3 4 5</td>
<td></td>
</tr>
</tbody>
</table>

TOTAL out of 50 points:_______

Additional Comments:
SKILLS EXPLAINED

Playing Position: How is your posture? Is your back straight, feet flat on the floor, left hand not collapsed, bow grip correct?

Correct Notes: Did you miss a few too many notes? Were they careless mistakes or should you have practiced more? Are your low and high fingerings where they should be? Did you place tapes on your fingerboard?

Rhythm and Tempo: Are the speeds correct for the song? Are you rushing or slowing down? Are the rhythms correct? Is your tempo steady? Are you slowing down at the "rit."? Or speeding up at the "accel."?

Bow Placement/Distribution: Are you using the bow correctly? How are you holding the bow?

Bowings: Are your up and down bows correct? How about any hooked bow markings or slurs?

Intonation: Is your instrument in tune with the others around you? Are your fingers in the right spot? How is your bow action?

Tone Quality: Is your tone strong or weak? Is the sound well supported? Are you sitting up properly?

Phrasing and Style: Is the type of playing you are doing fitting the style of the song? Does a legato style or staccato style match this piece? Is your playing fitting the correct style of this music?

Dynamics: Are you using the proper volume levels for this song, or does it sound the same in each area? Are you looking at your crescendos and decrescendos?
Resource File/Appendices

Texts


Various sheet music in grade ½ -1 as needed

Technology
iPad Apps
Learn Garage Band
Garage Band
Audiostar
SP Multitrack
Flash Music
Musical Adventure!
WI Orchestra
Tempo for iPad
Pitch Pro
Cleartune
Pitch Perfect
Name That Note
Rhythm 101
MyNoteGames
Brainscape
Noteworks
Ultimate Music Theory
Tenuto

Websites for Teachers
http://www.nationalartsstandards.org/
http://nccas.org/
www.nafme.org
Intermediate Strings
Grade 6, 7, 8

2015

Music

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Intermediate Strings  
Grades 6, 7 8  
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The Trumbull Board of Education will continue to take Affirmative Action to ensure that no persons are discriminated against in its employment.
CORE VALUES AND BELIEFS

The Trumbull School Community, which engages in an environment conducive to learning, believes that all students will read and write effectively, therefore communicating in an articulate and coherent manner. All students will participate in activities that address problem-solving through critical thinking. Students will use technology as a tool in decision making. We believe that by fostering self-confidence, self-directed and student-centered activities, we will encourage independent thinking and learning. We believe ethical conduct to be paramount in sustaining our welcoming school climate.

We believe:

- Music is an inextricable part of the human experience, and every individual is inherently musical.
- Every student should be assured a high-quality course of music instruction, taught by qualified music educators.
- Music is a pillar of cultural heritage and a means for interdisciplinary learning.
- Music is an essential, core subject, and providing a musical education is a necessary part of educating the whole child. Therefore, every student should be offered opportunities to perform, create, respond, and connect musically.
- Learning music gives students a mode of artistic expression, a sense of music appreciation, and the tools needed for becoming lifelong musical learners.
- All individuals should have the high-quality resources and facilities necessary to achieve success within a challenging curriculum.
INTRODUCTION

The intermediate strings curriculum aligns practices, standards, and assessments among the TPS, the Connecticut State Board of Education, Connecticut's Common Arts Assessment Initiative, the National Coalition for Core Arts Standards, and the National Association for Music Education.

This curriculum includes the 2014 National Core Arts Standards for Music with eleven anchor standards, and the addition of "connecting" as an artistic process along with "creating, performing, and responding."

Intermediate strings is an elective course that falls under the Unified Arts label. This course is for students who want to learn how to play violin, viola, cello, or string bass at a higher level. Students taking the class will be taught advanced techniques including shifting, tuning, active listening to recorded performances, and improvisation. Music literacy will also be emphasized and will be an ongoing part of the students' learning.

As students progress, they will be introduced to string ensemble playing in a smaller orchestra where each section of instruments has a part to play that is different from what the other sections are playing. This is a valuable opportunity for students to interact musically as part of a team.

Students will continue to develop their individual skills, learning to play more advanced music. Throughout the school year, students will be encouraged to listen to themselves with the objective of maintaining proper tone production and accurate intonation.

Technology Competency Standards align with the 2007 National Educational Technology Standards and Performance Indicators for Students.

PHILOSOPHY

Orchestral stringed instruments have been part of our cultural heritage for hundreds of years. Learning to play a stringed instrument develops intellectual capacity in a unique way. Participation in orchestra provides many benefits. Performing on a stringed instrument requires a high level of discipline and involves both sides of the brain. Students are given the opportunity to develop individual skills as well as interpersonal skills that come from playing in a group. Teachers of all subjects are involved in passing knowledge and culture from one generation to the next. Teaching students to play in an orchestra is a vital part of this transmission of knowledge and culture.
COURSE DESCRIPTION

Intermediate class instruction is offered for 6th, 7th and 8th graders in violin, viola, cello, and string bass instruments. Students excelling at the 6th grade entry level or beginner level will participate in this higher-level curriculum. More advanced instrumental and orchestral techniques are taught through large and small groups, heterogeneous groupings, and performance activities. Performance activities include, but are not limited to, assembly programs, field trips, and concert performances. It is recommended that intermediate learners have class every other day for a 47-minute period at this level. The class meets every other day and runs for 90 sessions over the course of a school year. Students at intermediate level are encouraged to practice at home at least 45 minutes a day for 4 days during the week.

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

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

As a result of this course, students will:

• develop their ability to play a stringed instrument with good posture and tone quality, playing alone and with others;
• develop the ability to read notated music;
• develop effective practice habits;
• build a sense of musicianship by gaining an awareness of music performance practices and becoming aware of music as a performing art;
• come to appreciate music that can enhance their enjoyment of life at home and in school;
• be able to listen to and analyze recordings of others as well as their own performances and critique performances;
• learn about the instruments of the Symphony Orchestra as identified through guided listening;
• learn about song form, compositional technique, and basic improvisation;
• perform basic conducting patterns, cues and cutoffs in 2/4, 3/4, 4/4 and 6/8 meters;
• learn a secondary string instrument; and
• learn about both modern and classical composers.
MUSIC STANDARDS

The Performance Standards align with the 2014 National Core Arts Standards for Music.

I. CREATING
- Imagine: The creative ideas, concepts, and feelings that influence musicians’ work emerge from a variety of sources.
- Plan and Make: Musicians’ creative choices are influenced by their expertise, context, and expressive intent.
- Evaluate and Refine: Musicians evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.
- Present: Musicians’ presentation of creative work is the culmination of a process of creation and communication.

II. PERFORMING
- Select: Performers’ interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.
- Analyze: Analyzing creators’ context and how they manipulate elements of music provides insight into their intent and informs performance.
- Interpret: Performers make interpretive decisions based on their understanding of context and expressive intent.
- Rehearse, Evaluate, and Refine: To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.
- Present: Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence the audience response.

III. RESPONDING
- Select: Individuals’ selection of musical works is influenced by their interests, experiences, understandings, and purposes.
- Analyze: Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.
- Interpret: Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.
- Evaluate: The personal evaluation of musical works and performances is informed by analysis, interpretation, and established criteria.

IV. CONNECTING
- Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.
- Understanding connections to varied contexts and daily life enhances musicians’ creating, performing, and responding.
Unit 1: Intermediate Individual Skill Development

At the completion of this unit, students will:

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

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

Essential Questions

• What is the importance of performing a variety of music alone and with others?
• What is the importance of performing in tune with a steady tempo, good tone and dynamics?

Scope and Sequence

• Instrument and supply management
• Performance posture
• Instrument and bow hold
• Musical symbols such as down bow, up bow, bow lift, arco, pizzicato, slurs, repeat signs, fine, clefs, bar lines, measures, dynamics, fermata, and others introduced within the context of a piece

Instructional/Teaching Strategies

• Modeling correct way to hold the instrument
• Having students clap rhythms and count out loud
• Having students say letter names and finger notes
• Having students say letter names or finger in rhythm
• Having students say letter names while playing pizzicato
• Teacher plays and students echo on their instruments
• Students perform pieces with each student playing one or two measures of the piece as a solo

Evaluation/Assessment Methods

• Teacher observation
• Playing tests, individually or in small groups
• Sticker charts indicating positions, posture, chart progress, and information on mastery of skills

Time Allotment/Pacing Guide

• Approximately 6 weeks
Unit 2: Developing as a Member of the Ensemble

At the completion of this unit, students will:

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

MU:Pr6.1.E.8a Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures and styles.

Essential Question

- What is the importance of performing in groups, blending in with an ensemble and responding to a conductor?
- What is the importance of performing music from different genres and styles?

Scope and Sequence

- Meter and note values
- Time signatures
- Musical symbols such as down bow, up bow, bow lift, arco, pizzicato, slurs, repeat signs, fine, clefs, bar lines, measures, dynamics, fermata, and others introduced within the context of a piece
- Terms: accent, staff, melody, harmony, rhythm, texture, form, movement, and others as introduced within the context of a piece

Instructional/Teaching Strategies

- Playing a variety of genres and styles in exercises from string method books
- Having students read historical and cultural descriptions and compare similarities and differences between styles and genres
- Demonstrating stylistic differences between instruments

Evaluation/Assessment Methods

- Teacher observation
- Student demonstration of beat patterns
- Written tests
- Reading aloud
- Teacher questioning and observing

Time Allotment/Pacing Guide

- Approximately 6 weeks
Unit 3: Refining Technical Skill

At the completion of this unit, students will:

MU:Pr5.3.E.8a Develop strategies to address technical challenges in a varied repertoire of music and evaluate their success using feedback from ensemble peers and other sources to refine performances.

Note: Duets and ensemble material permit students the opportunity to demonstrate rhythmic and melodic independence; teachers should carefully select materials to ensure that materials do not include new skills, thereby defeating the purpose of building independent confidence. Recorded and live piano accompaniments can also support students by providing a “constant” with which students may practice their skills. Teacher can perform each part in duets and trios.

Essential Question
• What is the importance of performing independently on one part while classmates or teacher play a different part?

Scope and Sequence
• String names
• Note names/note reading
• Meter and note values
• Time signatures
• Musical symbols such as down bow, up bow, bow lift, arco, pizzicato, slurs, repeat signs, fine, clefs, bar lines, measures, dynamics, fermata, and others introduced within the context of a piece

Instructional/Teaching Strategies
• Playing individually with accompaniment
• Performing duets and/or trios with teacher

Evaluation/Assessment Methods
• Teacher observation
• Classroom demonstrations

Time Allotment/Pacing Guide
• Approximately 4 weeks
Unit 4: Improvising

At the completion of this unit, students will:

MU:Pr6.1.E.5b Demonstrate an understanding of the context of the music through prepared and improvised performances.

MU:Pr6.1.E.8a Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures and styles.

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

Note: Improvisation is a strong motivational tool that encourages beginning students to stretch their aural and performance skills. Students should create new endings for pieces, play familiar tunes and create sound effects on the instruments that make learning fun and develop meaningful connections for the student's future as a musician. This standard should be part of the beginning student's training, but should not occupy large blocks of time within the lesson periods.

Essential Questions

- How do musicians generate creative ideas?
- What is the importance of listening to and performing music by ear?
- What is the importance of improvising melodies, variations, and accompaniments?
- What is the importance of adding embellishments to simple melodies?

Scope and Sequence

- String names
- Note names/note reading
- Meter and note values
- Time signatures
- Musical symbols such as down bow, up bow, bow lift, arco, pizzicato, slurs, repeat signs, fine, clefs, bar lines, measures, dynamics, fermata, and others introduced within the context of a piece
- Terms: accent, staff, melody, harmony, rhythm, texture, form, movement, and others as introduced within the context of a piece
Instructional/Teaching Strategies
- Demonstrate melodic patterns through clapping and singing
- Demonstrating ostinato patterns through clapping, tapping, singing and playing on instruments
- Creating echoes for students and their classmates
- Picking out simple melodies like “Happy Birthday”
- Creating rhythmic and melodic answers to similar questions presented by the teacher and other students
- Having students create their own original melodies and rhythmic patterns
- Having students embellish familiar and original tunes to create their own arrangements
- Having students echo and embellish simple rhythmic and melodic patterns performed by the teacher
- Having students transfer (arrange) tunes for their instruments

Evaluation/Assessment Methods
- Teacher observation
- Group responses
- Student demonstrations

Time Allotment/Pacing Guide
- Approximately 4 weeks
Unit 5: Connecting Reading and Performing

At the completion of this unit, students will:

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

MU:Cr3.2.E.5a Share personally-developed melodic and rhythmic ideas or motives – individually or as an ensemble – that demonstrate understanding of characteristics of music or texts studied in rehearsal.

Note: Note and rhythm reading skills demand instructional emphasis for young musicians. Teachers should offer a variety of drill and practice exercises. Students may sing, play, clap, count aloud, and move to musical passages to create a meaningful connection from reading to performing on the instrument. The bulk of a early musician’s time is spent on proper posture and reading skills. These are the foundations for the student's future development as an accomplished musician.

Essential Questions

- What is the importance of composing music?
- What is the importance of writing down music in a way that others can read it?

Scope and Sequence

- String names
- Note names/note reading
- Meter and note values
- Time signatures
- Musical symbols such as down bow, up bow, bow lift, arco, pizzicato, slurs, repeat signs, fine, clefs, bar lines, measures, dynamics, fermata, and others introduced within the context of a piece
- Terms: accent, staff, melody, harmony, rhythm, texture, form, movement, and others as introduced within the context of a piece

Instructional/Teaching Strategies

- Using notes within the C, G and D major tonalities to create harmonies and melodies that blend with written examples in a class setting
- Exploring compositional devices as defined by concepts and skills
- Using terms relating to composition (time signature, key signature, form dynamics, arco/pizzicato, melody, and harmony)
- Helping students apply notation symbols (time signature, key signature, note values)
Evaluation/Assessment Methods

- Teacher observation
- Student demonstration
- Student-notated compositions
- Student discussion

Time Allotment/Pacing Guide

- Approximately 2 weeks
Unit 6: Achieving Greater Technical Proficiency

At the completion of this unit, students will:

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

Essential Questions

- Why are time signatures and note value symbols important?
- What is the importance of writing down music in a way that others can read it?
- What is the importance of pitch notation?
- Why are dynamics, tempo, articulation and their notation important?
- What is the importance of learning to write music?

Scope and Sequence

- String names
- Note names/Note reading
- Meter and note values
- Time signatures
- Musical symbols such as down bow, up bow, bow lift, arco, pizzicato, slurs, repeat signs, fine, clefs, bar lines, measures, dynamics, fermata, and others introduced within the context of a piece
- Terms: accent, staff, melody, harmony, rhythm, texture, form, movement, and others as introduced within the context of a piece

Instructional/Teaching Strategies

- Demonstrating rhythmic concepts through playing, singing, clapping, and counting aloud
- Visually identifying meter signatures
- Verbally comparing and contrasting different meters, and discussing the notes appropriate for use with each meter described
- Helping students use rhythmic symbols correctly as they notate their compositions or demonstrate simple improvisations
- Charting notes and corresponding rests in each specified meter to demonstrate knowledge of equivalent values
- Helping students demonstrate awareness of the step-wise pattern of notes on the staff for each appropriate clef and connect that concept to the other clefs through performance demonstration, responding to questions, and class discussion
- Helping students write, sing, and play correct note recognition as it applies to assigned strings texts and orchestra compositions
- Helping students recognize and name the notes within the G, C, and D major scales by the end of the first year of study
- Helping students perform in the keys of D, C, and G
- Discussing the following articulation as it relates to bowing techniques: legato, detaché, staccato, and slurs
- Helping students sing and play passages from text and assigned literature with appropriate dynamics, phrasing, and interpretation from cues given by the musical terminology used within the works
- Helping students identify aurally and visually simple musical forms from text materials, paying attention to the patterns found
- Notating examples of meter, rhythm, pitch notation, and dynamics to help students create copies, arrangements, and original works demonstrating the correct usage of each
- Helping students perform individual instrumental parts alone and with contrasting parts within the ensemble to demonstrate melodic and rhythmic independence

**Evaluation/Assessment Methods**
- Student discussion
- Teacher observation
- Written assessments, student compositions, and work samples
- Performance assessment

**Time Allotment/Pacing Guide**
- Approximately 2 weeks
Unit 7: Developing Analysis

At the completion of this unit, students will:

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

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

Essential Questions
- What is the importance of being able to analyze and describe the music we hear?
- What is the importance of aurally differentiating and distinguishing different forms of music?
- What is the importance of being able to analyze and describe the music we hear?
- Why is it important to talk about music, music notation, musical instruments, and musical performances?
- What is the importance of evaluating music and music performances?

Scope and Sequence
- String names
- Note names/note reading
- Musical symbols such as down bow, up bow, lift bow, slurs, repeat signs, pizzicato, arco, fine, clef signs, bar line, measure, tie, dynamics, fermata, caesura, and others as introduced within the context of a piece
- Key signature
- D, G, and C major scales
- Meter and note values
- Time signatures
- Terms: accent, staff, melody, harmony, rhythm, texture, form, movement, and others as introduced within the context of a piece
Instructional/Teaching Strategies

- Using a piano, CD player, or live demonstration to assist students in listening to musical examples, as well as simple rhythmic and melodic patterns
- Helping students recognize aurally; ABA forms, chorus and refrain, round and other simple forms with repeating patterns
- Encouraging students to use correct terminology when discussing or writing about musical forms
- Having students listen to quality examples of varying genres of musical compositions and discuss these performances as informed consumers
- Using correct terminology when discussing or writing about music that the students have written, heard, or performed

Evaluation/Assessment Methods

- Aural assessments/ written responses
- Teacher observation

Time Allotment/Pacing Guide

- Approximately 3 weeks
Unit 8: Evaluating Music

At the completion of this unit, students will:

MU:Re9.1.E.8a Explain the influence of experiences, analysis, and context on interest in and evaluation of music.

Essential Questions

• What is the importance of devising criteria to evaluate musical performances?
• What is the importance of evaluating music and music performances?
• What is the importance of being able to explain one’s personal preferences for specific music works and styles?

Scope and Sequence

• Instrument hold/posture (sitting and standing)
• Bow hold
• String names
• Note names/note reading
• Meter and note values
• Time signatures
• Musical symbols such as down bow, up bow, lift bow, slurs, repeat signs, pizzicato, arco, fine, clef signs, bar line, measure, tie, dynamics, fermata, caesura and others as introduced within the context of a piece
• Key signatures
• D, G, and C major scales
• Terms: accent, staff, melody, harmony, rhythm, texture, form, movement and others as introduced within the context of a piece

Instructional/Teaching Strategies

• Evaluating student performances and the performances of others using specified criteria that are student generated
• Developing rubrics as a class assignment
• Developing students’ aural skills by listening to exemplary examples
• Asking students to express their personal preferences for a particular genre as it relates to their instruments
• Having students write critiques defending their preferences when given multiple selections
• Having students write “commercials” for their favorite pieces and attempt to “sell” their pieces for an upcoming concert on the basis of merit
Evaluation/Assessment Methods
- Rubrics
- Student discussion
- Teacher observation
- Performance assessment
- Video assessment/Self evaluation
- Student projects
- Written compositions
- Class discussions

Time Allotment/Pacing Guide
- Approximately 3 weeks
Unit 9: Connecting Music to Other Arts

At the completion of this unit, students will:

MU:Cnl1.0.T.8a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

MU:Cr1.1.E.8a Compose and improvise ideas for melodies and rhythmic passages based on characteristic(s) of music or text(s) studied in rehearsal.

MU:Cr3.2.E.8a Share personally-developed melodies and rhythmic passages – individually or as an ensemble – that demonstrate understanding of characteristics of music or texts studied in rehearsal.

MU:Pr6.1.E.5b Demonstrate an understanding of the context of the music through prepared and improvised performances.

MU:Re9.1.E.8a Explain the influence of experiences, analysis, and context on interest in and evaluation of music.

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

Note: This standard is best addressed through the collaborative efforts of a qualified music professional and a teacher or artist from another discipline. To move beyond superficial connections from music to other areas, these teams should thoughtfully construct integrated plans or units. Every effort should be made to ensure the integrity of each discipline and to select materials that lend themselves to authentic, rather than forced, integration. Units may be short- or long-term and may be thematic, topical. As students use music vocabulary, meaning can be enhanced when students find multiple meanings for terms. Words like “color” and “movement” have very different meanings for the visual arts, dancer, and musician. Related arts teachers should collaborate and coordinate efforts through their long range plans to address terminology to reinforce the connection and differences within the arts areas. No lasting culture since the beginning of time has existed without art and music as forms of celebration and communication. Collaborations between other classroom teachers and the arts teachers produce a well-rounded student by creating multiple connections and interwoven curricula. Instrumental teachers are encouraged to read the state standards from the other disciplines in order to enhance their own curriculum and better serve their students.

Essential Questions

- What is the importance of relating music to the other arts and to disciplines outside the arts?
- What is the importance of identifying similarities and differences in the meanings of common terms like “texture,” “color,” “form,” and “movement” that are used across a variety of arts areas?
- What is the importance of relating music to the other arts and to disciplines outside the arts?
- Why is it important to identify the relationship between the principles of music and other disciplines?
Scope and Sequence

- Instrument and supply management
- Instrument hold/posture (sitting and standing)
- Bow hold
- Meter and note values
- Time signatures
- Musical symbols such as down bow, up bow, lift bow, slurs, repeat signs, pizzicato, arco, fine, clef signs, bar line, measure, tie, dynamics, fermata, caesura, and others as introduced within the context of a piece
- Terms: accent, staff, melody, harmony, rhythm, texture, form, movement, and others as introduced within the context of a piece

Instructional/Teaching Strategies

- Comparing terminology common to the various arts disciplines
- Participating in integrated arts classes
- Building a musical word wall in the classroom that provides students with comparison of terms in music and other disciplines (For example: “form’ in music means . . .” / “form’ in visual arts means . . .” / “form’ in mathematics means . . .” / “form’ in science means . . .”)
- Exploring the science of sound production and harmonic structures in scientific terms (string vibration speed as it relates to pitch, bow pressure as it relates to quality and dynamics, concept of string length)
- Having students research and write program notes to accompany their performances, narrated in a written program or by a narrator
- Reinforcing and practicing fractions during instruction of time signatures and note values

Evaluation/Assessment Methods

- Writing samples
- Classroom discussions
- Integrated arts projects
- Teacher observation
- Written assessments

Time Allotment/Pacing Guide

- Approximately 3 weeks
Unit 10: Music and Culture

At the completion of this unit, students will:

MU:Cn10.0.H.8a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

MU:Cr3.2.E.8a Share personally-developed melodies and rhythmic passages — individually or as an ensemble — that demonstrate understanding of characteristics of music or texts studied in rehearsal.

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

MU:Pr4.3.E.8a Demonstrate understanding and application of expressive qualities in a varied repertoire of music through prepared and improvised performances.

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

Note: This standard is most effective when cultural and historical vocabulary, sound, and style are presented as an integral part of the music learned. This allows students to attach a greater meaning to what they are experiencing in class and its relevance beyond the music classroom. For this contextual learning to occur, teachers may find themselves using the text as a resource to be used as needed, rather than a page-by-page document, paying particular attention to the skill, concept, and the cultural diversity of each piece selected. Beginning texts for string students provide students with a variety of music. Teachers should read the short historical and cultural notes found in these texts and supplement the texts by providing recordings that represent various cultures. Teachers should extend these examples through additional research and resources, such as those available on various internet sites. Teachers should simplify tunes for beginning students to increase their playability, considering fiddle tunes, Irish jigs, spirituals, and Native American chants. Students should study the cultural influences and differences of music within our country, as well as those of other cultures.

Essential Questions
• What is the importance of relating music to history and culture?
• What is the importance of performing a variety of music from various cultures?

Scope and Sequence
• Meter and note values
• Time signatures
• Musical symbols such as down bow, up bow, lift bow, slurs, repeat signs, pizzicato, arco, fine, clef signs, bar line, measure, tie, dynamics, fermata, caesura, and others as introduced within the context of a piece
• Key signatures
• Terms: accent, staff, melody, harmony, rhythm, texture, form, movement and others as introduced within the context of a piece
Instructional/Teaching Strategies

- Performing music representing various cultures
- Having students discuss the elements of style, and the purpose of music in celebration and communication
- Having students identify music of different cultures

Evaluation/Assessment Methods

- Research activities
- Student/Teacher Discussion
- Written responses
- Journal entries
- Teacher observation
- Performance objectives

Time Allotment/Pacing Guide

- Approximately 3 weeks
Unit 11: Considering the Larger Context of Music

At the completion of this unit, students will:

MU:Cn11.0.T.8a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

MU:Cr1.1.E.8a Compose and improvise ideas for melodies and rhythmic passages based on characteristic(s) of music or text(s) studied in rehearsal.

MU:Cr3.2.E.8a Share personally-developed melodies and rhythmic passages – individually or as an ensemble – that demonstrate understanding of characteristics of music or texts studied in rehearsal.

MU:Pr6.1.E.5b Demonstrate an understanding of the context of the music through prepared and improvised performances.

MU:Re9.1.E.8a Explain the influence of experiences, analysis, and context on interest in and evaluation of music.

Note: Intermediate textbooks for string students provide students with a variety of music. Teachers should read the short historical and cultural notes found in these texts and supplement the texts by providing recordings that represent various cultures. Teachers should extend these examples through additional research and resources, such as those available on various internet sites. Teachers should simplify tunes for beginning students to increase their playability, considering fiddle tunes, Irish jigs, spirituals, and Native American chants. Students should study the cultural influences and differences of music within our country, as well as those of other cultures.

Essential Questions

- What is the importance of relating music to history and culture?
- What is the importance of performing music from different historical periods?
- What is the importance of relating music to history and culture?
- What is the importance of performing music from different historical periods?

Scope and Sequence

- Meter and note values
- Time signatures
- Musical symbols such as down bow, up bow, lift bow, slurs, repeat signs, pizzicato, arco, fine, clef signs, bar line, measure, tie, dynamics, fermata, caesura, and others as introduced within the context of a piece
- Terms: accent, staff, melody, harmony, rhythm, texture, form, movement, and others as introduced within the context of a piece
Instructional/Teaching Strategies

• Performing music representing various cultures and all historical periods
• Providing music from all historical periods through the use of recordings, live concerts, and video performances. (This assists students in becoming intelligent consumers of music, enhances their listening skills, and solidifies the language of music through conversation.)
• Sampling literature from all historical style periods in current texts for intermediate programs

Evaluation/Assessment Methods

• Research activities
• Student/Teacher Discussion
• Written responses
• Journal entries
• Teacher observation
• Performance objectives
• Student performance and concerts

Time Allotment/Pacing Guide

• Approximately 2 weeks
Technology Competency Standards

1. Creativity and Innovation – Students demonstrate creative thinking, construct knowledge, and develop innovative products and processes using technology. Students:
   
   c. use models and simulations to explore complex systems and issues.

4. Critical Thinking, Problem Solving, and Decision Making – Students use critical thinking skills to plan and conduct research, manage projects, solve problems, and make informed decisions using appropriate digital tools and resources. Students:
   
   a. identify and define authentic problems and significant questions for investigation.
   b. plan and manage activities to develop a solution or complete a project.
   c. collect and analyze data to identify solutions and/or make informed decisions.
   d. use multiple processes and diverse perspectives to explore alternative solutions.

5. Digital Citizenship – Students understand human, cultural, and societal issues related to technology and practice legal and ethical behavior. Students:
   
   a. advocate and practice safe, legal, and responsible use of information and technology.
   b. exhibit a positive attitude toward using technology that supports collaboration, learning, and productivity.
   c. demonstrate personal responsibility for lifelong learning.
   d. exhibit leadership for digital citizenship.
## Sample Performance Rubric/Playing Exam for Strings

### STRINGS PERFORMANCE EVALUATION

<table>
<thead>
<tr>
<th>Skill</th>
<th>Points</th>
<th>Score</th>
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<tbody>
<tr>
<td>Playing Position and Posture</td>
<td>1 2 3 4 5</td>
<td></td>
</tr>
<tr>
<td>Correct Notes and Fingerings</td>
<td>1 2 3 4 5</td>
<td></td>
</tr>
<tr>
<td>Steady Tempo</td>
<td>1 2 3 4 5</td>
<td></td>
</tr>
<tr>
<td>Correct Rhythm</td>
<td>1 2 3 4 5</td>
<td></td>
</tr>
<tr>
<td>Tone Quality</td>
<td>1 2 3 4 5</td>
<td></td>
</tr>
<tr>
<td>Tuning/Intonation</td>
<td>1 2 3 4 5</td>
<td></td>
</tr>
<tr>
<td>Phrasing Articulation and Style</td>
<td>1 2 3 4 5</td>
<td></td>
</tr>
<tr>
<td>Correct Dynamics</td>
<td>1 2 3 4 5</td>
<td></td>
</tr>
<tr>
<td>Showing Improvement</td>
<td>1 2 3 4 5</td>
<td></td>
</tr>
<tr>
<td>Overall Preparedness</td>
<td>1 2 3 4 5</td>
<td></td>
</tr>
</tbody>
</table>

**TOTAL out of 50 points:**

Additional Comments:
SKILLS EXPLAINED

Playing Position: How is your posture? Is your back straight, feet flat on the floor, left hand not collapsed, bow grip correct?

Correct Notes: Did you miss a few too many notes? Were they careless mistakes or should you have practiced more? Are your low and high fingerings where they should be? Did you place tapes on your fingerboard?

Rhythm and Tempo: Are the speeds correct for the song? Are you rushing or slowing down? Are the rhythms correct? Is your tempo steady? Are you slowing down at the "rit."? Or speeding up at the "accel."

Bow Placement/Distribution: Are you using the bow correctly? How are you holding the bow?

Bowings: Are your up and down bows correct? How about any hooked bow markings or slurs?

Intonation: Is your instrument in tune with the others around you? Are your fingers in the right spot? How is your bow action?

Tone Quality: Is your tone strong or weak? Is the sound well supported? Are you sitting up properly?

Phrasing and Style: Is the type of playing you are doing fitting the style of the song? Does a legato style or staccato style match this piece? Is your playing fitting the correct style of this music?

Dynamics: Are you using the proper volume levels for this song, or does it sound the same in each area? Are you looking at your crescendos and decrescendos?
POST-CONCERT REFLECTION

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

What did you do well on in this concert?

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

How can you improve on your performance?

What was your favorite piece on this concert and why?

Did you have your very best performance for this concert?

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

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

Texts

Various sheet music in grade ½ -1 as needed

Technology
iPad Apps
Learn Garage Band
Garage Band
Audiostar
SP Multitrack
Flash Music
Musical Adventure!
Wi Orchestra
Tempo for iPad
Pitch Pro
Cleartune
Pitch Perfect
Name That Note
Rhythm 101
MyNoteGames
Brainscape
Noteworks
Ultimate Music Theory
Tenuto

Websites for Teachers
www.nationalartsstandards.org/
nccas.org/
www.nafme.org
TRUMBULL PUBLIC SCHOOLS
Trumbull, Connecticut

Orchestra / Strings
High School
2015

Music

Curriculum Writing Team
Michael McGrath   K-12 Music Team Leader
Jonathan S. Budd, Ph.D.  Director of Curriculum, Instruction and Assessments

Orchestra/Strings High School
**Orchestra/Strings High School**

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The Trumbull Board of Education will continue to take Affirmative Action to ensure that no persons are discriminated against in its employment.
CORE VALUES AND BELIEFS

The Trumbull school community, which engages in an environment conducive to learning, believes that all students will read and write effectively, therefore communicating in an articulate and coherent manner. All students will participate in activities that address problem-solving through critical thinking. Students will use technology as a tool in decision-making. We believe that by fostering self-confidence, self-directed and student-centered activities, we will encourage independent thinking and learning. We believe ethical conduct to be paramount in sustaining our welcoming school climate.

We believe:

- Music is an inextricable part of the human experience, and every individual is inherently musical.
- Every student should be assured a high-quality course of music instruction, taught by qualified music educators.
- Music is a pillar of cultural heritage and a means for interdisciplinary learning.
- Music is an essential, core subject, and providing a musical education is a necessary part of educating the whole child. Therefore, every student should be offered opportunities to perform, create, respond, and connect musically.
- Learning music gives students a mode of artistic expression, a sense of music appreciation, and the tools needed for becoming lifelong musical learners.
- All individuals should have the high-quality resources and facilities necessary to achieve success within a challenging curriculum.
INTRODUCTION

The orchestra/strings curriculum aligns practices, standards, and assessments among the TPS, the Connecticut State Board of Education, Connecticut's Common Arts Assessment Initiative, the National Coalition for Core Arts Standards, and the National Association for Music Education.

This curriculum includes the 2014 National Core Arts Standards for Music with eleven anchor standards, and the addition of "connecting" as an artistic process along with "creating, performing, and responding."

Orchestra/Strings is an elective course offered by the Trumbull Public Schools music department. This course is for high school students who want to continue learning and refining technical skills and musical expression in playing the violin, viola, cello, or bass.

Students will continue to develop their individual skills, learning to play more advanced repertoire and utilizing more advanced articulation and expressive techniques. Students will also continue to develop their ensemble skills by being able to listen to themselves in the context of playing with an ensemble.

Technology Competency Standards align with the 2007 National Educational Standards and performance Indicators for Students.

PHILOSOPHY

Orchestral stringed instruments have been part of our cultural heritage for hundreds of years. Learning to play a stringed instrument develops intellectual capacity in a unique way. Participation in orchestra provides many benefits. Performing on a stringed instrument requires a high level of discipline and involves both sides of the brain. Students are given the opportunity to develop individual skills as well as interpersonal skills that come from playing in a group. Teachers of all subjects are involved in passing knowledge and culture from one generation to the next. Teaching students to play in an orchestra is a vital part of this transmission of knowledge and cultures.
COURSE DESCRIPTION

Course Name
Orchestra/Strings- Grades 9-12

Prerequisites
Elective course – open to any ninth, tenth, eleventh, or twelfth grade violin, viola, cello, or bass students. No audition is required.

Materials Required
Students must provide instrument, (violin, viola, cello or bass).

General Description of the Course
The music for the orchestra will be chosen to challenge musicians of varied levels of experience. A planned program of musicianship is thoroughly implemented and students are encouraged to join small ensemble groups which will rehearse outside of class. In addition to daily rehearsals, students will also meet in small lesson groups once a week.

Major Projects
Students will perform at all school concerts.

Assessments
There will be a common core assessment at the end of each year of study.

Texts
Scales, Apeggios and Chorales for Strings. Edlund, Ian. RBC Publications
Standard String and Full orchestra repertoire of Grade 3-6 level.
**GOALS**

*Students will:*

- Continue to refine their ability to play a stringed instrument with good posture and good tone quality, playing alone and with others.
- Continue to refine their proficiency in reading notated music, specifically in the areas of sight-reading.
- Continue effective practice habits.
- Build a sense of musicianship by gaining an awareness of music performance practices and becoming aware of music as a performing art.
- Learn how to incorporate their individual skills into a group ensemble, focusing on the areas of listening to balance, intonation, and dynamics in a group environment.
- Come to appreciate that music can enhance their enjoyment of life at home and in school, and discover how music, specifically string playing, can continue to be a part of their lives after graduation.

Within each unit, students who possess a higher level of ability due to higher grade level or outside musical experience will be able to expand on unit goals, by:

- Assuming a leadership position in orchestra, either as concertmaster/mistress or principle player
- Lead Sectional Rehearsals
- Have opportunities to perform higher level solos with orchestra, either as a group or individual
- Be part of a string quartet/smaller ensemble that rehearses/perform higher level repertoire
- Have additional performance opportunities, either in school or in community
- Prepare and perform scale/solo repertoire for Western Region/All-State audition
- Sophomore, Juniors, and Seniors may become part of Tri-M, the high school music honors society
- Moving from Proficient, to Accomplished, to Advanced on Goals/Unit activities as outlined in the National Standards for Music
MUSIC STANDARDS

The Performance Standards align with the 2014 National Core Arts Standards for Music.

I. CREATING

- Imagine: The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.
- Plan and Make: Musicians' creative choices are influenced by their expertise, context, and expressive intent.
- Evaluate and Refine: Musicians evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.
- Present: Musicians' presentation of creative work is the culmination of a process of creation and communication.

II. PERFORMING

- Select: Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.
- Analyze: Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance.
- Interpret: Performers make interpretive decisions based on their understanding of context and expressive intent.
- Rehearse, Evaluate, and Refine: To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.
- Present: Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence the audience response.

III. RESPONDING

- Select: Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.
- Analyze: Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.
- Interpret: Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.
- Evaluate: The personal evaluation of musical works and performances is informed by analysis, interpretation, and established criteria.

IV. CONNECTING

- Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.
- Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding.
Note: Units 1-3 are taught sequentially, whereas Units 4 and 5 are taught continuously throughout the year.

**Unit 1: Proficiency in Performance**

*At the completion of this unit, students will:*

MU:Pr6.1.E.5a Tune their instruments within the ensemble using 5ths or harmonics
MU:Pr6.1.E.5a Demonstrate the ability to perform in the 1st-4th left-hand positions
MU:Pr6.1.E.5a Proficiently play scales and arpeggios up to two sharps and flats, with their relative minors, in two octaves
MU:Pr6.1.E.1a Perform string orchestra music in various musical styles and appropriate to the grade level, with a goal of performing grade 3-3½ level repertoire
MU:Pr4.3.E.1la Have an understanding of the major time periods in music and be able to historically relate the music they are playing
MU:Pr6.1.E.5a Refine tone production, specifically tension-less right arm bowing and awareness of bow placement
MU:Pr5.3.E.1la Perform with appropriate blend and ensemble skills

**Essential Questions**

- How do I interact with the group to achieve a unified sound?
- What elements are needed in my playing to bring out the musical aspects of the music?

**Focus Questions**

- What areas in my posture/technique need refinement so I can be a better player?
- How can I play scales and arpeggios with a better tone and more accurate intonation?
- What should I listen for when I am playing with others?
- Why is it important to be aware of both the conductor and the markings in the music?
- What practice strategies should I employ at home when practicing a difficult passage?
- How does an orchestra rehearse, and what is my role, in having a productive rehearsal?

**Scope and Sequence**

- Tuning procedures
- Long-note scales and arpeggios, posture check, fluid right arm
- Balance and blend using Bach Chorales
- Rehearse All-District String Concert repertoire
Instructional/Teaching Strategies

- Teacher models correct tuning/rehearsal procedures
- Teacher guides students to practice correct posture / optimize tone production in scales
- Teacher guides students to play together and in small groups, listening for accurate intonation and unified sound/blend
- Teacher leads students in rehearsing concert music together, in sections, and individually
- Teacher demonstrates and assigns students to play scales and excerpts of concert music to the metronome to establish unified beat
- Teacher conveys the history and main characteristics of musical time periods and connects those to the repertoire students are playing

Evaluation/Assessment Methods

- On a regular basis, teacher will give immediate verbal feedback to student about correct playing position, notes, rhythms, dynamics, and balance
- Students will perform monthly playing quizzes on scales/repertoire being worked on in rehearsals
- Students will sometimes be asked to evaluate their own performances

Time Allotments/Pacing Guide (Expected Performance Time Frame)

- Approximately 12 weeks
Unit 2: Refinement and Extension of Proficiency

At the completion of this unit, students will:

MU:Pr4.3.E.8a Refine articulations, specifically staccato, spiccato, and quick detache bowings
MU:Pr4.3.E.8a Begin or refine vibrato technique and incorporate in playing
MU:Pr6.1.E.5a Be proficient in scales and arpeggios of three sharps and three flats and their relative minors, and be able to play at least one scale in three octaves
MU:Pr6.1.E.5a Violins will be proficient in 5th position
MU:Pr6.1.E.lla Perform string orchestra music in various musical styles and appropriate to the grade level, with a goal of performing grade 4 level repertoire
MU:Pr6.1.E.la Perform full (symphonic) orchestra repertoire using appropriate blend, of a grade 2 ½ to 3 level

Essential Questions

- How do different bow techniques change the sound of the music/ensemble?
- How does sitting in different sections of the orchestra affect my ability to be a good ensemble player?
- Where should I place my bow to achieve appropriate articulations/sound?
- What are the tools to effective shifting/playing in tune in higher positions?
- How is playing with winds/percussion different from playing with strings alone?

Scope and Sequence

- Practice/rehearse scales using different articulations: staccato/quick 16ths/spiccato
- Vibrato exercises with/without bow
- Rehearse Bach Chorales using vibrato
- Rehearse Winter Concert repertoire
- Prepare for Scale Assessment (midterm exam)

Instructional/Teaching Strategies

- Teacher models different articulations/bow placements
- Teacher demonstrates and has students practice different articulations with scales
- Teacher introduces/reinforces main vibrato exercises
- Teacher instructs students to employ vibrato in Bach Chorales
- Teacher shifts students’ seats so that students in back are moved to front, students in front are moved to back, students in middle are moved either front or back, and each student is paired with another stand partner
• Teacher extracts shifting excerpts from repertoire and rehearses with sections, going over proper shifting technique
• Teacher introduces students to Scale Assessment pattern

Evaluation/Assessment Methods
• On a regular basis, teacher will give immediate verbal feedback to student about correct playing position, notes, rhythms, dynamics, and balance
• Students will perform monthly playing quizzes on scales/repertoire being worked on in rehearsals
• Students will sometimes be asked to evaluate their own performances
• Students will complete Scale Assessment as the midterm exam
• Each student will participate as a member of school orchestra in Winter Concert

Time Allotments/Pacing Guide (Expected Performance Time Frame)
• Approximately 12 weeks
Unit 3: Achievement of Greater Technical Competency

At the completion of this unit, students will:

MU:Pr4.3.E.8a  Continue refinement of left-hand position for basic vibrato motions and/or increase use of vibrato motions

MU:Pr4.3.E.5a  Increase dynamic range through altering bow speed/weight/amount used/placement on string as individuals and as group

MU:Cr6.1.E.IIa  Perform string orchestra music in various musical styles and appropriate to the grade level, with a goal of performing grade 4 1/2 to 5 repertoire

MU:Pr6.1.E.IIa  Perform full (symphonic) orchestra repertoire, using appropriate blend, of a grade 3 to 3½ level

MU:Pr6.1.E.5a  Play double-stops of major and minor 3rds with accurate intonation

Essential Questions

- How has the ability to express emotions of the composer and performer been enhanced through the practice of technical and musical topics that I as an individual player and the orchestra as a whole have developed over the course of the year?
- What the technical obstacles that still challenge my playing can I continue to refine over the summer and/or how can I continue to use my musical knowledge and ability after high school?
- How aware am I of how I'm using my bow and the tone I produce?
- What challenges does higher grade level repertoire present for myself and the orchestra as a whole?
- How can I continue to grow as a string player and musician over the summer and in the years to come?

Scope and Sequence

- Practice scales and Chorales with varying dynamics
- Rehearse Spring Concert repertoire
- Prepare High School Strings common assessment

Instructional/Teaching Strategies

- Teacher models bow technique to enhance dynamic expression
- Teacher guides students to practice scales and Chorales in varying dynamics/dynamic patterns
- Teacher has students continue to practice sight-reading techniques
- Teacher introduces students to and guides rehearsal/practice of Strings common assessment
Evaluation/Assessment Methods

- On a regular basis, teacher will give immediate verbal feedback to student about correct playing position, notes, rhythms, dynamics, and balance
- Students will perform monthly playing quizzes on scales/repertoire being worked on in rehearsals
- Students will sometimes be asked to evaluate their own performances
- Students will complete High School Strings common assessment
- Each student will participate as a member of school orchestra in Spring Concert

Time Allotments/Pacing Guide (Expected Performance Time Frame)

- Approximately 12 weeks
Unit 4: Theory/Musicianship

At the completion of this unit, students will:

MU:Re7.2.E.Ia Identify and notate key signatures, both major and minor, up to four sharps and flats

MU:Re7.2.E.Ia Identify and notate major and minor scales, including the natural, harmonic, and melodic minor versions of the minor scale

MU:Re7.2.E.Ia Understand how to interpret time signatures

MU:Re7.2.E.Ia Count aloud and write underneath the counting for rhythms contained in the musical repertoire being played

MU:Re7.2.E.Ia Create major, minor, diminished, and dominant seventh triads and chords on a given note

MU:Re8.1.E.Ila Identify important music terminology and how it affects performance, including dynamics markings, tempo markings, articulation markings, and expressive markings.

MU:Cr2.1.C.Ila Compose an 8-measure phrase in a specified key using a variety of note values and pitches.

Essential Questions

- How does the knowledge of theory enhance a musician's understanding of a composer's music?
- How do scales create both melody and harmony?
- Why do keys have different numbers of sharps and flats?
- Why are there three versions of the minor scale?
- How do triads and chords create the harmony of a piece of music?
- How should I count a difficult rhythmic passage?
- What are the differences between simple and compound time signatures?

Scope and Sequence

- Introduce and differentiate a whole step and a half step
- Learn major scales and their corresponding key signatures according to the pattern of whole/half steps
- Learn natural minor scales, comparing them to their relative majors
- Discuss and demonstrate differences among the three forms of the minor scale
- Introduce and differentiate major third and minor third
- Construct triads combining different patterns of major and minor thirds
- Teach the definitions of and abbreviations of musical terms
- Teach how to count rhythms using “1 e and a 2 e and a etc.” and “1 and a 2 and a etc.” subdivisions
Instructional/Teaching Strategies
- Teacher instructs students how to visually differentiate whole steps and half steps on the staff and the keyboard, and plays various whole steps and half steps on instruments.
- Teacher leads students to examine the whole steps and half steps of a scale, and discover patterns.
- Teacher assigns students to use pattern of whole steps and half steps of the major scale to construct scales.
- Teacher conveys shortcuts to quickly identify a key signature, both the major and relative minor, and memorize which scale degrees to alter to make a natural minor scale either harmonic or melodic.
- From the repertoire being rehearsed, teacher has students examine the definitions of the musical terms the composer used.
- Teacher differentiates between simple and compound time signatures, helping students discover whether to use "1 e and a" or "1 and a" subdivisions.
- Teacher presents various rhythms and counts them both verbally and in writing.
- Teacher guides students in writing, playing, listening to, and identifying all four types of triads and the dominant 7th chord.

Evaluation/Assessment Methods
- On a regular basis, students will be quizzed during rehearsals on theory topics found in the repertoire.
- Students, about once a week, will be taught a specific topic and complete a worksheet/listening activity.
- Students will compose and be evaluated on an 8-measure composition.

Time Allotments/Pacing Guide (Expected Performance Time Frame)
- Continuously throughout school year.
Unit 5: Evaluation/Connecting

At the completion of this unit, students will:

MU:Re9.1.E.1a Assess others’ and their own performance
MU:Pr5.3.E.11a Develop rehearsal strategies for specific challenges/problems
MU:Re9.1.E.1a Use technology as a means for assessing and improving
MU:Pr4.3.E.2a Understand and connect repertoire being rehearsed/performed to major music history time periods

Essential Questions
- What should a musician listen for when assessing a performance?
- How does an understanding of the time period in which a piece was composed affect the way a performer chooses to perform/interpret that piece?
- What are the main elements to listen for when assessing a performance?
- How does listening to a performance guide one’s practice?
- What are the main characteristics of each musical time period?

Scope and Sequence
- Evaluate and compare excerpts of music being rehearsed
- Use metronome as a means to play rhythms accurately and at specified tempos
- Constructively criticize oneself, others, and the orchestra, and develop practice strategies
- Discuss the major time periods (Baroque, Classical, Romantic, Contemporary) and the major composers of each

Instructional/Teaching Strategies
- Teacher breaks down assessment criteria into major elements: intonation/rhythmic accuracy/dynamic and expression/balance
- Teacher has students compare performances of their own and performances from other orchestras, focusing on assessment elements
- Teacher guides students to use iPads to record and assess themselves playing scales and musical excerpts
- Teacher guides students in how to use a metronome effectively
- Teacher conveys characteristics of major time periods and composers, specifically from the repertoire students are rehearsing and performing
Evaluation/Assessment Methods
- Students will assess themselves from time to time as part of rehearsal
- Students will complete written self-assessments of their playing quizzes
- Students will complete a written assessment after each major concert

Time Allotments/Pacing Guide (Expected Performance Time Frame)
- Continuously throughout school year
Technology Competency Standards

1. Creativity and Innovation – Students demonstrate creative thinking, construct knowledge, and develop innovative products and processes using technology.

2. Communication and Collaboration – Students use digital media and environments to communicate and work collaboratively, including at a distance, to support individual learning and contribute to the learning of others.

3. Research and Information Fluency – Students apply digital tools to gather, evaluate, and use information.

4. Critical Thinking, Problem Solving, and Decision Making – Students use critical thinking skills to plan and conduct research, manage projects, solve problems, and make informed decisions using appropriate digital tools and resources.

5. Digital Citizenship – Students understand human, cultural, and societal issues related to technology and practice legal and ethical behavior.
Trumbull Music Department – High School Orchestra
Common Assessment Rubric

Student:________________________________________ Evaluated by:___________________________________
Date:_____________________
(circle one) Senior / Junior / Sophomore / Freshman

1. Scales
Total Points (20 pts possible) ______
- Deduct 1 point for each note played inaccurately
- Rhythm & Tempo:
  __Steady rhythm and tempo throughout (5)
  __Mostly steady rhythm and tempo throughout (4)
  __Tempo sometimes unsteady (3)
  __Some stopping and starting (2)
  __Poor tempo, much stopping and starting (1)
- Add one point for each of the following:
  __Posture (holding of the instrument) proficient
  __Full/Confident tone demonstrated
  __Left-hand technique proficient
  __Bow hold proficient
  __Ease of bow arm/technique proficient

2. Orchestra Music List excerpt ____________________________
Total Points (25 pts possible) ______
Tone/Quality of Sound: The student's tone quality . . .
  __is focused and characteristic throughout (5)
  __distorts occasionally (4)
  __has some flaws in basic tone production (3)
  __has several major flaws (2)
  __is not a tone quality characteristic of the instrument (1)
Note Accuracy: The student . . .
  __performs all pitches/notes accurately (5)
  __performs most pitches/notes accurately (4)
  __performs many pitches/notes accurately (3)
  __performs a number of missed pitches/notes (2)
  __performs a large number of missed pitches/notes (1)
Intonation: The student's intonation . . .
  __is accurate throughout (5)
  __is accurate but fails to adjust on isolated pitches (4)
  __is mostly accurate but includes notes that are out of tune (3)
  __has basic sense but fails to adjust to acceptable standard (2)
  __is consistently out of tune (1)
Rhythmic Accuracy: The student's rhythm . . .
  ___ is accurate and precise throughout (5)
  ___ is nearly accurate but lacks precise interpretation (4)
  ___ is in consistent tempo, but some patterns lack precision (3)
  ___ is inconsistent in performance of most rhythmic patterns (2)
  ___ is not accurate (1)

Dynamics/Articulation: The student performs . . .
  ___ all markings correctly and expressively (5)
  ___ all markings correctly (4)
  ___ most markings correctly (3)
  ___ some markings correctly (2)
  ___ no proper attempt at articulation/dynamics (1)

3. Sight-Reading List excerpt ____________________________

Total Points (15 pts possible) ______

Note Accuracy: The student performs . . .
  ___ all pitches/notes accurately (5)
  ___ most pitches/notes accurately (4)
  ___ many pitches/notes accurately (3)
  ___ a number of missed pitches/notes (2)
  ___ a large number of missed pitches/notes (1)

Intonation: The student's intonation . . .
  ___ is accurate throughout (5)
  ___ is accurate but fails to adjust on isolated pitches (4)
  ___ is mostly accurate but includes notes that are out of tune (3)
  ___ has basic sense but fails to adjust to acceptable standard (2)
  ___ is consistently out of tune (1)

Rhythmic Accuracy: The student's rhythm . . .
  ___ is accurate and precise throughout (5)
  ___ is nearly accurate but lacks precise interpretation (4)
  ___ is in consistent tempo, but some patterns lack precision (3)
  ___ is inconsistent in performance of most rhythmic patterns (2)
  ___ is not accurate (1)
Resource File/Appendices

Websites for Teachers

www.nationalartsstandards.org/

nccas.org/

www.nafme.org

www.metronomeonline.com/

www.jwpepper.com

www.youtube.com

www.musictheory.net