

MIDDLE SCHOOL STRINGS

LENGTH OF TIME: one year course offered every other day for 45 minutes

GRADE LEVEL: 6-8

COURSE STANDARDS:

As an ongoing and year long process, students will:

1. Define symbols and terminology encountered in instrumental music.
(NMCS NMCS Pr4.1.E.8a; Pr4.3.E.8a; MU:Pr5.3.E.8a; Pr6.1.E.8a ; Pr4.1.E.8a)) (PA Std. 9.1.a,b,c; 9.3.d)
2. Develop rhythm patterns.
(NMCS NMCS Pr4.1.E.8a; Pr4.3.E.8a; MU:Pr5.3.E.8a; Pr6.1.E.8a ; Pr4.1.E.8a)) (PA Std 9.1.a,b,c)
3. Develop note-reading skills.
(NMCS NMCS Pr4.1.E.8a; Pr4.3.E.8a; MU:Pr5.3.E.8a; Pr6.1.E.8a ; Pr4.1.E.8a)) (PA Std 9.1.a,b,c)
4. Develop playing skills: bowing, posture, dynamics, technique.
(NMCS NMCS Pr4.1.E.8a; Pr4.3.E.8a; MU:Pr5.3.E.8a; Pr6.1.E.8a ; Pr4.1.E.8a)) (PA Std 9.1.a,b,c)
5. Develop an understanding of sight-reading.
(NMCS MU:Pr4.2.E.8a; Pr4.2.E.5a) (PA Std 9.1.a,b,c)
6. Develop ensemble skills.
(NMCS Pr4.2.E.8a; Re7.2.E.8a; Re9.1.E.8a ; Re9.1.E.8a) (PA Std 9.1.a,b,c,j,k; 9.2.a,b,c,d)
7. Develop correct intonation.
(NMCS Pr4.1.E.8a; Pr4.3.E.8a; MU:Pr5.3.E.8a; Pr6.1.E.8a ; Pr4.1.E.8a) (PA Std 9.1.a,b; 9.3.b)
8. Develop musicianship.
(NMCS NMCS Pr4.1.E.8a; Pr4.3.E.8a; Pr5.3.E.8a; Pr6.1.E.8a; Pr6.1.E.8b; Re8.1.E.8a; Cn10.0.H.8a) (PA Std 9.1.a,b,d,g; 9.2.a,b,c,d; 9.3.a,b,c,d)
9. Analyze their performance as a group effort geared towards improvement.
(NMCS Pr4.2.E.8a; Re7.2.E.8a; Re9.1.E.8a ; Re9.1.E.8a) (PA Std 9.1.d,e,f; 9.2.a,c,d; 9.3.a,b)
10. Participate in group activities.
(NMCS Cr3.2.E.8a; Pr4.1.E.8a; Pr4.2.E.8a; Pr4.3.E.8a; Pr5.3.E.8a D; Pr6.1.E.8a; Pr6.1.E.8b; Pr4.2.E.8a; Re7.2.E.8a; Re9.1.E.8a ; Re9.1.E.8a) (PA Std 9.1.a,b,d,e,f,i; 9.2.a,b,c,i)

NATIONAL MUSIC CONTENT STANDARDS

These are the National Content Standards for Music. All are applicable to the Middle School Strings except Number 1.

1. Creating

- a. MU:Cr1.1.E.Ia Compose and improvise ideas for melodies, rhythmic passages, and arrangements for specific purposes that reflect characteristic(s) of music from a variety of historical periods studied in rehearsal.
 - b. MU:Cr2.1.E.Ia Preserve draft compositions and improvisations through standard notation and audio recording.
 - c. MU:Cr3.1.E.Ia Evaluate and refine draft melodies, rhythmic passages, arrangements, and improvisations based on established criteria, including the extent to which they address identified purposes
2. Performing
- a. MU:Pr6.1.E.Ia Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures, styles, and genres.
 - b. MU:Pr6.1.E.Ib Demonstrate an understanding of expressive intent by connecting with an audience through prepared and improvised performances.
3. Connecting
- a. MU:Cn10.0.H.Ia Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
 - b. MU:Cn11.0.T.Ia Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
4. Responding
- a. MU:Re7.2.E.8a Describe how understanding context and the way the elements of music are manipulated inform the response to music.
 - b. MU:Re8.1.E.8a Identify and support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts, and (when appropriate) the setting of the text.
5. Reading and notating music
- a. read whole, half, quarter, eighth, sixteenth, and dotted notes/rests in common, compound, and cut time
 - b. sight-read simple melodies (treble and bass clef)
 - c. identify and define standard notation for pitch, rhythm, dynamics, tempo, articulation, and expression
 - d. use standard notation to record their own and others' music ideas
 - e. sight-read in instrumental ensemble with correct expression and technical accuracy (approx Grade 3 Literature)
6. Understanding music in relation to history and culture
- a. describe distinguishing characteristics of music genres/styles in music of other cultures
 - b. using a varied body of exemplary musical works, classify by genre, style, historical period, composer, title; explain characteristics that cause work to be considered exemplary
 - c. compare the function of music, role of musicians, and performance conditions in different cultures

RELATED PA ACADEMIC STANDARDS FOR THE ARTS AND HUMANITIES

- 9.1 Production, Performance & Exhibition of Dance, Music, Theatre and Visual Arts
 - A. Elements and principles in each art form
 - B. Demonstration of dance, music, theatre and visual arts
 - C. Vocabulary within each art form
 - D. Styles in production, performance and exhibition
 - E. Themes in art forms
 - F. Historical and cultural production, performance and exhibition
 - G. Function and analysis of rehearsals and practice sessions
 - I. Community performances and exhibitions
 - J. Technologies in the arts
 - K. Technologies in the humanities
- 9.2 Historical and Cultural Contexts
 - A. Context of works in the arts
 - B. Chronology of works in the arts
 - C. Styles and genre in the arts
 - D. Historical and cultural perspectives
 - I. Philosophical context of works in the arts
- 9.3 Critical Response
 - A. Critical processes
 - B. Criteria
 - C. Classifications
 - D. Vocabulary for criticism

PERFORMANCE ASSESSMENTS:

Students will demonstrate achievement of the standards by:

1. Successful public performance on each selected musical piece of various musical styles. (Course Standard 6,7,8)
2. Teacher observation and student evaluation of group and individual performance. (Course Standard 9)
3. Testing their understanding of terminology through evaluation of their performance. (Course Standard 1,4,5)
4. Attendance of all group events will determine the student's participation. (Course Standard 10)
5. Teacher observation of student's emotional responses to the selected music. (Course Standard 8)
6. Teacher observation and test of student's accomplishments. (Course Standard 2,3)

DESCRIPTION OF COURSE:

This program is an elective for students who play orchestral string instruments. Classes are given with an emphasis in developing musical as well as technical skills. Music is selected from various periods in music history. There is an increased awareness of

technical and musical advancement. Performances include Winter and Spring concerts. More advanced students have additional performance opportunities.

INSTRUCTIONAL UNITS:

I. Note reading--ongoing

- A. Continue studying music with a variety of skipping and stepping note patterns
- B. Continue using different key signatures (D, G, C, F major and A, B, E and D minor) for various songs and exercises
- C. Continue to improve ability to sight-read new literature
- D. Understanding musical maps
 - 1. 1st and 2nd endings
 - 2. DC and DS al Fine/al Coda

II. Rhythm/Tempo--ongoing

- A. Rhythm patterns
 - 1. Sixteenth notes through whole notes
 - 2. Eighth rests through whole rests
 - 3. Ties
- B. Dotted rhythm patterns
- C. Various meters
 - 1. Simple Meters
 - 2. Compound Meters
- D. Play exercises and songs with various time signatures
- E. Play pieces with various tempo markings
 - 1. Accelerandos and Ritardandos
 - 2. Fermatas

III. Bowing--ongoing

- A. Play a variety of bowing techniques
 - 1. Marcato
 - 2. Legato
 - 3. Slurs
 - 4. Hooked bows
 - 5. Bouncing Bows (spiccato)
 - 6. Martele
 - 7. Tremolo
 - 8. Tenudo

IV. Tone Production--ongoing

- A. Plays with articulation to match correct musical style
 - 1. Baroque period
 - 2. Contemporary music
 - 3. Classical period
 - 4. Pop/Rock/Jazz styles
- B. Various dynamic levels

1. Pianissimo through fortissimo
 2. Decrescendo/Crescendo over various lengths
 3. Sforzando, forte/piano,
- V. Scales - ongoing
- Violin:
- A. Learn two octaves of the following scales: G, A, Bb, C, D, D minor, A minor, B minor
 - B. Learn one octaves of the following scales: F, E minor,
 - C. Fingers are standing in the correct position on the string
- Viola/Cello:
- A. Learn two octaves of the following scales: C, F, G, D, D minor, A, E minor
 - B. Learn one octave of the following scales: Bb, B minor, A minor
 - C. Fingers are standing in the correct position on the string
- Bass:
- A. Learn two octaves of the following scales: F, G, E, E minor
 - B. Learn one octave of the following scales: C, D, A, Bb, D minor, B minor, A minor
 - C. Fingers are standing in the correct position on the string
- VI. Shifting - ongoing
- A. Introduce shifting to violins, violas
 - a. 3rd Position
 - b. Exercises from various method books and resources
 - c. Posture shifting between positions
 - d. Select various repertoire to reinforce
 - B. Continue working with cellos and basses
 - a. 3rd and 4th positions, including half positions
 - b. Exercises from various method books and resources
 - c. Posture shifting between positions
 - d. Select various repertoire to reinforce
- VII. Posture--ongoing
- A. Play in the proper posture--standing or sitting

MATERIALS:

1. Continuation of elementary method books - Sound Innovations Books 2 and 3
2. Selected orchestral literature (aprox. Grade 1-2)
3. Supplemental scale sheets
4. Supplemental shifting exercises
5. Supplemental Rhythms exercises and books
6. Vibrato exercises- Introduce and Demonstrate technique

METHODS OF ASSISTANCE AND ENRICHMENT:

1. Class rehearsals
2. Resource

3. Full orchestra rehearsals
4. Concerts
5. Guest presenters
6. Chromebooks

PORTFOLIO DEVELOPMENT:

Students keep a folder which includes:

1. Concert programs
2. Student reflection sheets
3. Student assessment sheets/Palisades Middle School String Rubric
4. Music or titles of musical selections performed throughout the year
5. Any ongoing worksheets, scale sheets, or assignment sheets
6. Method books

APPLIED LEARNING STANDARDS/INTEGRATED ACTIVITIES:

Problem Solving

- Identify and demonstrate correct performance playing skills
- independently maintain and care for instrument and portfolio

Communication Tools and Techniques

- interpretation of various musical styles
- expressing themselves through music
- identifying context of music compositions

Information Tools and Techniques

- music reading
- instrumental technique

Tools and Techniques for Working With Others

- ensemble practice
- blending and balancing performance with the group
- monitoring rehearsal etiquette including respect towards others and conductor

Performance Test – Grading Sheet

These are the areas that will be graded during a performance test. Success must be achieved in all areas and no one area is more important than the others. Therefore, to achieve a specific grade, all areas of your playing should fall in or above that grade level.

	Distinguished	Proficient	Novice
Posture/Hand Position	Performs with the correct body and hand position throughout the piece.	Usually performs with the correct posture and hand position.	Has <u>several</u> flaws in posture and hand position.
Pitch Accuracy	Plays <u>all</u> of the notes correctly.	Plays <u>most</u> of the notes correctly with only a <u>few</u> errors.	Plays <u>very few</u> notes correctly. <u>Many</u> errors.
Rhythmic Accuracy	Plays with a steady beat and is rhythmically correct <u>all</u> of the time.=	Plays with a steady beat and is rhythmically correct <u>most</u> of the time with a <u>few</u> errors.	<u>Does not</u> maintain a steady beat and <u>does not</u> play rhythms correctly.
Tempo Control	Maintains indicated tempo throughout the performance.	Maintains indicated tempo throughout the performance with only a <u>few</u> changes in tempo.	<u>Does not</u> maintain the indicated tempo throughout the performance. Frequent tempo changes.
Musicianship (Style, Expressions, Dynamics, Articulation)	Plays in the correct style with appropriate expression, dynamics, and articulation throughout the performance.	Plays in the correct style with appropriate expression, dynamics, and articulation throughout most of the performance with a <u>few</u> errors.	Little attention is paid to appropriate style, expression, dynamics, or articulation throughout the performance.