

PALISADES HIGH SCHOOL MUSIC DEPARTMENT  
Grades 9-12 Music Department Scoring Device (Rubric)

## STRINGS

LENGTH OF TIME: 1 year, 90 minutes every other day

GRADE LEVEL: 9-12

### COURSE STANDARDS:

Students will:

1. Perform a variety of musical styles. (NMCS Pr4.1.E.Ia; Pr4.2.E.Ia; Pr4.3.E.Ia; Pr5.3.E.Ia D; Pr6.1.E.Ia; Pr6.1.E.Ib) (PA Std 9.1.b,d,e,f; 9.2.a,b; 9.3.a,b,c)
2. Analyze their performance as a class effort geared towards improvement. (NMCS Pr4.2.E.Ia; Re7.2.E.Ia; Re9.1.E.Ia ; Re9.1.E.Ia ) (PA Std 9.1.d,e,f,i; 9.2.a,b,c,d; 9.3.a,b)
3. Raise their technical ability. (NMCS Pr4.1.E.Ia; Pr4.3.E.IIa; MU:Pr5.3.E.8a; Pr6.1.E.Ia ; Pr4.1.E.Ia) (PA Std 9.1.a,b,c; 9.3.a,b)
4. Demonstrate an acceptable level of sight-reading. (NMCS MU:Pr4.2.E.Ia; Pr4.2.E.5a) (PA Std 9.1.a,b; 9.3.a)
5. Become increasingly more familiar with proper musical terminology. (NMCS Pr4.3.E.Ia; Cr1.1.E.Ia; Cr2.1.E.Ia; Cr3.2.E.Ia) (PA Std 9.1.a,b,c; 9.3.d)
6. Participate in a variety of classroom activities. (NMCS Cr3.2.E.Ia; Pr4.1.E.Ia; Pr4.2.E.Ia; Pr4.3.E.Ia; Pr5.3.E.Ia D; Pr6.1.E.Ia; Pr6.1.E.Ib; Pr4.2.E.Ia; Re7.2.E.Ia; Re9.1.E.Ia ; Re9.1.E.Ia) (9.1.a,b,d,e,f,g)
7. Further develop musicianship. (NMCS Pr4.1.E.IIa; Pr4.3.E.8a; Pr5.3.E.Ia; Pr6.1.E.Ia; Pr6.1.E.Ib; Re8.1.E.Ia; Cn10.0.H.IIa ) (PA Std 9.1.a,b,c; 9.2.a,b,c,d; 9.3.a,b)
8. Further develop ensemble skills. (NMCS Pr4.1.E.Ia; Pr4.2.E.Ia; Pr4.3.E.Ia; Pr5.3.E.Ia D; Pr6.1.E.Ia; Pr6.1.E.Ib) (PA Std 9.1.a,b,c,g,h,i,j,k; 9.2.a,b,c,d)

### NATIONAL MUSIC CONTENT/ACHIEVEMENT STANDARDS (9-12)

1. Creating
  - a. MU:Cr1.1.E.IIIa Compose and improvise musical ideas for a variety of purposes and contexts.
  - b. MU:Cr2.1.E.IIIa Preserve draft musical works through standard notation, audio, or video recording.
  - c. MU:Cr3.1.E.IIIa Evaluate and refine varied draft musical works based on appropriate criteria, including the extent to which they address identified purposes and contexts.
2. Performing
  - a. MU:Cr6.1.E.IIIa Demonstrate an understanding and mastery of the technical demands and expressive qualities of the music through prepared and improvised performances of a varied repertoire representing diverse cultures, styles, genres, and historical periods in multiple types of ensembles.

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- b. MU:Pr6.1.E.IIIb Demonstrate an ability to connect with audience members before and during the process of engaging with and responding to them through prepared and improvised performances.
- 3. Connecting
  - a. MU:Cn10.0.H.IIIa Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
  - b. MU:Cn11.0.T.IIIa Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
- 4. Responding
  - a. MU:Re7.2.E.IIIa Demonstrate and justify how the analysis of structures, contexts, and performance decisions inform the response to music.
  - b. MU:Re8.1.E.IIIa Justify interpretations of the expressive intent and meaning of musical works by comparing and synthesizing varied researched sources, including reference to other art forms.
- 9. Understanding music in relation to history and culture  
Students
  - a. identify/explain stylistic features of work that define aesthetic tradition and historical/cultural context
  - b. identify/describe music genres/styles that show influence of 2 or more cultural traditions; identify cultural source of each influence and trace historical condition that produced synthesis of influences

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
  - H. Safety issues in the arts
  - I. Community performance 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
- 9.3 Critical Response
  - A. Critical processes
  - B. Criteria

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- 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 1, 7)
38563404. Teacher observation and student evaluation of class and individual performance. (Course Standard 2)
38563492. Test their understanding of terminology through evaluation of their performance. (Course Standard 4, 5)
38563580. Attendance of all class events will determine the student's participation. (Course Standard 6, 8)
38563668. Teacher observation of student's emotional responses to the selected music. (Course Standard 7)
38563756. Teacher observation and test of student's accomplishments. (Course Standard 3)

DESCRIPTION OF COURSE:

This course is an elective for students who play orchestral string instruments. Opportunities will be given for small ensembles such as duets, trios, and quartets, with an emphasis in developing musical as well as technical skills. Music is selected from various periods in music history, including contemporary works with special attention given to the artistic and educational value of the compositions. Performances include the winter and spring concerts. Opportunities are given to the more advanced performer for participation in PMEA/BCMEA festivals, accompanying the choir and/or concert solos, or pit orchestra . Repeatable for credit.

TITLES OF UNITS:

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 (All major and minor scales, up to 3 sharps and 3 flats) 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. Sixteenth rests through whole rests

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- B. Dotted rhythm patterns
- C. Various meters
  - 1. Simple Meters
  - 2. Compound Meters
  - 3. Mixed Meters
- 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/Louree
    - 5. Spiccato/Sautille
    - 6. Martele
    - 7. Tremolo
    - 8. Tenuto
    - 9. Col lengo
    - 10. Ricochet
    - 11. Chords
    - 12. Ponticello/Sol tasto
- IV. Tone Production--ongoing
  - A. Plays with articulation to match correct musical style
    - 1. Baroque/Classical/Romantic period
    - 2. Contemporary music
    - 3. 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 three octaves of the following scales: G, A, Ab and their relative minors
    - B. Learn two octaves of the following scales: Bb, C, D, E, Eb, F and their relative minors
    - C. Fingers are standing in the correct position on the string
  - Viola/Cello:
    - A. Learn three octaves of the following scales: C and D and their relative minors
    - B. Learn two octaves of the following scales: Eb, F, G, A, Ab, Bb and their relative minors

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C. Fingers are standing in the correct position on the string

Bass:

A. Learn two octaves of the following scales: F, G, E, and their relative minors

B. Learn one octave of the following scales: A, Ab, B, Bb, C, D, and their relative minors

C. Fingers are standing in the correct position on the string

VI. Shifting - ongoing

A. Continue shifting with violins and violas

a. 3rd Position and 5th positions

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. 2nd - thumb 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:

Scale sheets

Technique Exercises

Selected Orchestral Literature

Chromebooks

Recordings

METHODS OF ASSISTANCE AND ENRICHMENT:

Class rehearsals

Full group rehearsals

Peer-teaching

Festival adjudicators

Concerts

Theory

PORTFOLIO DEVELOPMENT:

1. Concert programs

2. Student reflection sheets

3. Student assessment sheets/Palisades High 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

Strings 9 - 12

Revised July 2019

Recommended 9.11.2019

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METHODS OF EVALUATION:

Students will demonstrate mastery of these objectives through performance and knowledge of content matter (identifiable through testing).

INTEGRATED ACTIVITIES:

1. Problem Solving
  - identify and demonstrate form and style in music
  - transposition skills
  - independently maintain and care for instrument and portfolio
  
2. Communication Tools and Techniques
  - interpretation of various musical styles
  - expressing themselves through music
  
3. Information Tools and Techniques
  - music reading
  - theory levels
  - vocal or instrumental technique
  
4. Learning and Self Management Tools and Techniques
  - performance skills
  - phrasing
  - sight-reading
  - practicing skills
  
5. Tools and Techniques for Working with Others
  - ensemble practice
  - blending and balancing performance with the group

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## 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.

	<b>Distinguished</b>	<b>Proficient</b>	<b>Novice</b>
<b>Posture/Hand Position</b>	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.
<b>Pitch Accuracy</b>	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.
<b>Rhythmic Accuracy</b>	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.
<b>Tempo Control</b>	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.
<b>Musicianship (Style, Expressions, Dynamics, Articulation)</b>	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.