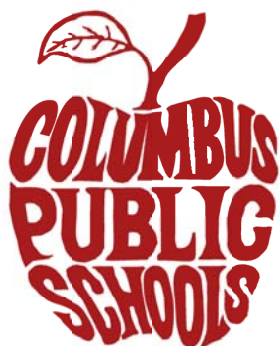


INSTRUMENTAL MUSIC

CURRICULUM GUIDE



**Division of
Academic Achievement
Support Services**

Autumn 2005 Printing

THE PURPOSE OF THIS CURRICULUM GUIDE

The Instrumental Music Curriculum Guide is approved by the Columbus Board of Education as the official curriculum to be taught. Student achievement is enhanced when students are taught the content which will be tested (content alignment); taught the curriculum in the format that it will be tested (context alignment); and taught the curriculum at the appropriate level of cognition (cognitive alignment). Teaching methodologies need to be varied to ensure that students have acquired content and skills for both long-term and short-term mastery. This guide is based on the approved *National Standards for Arts Education*. It provides content, core strategies, and identifies resources, all of which are aligned to the standards, benchmarks and grade level indicators (GLIs).

It is imperative that teachers make connections whenever they can to the core academic content that is tested on the OGT. Assessments and lessons ideas are included in the sample lessons.

This curriculum document provides the essential information and examples that will allow teachers to create specific lessons to maximize student learning. The strategies contained in this guide are designed to provide guidance to teachers on how to approach key concepts and skills. This curriculum guide cannot replace good teaching, but it can reinforce and guide teachers to provide all students with the skills, knowledge and experiences they will need to succeed in the Columbus Schools Instrumental Music curriculum.

GUIDE ORGANIZATION

In the Columbus Public Schools, Instrumental Music instruction typically begins in the fourth (strings), fifth or sixth grade. By the completion of grade six student musicians will be expected to have mastered Level I instrumental music content. All eight music standards will be addressed during the course of an academic year in these instrumental music classes. Authentic grade level curricular connections will be made between instrumental music content and the Ohio State Academic Content Standards (Language Arts, Math, Science, Social Studies) whenever possible.

As students continue in the seventh and eighth grade they will be expected to advance in their knowledge and skills as performers and consumers of music. This content will comprise Level II of instruction. All eight music standards will be addressed during the course of an academic year in these instrumental music classes. The expected levels of understanding and sophistication of learning will be based on the characteristics and abilities of middle school learners.

Students who continue their Instrumental Music education at the high school level begin working to master Level III content during their ninth and tenth grade years. All eight music standards will be addressed during the course of an academic year in these instrumental music classes. The expected levels of understanding and sophistication of learning will be based on the characteristics and abilities of high school learners.

Level IV content would be mastered in grades 11 and 12. All eight music standards will be addressed during the course of an academic year in these instrumental music classes. The expected levels of understanding and sophistication of learning would prepare students to enjoy and consume music as adults.

NOTE: It is possible that students in any grade level could begin to play an instrument and would therefore begin at Level I and continue through the prescribed sequence of music learning as far as is possible in the school that they attend and in the time that they have available. It is also common practice for high schools to consolidate all of their band students into a single ensemble for instruction so that all of the students are exposed to the content in Level III and Level IV.

TEACHERS GUIDE FOR USING THIS DOCUMENT

A curriculum guide is a document designed to lead teachers in the creation of lessons that will produce higher levels of learning for all students. The content of this guide has been carefully selected to provide a focused, aligned road map for the development of meaningful instruction.

This curriculum guide was designed using the concept of “deep curriculum alignment.” Deep alignment occurs when lessons taught to students include activities/experiences/materials that match or exceed the content, context, and cognitive levels of the state test. Deep alignment ensures that students will receive “parallel” learning experiences to content and skills tested in the Ohio Graduation Test.

The goal of this guide is to move students to higher and higher levels of achievement.

Teachers are asked to pay particular attention to the following components of this guide:

Scope and Sequence

The scope and sequence chart at the beginning of each level provides

Music Content

The music content chart contains a list of the knowledge and skills that a student would be expected to learn at their level.

Standards

This document recognizes eight of the nine National Standards for Music from the *National Standards for Arts Education* to describe the overarching goals of any music program.

Benchmarks

Benchmarks serve as key checkpoints of conceptual understanding at the end of a grade-level band (I, II, III, and IV).

Grade Level Indicators (GLIs)

Grade level indicators identify specific content for which students are accountable at each level. In this document, the GLIs are aligned with the benchmarks that they support. Taken together, the benchmarks and GLIs should provide clear and specific steps to achieving the standards.

Evaluation

Teachers should ensure that any assessment they might create is consistent with and aligned to the National Standards. Teacher-made tests must include content, context, and cognitive alignments. For any given test item there may be a variety of contexts in which the item can be assessed. It is incumbent upon the teacher to ensure that all contexts (test item formats) are taught to students so “no surprises” will occur on the test.

Materials/Resources

The curriculum document contains references to materials and resources that may be used to teach each GLI. Any supplementary materials chosen by the teacher must be specifically aligned with the content, context, and cognitive levels required.

Strategies for Implementation

The strategies for addressing the key concepts and skills in this guide have been designed to specifically meet the requirements for deep alignment. That is, they correlate to the content,

context, and cognitive levels that are included in the standards. Teachers are directed to use the strategies.

Use the strategies outlined in the curriculum guide. If, after assessment, reteaching or extension is called for, use the strategies provided to build upon what has already been taught. Student mastery of each objective is the goal. Teacher lessons should provide an environment which produces students who are confident regarding both the content and the format of any assessment instrument they are asked to complete.

Duration

The number of periods listed on the first page of a lesson is based on a forty-minute period. Schools on block schedules will adjust accordingly.

Use of Materials

Teachers should review the guidelines and restrictions and abide by them when creating lesson plans.

FROM THE WRITERS

Welcome to Instrumental Music! We hope you find this curriculum guide useful. Instrumental music instruction is to be provided at four levels. Beginners would be at Level I and All lessons are aligned to the National Standards for Arts Education. Considerations were made to target the first year teacher as our audience. This simple approach should be helpful to all teachers; however we realize that veteran teachers have a warehouse full of good ideas. Lessons can be replaced or adjusted as long as the GLIs (Grade Level Indicators) are taught and the other components (such as vocabulary and test questions) match up or are better in quality. You are encouraged to use these lessons to guide you through the year.

The guide is divided into two sections. The first section addresses instruction in band instruments including percussion. The second section addresses learning outcomes related to string instrument playing. Each section contains a scope and sequence, a content chart and set of representative lesson plans.

On the front page, you will see the GLI followed by a corresponding benchmark. Remember that the goal of the curriculum guide is to directly align what is being taught in the classroom to the GLIs. Next you will see a set of questions for each of the GLIs covered in that unit. This page is designed for the student and teacher with answers identified. The questions need to be reviewed before the lesson is taught so that you have a very clear indication of the focus of the GLIs. They can be given as homework, they can be projected on the overhead and discussed as a class, they can be used as a problem of the day and recorded in a journal or notebook, they can be used as a review or practice test, or they can be given as part of a final assessment.

The Teacher Introduction page gives you an overview of the lesson. Correlations to 6th, 8th and possible OGT (Ohio Graduation Test) Benchmarks are listed to help the teacher understand the past and future expectations of your students.

The Core of the lesson follows, and includes suggestions for vocabulary, materials, anticipatory questions, and instructional strategies. Following the Core Lesson are suggestions for reteaching and extension activities. Resources for the lesson are cited and interdisciplinary lessons are included to facilitate team teaching. Toward the back of the lesson, you will find student worksheets to accompany the Core Lesson, as well as answer sheets for the teacher. The numbers on the worksheets correspond to the lesson numbers.

We have had a great amount of assistance for resources throughout the district. This includes staff members at the Northgate Staff Development Center, as well as individual teachers throughout the district. Often we received permission to copy parts of lessons from copyrighted sources. This permission was always granted without hesitation and free of cost. We hope you enjoy teaching from this guide as much as we have enjoyed the challenge of writing it.



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<u>LEVEL</u> I	<u>SCOPE AND SEQUENCE</u> BAND
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STANDARD 2

Performing alone and with others a varied repertoire of music.

Benchmark A: Play an instrument alone demonstrating proper instrumental technique.

GLI 1: Demonstrate proper procedure for assembling their instrument.

GLI 2: Demonstrates proper hand position and posture (seated and standing) for playing their instrument.

GLI 3: Demonstrates proper physical skills for producing an appropriate sound on their instrument.

GLI 4: Demonstrates proper techniques for starting and stopping sound.

GLI 5: Use standard fingerings to produce notes encountered in Grade 1 Band Literature.

GLI 6: Learn how to practice alone.

Benchmark B: Play an instrument with others.

GLI 1: Play in tune with other musicians.

GLI 2: Play in time with other musicians.

GLI 3: Play independently with confidence.

Benchmark C: Rehearse and Perform a varied repertoire of music.

GLI 1: Rehearse, practice and perform unison melodies.

GLI 2: Rehearse, practice and perform Grade 1 Band Literature with different forms.

GLI 3: Rehearse, practice, and perform music representing a variety of cultures.



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<u>LEVEL</u> I	<u>SCOPE AND SEQUENCE</u> BAND
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STANDARD 3

Improvising melodies, variations and accompaniments

Benchmark A: Imitate simple rhythms and melodic patterns.

GLI 1: Imitates simple rhythmic pattern.

GLI 2: Imitates simple 3-5 note patterns

Benchmark B: Improvise a variation on a melody.

GLI 1: Improvises a rhythmic variation of a simple melody

GLI 2: Improvises a melodic variation on a simple melody (e.g., adds neighbor or passing tones)

Benchmark C: Improvise simple accompaniments.

GLI 1: Creates ostinato patterns in duple meter 1-2 measures long

Curricular Connections

Mathematics Mathematical Processes: 5-7 Program F. Use inductive thinking to generalize a pattern of observations for particular cases, make conjectures, and provide supporting arguments for conjectures.



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<u>LEVEL</u> I	<u>SCOPE AND SEQUENCE</u> BAND
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STANDARD 4

Composing and arranging music within specific guidelines

Benchmark A: Compose music within specific guidelines. (e.g., style, form, etc.)

GLI 1: Compose short diatonic melodies using the musical elements found in Grade 1 Band Literature

Benchmark B: Arrange music within specific guidelines.

GLI 1: Alter the rhythm of a simple melody.

GLI2: Alter the tempo of a simple melody.

Curricular Connections

English Language Arts: Grade 8 Writing Processes Benchmark 4. Determine a purpose and audience and plan strategies to address purpose and audience. Benchmark 5. Use organizational strategies to plan writing. Benchmark 6. Organize writing with an effective and engaging introduction, body and a conclusion that summarizes, extends or elaborates on points or ideas in the writing. Benchmark 10. Use available technology to compose text. Benchmark 17. Prepare for publication writing that follows a manuscript form appropriate for the purpose, which could include such techniques as electronic resources, principles of design and graphics to enhance the final product.

Mathematics: Grade 8 Patterns, functions and algebra 2. Generalize patterns and sequences by describing how to find the nth term.



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STANDARD 5

Reading and notating music

Benchmark A: Identify and understand the meaning of standard music notation symbols.

GLI1: Recognize and describe the function of musical symbols and signs found in Grade 1 Band Literature.

Benchmark B: Read and interpret standard music notation accurately when playing an instrument.

GLI1: Sight read simple melodies.

Benchmark C: Notates music correctly on a musical staff.

GLI 1: Write all scales and rudiments found in Grade 1 Band Literature.

GLI2: Notates musical signs and symbols correctly (e.g. repeat signs, codas, etc.).

Benchmark D: Uses musical vocabulary.

GLI1: Uses and understands terms found in Grade 1 Band Literature.

Curricular Connections

English Language Arts: Grade 7 & 8 Acquisition of vocabulary 1. Define the meaning of unknown words through context clues and the author's use of comparison, contrast, definition, restatement and example. 2. Apply knowledge of connotation and denotation to determine the meaning of words. 3. Infer word meanings through the identification of analogies and other word relationships, including synonyms and antonyms. 5. Recognize and use words from other languages that have been adopted into the English language. 6. Use knowledge of Greek, Latin and Anglo-Saxon roots and affixes to understand vocabulary. 7. Use knowledge of symbols and acronyms to identify whole words. 8. Determine the meanings of pronunciations of unknown words by using dictionaries, thesauruses, glossaries, technology and textual features, such as definitional footnotes and sidebars.

Mathematics: Grade 7 Number, Number Sense and Operation Standard D. Use models and pictures to relate concepts of ratio, proportion and percent. Grade 8 Number, Number Sense and Operations Benchmark 1. Estimate, compute and solve problems involving real numbers including ratio, proportion and percent, and explain solutions. Benchmark 2. Use a variety of strategies including proportional reasoning, to estimate, compute, solve and explain solutions to problems involving integers, fractions, decimals and percents. 5-7 Program K. Recognize and use mathematical language and symbols when reading, writing and conversing with others. 8-10 Program Mathematical Processes F. Use precise mathematical language and notations to represent problem situations and mathematical ideas.



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<u>LEVEL</u> I	<u>SCOPE AND SEQUENCE</u> BAND
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STANDARD 6

Listening to, analyzing , and describing music

Benchmark A: Listen to recordings and describe specific music events using appropriate terminology.

GLI 1: Identify musical elements found in Level 1 Band Literature.

GLI 2: Identify musical instruments that are heard in recordings.

GLI 3: Describes basic differences in articulations (smooth vs. choppy styles)

Benchmark B: Distinguish styles and form in music.

GLI1: Describe musical form.

GLI2: Describe musical style.

Benchmark C: Aurally and visually analyze music.

GLI1: Listen to a recording and describe what is heard.

GLI2: Look at a printed piece of music and describe how it would sound when played.

Curricular Connections

English Language Arts 4-7 Program Reading Process C. Make meaning through asking and responding to a variety of questions related to text. Literary Text Standard E. Demonstrate comprehension by inferring themes, patterns and symbols. Grade 7 Communication: Oral and Visual: 1. Demonstrate active listening strategies. 2. Draw logical inferences from presentations and visual media. 3. Interpret the speaker's purpose in presentations and visual media.

English Language Arts Grade 7 Acquisition of vocabulary 3. Infer word meaning through identification and analysis of analogies and other word relationships. 8-10 Program Acquisition of vocabulary E. Apply knowledge of roots and affixes to determine the meanings of complex words and subject area vocabulary F. Use multiple resources to enhance comprehension of vocabulary. Literary Text Standard E. Analyze the use of genre to express a theme or topic.



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<u>LEVEL</u> I	<u>SCOPE AND SEQUENCE</u> BAND
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STANDARD 7

Evaluating music and music performances

Benchmark A: Develop a criteria for evaluating the quality of music compositions.

GLI1: Decide what musical elements are found in musical compositions.

Benchmark B: Develop a criteria for evaluating the quality and effectiveness of musical performances.

GLI1: Listen to themselves and evaluate their own playing.

GLI 2: Demonstrate appropriate concert etiquette.

Benchmark C: Defend personal music preferences using appropriate terminology.

GLI1: Listen to a recording and determine what was good and/or bad about the performance.

Curricular Connections

English Language Arts: Grade 7 Reading Applications 8. Compare the treatment, scope and organization of ideas from different texts on the same topic. Grade 8 Reading Applications: Informational, technical and Persuasive Text 6. Identify the author's purpose and intended audience for the text. English Language Arts: Grade 7: Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies Standard. Benchmark D: Apply self-monitoring strategies to clarify confusion about text and to monitor comprehension. English Language Arts Grade 8: Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies Standard. Benchmark B: Demonstrate comprehension of print and electronic text by responding to questions (e.g., literal, inferential, evaluative and synthesizing). English Language Arts Grade 8: Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies Standard. Benchmark C: Use appropriate self-monitoring strategies for comprehension.



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<u>LEVEL</u> I	<u>SCOPE AND SEQUENCE</u> BAND
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STANDARD 8

Understanding relationships between music, the other arts, and disciplines outside the arts.

Benchmark A: Compare and contrast music with other fine arts disciplines.

GLI1: Create a definition of music, especially as it relates to other fine arts.

GLI2: Compare and contrast the common purpose of the arts.

Benchmark B: Compare and contrast music with disciplines outside the arts.

GLI 1: Describe the common elements of learning music and learning any other school subject.

GLI2: Defines the problem-solving and creative thinking skills necessary to begin playing a musical instrument.

Curricular Connections

Social Studies: Grade 7 History Benchmark B: Describe the political and social characteristics of early civilizations and their enduring impact on later civilizations. Grade 7 & 8 People in Societies Benchmark C: Explain how contact between different cultures impacts the diffusion of belief systems, art, science, technology, language and forms of government. Peoples in Societies: Grade 7 Cultures Benchmark A Analyze the relationships among cultural practices, products and perspectives of past civilizations in order to understand commonality and diversity of culture.

English Language Arts Grade 7: Reading Applications: Literary Texts. Benchmark 6: Explain defining characteristics of literary forms.



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<u>LEVEL</u> I	<u>SCOPE AND SEQUENCE</u> BAND
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STANDARD 9

Understanding music in relation to history and culture.

Benchmark A: Understand music in relation to history.

GLI 1: Listen to an example of music that came from some other part of the world. Compare and contrast it to familiar music.

GLI 2: Give an example of music that has been saved from another time.

Benchmark B: Understand how music and culture interact.

GLI1: Describe situations where live music might be heard.

GLI2: Describe the role of recorded music.

Curricular Connections

Social Studies Grade 8 History Benchmark D: Describe the effect of interactions among civilizations during the 14th through the 18th centuries. Grade 7 Benchmark B: Number 2; Describe the enduring impact of early civilizations in India, China, Egypt, Greece and Rome after 1000 B.C. Benchmark A: Interpret relationships between events shown on multiple-tier time lines.



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<u>LEVEL</u> I	<u>MUSIC CONTENT</u> BAND
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Keys	F Major, Bb Major, Ab Major, Chromatic
Meter	2/4, 3/4, 4/4, C
Rhythms	Whole, half, quarter, dotted half, dotted quarter, and single eighth note, and all corresponding rests. Ties. Multi measure rest.
Ranges	Flute: low Ab to Bb above staff, Clarinet: low G to Bb below the break, Trumpet: low Bb to C, Trombone: low Ab to Bb on top of the staff.
Articulation	Normal, Slur
Technical Facility	Four consecutive eighth notes (quarter note = 100)
Navigation	Barline, Repeat, Single bar repeat, 1st & 2nd Endings, D.C. al Fine, Fermata, Breath mark
Tempo	Andante, Moderato, Allegro, Largo, Ritardando
Dynamics	p, f, mp, mf, Crescendo, Decrescendo, Accent
Form	Phrase, Round
Vocabulary	Staff, Clef, Key Signature, Sharp, Flat, Natural, Time Signature, Scales, Chord (Harmony), Pick-up notes, Bars/Measures, Accidentals, Breath Mark, Ledger lines
Scoring and Texture	All parts are doubled; Melody for all instruments some time during selection; Unison bass line throughout lower woodwinds and brass; Scored primarily in tutti style; Limited use of ritardando and dynamic variation; Repetition of Percussion; Predictable binary/ternary form; two parts for clarinet and trumpet. Unision, Solo, Soli, Duet, Trio, Tutti.
Percussion Rhythms	Flam, Paradiddle, Flam Taps, Double Paradiddle, Flam Accent
Percussion Instruments Introduced	Snare Drum, Bass Drum, Orchestra Bells



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INSTRUMENTAL MUSIC CURRICULUM GUIDE
LESSON PLAN**



<u>LEVEL</u>	<u>STANDARDS</u>	<u>DURATION</u>
I	2: Performing alone and with others a varied repertoire of music. 3: Improvising melodies, variations and accompaniments.	1-2 class sessions

<u>STANDARD</u>	<u>BENCHMARK</u>	<u>GLI</u>
2	A: Play an instrument alone demonstrating proper instrumental technique	1,3,5,7
3	A: Improvise a simple melody.	2

UNIT ASSESSMENT

Unit will be assessed informally throughout the class sessions by teacher feedback. Students will also be assessed formally at the conclusion of each lesson through the use of a teacher-created performance rubric. Students will also complete written (in-class) assignments relating to the material studied.

PREVIOUS LEVEL

None

EXTENSION ACTIVITIES

Continue practice at home for a minimum of 20 minutes per day.

Lesson #1: “Let’s make a sound!”

Students will be able to correctly assemble their instruments, play with good posture and playing position and produce an acceptable first sound on their instrument.

Strategies (including differentiated instruction):

1. Have all students place their instrument cases on the floor in front of them. After percussion students have marked their name on their drumsticks with a permanent marker, take all drumsticks until the next procedure is completed.
 - Have percussion students place an “X” on their snare drum heads at the 12 o’clock position with a pencil.
 - Woodwind and brass students will now open their cases, being careful not to open them upside down.
 - Brass students may now take their mouthpieces out of their cases, flutes take their head joints out, clarinet and saxes take out a reed and place in their mouth to soak.
 - Then clarinet and saxes will take out the barrel/neckpiece. Teacher will show students how to put the clarinet/sax mouthpiece combination together. (take ligatures off and set on the music stand).
 - See picture for proper reed placement for single reed instruments.
 - Check all clarinet/sax mouthpieces for correct reed placement; adjust if necessary.
2. Embouchure formation will then be verbally explained by teacher and demonstrated with instrument of their choice.
 - Explain the concept of buzzing for brass players and exactly where the lips should be positioned on the lips. Suggested lip placement: 50% top/50% bottom for trumpet, 2/3 top/ 1/3 bottom for French horn; 40% top/60% bottom for trombone. Or center on natural buzz point, whichever works better.
 - Clarinet/Sax students need to know that their bottom lip must cover their bottom teeth like cushion and the top lip should rest on the top of the mouthpiece (not rolled under at all).
3. Stand back and prepare for everyone’s first sound!
 - Perform a call/response type rhythmic pattern with students with teacher using instrument/ mouthpiece of their choice.
 - Begin with whole notes, working your way through the rhythmic values until you get to eighth notes.



- Vary two eighth notes/quarter note pattern in call/response model. See above example.
4. Continue with remainder of instrument assembly.
- Be certain to give specific instructions (both verbal and non-verbal) for proper placement of the clarinet bridge key and flute foot joint. In addition, make certain that the trombones have the proper angle between bell and slide.
 - Define appropriate hand position for each instrument. Check to make certain that left hand is on top for clarinet/sax.
 - Allow students to play any sound that they can produce at an acceptable volume level.

- Closure: review instrument assembly as it relates to packing instruments up at the end of class session.
5. Percussionists must be included in this initial process.
- Have them keep a steady quarter note pulse with all right hand, then all left hand, then alternate sticking while band students are getting out their first tones.
 - When rhythms become more complicated (including eighth notes), percussionists must also mimic teacher rhythms.

Cross-Curricular Connections:

- Math: Understanding of subdivision (by rote only) and ability to understand fractional values.

Materials and Equipment:

- Band instruments/reeds/drum sticks
- Music stands

Textbook/Literature:

- *Accent On Achievement* (for reference only for this lesson)

Lesson Assessment:

- Informal assessment by observing students for proper playing position, instrument assembly, posture and good sound.
- Formal assessment through the use of checklist.

Sources:

- See attached checklist for assessment purposes.

Proper reed placement



Instrumental Music Performance : Beginning Band Checklist

Teacher Name: **CPS Instrumental Music**

Student Name: _____

CATEGORY	4	3	2	1
Posture				
Proper Instrument Assembly				
Correct playing position				
Produces acceptable tone				
Understands Class routine				



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LESSON PLAN**



<u>LEVEL</u>	<u>STANDARDS</u>	<u>DURATION</u>
I	2: Perform alone and with others a varied repertoire of music. 3: Improvising melodies, variations and accompaniments. 4: Composing and arranging music within specific guidelines.	1-2 class sessions

<u>STANDARD</u>	<u>BENCHMARK</u>	<u>GLI</u>
2	B: Plays an instrument with others.	3,5,7
3	A: Imitates simple rhythms and melodic patterns.	2
4	A: Composes short pieces within specific guidelines.	1

UNIT ASSESSMENT

Unit will be assessed informally throughout the class sessions by teacher feedback. Students will also be assessed formally at the conclusion of each lesson through the use of a teacher-created performance rubric. Students will also complete written (in-class) assignments relating to the material studied.

PREVIOUS LEVEL

Students should be able to produce an acceptable tone on their instrument using the pitches Concert Eb, F and G. Percussion should be able to keep a steady quarter note pulse using alternate sticking

EXTENSION ACTIVITIES

- Students will continue home practice of improvisational skills.
- Students will do research on specific jazz improvisation performers.
- Students will attend live concerts where improvisation is featured.
- Introduce recordings of accompaniment in Eb major for student to improvise over.

Beginning Band Procedures

Lesson #2: Improvisation in the Beginning Band Class

Objectives:

Students will be able to successfully demonstrate the concept of improvisation through performance on their instrument, using the pitches Concert Eb, F and G.

Strategies (including differentiated instruction):

1. Teacher will review fingerings and pitches for Concert Eb, F and G by having students warm up with long tones (at least 8 beats per pitch). Percussionists will keep a steady beat of quarter notes using alternate (R-L-R-L) right-hand lead sticking.
2. Teacher will play recordings of classic jazz improvisation for the students or even have the recording playing when the students enter the classroom.
3. Teacher will play a short 3-note selection (not more than 8 beats) for students on instrument of teacher's choice.
 - Have students repeat selection. Percussionists will keep a steady beat with quarter notes using alternate sticking.
 - Continue the process of playing these short selections of call/response, isolating different sections of the band. For example, play three notes and have clarinets play it back to you. Play the same three notes and have trumpets play it back to you, etc. Then, when you have gone through all of the sections, play the same three notes and have the entire band repeat.
 - After students have successfully mastered the call/response model, ask for volunteers to be the "call leader". The band will imitate what the "call leader" plays. Percussion will be allowed to do their own call/response patterns as the band students play long tones on Concert Eb, F and G.
4. Next the teacher can divide the students into large groups (brass/percussion and woodwinds) to continue the call response patterns. This can even turn into a competition to see who has the least difficulty repeating the melodic pattern.
5. Lastly, the teacher may ask for volunteers, taking one band student and one percussion student, allowing them a set amount of time to freely improvise.

Cross-Curricular Connections:

- Social Studies: Culture, African-American History
- Language Arts: Creative Writing
- Math: Problem Solving
-

Materials and Equipment:

- Instruments, CD player, computer with internet access
-

Textbook/Literature:

- *Accent on Achievement* (for reference only)
-

Lesson Assessment:

- Informal group assessments by teacher throughout the class period.
- During the second class session the students will be evaluated individually based on a rubric.

Sources:



Blues In All Keys Vol 42

Voicing/Format: Method

Publisher: Jamey Aebersold Jazz, Inc.

Catalog# V42

<http://www.pbs.org/jazz/> - Many recordings, history available on this site.

<http://www.npr.org/templates/story/story.php?storyId=4565717> - Includes stories on performers and recordings.

<http://www.outsideshore.com/primer/primer/> - Good source for history of jazz and improvisation.

Improvisation in Beginning Band

Student Name _____

CATEGORY	4	3	2	1
Tone Quality	Tone is consistently focused, clear, and centered throughout the range of the instrument. Tone has professional quality.	Tone is focused, clear and centered through the normal playing range of the instrument. Extremes in range sometimes cause tone to be less controlled. Tone quality typically does not detract from the performance.	Tone is often focused, clear and centered, but sometimes the tone is uncontrolled in the normal playing range. Extremes in range are usually uncontrolled. Occasionally the tone quality detracts from overall performance.	The tone is often not focused, clear or centered regardless of the range being played, significantly detracting from the overall performance.
Pitch	Virtually no errors. Pitch is very accurate.	An occasional isolated error, but most of the time pitch is accurate and secure.	Some accurate pitches, but there are frequent and/or repeated errors.	Very few accurate or secure pitches.
Memorization	90-100% of the piece was memorized and played accurately.	75-89% of the piece was memorized and played accurately.	50-74% of the piece was memorized and played accurately.	Less than 50% of the piece was memorized and played accurately.



**COLUMBUS PUBLIC SCHOOLS
INSTRUMENTAL MUSIC CURRICULUM GUIDE
LESSON PLAN**



<u>LEVEL</u>	<u>STANDARDS</u>	<u>DURATION</u>
I	2: Performing alone and with others a varied repertoire of music. 6: Listening to, analyzing, and describing music.	1-2 class sessions

<u>STANDARD</u>	<u>BENCHMARK</u>	<u>GLI</u>
2	A: Play an instrument alone demonstrating proper instrumental technique	3,5,7
6	A: Describe specific music events in a given aural examples, using appropriate terminology.	5

UNIT ASSESSMENT

Unit will be assessed informally throughout the class sessions by teacher feedback. Students will also be assessed formally at the conclusion of each lesson through the use of a teacher-created performance rubric. Students will also complete written (in-class) assignments relating to the material studied.

PREVIOUS LEVEL

Students will be able to play Concert Eb, F and G with correct fingerings/ pitches and with acceptable tone. Students will demonstrate the basic concept of articulation in order to play repeated quarter notes.

EXTENSION ACTIVITIES

Students will review 3-note tunes at home through daily practice.

Beginning Band Procedures

Lesson #3: Let's Play 3-Note Tunes

Objectives:

Students will be able to play a 3-note tune from memory with correct fingerings, posture and acceptable tone. Students will also be able to define and demonstrate form as it relates to 3-note tunes and memorization of them.

Strategies (including differentiated instruction):

1. Review fingerings/pitches for Concert Eb, F and G for all players.
 - *The goal for this lesson would be to have all percussionists play a keyboard instrument for the purpose of this lesson.*
 - If percussionists are playing snare drum, review matched grip and alternate sticking.
 - Do warm up exercises with long tones on Concert Eb, F and G and percussionists (on snare) should play quarter notes with alternate sticking.
2. Introduce students to the tune *Hot Cross Buns* on piano (or other instrument). Play by rote for students to demonstrate how you want them to play it.
 - Play the first note again on the piano and have students match this note.
 - Repeat matching process with 2nd and 3rd notes.
3. Identify the concept of "form" for students by writing the definition on the board. (e.g. "Form is the structure of a piece of music")
 - Play the "A" section of *Hot Cross Buns* again, defining it as such to students. Then play it again and ask them to describe what they heard. ("Repetition")
 - Play the "B" section and define it as such to students. Ask them if it is the same or different than the "A" section.
 - Then play the final two measures and ask them if it would be defined as "A" or "B".
 - Hand out a sheet with the lyrics to *Hot Cross Buns* on it. Assist students in labeling the lyrics with the appropriate form (A A B A) .
4. Going back to the process of memorization, have students play the "A" section.
 - Review concept of articulation of quarter notes to achieve success with the "B" section.
 - Have students play only the "B" section several times.
 - Then students should be ready to put the entire piece together.
5. Review form by having students write definition on the lyrics handout.
6. This same process may be repeated with *Mary Had a Little Lamb* and *Claire de la Lune*, if desired, but it is suggested to begin with *Hot Cross Buns*.

Cross-Curricular Connections:

- Math: patterns, form
- Language Arts: poetry form

Materials and Equipment:

- Instruments, piano, chalkboard/dry erase board, lyrics to *Hot Cross Buns*, pencils

Textbook/Literature:

- *Accent on Achievement* (for reference only)

Lesson Assessment:

- Students will demonstrate knowledge of form in *Hot Cross Buns* through in-class written assignment.
- Students will demonstrate ability to memorize a 3-note tune through informal teacher assessment and playing tests with rubric.

Sources:

<http://cnx.rice.edu/content/m10842/latest/> Reference of form in music for children

<http://www.kiddyhouse.com/Songs/Hotcross.html> Hot Cross Buns lyrics

<http://www.empire.k12.ca.us/capistrano/Mike/capmusic/form/form.htm> More info on form

Lyrics to *Hot Cross Buns*

Hot Cross Buns

Hot Cross Buns

One-a-penny, two-a-penny

Hot Cross Buns.

Define form:

Teacher Name: **CPS Instrumental Music**

Hot Cross Buns Rubric

Student Name: _____

CATEGORY	4	3	2	1
Memorization	90-100% of the piece was memorized and played accurately.	75-89% of the piece was memorized and played accurately.	50-74% of the piece was memorized and played accurately.	Less than 50% of the piece was memorized and played accurately.
Pitch	Virtually no errors. Pitch is very accurate.	An occasional isolated error, but most of the time pitch is accurate and secure.	Some accurate pitches, but there are frequent and/or repeated errors.	Very few accurate or secure pitches.
Tone Quality	Tone is consistently focused, clear, and centered throughout the range of the instrument. Tone has professional quality.	Tone is focused, clear and centered through the normal playing range of the instrument. Extremes in range sometimes	Tone is often focused, clear and centered, but sometimes the tone is uncontrolled in the normal playing range. Extremes in	The tone is often not focused, clear or centered regardless of the range being played, significantly detracting from the



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<u>LEVEL</u>	<u>STANDARDS</u>	<u>DURATION</u>
I	4: Composing and arranging music within specific guidelines. 5: Reading and notating music.	1-2 class sessions

<u>STANDARD</u>	<u>BENCHMARK</u>	<u>GLI</u>
4	A. Compose music within specific guidelines.	1
5	E. Use standard notation to notate musical ideas.	1

UNIT ASSESSMENT

Unit will be assessed informally throughout the class sessions by teacher feedback. Students will also be assessed formally at the conclusion of each lesson through the use of a teacher-created performance rubric. Students will also complete written (in-class) assignments relating to the material studied.

PREVIOUS LEVEL

Students should be able to play Concert Eb, F and G with acceptable tone. They should have a basic understanding of music notation and improvisation.

EXTENSION ACTIVITIES

This assignment can be continued to the next level by adding specific rhythmic values to the composition assignment.

Beginning Band Procedures

Lesson #4: “Write Your Own 3-Note Tunes”

Objectives:

Students will be able to transfer the sound they have created on their instruments to a written musical composition, using correct notation.

Strategies (including differentiated instruction):

1. Begin by reviewing the concept of improvisation discussed/performed in Lesson #2 of this unit.
 - Briefly practice call/response patterns with entire band using Concert Eb, F, G. Percussion should continue with steady quarter note beat. Teacher can give percussionists the opportunity to do call/response (similar to Lesson #2 strategies).
2. Give students a set amount of time (3-5 minutes) to work independently and come up with a 5-8 note tune (preferably original).
3. Pass out ½ sheet of staff paper to each student.
 - Introduce concept of notation on staff paper.
 - Have students set up their papers with the appropriate clef.
 - Students may not be required to use time signature or bar lines in this introductory exercise.
 - Remind students by writing on the board which notes they can use (Concert Eb, F and G) and using only a whole note rhythm.
 - Give students an additional 5 minutes to write out their 5-8 note tunes.
4. At the conclusion of the written assignment, ask for volunteers to play their tunes for the class.
5. Collect all papers at the end of class session for evaluation purposes.

Cross-Curricular Connections:

- Social Studies: Culture, African-American History
- Language Arts: Creative Writing
- Math: Problem Solving

Materials and Equipment:

Instruments, pencil, staff paper

Textbook/Literature:

Accent on Achievement (for reference only)

Lesson Assessment:

Written assignment will be evaluated by the teacher and given back to the students promptly for editing, if necessary.

Sources:

<http://www.lib.virginia.edu/dmmc/Music/Musicpaper/widerule.pdf> - Printable staff paper



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<u>LEVEL</u>	<u>STANDARDS</u>	<u>DURATION</u>
I	2: Performing alone and with others a varied repertoire of music. 8: Understanding relationships between music, the other arts, and disciplines outside the arts. 9: Understanding music in relation to history and culture.	2 weeks

<u>STANDARD</u>	<u>BENCHMARK</u>	<u>GLI</u>
2	B: Play an instrument with others. C: Perform a varied repertoire of music	3, 4 1, 2,
8	A: Compare music with the other fine arts (e.g. Visual Arts, Dance and Drama) B: Integrates subject matter common to music and other academic disciplines.	2 2
9	A: Explain the impact of music during different eras and how it is related to the music being performed	1

UNIT ASSESSMENT

Students will understand the relation of music to Russian history and culture by listening to Mussorgy's *Pictures At An Exhibition* and performing *The Great Gate of Kiev*. Students will also compare the expressive elements used in music and the Visual Arts. Assessment will be determined by performing the *The Great Gate of Kiev* and writing two paragraphs about expressive elements in both music and the visual arts.

PREVIOUS LEVEL

EXTENSION ACTIVITIES

Have visual art teacher give lesson to band class on the expressive elements of art.

The Great Gate of Kiev from Pictures at an Exhibition

Objectives:

- Students will perform the band arrangement of *The Great Gate of Kiev* by Andrew Balent.
- Students will compare the expressive elements used in music and the visual arts.
- Students will be able to explain the historical events that to the design of the Gate Gate of Kieve.

Strategies (including differentiated instruction):

- Pass out parts to the band arrangement of Great Gate and explain to students that this is only a part of a larger composition.
- Along with the music parts, handouts should be given to each student explaining the artist and pictures that inspired Mussorgsky to compose this piece.
- Play an orchestral recording of Mussorgsky's *Pictures at an Exhibition*.
- Have students play through the arrangement. Careful attention should be paid to phrasing and not distorting the tone quality at the fortissimo sections.
- After going through the piece, have the school's visual art teacher give a brief lesson on the expressive elements of art and discuss with students if there are any similarities to music.

Cross-Curricular Connections:

Social Studies

Materials and Equipment:

- CD player and recording of *Pictures at an Exhibition*.
- Handouts from sources about Mussorgsky.

Textbook/Literature:

The Great Gate of Kiev, Mussorgsky/Balent
Carl Fischer, Inc.

Lesson Assessment:

Students will perform *The Great Gate of Kiev* in the appropriate style and write two paragraphs comparing the expressive elements used in music and the visual arts.

Sources:

<http://www.stmoroky.com/reviews/gallery/pictures/hartmann.htm>
<http://www.amythompson.com/Exhibition.html>

Great Gate Of Kiev

Student Name: _____

CATEGORY	4	3	2	1
Tone Quality	Tone is consistently focused, clear, and centered throughout the range of the instrument. Tone has professional quality.	Tone is focused, clear and centered through the normal playing range of the instrument. Extremes in range sometimes cause tone to be less controlled. Tone quality typically does not detract from the performance.	Tone is often focused, clear and centered, but sometimes the tone is uncontrolled in the normal playing range. Extremes in range are usually uncontrolled. Occasionally the tone quality detracts from overall performance.	The tone is often not focused, clear or centered regardless of the range being played, significantly detracting from the overall performance.
Rhythm	The beat is secure and the rhythms are accurate for the style of music being played.	The beat is secure and the rhythms are mostly accurate. There are a few duration errors, but these do not detract from the overall performance.	The beat is somewhat erratic. Some rhythms are accurate. Frequent or repeated duration errors. Rhythm problems occasionally detract from the overall performance.	The beat is usually erratic and rhythms are seldom accurate detracting significantly from the overall performance.
Expression and Style	Performs with a creative nuance and style in response to the score and limited coaching.	Typically performs with nuance and style that is indicated in the score or which is suggested by instructor or peer.	Sometimes performs with nuance and style that is indicated in the score or which is suggested by instructor or peer.	Rarely demonstrates expression and style. Just plays the notes.
Note Accuracy	Notes are consistently accurate.	An occasional inaccurate note is played, but does not detract from overall performance.	A few inaccurate notes are played, detracting somewhat from the overall performance.	Wrong notes consistently detract from the performance.



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<u>LEVEL</u>	<u>STANDARDS</u>	<u>DURATION</u>
I	2: Performing alone and with others, a varied repertoire of music 3: Improvising melodies, variations and accompaniments 5: Reading and Notating Music	3-5 class periods

<u>STANDARD</u>	<u>BENCHMARK</u>	<u>GLI</u>
2	A: Play an instrument alone demonstrating proper instrumental technique. B: Play an instrument with others.	1,2,3,4,5 1,2,3
3	A: Imitate simple rhythms and melodic patterns. B: Improvise a variation on a melody. C: Improvise simple accompaniments.	1,2 1, 2 1
5	C: Notate music correctly on a musical staff.	1

UNIT ASSESSMENT

Students will be formally and informally assessed throughout the unit. Teachers will aurally assess student comprehension. Additionally, students will create their own ostinatos on staff paper. Teacher may assess with a written quiz at the end of the unit.

PREVIOUS LEVEL

Students should have a working knowledge of playing and notating the whole, half, and quarter notes and corresponding rests. Additional rhythms could be used, depending on when the unit is incorporated into the lesson.

EXTENSION ACTIVITIES

- Students should write out their rhythmic and or melodic variations.
- Students create eight measure ostinato patterns.

First Steps To Improvisation

Objectives:

Students will learn the basics of improvisation through a series of listening and echoing activities.

Strategies (including differentiated instruction):

Echo patterns can be performed in whole group activities or by section or individuals or any combination thereof.

- Echoes: have students echo four beat rhythmic patterns, staying on the same note.
- Echoes: have students echo four beat patterns, moving by step and using three to five notes.
- Have students “find” *Mary Had A Little Lamb*, *Twinkle, Twinkle* or some other such simple tune on their instruments, given the starting pitch for their instrument.
 1. Teacher plays the tune, varying the rhythm.
 2. Discuss what is different about the performance.
 3. Have students decide as a class how to vary the rhythm of the tune.
 4. Perform variation.
 5. Ask individuals to perform a different rhythmic variation of the tune.
 6. Apply variation to a new tune, as a whole group, section or individually.
- Teacher plays the same tune or a new tune (there are several simple folk tunes to choose from), adding melodic variation (via passing tones).
 1. Discuss with the class what was varied in this performance and how it was done.
 2. Have students perform the tune adding their own melodic variation using passing tones.
- Have students create a four measure repeating pattern.
 1. Have students write their individual patterns on staff paper.
 2. Shuffle papers and have students perform each other’s ostinatos.
 3. Have class choose one ostinato to repeat and have teacher perform a tune (from earlier in the unit or another simple folk tune).
 4. Choose another ostinato pattern for the class to play and have individuals perform their melody over the pattern.
 5. Discuss the term ostinato, its definition, and identify ostinatos within other music that is being performed.
 6. Have students continue creating ostinatos that can be incorporated into the daily warm up in scale playing.

Materials and Equipment:

Band instruments, Music stands, Staff paper, Instrument for teacher use, and pencils.

Textbook/Literature:

Accent On Achievement, pages 8, 12, 19, 22, 26, 30; Standard Of Excellence, page 31, Essential Elements 2000 pages 15, 17, 26.

Lesson Assessment:

Teacher will informally aurally assess class performance as well as check written ostinatos.



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<u>LEVEL</u>	<u>STANDARDS</u>	<u>DURATION</u>
I	6: Listening to, analyzing, and describing music. 7: Evaluating music and music performances.	1 week

<u>STANDARD</u>	<u>BENCHMARK</u>	<u>GLI</u>
6	A: Describe specific music events in a given aural example using appropriate terminology.	1
7	A: Develop criteria for evaluating the quality and effectiveness of music performances.	1,2

UNIT ASSESSMENT

Students will develop their own criteria and document on evaluating a musical performance.

PREVIOUS LEVEL

EXTENSION ACTIVITIES

Students will have the opportunity to take this document and evaluate other outside performances other than their own.

Developing Our Own Performance Evaluation

Objectives:

The students will collaborate to develop their own document on evaluating a musical performance.

Strategies (including differentiated instruction):

- Students are asked to suggest three important criteria for evaluating music performances (e.g. technique, musical effect, tone, attack and release, balance and blend).
- The teacher will then compile a list of all suggestions and come up with a specific document that will enable the students to effectively evaluate a musical performance.
- Show the students a video of their own performance and have them fill out the performance evaluation that they created.

Cross-Curricular Connections:

Reading and Language Arts

Materials and Equipment:

Various video and audio recordings of live performances

Textbook/Literature:

Lesson Assessment:

The class will develop a document containing rubrics, open-ended questions, or multiple choice questions to be used as an evaluation of their own and other musical performances.

Sources:

www.Rubistar.4teachers.org



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<u>LEVEL</u>	<u>STANDARDS</u>	<u>DURATION</u>
I	2: Performing alone and with others, a varied repertoire of music. 3: Improvising melodies, variations and accompaniments. 5: Reading and notating music.	3-5 class periods

<u>STANDARD</u>	<u>BENCHMARK</u>	<u>GLI</u>
2	A: Play and instrument alone demonstrating proper instrumental technique. B: Play an instrument with others. C: Rehearse and perform a varied repertoire of music.	1,2,3,4,5 1,2,3 1,2,3
3	A: Imitate simple rhythms and melodic patterns.	1, 2
5	A: Identify and understand the meaning of standard notation symbols. B: Read and interpret standard music notation accurately when playing an instrument.	1, 2, 1

UNIT ASSESSMENT

Students will be able to successfully and independently perform the dotted quarter rhythm within the context of the music being performed. Students will be assessed through individual, small and large group performance, and listening activities.

PREVIOUS LEVEL

Students must know how to play the quarter note and eighth note rhythms and have experience and understanding of the counting system.

EXTENSION ACTIVITIES

- Introduce a Grade 1 (1½) piece of sheet music that has the dotted quarter rhythm throughout. Include sheet music that has tutti dotted quarter rhythms as well as a more independent use of the rhythm.**
- Include the dotted quarter rhythm in daily warm-ups (scales and echo patterns).**
- Sight read simple rhythms using the dotted quarter rhythm.**

Introduction to the Dotted Quarter Note

Objectives:

Students will become familiar with the dotted quarter rhythm within the concept of the music being performed and will be able to count and subdivide the rhythm, leading to the ability to perform the rhythm independently.

Strategies (including differentiated instruction):

- Echoes: have students echo the rhythm the teacher plays (see example echo sequence, next page).
- Echo patterns on scales: have students echo a rhythm (provided by the teacher) in a scale (either ascending, or ascending and descending).
- Show rhythm on the board (dotted quarter, eighth, quarter, quarter) and review the use of the dot in music. To ensure understanding of the concept, apply the dot formula to the quarter note and whole note. Explain what a single eighth note looks like and how it is counted.
- As a class, go over counting and have student volunteers come to the board and write the counting under the rhythm.
- Write the same rhythm as tied (quarter tied to eighth, eighth, quarter, quarter) and have students write the counting on the board.
- Using staff paper, have students write four measures in common time using the dotted quarter rhythm at least twice. Write counting under the measures.

Where this fits in a Class Period:

- Warm ups – use strategies above
- Review previous material, especially multiple eighth note patterns.
- New material: method book exercises that introduce and continue the use of the dotted quarter note.
- Sheet music: Work on music with the figure in it.
- Closing Activity: Students choose an exercise previously played or play through a piece at the performance ready level, for continuity.

Sheet Music That Reinforces the Dotted Quarter Rhythm:

- *Latin Fire*, John Higgins (Hal Leonard 00860931)
- *God Bless America*, arranged by John Higgins (Hal Leonard 00861326)
- *Stone Age Stomp*, Timothy Loest (FJH Music Company B1151)
- *Do-Re-Mi*, arranged by Paul Lavender (Hal Leonard 00861305)

These pieces continue to reinforce the dotted quarter rhythm in Level II:

- *Laredo*, John Higgins (Hal Leonard 00861311)
- *Rock Them Basses* (Low Brass Feature), John O'Reilly (Alfred 3426)

Cross-Curricular Connections:

Math: fractions

Materials and Equipment:

Band instruments/sticks, music stands, chalkboard, staff paper, pencils.

Textbook/Literature:

Accent On Achievement, page 25. Standard of Excellence, pages 26, 27. Essential Elements 2000, page 22.

Lesson Assessment:

Teacher aurally assesses echoes. Written assessment (included, next page).

Dotted Quarter Note Echoes Sequence

CPS Instrumental music

Snare Drum

1. 2.

3. 4.

5. 6.

The image displays a musical score for a snare drum, labeled "Snare Drum" in red text. The score consists of six measures, numbered 1 through 6 in green. Each measure is divided into two parts by a blue double bar line. Measures 1 and 2 are on the first staff, measures 3 and 4 on the second, and measures 5 and 6 on the third. Each measure begins with a blue double bar line and a green number. The notation shows a sequence of dotted quarter notes, with the first note in each measure being a dotted quarter note, followed by a quarter note. The notes are represented by black stems and dots on a five-line staff. The sequence of notes across the six measures is: 1. Dotted quarter, quarter; 2. Dotted quarter, quarter; 3. Dotted quarter, quarter; 4. Dotted quarter, quarter; 5. Dotted quarter, quarter; 6. Dotted quarter, quarter.



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<u>LEVEL</u>	<u>STANDARDS</u>	<u>DURATION</u>
I	#2: Performing alone and with others a varied repertoire of music, #4: Composing and arranging music within specific guidelines, #5: Reading and notating music.	2 class periods

<u>STANDARD</u>	<u>BENCHMARK</u>	<u>GLI</u>
2	A: Play an instrument alone demonstrating proper instrumental technique.	1,2,3,4,5
	B: Play an instrument with others.	1,2,3
	C: Perform a varied repertoire of music.	1,2,3
4	A: Compose short pieces within specific guidelines. (e.g. style, form, etc.)	1
	B: Arrange simple pieces and notate within specific guidelines.	1
5	A: Identify and understand the meaning of standard music notation symbols.	1
	B: Read and interpret standard music notation accurately when playing an instrument.	1
	C: Notates music correctly on a music staff.	1

UNIT ASSESSMENT

Students will gain basic experiences in the composition process and be assessed through the use of a rubric.

PREVIOUS LEVEL

Students should be able to play 5 notes on their instrument. Rhythm parameters (e.g. whether to use only quarter and half notes, or whether to use eighth notes) at the discretion of the teacher.

EXTENSION ACTIVITIES

The compositions can become increasingly more complex and mature as students increase range and rhythmic reading abilities. This includes adding harmonies, form and stylistic changes.

Strategies Incorporating Beginning Composition into the Band Rehearsal

Objectives:

Students will learn some basic components of composition, including music notation.

Strategies (including differentiated instruction):

Pre-strategy:

- Have students copy a simple song from the method book on staff paper.

Composing:

When introducing composing to Level 1 students, minimize all variables. As students have success on each preceding exercise, increase the options. Here are some examples:

- Level 1: Students compose 4 measures in 4/4 time, using half notes and quarter notes only. Students should only use 3 notes on the staff.
- Level 2: Students compose 4 measures in the 4/4 time, using whole, half, quarter notes and their corresponding rests. Students should have 5 different notes in this composition.
- Level 3: Students compose 8 measures in the time signature of their choice. Must use quarter notes only and incorporate rests, ties and fermatas in the piece. Designate the loudness or softness of the music. Students should use 5 different notes in the composition.
- Level 4: Students compose 8 measures in the time signature of their choice. Students should have 5 different notes in the composition and use rhythms up to the eighth note. Include a percussion line to accompany your composition.
- Level 5: Students compose 8 measures in the time signature of their choice. Create a duet between two like instruments. The second part should be composed entirely of whole notes or rests.
- Continue increasing the requirements depending on what content standards are being reviewed or introduced in class. For example, after the introduction to slurs, have student compose a song with both slurred and tongued notes.
- Make sure students title their composition.
- Play compositions for students or have students perform them.

Where this fits in a class period:

- Warm up and Echoes
- Review of previous material (method book)
- Composition Activity (10 minute max)
- New Material (method book)
- Closing Activity: favorite tune or tunes from the book (student choice)

Cross-Curricular Connections:

Composition can be compared to the creative process in Art and Writing and should be discussed.

Materials and Equipment:

Instrument, music, staff paper, pencil

Lesson Assessment:

Teacher uses a rubric for assessment (included here).

Music Composition: Level 1

Student Name _____

Date/Class _____

CATEGORY	3	2	1	R - Redo
Music Score	Music Score is very neat and all required elements are included: Song Title, Composer Name, Instrument, Clef Sign, and Time Signature.	Music score is neat. Two or less of the required elements are missing from the musical score.	Music score is legible. Three to four of the required elements are missing from the musical score.	Music Score is illegible and many of the required musical score elements are missing.
Music Notation	All notes are written neatly using proper bar line placement.	Most notes are written clearly using the proper bar line placement.	Notes are written clearly, but bar line placement is often incorrect.	Notes are written in a sloppy and illegible manner. Bar line placement is not correct. Needs to be resubmitted.
Meter and Rhythm	All measures have the correct # of beats and a variety of rhythms are used.	85% of measures have the correct # of beats and a variety of rhythms are used.	70% of the measures have the correct # of beats.	Under half of the measures have the correct # of beats. Composition needs to be edited and resubmitted.
Overall Performance	The composition was creative, clean/easy to read, and included all required elements.	The composition was somewhat creative and legible. Most of the required elements were included.	The composition was very basic and somewhat legible to read. At least half of the required elements were included.	The composition was not complete, and very difficult to read. Under half of the required elements were included. Project will need to be revised.



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<u>LEVEL</u> II	<u>SCOPE AND SEQUENCE</u> BAND
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STANDARD 2

Performing alone and with others a varied repertoire of music.

Benchmark A: Play an instrument alone demonstrating proper instrumental technique.

GLI 1: Make physical adjustments necessary to extend range and technique needed to perform music found in Grade 2 Band Literature

GLI 2: Identify and use basic articulation syllables for their instrument. Percussion will identify and develop stick control and rudiments to improve articulation style.

GLI 3: Demonstrate the ability to transpose for their instrument and uses a tuner to tune their instrument.

GLI 4: Demonstrate appropriate care and maintenance of his/her instrument.

GLI 5: Use standard fingerings/stickings to produce notes encountered in Grade 2 Band Literature.

GLI 6: Use alternate fingerings when appropriate to produce notes encountered in Grade 2 Band Literature.

GLI 7: Establish individual practice routine.

GLI 8: Practice and perform Solos.

Benchmark B: Play an instrument with others.

GLI 1: Perform in small ensemble (duo, trio, quartet, etc.).

GLI 2: Performs in like instrument group ensemble (clarinet choir, brass choir, percussion ensemble, etc.).

GLI 3: Perform with a large ensemble (band) in the school setting.

GLI 4: Respond appropriately to conducting patterns and cues for time, volume and entrances.

GLI 5: Learn the elements of rehearsal: Warm-up, chorales, scales, rhythm drills, sight-reading, preparing music for performance.

Benchmark C: Rehearse and Perform a varied repertoire of music.

GLI 1: Perform music from many different eras of musical history in large and small ensemble settings.

GLI 2: Perform music with multicultural influences. (e.g., music written by African-American and women composers).

GLI 3: Study and perform music with a variety of musical elements found in Grade 2 Band Literature.

GLI 4: Study and perform both original band music and transcriptions.

GLI 5: Perform a wide variety of music, using both original band pieces and transcriptions of familiar folk tunes from several cultures.



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<u>LEVEL</u> II	<u>SCOPE AND SEQUENCE</u> BAND
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STANDARD 3
Improvising melodies, variations and accompaniments

Benchmark A: Improvise simple rhythmic and melodic patterns.

GLI 1: Create simple rhythmic patterns for echo by the class

GLI 2: Imitate patterns based on the major scale

GLI 3: Imitate patterns based on blues

Benchmark B: Improvise a variation on a melody.

GLI 1: Add rhythmic and simple melodic variations to melodies

GLI 2: Vary melody by adding different stylistic expressions

Benchmark C: Improvise simple accompaniments.

GLI 1: Create ostinato patterns in duple, triple and compound meter

GLI 2: Create and imitates background riffs to accompany a soloist

Curricular Connections

Mathematics Mathematical Processes: 5-7 Program F. Use inductive thinking to generalize a pattern of observations for particular cases, make conjectures, and provide supporting arguments for conjectures.



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<u>LEVEL</u> II	<u>SCOPE AND SEQUENCE</u> BAND
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STANDARD 4

Composing and arranging music within specific guidelines

Benchmark A: Compose music within specific guidelines. (e.g., style, form, etc.)

GLI 1: Compose diatonic melodies using the musical elements found in Grade 2 Band Literature

GLI 2: Write unison parts for transposing instruments.

GLI 3: Write three note chords.

Benchmark B: Arrange music within specific guidelines.

GLI 1: Alter the pitches of a simple melody.

GLI 2: Write a melody for another instrument.

GLI 3: Transcribe a song of the student's choice.

Curricular Connections

English Language Arts: Grade 8 Writing Processes Benchmark 4. Determine a purpose and audience and plan strategies to address purpose and audience. Benchmark 5. Use organizational strategies to plan writing. Benchmark 6. Organize writing with an effective and engaging introduction, body and a conclusion that summarizes, extends or elaborates on points or ideas in the writing. Benchmark 10. Use available technology to compose text. Benchmark 17. Prepare for publication writing that follows a manuscript form appropriate for the purpose, which could include such techniques as electronic resources, principles of design and graphics to enhance the final product.

Mathematics: Grade 8 Patterns, functions and algebra 2. Generalize patterns and sequences by describing how to find the nth term.



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<u>LEVEL</u> II	<u>SCOPE AND SEQUENCE</u> BAND
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<u>STANDARD 5</u> Reading and notating music

Benchmark A: Identify and understand the meaning of standard music notation symbols.

GLI 1: Recognize and describe the function of musical symbols and signs found in Grade 2 Band Literature.

Benchmark B: Read and interpret standard music notation accurately when playing an instrument.

GLI 1: Sight read Grade 1 Band Literature.

Benchmark C: Notates music correctly on a musical staff.

GLI 1: Handwrite a musical composition.

GLI 2: Use music notation software to write a musical composition.

GLI 3: Write scales and rudiments found in Grade 2 Band Literature.

Benchmark D: Uses musical vocabulary.

GLI 1: Uses and understands terms found in Grade 2 Band Literature.

Curricular Connections

English Language Arts: Grade 7 & 8 Acquisition of vocabulary 1. Define the meaning of unknown words through context clues and the author's use of comparison, contrast, definition, restatement and example. 2. Apply knowledge of connotation and denotation to determine the meaning of words. 3. Infer word meanings through the identification of analogies and other word relationships, including synonyms and antonyms. 5. Recognize and use words from other languages that have been adopted into the English language. 6. Use knowledge of Greek, Latin and Anglo-Saxon roots and affixes to understand vocabulary. 7. Use knowledge of symbols and acronyms to identify whole words. 8. Determine the meanings of pronunciations of unknown words by using dictionaries, thesauruses, glossaries, technology and textual features, such as definitional footnotes and sidebars.

Mathematics: Grade 7 Number, Number Sense and Operation Standard D. Use models and pictures to relate concepts of ratio, proportion and percent. Grade 8 Number, Number Sense and Operations Benchmark 1. Estimate, compute and solve problems involving real numbers including ratio, proportion and percent, and explain solutions. Benchmark 2. Use a variety of strategies including proportional reasoning, to estimate, compute, solve and explain solutions to problems involving integers, fractions, decimals and percents. 5-7 Program K. Recognize and use mathematical language and symbols when reading, writing and conversing with others. 8-10 Program Mathematical Processes F. Use precise mathematical language and notations to represent problem situations and mathematical ideas.



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STANDARD 6

Listening to, analyzing , and describing music

Benchmark A: Listen to recordings and describe specific music events using appropriate terminology.

GLI 1: Identify musical elements found in Level 2 Band Literature.

GLI 2: Identify what role certain instruments are playing as they listen to recordings.

GLI 3: Describe basic differences in style.

Benchmark B: Distinguish styles and form in music.

GLI 1: Describe how various musical elements can be combined to create a sense of musical form.

GLI 2: Describe how various musical elements can be combined to define a musical style.
(articulation, dynamics, key/meter changes, texture, etc.)

GLI 3: Distinguish different instrumental ensembles (e.g. wind band vs. orchestra)

Benchmark C: Aurally and visually analyze music.

GLI 1: Compare and contrast among various instrumental timbres.

GLI 2: Distinguish between the forms of various listening examples in both aural and written form
(e.g. blues).

GLI 3: Distinguish between the eras of music.

Curricular Connections

English Language Arts 4-7 Program Reading Process C. Make meaning through asking and responding to a variety of questions related to text. Literary Text Standard E. Demonstrate comprehension by inferring themes, patterns and symbols. Grade 7 Communication: Oral and Visual: 1. Demonstrate active listening strategies. 2. Draw logical inferences from presentations and visual media. 3. Interpret the speaker's purpose in presentations and visual media.

English Language Arts Grade 7 Acquisition of vocabulary 3. Infer word meaning through identification and analysis of analogies and other word relationships. 8-10 Program Acquisition of vocabulary E. Apply knowledge of roots and affixes to determine the meanings of complex words and subject area vocabulary F. Use multiple resources to enhance comprehension of vocabulary. Literary Text Standard E. Analyze the use of genre to express a theme or topic.



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STANDARD 7

Evaluating music and music performances

Benchmark A: Develop a criteria for evaluating the quality of music compositions.

GLI 1: Suggest three important criteria for evaluation of a musical composition.

GLI 2: Utilize rubrics to determine the quality and effectiveness of a composition.

Benchmark B: Develop a criteria for evaluating the quality and effectiveness of musical performances.

GLI 1: Suggest three important criteria for evaluation of a musical performance.

GLI 2: Listen to others and decide what aspects of their playing are satisfactory and which need improvement.

Benchmark C: Defend personal music preferences using appropriate terminology.

GLI 1: Compare and contrast two recordings of the same piece of music.

GLI 2: Support personal preferences for three works of music using appropriate music terminology.

GLI 3: Define aesthetics and determines how it relates to playing an instrument.

Curricular Connections

English Language Arts: Grade 7 Reading Applications 8. Compare the treatment, scope and organization of ideas from different texts on the same topic. Grade 8 Reading Applications: Informational, technical and Persuasive Text 6. Identify the author's purpose and intended audience for the text. English Language Arts: Grade 7: Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies Standard. Benchmark D: Apply self-monitoring strategies to clarify confusion about text and to monitor comprehension. English Language Arts Grade 8: Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies Standard. Benchmark B: Demonstrate comprehension of print and electronic text by responding to questions (e.g., literal, inferential, evaluative and synthesizing). English Language Arts Grade 8: Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies Standard. Benchmark C: Use appropriate self-monitoring strategies for comprehension.



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STANDARD 8

Understanding relationships between music, the other arts, and disciplines outside the arts.

Benchmark A: Compare and contrast music with other fine arts disciplines.

GLI 1: Compare and contrast the expressive elements of art, music, dance and drama.

GLI 2: Study various musical styles as they relate to other art forms.

Benchmark B: Compare and contrast music with disciplines outside the arts.

GLI 1: Explore problem-solving and creative thinking skills learned in music to other disciplines outside the arts.

GLI 2: Integrates subject matter common to music and other academic disciplines.

Curricular Connections

Social Studies: Grade 7 History Benchmark B: Describe the political and social characteristics of early civilizations and their enduring impact on later civilizations. Grade 7 & 8 People in Societies Benchmark C: Explain how contact between different cultures impacts the diffusion of belief systems, art, science, technology, language and forms of government. Peoples in Societies: Grade 7 Cultures Benchmark A Analyze the relationships among cultural practices, products and perspectives of past civilizations in order to understand commonality and diversity of culture.

English Language Arts Grade 7: Reading Applications: Literary Texts. Benchmark 6: Explain defining characteristics of literary forms.



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STANDARD 9

Understanding music in relation to history and culture.

Benchmark A: Understand music in relation to history.

GLI 1: Describe how music from different eras sounds different.

GLI 2: Describe how historical events might influence composers.

GLI 3: Examine indigenous peoples' contributions to the development of American music.

Benchmark B: Understand how music and culture interact.

GLI 1: Compare and contrast American music with music of other cultures.

GLI 2: Describe how music plays a role in the important events in our lives.

GLI 3: Describe career opportunities found in music and identify experiences necessary for success.

Curricular Connections

Social Studies Grade 8 History Benchmark D: Describe the effect of interactions among civilizations during the 14th through the 18th centuries. Grade 7 Benchmark B: Number 2; Describe the enduring impact of early civilizations in India, China, Egypt, Greece and Rome after 1000 B.C. Benchmark A: Interpret relationships between events shown on multiple-tier time lines.



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<u>LEVEL</u> II	<u>MUSIC CONTENT</u> BAND
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Keys	Eb Major, G Major, C Major, c minor, g minor
Meter	2/2, 3/8, 6/8, 9/8
Rhythms	Syncopation, Sixteenth note, dotted eighth, dotted eighth & sixteenth, eighth note triplets and corresponding rests. Grace notes.
Ranges	Flute: low Eb to High Eb; Clarinet: low E to High G; Trumpet: low Bb to High F; Trombone: low Ab to High G; Tuba: low Bb to High Bb (one octave)
Articulation	Staccato, Legato, Simile
Technical Facility	Four consecutive eighth notes (quarter note = 120)
Navigation	D.C. al Coda, D.S. al Fine.
Tempo	Vivace, Allegretto, Maestoso, Andantino, Adagio, Accelerando, Molto Ritardando, A Tempo
Dynamics	Diminuendo
Form	Theme & Variations, Blues
Vocabulary	Relative Scales, Intervals, Arpeggios. Tonic, Sub-Dominant, Dominant. Conductor, composer, arranger.
Scoring and Texture	In addition to Level 1: All parts doubled with at least one other instrument; Some limited independence; Moderate dynamic variation; Primarily tutti style, some solos appropriate; Occasional key and meter changes; Limited use of ritardando and accelerando; two parts for flute and saxophone. Countermelody, Divisi
Percussion Rhythms	Closed Roll, Flam Paradiddle, Drag, Open Rolls, Multiple Bounce Rolls.
Percussion Instruments Introduced	Temple Blocks, Drum Set, Bongos, Xylophone, Guiro, Timbales, Timpani (two drums) Crash Cymbal, Suspended Cymbal, Triangle, Wood Block, Tambourine, Maracas, Claves, Tom-Tom, Sleigh Bells,



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<u>LEVEL</u>	<u>STANDARDS</u>	<u>DURATION</u>
II	2: Performing alone and with others a varied repertoire of music. 5: Reading and notating music. 6: Listening to, analyzing, and describing music. 7: Evaluating music and music performances.	2-3 lessons

<u>STANDARD</u>	<u>BENCHMARK</u>	<u>GLI</u>
2	A: Play an instrument alone demonstrating proper instrumental technique.	2,5,7
5	C: Identifies and defines standard notation symbols for performance.	3
6	A: Students will aurally identify the distinguishing features of various musical styles.	2
7	C: Defends personal music preferences using appropriate terminology.	1

UNIT ASSESSMENT

Students will be able to perform, define in written form and complete theory exercises demonstrating their understanding of the following concepts as they relate to the Robert Sheldon arrangement of *Shenandoah* (c2003): slurs, ties, legato, staccato, folk songs, melody, part independence and key signature changes.

PREVIOUS LEVEL

Students should be able to perform and understand concepts included in Level I.

EXTENSION ACTIVITIES

Students can work on “*For... Only*” *Excellerators* (Standard of Excellence) or “*Accents on...*” (Accent on Achievement page 42) to improve skills on slurs, ties, legato and staccato style.

Musical Concepts in *Shenandoah* (Arr. R. Sheldon, c2003)

Lesson #1: Ties and Slurs

Objectives:

- Students will differentiate between ties and slurs in performance as they relate to exercises in the method book and the piece being performed (*Shenandoah*).

Strategies (including differentiated instruction):

- Create a piece with ties to use in a scale warm up (see attached for example). Use this piece for Concert Bb and Eb scales. Have students write in the counting for each tie in their part.
- “Accent on Chorales” in *Accent on Achievement* method page 44 (student book) is also an excellent warm up exercise for reviewing ties without the constraints of technical playing.
- Have students begin a written glossary of terms that will be used in this unit. Review and define slur and tie, write definitions on the board and have students copy down into their glossary.
- Play through review exercises on ties:

Accent on Achievement

#28

#29

#30

#37

#58

Standard of Excellence

#33

#36

#38

#112

#123

#135

#153

- Review *Shenandoah* from m. 1-40, having students write in the counting for each tie in their individual parts.
- Play through *Shenandoah* with band, making certain that all students observe counting (and articulation) on all ties and slurs.
- For closing activity, students will complete written activities (e.g. from *Alfred's Basic Theory Concepts* Unit 10 & 11). See attached.

Cross-Curricular Connections:

- Language Arts: Compare/Contrast
- Math: Basic arithmetic

Materials and Equipment:

- Instruments, blank theme book or notebook for glossary, method book (*Standard of Excellence* or *Accent On Achievement*), teacher-created playing exercises, sheet music for *Shenandoah*, written exercises (*Alfred's Basic Theory Concepts*).

Textbook/Literature:

- *Standard of Excellence* or *Accent On Achievement*

Lesson Assessment:

- Students will write out definitions for their glossary. Teacher will collect glossary at end of unit.
- Students will complete written exercises practicing counting /defining slurs and ties from *Alfred* theory book. Teacher will collect at the end of class to grade and return promptly.
- Students will play warm up exercise in Bb for playing test using rubric.
- Students will choose one piece from method book to play for playing test using rubric.

Sources:

Alfred's Basic Theory Concepts

www.finalemusic.com

Instrumental Music Performance - Individual : METHOD BOOK EXCERPT

Teacher Name: **CPS INSTRUMENTAL MUSIC**

Student Name: _____

CATEGORY	4	3	2	1
Tone Quality	Tone is consistently focused, clear, and centered throughout the range of the instrument. Tone has professional quality.	Tone is focused, clear and centered through the normal playing range of the instrument. Extremes in range sometimes cause tone to be less controlled. Tone quality typically does not detract from the performance.	Tone is often focused, clear and centered, but sometimes the tone is uncontrolled in the normal playing range. Extremes in range are usually uncontrolled. Occasionally the tone quality detracts from overall performance.	The tone is often not focused, clear or centered regardless of the range being played, significantly detracting from the overall performance.
Rhythm	The beat is secure and the rhythms are accurate for the style of music being played.	The beat is secure and the rhythms are mostly accurate. There are a few duration errors, but these do not detract from the overall performance.	The beat is somewhat erratic. Some rhythms are accurate. Frequent or repeated duration errors. Rhythm problems occasionally detract from the overall performance.	The beat is usually erratic and rhythms are seldom accurate detracting significantly from the overall performance.
Note Accuracy	Notes are consistently accurate.	An occasional inaccurate note is played, but does not detract from overall performance.	A few inaccurate notes are played, detracting somewhat from the overall performance.	Wrong notes consistently detract from the performance.
Articulation	Secure attacks. Markings (staccato, legato, slur, accents, etc.) are executed accurately as directed by the score and/or the conductor.	Attacks are usually secure, though there might be an isolated error. Markings are executed accurately as directed by the score and/or the conductor.	Attacks are rarely secure, but markings are often executed accurately as directed by the score and/or the conductor.	Few secure attacks. Markings are typically not executed accurately.
Style Markings	All style marking were played well and accurately. Made music more than notes and rhythm.	Most style markings were played well and accurately. May have missed one or two, but did not distract from overall style.	Failed to play several style markings accurately. Style of piece was barely recognizable.	Little or no attention was given to style markings. Style of piece was not recognizable.

Tie Practice Warm-Up Exercise

CPS Instrumental Music

This musical score is for a warm-up exercise titled "Tie Practice Warm-Up Exercise" by CPS Instrumental Music. It is written for a 4/4 ensemble and features the following instruments: Flute, B♭ Clarinet, Alto Sax., B♭ Trumpet, Trombone, Tuba, Horn in F, and Snare Drum. The exercise focuses on tie practice, with red curved lines indicating ties across measures. Vertical blue lines mark the beginning of each measure. The Snare Drum part provides a steady quarter-note accompaniment.

Flute

B♭ Clarinet

Alto Sax.

B♭ Trumpet

Trombone

Tuba

Horn in F

Snare Drum

2

Tie Practice Warm-Up Exercise

Fl.

B♭Cl.

A. Sx.

B♭Tpt.

Tbn.

Tba.

Hn.

S.Dr.

The image displays a musical score for a warm-up exercise, page 2. The score is written for eight instruments: Flute (Fl.), B♭ Clarinet (B♭Cl.), Alto Saxophone (A. Sx.), B♭ Trumpet (B♭Tpt.), Trombone (Tbn.), Tuba (Tba.), Horn (Hn.), and Snare Drum (S.Dr.). The key signature is one flat (B♭), and the time signature is 4/4. The exercise focuses on tie practice, with red curved lines indicating ties between notes across measures. Vertical blue lines mark the beginning of measures. The Snare Drum part is written on a single-line staff with a kick drum symbol.

Tie Practice Warm-Up Exercise

3

The musical score is arranged in eight staves, each with a red instrument label to its left. The staves are: Fl. (Flute), B♭Cl. (B-flat Clarinet), A. Sx. (Alto Saxophone), B♭Tpt. (B-flat Trumpet), Tbn. (Trombone), Tba. (Tuba), Hn. (Horn), and S.Dr. (Snare Drum). The Fl., B♭Cl., A. Sx., B♭Tpt., Tbn., and Hn. staves are in treble clef, while the Tba. staff is in bass clef. The S.Dr. staff uses a single-line notation. The key signature has one flat (B-flat), and the time signature is 4/4. The exercise consists of four measures. In each measure, the woodwind and brass instruments play a half note, which is tied to the half note in the following measure. The Snare Drum plays a pattern of eighth notes. Vertical blue lines separate the measures, and red curved lines indicate the ties between measures. The score concludes with a double bar line at the end of the fourth measure.

Fl.

B♭Cl.

A. Sx.

B♭Tpt.

Tbn.

Tba.

Hn.

S.Dr.



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<u>LEVEL</u>	<u>STANDARDS</u>	<u>DURATION</u>
II	2: Performing alone and with others a varied repertoire of music. 5: Reading and notating music. 6: Listening to, analyzing, and describing music. 7: Evaluating music and music performances.	2-3 lessons

<u>STANDARD</u>	<u>BENCHMARK</u>	<u>GLI</u>
2	A: Play an instrument alone demonstrating proper instrumental technique.	2,5,7
5	C: Identifies and defines standard notation symbols for performance.	3
6	A: Students will aurally identify the distinguishing features of various musical styles.	2
7	C: Defends personal music preferences using appropriate terminology.	1

UNIT ASSESSMENT

Students will be able to perform, define in written form and complete theory exercises demonstrating their understanding of the following concepts as they relate to the Robert Sheldon arrangement of *Shenandoah* (c2003): slurs, ties, legato, staccato, folk songs, melody, part independence and key signature changes.

PREVIOUS LEVEL

Students should be able to perform and understand concepts included in Level I.

EXTENSION ACTIVITIES

Students can work on “*For... Only*” *Excellerators* (Standard of Excellence) or “*Accents on...*” (Accent on Achievement page 42) to improve skills on slurs, ties, legato and staccato style.

Musical Concepts in *Shenandoah* (Arr. R. Sheldon, c2003)

Lesson #2: Legato style

Objectives:

Students will be able to differentiate between legato and staccato in performance and in writing.

Strategies (including differentiated instruction):

- Begin with scale warm up, varying the articulation style between staccato and legato.
- Review legato articulation style when playing repeated notes on a woodwind or brass instrument. Review legato style accompaniment with snare drummers.
- Define staccato and legato (with musical symbols) and have students write the definitions in their glossaries they began in Lesson 1 of this unit.
- Additional warm up materials may include the “Chorale #1” (Bb major) and “Chorale #3” (Eb major) from the J. Swearingen arrangement *First Chorales for Band*.
- Play through review exercises of slurs/legato:

<u>Accent on Achievement</u>	<u>Standard of Excellence</u>
#44, 50,60,62,63,67,77,81	56,57,66,68,74,99,103,105,107,132
- Play through tutti section of *Shenandoah*, reminding students to play with a legato (smooth, connected) style. Then have students play the same section using a staccato articulation style, asking students to evaluate which performance style they prefer for this particular piece of music and why.
- Instruments, blank theme book or notebook for glossary, method book (*Standard of Excellence* or *Accent On Achievement*).

Cross-Curricular Connections:

- Language Arts: vocabulary and word origin

Materials and Equipment:

- Instruments, blank theme book or notebook for glossary, method book (*Standard of Excellence* or *Accent On Achievement*), sheet music for *Shenandoah*.

Textbook/Literature:

- *Standard of Excellence* or *Accent On Achievement*
- *First Chorales for Band* Arr. J. Swearingen (Barnhouse Publishing)
- *Shenandoah* Arr. Robert Sheldon (Alfred Publishing)

Lesson Assessment:

- Have students play Concert Bb/ Eb scale using legato articulation ascending and staccato articulation descending (or vice versa), using a checklist or rubric to assess understanding.
- Students will play a selection from the method book demonstrating good legato/slurring style, using a checklist or rubric to assess understanding.
- Ultimately, students will play an excerpt from *Shenandoah* (or another piece of teacher's choice) demonstrating good legato style. This should also be assessed with a checklist or rubric.

Instrumental Music Performance: LEGATO STYLE

Teacher Name: **CPS INSTRUMENTAL MUSIC**

Student Name: _____

CATEGORY	4	3	2	1
Articulation	Secure attacks. Markings (staccato, legato, slur, accents, etc.) are executed accurately as directed by the score and/or the conductor.	Attacks are usually secure, though there might be an isolated error. Markings are executed accurately as directed by the score and/or the conductor.	Attacks are rarely secure, but markings are often executed accurately as directed by the score and/or the conductor.	Few secure attacks. Markings are typically not executed accurately.
Phrasing	Phrasing is always consistent and sensitive to the style of music being played.	Phrasing is usually consistent and sensitive to the style of music being played.	Phrasing is usually consistent and occasionally sensitive to the style of music being played.	Phrasing is rarely consistent and/or rarely sensitive to musical style.
Style Markings	All style marking were played well and accurately. Made music more than notes and rhythm.	Most style markings were played well and accurately. May have missed one or two, but did not distract from overall style.	Failed to play several style markings accurately. Style of piece was barely recognizable.	Little or no attention was given to style markings. Style of piece was not recognizable.



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<u>LEVEL</u>	<u>STANDARD</u>	<u>DURATION</u>
II	6: Listening to, analyzing, and describing music. 8: Understanding relationships between music, the other arts, and disciplines outside the arts. 9: Understanding music in relation to history and culture.	2-3 lessons

<u>STANDARD</u>	<u>BENCHMARK</u>	<u>GLI</u>
6	A. Listen to recorded examples and describe specific music events using appropriate terminology.	1,3
8	A: Compare and contrast music with the other fine arts disciplines.	2
9	B. Understand how music and culture interact.	1,2

UNIT ASSESSMENT

Students will be able to perform, define in written form and complete theory exercises demonstrating their understanding of the following concepts as they relate to the Robert Sheldon arrangement of *Shenandoah* (c2003): slurs, ties, legato, staccato, folk songs, melody, part independence and key signature changes.

PREVIOUS LEVEL

Students should be able to perform and understand concepts included in Level I.

EXTENSION ACTIVITIES

Give students the complete list of folk songs found in the instrumental method book so that they can practice the songs outside of class. Students can also choose a specific country and write a report on the folk music of that country that is found in the method book.

Musical Concepts in *Shenandoah* (Arr. R. Sheldon, c2003)

Lesson #3: Folk Songs

Objectives:

- Students will be able to define “folk song”, in both written and aural form.
- Students will be able to identify specific folk songs aurally.
- Students will perform unison arrangement of *Shenandoah* for playing test grade.
- Students will write one paragraph on the meaning of the lyrics from the song *Shenandoah*.

Strategies (including differentiated instruction):

- Warm up exercise using unison arrangement of *Shenandoah* in Bb. (see attached)
- Define the term “folk song” for your students, especially as it relates to American music. Write the definition on the board. Use the web resources listed or create your own definition.
- Have students write the definition in their glossaries.
- Teacher may use any of the following exercises from method book to reinforce the concept of folk songs (and the tunes) from United States and other countries.

Accent on Achievement: #18, 24, 29, 30, 31, 36, 39, 40, 41, 47, 50, 51, 55, 58, 61, 64, 67.

Standard of Excellence: #17, 27, 33, 38, 46, 51, 53, 63, 71, 72, 80, 81, 83, 87, 98, 109, 115.

- Review Bb section of piece (to m. 40) with students focusing on listening for the tune.
- Pass out the lyrics to the song. Discuss the history of the piece with students, pass out information about the piece (either teacher-created or from the web).
- Closing activity will involve students writing one paragraph (at least five complete sentences) describing the meaning of the song based on the lyrics, the tune itself and the history of the song. Teacher will collect at the conclusion of class.

Cross-Curricular Connections:

- Reading/Language Arts: Poetry analysis, reading at grade level.
- Social studies: 19th century American history

Materials and Equipment:

- Instruments, student glossaries, pencil, unison arrangement of *Shenandoah*, sheet music of *Shenandoah*.

Textbook/Literature:

- *Accent on Achievement* or *Standard of Excellence* band method
- *Shenandoah* Arr. Robert Sheldon (Alfred Publishing)

Lesson Assessment:

- Students will aurally identify several folk songs by name on a listening test.
- Students will write one paragraph (five complete sentences) describing the meaning of the lyrics, the tune itself and the history of the song *Shenandoah*.
- Students will successfully complete a playing test on the unison arrangement of the piece. (rubric attached)

Sources:

<http://cjt.icaap.org/content/2/v2art5.html> Excellent definition of folk song

<http://www.google.com/search?hl=en&lr=&oi=define&q=define:folk+song> More folk song definitions

<http://www.lyricsfreak.com/w/waterboys,-the/145425.html> *Shenandoah* lyrics

<http://www.mi5th.org/Songs/Shenandoah.htm> Song history

Instrumental Music Performance: Unison Shenandoah

Teacher Name: _____

Student Name: _____

CATEGORY	4	3	2	1
Tone Quality	Tone is consistently focused, clear, and centered throughout the range of the instrument. Tone has professional quality.	Tone is focused, clear and centered through the normal playing range of the instrument. Extremes in range sometimes cause tone to be less controlled. Tone quality typically does not detract from the performance.	Tone is often focused, clear and centered, but sometimes the tone is uncontrolled in the normal playing range. Extremes in range are usually uncontrolled. Occasionally the tone quality detracts from overall performance.	The tone is often not focused, clear or centered regardless of the range being played, significantly detracting from the overall performance.
Rhythm	The beat is secure and the rhythms are accurate for the style of music being played.	The beat is secure and the rhythms are mostly accurate. There are a few duration errors, but these do not detract from the overall performance.	The beat is somewhat erratic. Some rhythms are accurate. Frequent or repeated duration errors. Rhythm problems occasionally detract from the overall performance.	The beat is usually erratic and rhythms are seldom accurate detracting significantly from the overall performance.
Note Accuracy	Notes are consistently accurate.	An occasional inaccurate note is played, but does not detract from overall performance.	A few inaccurate notes are played, detracting somewhat from the overall performance.	Wrong notes consistently detract from the performance.



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INSTRUMENTAL MUSIC CURRICULUM GUIDE
LESSON PLAN**



<u>LEVEL</u>	<u>STANDARDS</u>	<u>DURATION</u>
II	2: Performing alone and with others a varied repertoire of music. 5: Reading and notating music.	2-3 lessons

<u>STANDARD</u>	<u>BENCHMARK</u>	<u>GLI</u>
2	B: Play an instrument with others. C: Rehearse and perform a varied repertoire of music.	1 1,3,4,5
5	D: Uses musical vocabulary.	1

UNIT ASSESSMENT

Students will be able to perform, define in written form and complete theory exercises demonstrating their understanding of the following concepts as they relate to the Robert Sheldon arrangement of *Shenandoah* (c2003): slurs, ties, legato, staccato, folk songs, melody, part independence and key signature changes.

PREVIOUS LEVEL

Students should be able to perform and understand concepts included in Level I.
Students should be able to play through their individual parts in the piece *Shenandoah* reasonably well (but not necessarily “concert ready” yet).

EXTENSION ACTIVITIES

Students may continue their study of melody and harmony and part independence while performing as a part of a small ensemble (duet, trio, quartet) for concerts or contest performance situations.

Musical Concepts in *Shenandoah* (Arr. R. Sheldon, c2003)

Lesson #4: Recognizing the Melody

Objectives:

- Students will be able to demonstrate the ability to play with musical independence in both small and large ensemble settings.
- Students will demonstrate in both written and musical form the ability to distinguish between melody and harmony.

Strategies (including differentiated instruction):

- Warm up activity- have students play through the unison arrangement of *Shenandoah* in Bb, focusing on the melodic contour of the musical line.
- Define melody and harmony for students by writing definitions on the board. Students should write definitions in their glossaries.
- Have students play the “melody” line of any of the following duet exercises:

Accent on Achievement: #39, 50, 68, 107, 111.

Standard of Excellence: #24, 77, 121, 135, 144.

- Students should then play the “harmony” line of the duet (line B).
- Have the band play both lines together, with each stand splitting the parts (instead of by section). Switch parts as they play the song with an added repeat.
- Get out *Shenandoah* parts and ask students to identify in their music where they have the melody (if at all). Map out on the board where each part has the melody. (see attached)
- Ask students to play only the melody when they have it as you conduct through the piece. Then ask students to play only harmony parts the second time through. Percussionists should play with the band during the “harmony” section (except bells).
- Closing activity: Review definitions of melody and harmony and remind students that each part is important, but that the tune must always be heard.

Cross-Curricular Connections:

- Language arts: Vocabulary

Materials and Equipment:

- Instruments, student glossaries, pencil, unison arrangement of *Shenandoah*, sheet music of *Shenandoah*.

Textbook/Literature:

- *Accent on Achievement* or *Standard of Excellence* band method
- *Shenandoah* Arr. Robert Sheldon (Alfred Publishing)

Lesson Assessment:

- Have students play a duet in their method book with a partner for a playing test. They should repeat the piece and switch parts. Evaluate by “+” or “-” for participation.
- Aurally assess group performance from m. 5-40. Give verbal feedback.
- Students will write out the definitions to harmony and melody in their glossaries. Glossaries will be collected and graded at the end of the unit.

Sources:

<http://www.classicalarchives.com/dict/melody.html> Definitions of melody and harmony

Melody Map for <i>Shenandoah</i>				
Measure 5	Measure 12	Measure 20	Measure 24	Measure 33-40
Alto sax	Alto Sax	Alto Saxes		
Horns	Horns	Horns		
Bells	Bells	Bells	Bells	Bells
	Flutes	Flutes	Flutes	Flutes
		Oboes	Oboes Trumpet 1	Oboes Trumpet 1
				Clarinet 1



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<u>LEVEL</u>	<u>STANDARDS</u>	<u>DURATION</u>
2	2: Performing alone and with others a varied repertoire of music. 5: Reading and notating music. 6: Listening to, analyzing and describing music. 9: Understanding music in relation to history and culture.	2 weeks

<u>STANDARD</u>	<u>BENCHMARK</u>	<u>GLI</u>
2	B: Play an instrument with others. C: Perform a varied repertoire of music	3, 4 1, 2, 3
5	A: Interpret standard notation accurately when playing an instrument. B: Read simple rhythms accurately when playing an instrument. C: Identifies and defines standard notation symbols for performance.	1, 2, 3, 1, 2, 3, 4
9	A: Understand music in relationship to history.	2

UNIT ASSESSMENT

Students will be able to understand the role of spirituals and other slave music in the United States. In studying this type of music students will be able to explain the development of American music from this early form of music. Students will also be able to perform *Swing Low* by Andrew Balent, in the appropriate style.

PREVIOUS LEVEL

Students should have successfully completed the requirements for Level 1 Standards.

EXTENSION ACTIVITIES

Syncopation

Objectives:

- Students will be able to perform an African-American Spiritual in the appropriate style.
- Students will be able to understand the role of African-American music during slavery.
- Students will be able to understand the impact of slave music on present day American music.

Strategies (including differentiated instruction):

Performance

- Study of syncopation- Standard of Excellence Book 2 p.15
- After students have mastered the concept of syncopation, pass out *Swing Low* by Andrew Balent and have students find the syncopated rhythms throughout the piece.
- Rehearse the piece straight through.

Historical

- Read the performance notes from the conductors score and pass out handouts on spirituals.
- View tape 1 (Gumbo) of Ken Burns series Jazz.
- View *From Sousa to Satchmo* from Wynton Marsalis music series, Marsalis on Music.

Cross-Curricular Connections:

Social Studies Grade 8, Benchmark D

Materials and Equipment:

- VCR/DVD player
- Marsalis on Music
- Ken Burns jazz series

Textbook/Literature:

- Standard of Excellence Book 2
- *Swing Low*, Balent

Lesson Assessment:

Students will perform *Swing Low* in the appropriate style and write a two paragraph paper on the role and contributions of early African-American music.

Sources:

<http://www.negrospirituals.com/>

<http://afgen.com/spirituals1.html>

http://www.pbs.org/search/search_results.html?q=spirituals&neighborhood=none

Music In History & Cultures: Spirituals/Swing Low

Student Name: _____

CATEGORY	4 - Above Standard	3 - Meets Standard	2 - Approaching Standard	1 - Below Standard
Identifies music as being associated with a time or culture	After instruction, student can identify the time/culture associated with 5 or more pieces of music without assistance.	After instruction, student can identify the time/culture associated with 3-4 pieces of music with little or no assistance.	After instruction, student can identify the time/culture associated with 1-2 pieces of music with little or no assistance.	Cannot identify music by time/culture without significant assistance.
Identifies music as being associated with a time or culture	After instruction, student can identify the time/culture associated with 5 or more pieces of music without assistance.	After instruction, student can identify the time/culture associated with 3-4 pieces of music with little or no assistance.	After instruction, student can identify the time/culture associated with 1-2 pieces of music with little or no assistance.	Cannot identify music by time/culture without significant assistance.
Analyzes how music fits time/culture	Accurately describes several dominant elements of music associated with a particular time period or culture and can relate them to other elements in that time or culture..	Accurately describes a couple of dominant elements of music associated with a particular time period or culture and can relate them to other elements in that time or culture.	Accurately describes 1-2 dominant elements of music associated with a particular time period or culture.	Has difficulty describing any dominant elements of music associated with a particular time period or culture.
Facts - Time Period/Culture	When asked to speak or write about the time period or culture, the student presents several accurate facts, with no inaccurate or questionable facts.	When asked to speak or write about the time period or culture, the student presents 1-2 accurate facts, with no inaccurate or questionable facts.	When asked to speak or write about the time period or culture, the student presents 1-2 accurate facts, but also includes 1 or more inaccurate or questionable fact.	Student cannot talk or write accurately about the time period or culture.



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<u>LEVEL</u>	<u>STANDARDS</u>	<u>DURATION</u>
II	2: Performing alone and with others a varied repertoire of music. 3: Improvising melodies, variations and accompaniments. 5: Reading and notating music. 6: Listening to, analyzing, and describing music.	The piece will take several weeks to learn.

<u>STANDARD</u>	<u>BENCHMARK</u>	<u>GLI</u>
2	A: Play an instrument alone demonstrating proper instrumental technique.	1,2,5
	B: Play an instrument with others.	3,4,5
	C: Rehearse and perform a varied repertoire of music.	1,3,4
3	A: Improvises simple rhythmic and melodic patterns.	2
5	A: Identify and understand the meaning of standard music notation symbols.	1
	B: Read and interpret standard music notation accurately when playing an instrument.	1
	C: Notates music correctly on a musical staff.	3
	D: Uses musical vocabulary	
6	A: Listen to recorded examples and describe specific music events using appropriate terminology.	1, 2
	C: Aurally and visually identify musical elements that combine to form a style representing diverse genres and cultures.	1, 2, 3

UNIT ASSESSMENT

Students will be assessed on the concepts reviewed and introduced through both formal and informal assessment. Informally, teachers will provide positive feedback verbally and nonverbally. Additionally, other students will provide group assessment through listening and class discussion. Formally, students will be assessed through performance rubrics, individually, in small groups or as a large group. Students will complete written evaluations on identification of correct rhythm and style markings (included).

PREVIOUS LEVEL

Students should be familiar with the rhythms and symbols in Level 1. Clarinets should have been introduced to notes over the break.

EXTENSION ACTIVITIES

- Students can create variations on the melodic content of *Ash Lawn Echoes*.
- Students can write out an 8 measure section in concert pitch (or for another instrument if the student plays a concert pitch instrument).

Learning Musical Concepts Through *Ash Lawn Echoes*

Ash Lawn Echoes, by Robert W. Smith, 1993. Belwin Mills/CPP/Belwin, Inc. (BD01015C)

Objectives:

Students will review the following concepts: eighth and two sixteenth rhythm pattern, staccato, marcato and tenuto markings, legato and marcato styles of playing, syncopated rhythms, D. S. al Coda, and wide contrasts in tempo and dynamics. Students will learn the following concepts: trills and cut time. Clarinet students will play extensively over the break and the entire woodwind section will perform increasingly soloistic and independent parts. These concepts will be learned through the Grade 2.5 piece by Robert W. Smith called *Ash Lawn Echoes*.

Background on *Ash Lawn Echoes*:

The piece is named for the presidential home of James Monroe, which is situated in Albermarle County, Virginia. The piece is in overture style and is in the key of Bb. The piece starts off in a majestic opening (quarter note = 80), followed quickly by a tempo change of quarter note = 144. The piece contains 6 percussion parts and is extensive throughout. The slow middle section is mysterious and soloistic, although written as soli parts. There is a return to the energetic section and the coda has a half time feel that is quite powerful.

Warm-up Strategies to use through the teaching of *Ash Lawn Echoes*: (This is dependent on what concepts need to be reinforced)

- **Scales:** Use the Bb scale to reinforce some of the concepts being taught and reviewed in *Ash Lawn Echoes*.
 1. Have students warm –up using a tempo found in the piece (quarter note = 80, 144).
 2. Perform the Bb scale using one of the new rhythm patterns found in the piece (syncopated rhythms in mm 13, sixteenth note pattern in mm 2)
 3. Play the scale, varying between marcato and legato, depending on the cues of the conductor.
 4. Choose rhythm patterns in the percussion part that can be repeated for scale warm-ups (mm 2, 4, and 9 for instance).
- **Echoes:**
 1. Use starting pitches that are relevant to the piece. For example, use the echoes to review a new note or fingering, such as Concert #F, or use the tonic of the key.
 2. Use echoes to review patterns that may be difficult for your group.
 3. Use echoes to review the counting for those new rhythm patterns. Have students echo counting.
 4. See suggested echo sequence, provided here.
- **Technical Studies:** Use method books to reinforce the concepts needing review.
 1. When working on the lively section in the piece, these exercises are helpful in reinforcing the concepts.
Accent On Achievement Book 2: #13, 14, Marching Onward, 18, 27,
Standard of Excellence Book 2: #17, 18, 19, 21, 26, 53.
 2. When working on the half time feel section, review cut time:
Accent On Achievement Book 2: #16, 17, 19,
Standard of Excellence Book 2: #58, 59, 60, 62, 64.
 3. Exercises to aid in sixteenth note rhythm reading:
Accent On Achievement Book 2: Pages 13, 14.
Standard of Excellence Book 2: Pages 21 – 24.

- **Chorales:** Choose chorales in the key of Bb that emphasize independence of parts.

Other Curricular Activities for Use With *Ash Lawn Echoes*:

- Have students write out specific measures which are rhythmically difficult. Have them write out the counting for that measure on staff paper.
- Have students write out that measure again, this time into concert pitch. Students who play concert pitch instruments should write out the music for an assigned transposing instrument. Trade music and play to allow students to hear if the transpositions are correct.
- Use a recording of the piece, available through Stanton's Sheet Music (in their demo CD section). Have students listen to the music only after the group has made sufficient progress on the music.
 1. Have students listen for articulation markings and the difference in sound.
 2. Students should be able to identify the instruments or group of instruments that are playing at any particular time.
 3. Discuss what makes the performance exciting. (dynamics, style changes, etc)

Other Suggestions:

- Assigning Percussion parts ahead of time simplifies the first couple of sessions on this piece.
- Vary your load of pieces being performed with Ash Lawn Echoes. Programming a variety of music stylistically as well as culturally broadens your students' experiences and creates the opportunity for you to teach other concepts not emphasized in the piece mentioned here.
- Review the concept of trills with woodwinds before playing.
- In the slow middle section, some students are required to use their breath to create the sound of wind. I suggest practicing the giggles out of it. Students will feel uncomfortable at first but they will grow to love the effect.

Cross-Curricular Connections:

Social Studies: President Monroe

Materials and Equipment:

Instruments, music stands, staff paper, pencils, method book, music.

Textbook/Literature:

Use selections from the various method books that review or introduce the concepts mentioned in the objective.

Lesson Assessment:

- Rubric for individual, small group or large group performance.
- Written evaluation on identification of correct rhythmic patterns and style markings.
- Informal feedback on performances on a daily basis.
- Assess measures students write out for rhythmic accuracy as well as accuracy in notation.

Sources:

<http://www.ashlawnhighland.org/virtualtour.htm>

Ash Lawn Echoes Performance Evaluation

Individual, Small group or Entire Group

Student Name _____

Date _____

Section being performed _____

CATEGORY	4	3	2	1
Rhythm	The beat is secure and the rhythms are accurate for the style of music being played.	The beat is secure and the rhythms are mostly accurate. There are a few duration errors, but these do not detract from the overall performance.	The beat is somewhat erratic. Some rhythms are accurate. Frequent or repeated duration errors. Rhythm problems occasionally detract from the overall performance.	The beat is usually erratic and rhythms are seldom accurate detracting significantly from the overall performance.
Dynamics	Dynamic levels are obvious, consistent, and an accurate interpretation of the style of music being played.	Dynamic levels are typically accurate and consistent.	Dynamic levels fluctuate but can be discerned.	Attention to dynamic levels is not obvious.
Note Accuracy	Notes are consistently accurate.	An occasional inaccurate note is played, but does not detract from overall performance.	A few inaccurate notes are played, detracting somewhat from the overall performance.	Wrong notes consistently detract from the performance.
Articulation	Secure attacks. Markings (staccato, legato, slur, accents, etc.) are executed accurately as directed by the score and/or the conductor.	Attacks are usually secure, though there might be an isolated error. Markings are executed accurately as directed by the score and/or the conductor.	Attacks are rarely secure, but markings are often executed accurately as directed by the score and/or the conductor.	Few secure attacks. Markings are typically not executed accurately.
Style Markings	All style marking were played well and accurately. Made music more than notes and rhythm.	Most style markings were played well and accurately. May have missed one or two, but did not distract from overall style.	Failed to play several style markings accurately. Style of piece was barely recognizable.	Little or no attention was given to style markings. Style of piece was not recognizable.

A = 18-20

B = 16-17

C = 14-15

D = 12-13

F = below 12

Retakes are required with a score of _____ or lower.



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2	2: Performing alone and with others a varied repertoire of music. 5: Reading and notating music. 9: Understanding music in relation to history and culture.	2 weeks

<u>STANDARD</u>	<u>BENCHMARK</u>	<u>GLI</u>
2	B: Play an instrument with others. C: Perform a varied repertoire of music	3, 4 1, 4
5	A: Interpret standard notation accurately when playing an instrument. B: Read simple rhythms accurately when playing an instrument	1,2,3 1,2,3
9	A: Understanding music in relation to history and culture.	1

UNIT ASSESSMENT

Students will understand the role of patriotic music in American history and culture. Through the performance of *Stars and Stripes Forever*, students will demonstrate comprehension of Alla Breve, and perform a march in the appropriate style. Assessment will be determined through written essay and performance.

PREVIOUS LEVEL

Students should have successfully completed Level 1 Standards.

EXTENSION ACTIVITIES

Students can perform other listening activities related to John Phillip Sousa.

Alla Breve/Cut time

Objectives:

- Students will incorporate previously learned skills and concepts.
- Students will be able to identify, define and play in cut time.
- Students will be able to perform in march style.
- Students will be able to describe the importance of band music to American culture.

Strategies (including differentiated instruction):

- Give review lesson on note values in common time.
- Illustrate to students on the chalkboard how the change to cut time would affect the time signature and note values.
- Review lessons in method book on cut time.
- Pass out “Stars and Stripes Forever” and rehearse the piece in common time for the first run through.
- Once the students are comfortable with the piece and the notes are under their fingers, rehearse the piece in cut time.
- Rehearse this piece in march style with proper attention to articulation, balance, and dynamic contrast.
- Before, during, or after the introduction of the piece discuss the importance of band and patriotic music to American culture.

Cross-Curricular Connections:

Social Studies

Materials and Equipment:

Instrument and Music

Textbook/Literature:

- Standard of Excellence Book 2
- Standard of Excellence Theory and History Book
- *Stars and Stripes Forever*, Sousa/Balent

Lesson Assessment:

Assessment will be determined by the performance of Stars and Stripes and a short written essay on the historical and cultural impact on bands and patriotic music. (See Rubrics)

Sources:

- Standard of Excellence Book 1 (Band Unit)
- Standard of Excellence Theory and History Book
- *Stars and Stripes Forever* (Performance Notes) Sousa/Balent
- <http://encarta.msn.com/media>

Instrumental Music Performance: Stars and Stripes Forever

Student Name: _____

CATEGORY	4	3	2	1
Tone Quality	Tone is consistently focused, clear, and centered throughout the range of the instrument. Tone has professional quality.	Tone is focused, clear and centered through the normal playing range of the instrument. Extremes in range sometimes cause tone to be less controlled. Tone quality typically does not detract from the performance.	Tone is often focused, clear and centered, but sometimes the tone is uncontrolled in the normal playing range. Extremes in range are usually uncontrolled. Occasionally the tone quality detracts from overall performance.	The tone is often not focused, clear or centered regardless of the range being played, significantly detracting from the overall performance.
Rhythm	The beat is secure and the rhythms are accurate for the style of music being played.	The beat is secure and the rhythms are mostly accurate. There are a few duration errors, but these do not detract from the overall performance.	The beat is somewhat erratic. Some rhythms are accurate. Frequent or repeated duration errors. Rhythm problems occasionally detract from the overall performance.	The beat is usually erratic and rhythms are seldom accurate detracting significantly from the overall performance.
Dynamics	Dynamic levels are obvious, consistent, and an accurate interpretation of the style of music being played.	Dynamic levels are typically accurate and consistent.	Dynamic levels fluctuate but can be discerned.	Attention to dynamic levels is not obvious.
Phrasing	Phrasing is always consistent and sensitive to the style of music being played.	Phrasing is usually consistent and sensitive to the style of music being played.	Phrasing is usually consistent and occasionally sensitive to the style of music being played.	Phrasing is rarely consistent and/or rarely sensitive to musical style.
Expression and Style	Performs with a creative nuance and style in response to the score and limited coaching.	Typically performs with nuance and style that is indicated in the score or which is suggested by instructor or peer.	Sometimes performs with nuance and style that is indicated in the score or which is suggested by instructor or peer.	Rarely demonstrates expression and style. Just plays the notes.

Music In History & Cultures: Patriotic Music and Bands

CPS Instrumental Music Teacher

Student Name: _____

CATEGORY	4 - Above Standard	3 - Meets Standard	2 - Approaching Standard	1 - Below Standard
Listens to different types of music respectfully	Student always listens attentively and respectfully to music from another time or culture.	Student usually listens attentively and respectfully to music from another time or culture. Never distracts others from listening.	Student usually listens respectfully to music from another time or culture, but movements or talking distracts others.	Student does not listen respectfully.
Identifies music as being associated with a time or culture	After instruction, student can identify the time/culture associated with 5 or more pieces of music without assistance.	After instruction, student can identify the time/culture associated with 3-4 pieces of music with little or no assistance.	After instruction, student can identify the time/culture associated with 1-2 pieces of music with little or no assistance.	Cannot identify music by time/culture without significant assistance.
Analyzes how music fits time/culture	Accurately describes several dominant elements of music associated with a particular time period or culture and can relate them to other elements in that time or culture..	Accurately describes a couple of dominant elements of music associated with a particular time period or culture and can relate them to other elements in that time or culture.	Accurately describes 1-2 dominant elements of music associated with a particular time period or culture.	Has difficulty describing any dominant elements of music associated with a particular time period or culture.



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<u>LEVEL</u>	<u>STANDARDS</u>	<u>DURATION</u>
II	2: Performing alone or with others, a varied repertoire of music. 3: Improvising melodies, variations and accompaniments. 4: Composing and arranging music within specific guidelines. 5: Reading and notating music. 6: Listening to, analyzing and describing music.	Several weeks to prepare the piece for performance.

<u>STANDARD</u>	<u>BENCHMARK</u>	<u>GLI</u>
2	A: Play and instrument alone demonstrating proper instrumental technique. B: Play an instrument with others. C: Rehearse and perform a varied repertoire of music.	1,2,3,4,5 3,4 1,2,3,4,5
3	A: Improvise simple rhythmic and melodic patterns. B: Improvise a variation on a melody.	2 1,2
4	A: Compose short pieces within specific guidelines.	1
5	A: Identify and understand the meaning of standard notation symbols. B: Read and interpret standard music notation accurately when playing an instrument. C: Notates music correctly on a musical staff.	1 1,2,3 1,2,3,4
6	A: Listen to recorded examples and describe specific music events using appropriate terminology. B: Distinguish between styles and form in music. C: Aurally and visually identify musical elements that combine to form a style representing diverse genres and cultures.	1,2,3 1 2,3

UNIT ASSESSMENT

Students will be able to perform, compose variations on and complete theoretical exercises on concepts as they relate to Laredo (c1994) by John Higgins.

PREVIOUS LEVEL

This composition is part of the Essential Elements Band Series and the publisher suggests that this piece is playable after completing Book One. The dotted quarter rhythm can be found throughout and snare parts have tied rolls and the eighth note 2 sixteenth rhythm pattern. Clarinets are not required to play past the break and the Trumpet range is to Concert Bb.

EXTENSION ACTIVITIES

Students should continue performing more difficult pieces in march style.

Laredo (Concert March)

Objectives:

Students will review through performance the dotted quarter rhythm, pick up notes and accents. Students will learn march style and experience playing a variety of dynamics through the performance and study of *Laredo Concert March*, by John Higgins (c1994). Hal Leonard Publisher, HL 00861310.

Director's Note: An Essential Elements page appears on the back of each student part. There are elements for review, a clapping exercise and the melody written out in unison for all instruments (excluding snare and bass drum).

Warm-up Strategies to use through the teaching of *Laredo*: (This is dependent on what concepts need to be reinforced)

1. **Scales:** Since the key signature of *Laredo* is Bb, extend Bb scale warm ups through variation.
 - Perform the scale using rhythm patterns found in *Laredo* (ex. Quarter, half, quarter... or the dotted quarter rhythm). Do not forget the percussion rhythm patterns which are a challenge.
 - Perform the scale using slur patterns.
 - Perform the scale using dynamic contrast.
 - Perform the scale following director cues (dynamics, articulation, style and tempo)
2. **Echoes:** Echoes should be used briefly on a daily basis to reinforce melodic intervals found in the piece or to introduce new rhythms. Echoes should always begin with simple rhythms and on one pitch, gradually increasing the difficulty through steps, skips, note length and rhythmic complexity. Have them begin on Concert Bb. In addition, students benefit from simple rhythmic dictation, to reinforce new rhythms or to synthesize several rhythms patterns.
3. **Technique:** Use the method book to reinforce and introduce the concepts emphasized in *Laredo*. In *Laredo* the following concepts are important:
 - Dotted quarter note rhythm.
 - Dynamic contrast
 - March style
 - Percussion: use of suspended cymbal rolls and very independent percussion parts.
 - Pick up notes.
 - Extensive use of accents.
 - Use of accidentals (Concert A natural and E natural)

Playing *Laredo*: Preparatory comments before sight reading:

- Review the process of sight reading: key, meter, road map, new notes and rhythms.
- Assign percussion parts immediately. Rotate your music so that students' skills are matched to specific parts and that all students perform a variety of instruments.

Reinforcing Other Concepts:

Improvisation: Use the unison melody found on the back of the student's part.

- Have students write out a melodic and/or rhythmic variation. The melody is only 8 measures long in this example.

Transcription: Use the unison melody found on the back of the student's part.

- Have students write out the melody and transcribe it to concert pitch.
- Advanced: Have the students transcribe the melody from concert pitch to another instrument's transposition.

Composition:

- Have students compose a melody in the Key of Bb, using only dotted quarter notes and eighth notes, in march style.

Compare and Contrast March Style

- Play other recordings of marches. Discuss what the pieces have in common with Laredo.
- Create a list of stylistic qualities of marches.
- Choose another style of music. Play a recording of that style. Have students identify the style and describe how the new style differs from March style.

Materials and Equipment:

Instrument, Music stand, Method book, staff paper, pencil

Lesson Assessment:

- Students can be individually assessed on specific parts of the music or the entire group can be assessed through the performance.
- Composition Rubric (see Lesson plan on Composition, Level 1 for rubric)
- Performance Rubric

Sources:

www.rubistar4teachers.org – to make your own rubric or to modify one already created.

Performance Rubric: Laredo March

Student Name: _____

CATEGORY	4	3	2	1
Rhythm	The beat is secure and the rhythms are accurate for the style of music being played.	The beat is secure and the rhythms are mostly accurate. There are a few duration errors, but these do not detract from the overall performance.	The beat is somewhat erratic. Some rhythms are accurate. Frequent or repeated duration errors. Rhythm problems occasionally detract from the overall performance.	The beat is usually erratic and rhythms are seldom accurate detracting significantly from the overall performance.
Note Accuracy	Notes are consistently accurate.	An occasional inaccurate note is played, but does not detract from overall performance.	A few inaccurate notes are played, detracting somewhat from the overall performance.	Wrong notes consistently detract from the performance.
Articulation	Secure attacks. Markings (staccato, legato, slur, accents, etc.) are executed accurately as directed by the score and/or the conductor.	Attacks are usually secure, though there might be an isolated error. Markings are executed accurately as directed by the score and/or the conductor.	Attacks are rarely secure, but markings are often executed accurately as directed by the score and/or the conductor.	Few secure attacks. Markings are typically not executed accurately.
Attention in Class	Student is focused and attentive throughout class and follows directions to the best of his/her ability.	Student is usually focused and attentive during class, but sometimes is distracted by others.	Student is sometimes focused and attentive during class, but is easily distracted by others and sometimes distracts others.	Student is rarely focused and attentive during class. Sometimes disruptive to rest of class.
Practice	Student's performance indicates regular and sustained practice outside of class, with great attention to areas of difficulty.	Student's performance indicates regular practice outside of class with some attention to areas of difficulty.	Student's performance indicates some practice outside of class, but with little attention to areas of difficulty.	Student's performance indicates there is very little practice outside of class.



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<u>LEVEL</u>	<u>STANDARDS</u>	<u>DURATION</u>
II	2: Performing alone and with others, a varied repertoire of music. 3: Improvising melodies, variations and accompaniments. 5: Reading and notating music. 7: Evaluating music and music performances. 8: Understanding relationships between music, the other arts and disciplines outside the arts.	2-3 class periods

<u>STANDARD</u>	<u>BENCHMARK</u>	<u>GLI</u>
2	A: Play an instrument alone demonstrating proper instrumental technique. B: Play an instrument with others.	1,2,4,5 3,4,5
3	A: Improvise simple rhythms and melodic patterns. B: Improvise a variation on a melody.	1,2 1,2
5	A: Identify and understand the meaning of standard music notation symbols. B: Read and interpret standard music notation accurately when playing an instrument. C: Notates music correctly on a musical staff.	1 1 1,2
7	C: Defend personal music preferences using appropriate terminology.	2
8	A: Compare music with the other fine arts.	1,2,3

UNIT ASSESSMENT

Students will learn about the use of variation in music, create their own variations individually and as a group, and discuss the musical ramifications of those alterations to the music's emotion and tone. Students will be assessed informally through guided discussion and will write their own rhythmic variation to be formally assessed.

Students will write a 1-3 paragraph essay regarding the use of variation in music that they listen to outside of class.

PREVIOUS LEVEL

Students should have experience echoing in class and know scales appropriate for their level. Students should have experience in notating music.

EXTENSION ACTIVITIES

1. Students will take a melody line from the music being performed (method book or sheet music), notate it on staff paper, and create their own rhythmic variation.
2. Students will create their own four measure rhythmic patterns on scales being introduced or reviewed for a performance assessment.

Level II: Improvisation and Variation

Objectives:

Students will increase experiences in improvisation and variation.

Strategies (including differentiated instruction):

1. The teacher will perform and students will echo four beat patterns within the Bb Concert scale (or another appropriate scale).
2. Students will create four beat rhythmic patterns. Students will perform their patterns individually and the class will echo.
3. Choose a section of music that is reasonably well rehearsed. Discuss variation and the ways in which a particular section can be altered (dynamics, articulation, tempo, etc). Have students choose one aspect of variation and apply it to the section of music. (For example, change all forte markings to piano and vice versa, or perform all rhythms staccato). Do this with several stylistic elements. Discuss how the variation changes the tone of the music. Discuss if the change is better or worse in the student's opinion.
4. Choose another section of music that is well rehearsed (or a melody from a method book) and have students vary the melody. Discuss ways in which the music can be varied melodically (passing tones, skips, within the framework of the key signature, etc). Perform these variations individually. Discuss if the variation changes what the composer wanted to convey and if the changes makes the music more appealing or less appealing. Discuss why that is so.
5. Discuss how their own favorite songs could be altered, through instrument changes, tempo etc, creating variation, and how that would change the message or emotion of the original song.

Cross-Curricular Connections:

Discuss why authors may use certain words, phrases to convey an emotion or tone. Discuss how changing those words, even if they still mean the same thing, may alter the flow and emotion. Discuss same within the context of art and why artists may choose certain subjects, lighting, or colors to make a statement.

Materials and Equipment:

Student instruments, sheet music or method book, music stands, staff paper, paper, pencil.

Textbook/Literature:

Accent On Achievement Book 2, pages 9, 13, 17, 20, 24, 28.

Essential Elements 2000 Book 2, page 44.

Lesson Assessment:

- Teacher will formally assess knowledge and understanding through written work (student four beat rhythm pattern).
- Teachers will aurally recognize if students are performing the correct rhythmic or stylistic variation and informally assess through discussion.
- Have students write one paragraph about how variations in style and rhythm affect the emotion or tone of the music.
- Students will write a 1-3 paragraph essay choosing one of their favorite songs, making three significant variations on the lyrics, tempo, instrumentation, etc. Students will then write if the variation changes the original intent of the composer.



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<u>LEVEL</u>	<u>STANDARDS</u>	<u>DURATION</u>
II	2: Performing alone or with others, a varied repertoire of music, 4: Composing and arranging music within specific guidelines, 5: Reading and notating music.	Several class periods.

<u>STANDARD</u>	<u>BENCHMARK</u>	<u>GLI</u>
2	A: Play an instrument alone demonstrating proper instrumental technique.	1,2,3,4,5
	B: Play an instrument with others.	1,2,3
	C: Rehearse and perform a varied repertoire of music.	1,3,4
4	A: Compose short pieces within specific guidelines.	1,2
	B: Arrange simple pieces and notate within specific guidelines.	1,2
5	A: Identify and understand the meaning of standard music notation.	1,2
	B: Read and interpret standard music notation accurately when playing an instrument.	1,2,3
	C: Notates music correctly on a musical staff.	1,2,3,4

UNIT ASSESSMENT

Students will gain knowledge on transposition and composition and will be assessed through the use of a rubric (enclosed).

PREVIOUS LEVEL

Students should have completed Level 1 experiences in composition successfully.

EXTENSION ACTIVITIES

- Students will write extended compositions for instruments other than their own.
- Students will write a short duet for their own instrument.
- Students will combine several expressive and stylistic elements into a single line composition.

Level 2 Composition

Objectives:

Students will continue to experience the composition process through transposition and notation, incorporating stylistic elements.

Strategies (including differentiated instruction):

1. The use of composition can reinforce concepts being taught through the method book or band literature. Have students incorporate that new concept into the composition process. For example, when learning a new scale, incorporate that key signature into the composition assignment. Some examples are as follows:

- Students compose a specific number of measures in the key of Ab.
- Students compose a specific number of measures in cut time, using a specific key signature.
- Students compose 8 measures using at least 3 syncopated rhythms.
- Students compose 8 measures that incorporate a fermata and changes tempo (allegro and andante).

These assignments can then be performed individually or with stand partners.

Have students choose their favorite composition and compile a class book to be printed for all students, who can then play others' compositions and provide positive and constructive feedback.

2. Discuss or review the use of transposition and the term concert pitch. For example, Clarinets, your transposition is up a step. Conversely, given your starting pitch, Clarinets will go down one step to reach Concert pitch. Give the Bb or any scale as an example and remind students that the starting pitch is up a step.

- Choose a favorite method book selection or even a scale. Have students write out THEIR music in concert pitch.
- Have students (or teacher) choose another selection from the book and assign

3. Have students choose a favorite song from a list provided. (Choose several popular songs of varying styles, all with simple melodies).

- Have students notate (transcribe) onto staff paper, 8 measures of any part of the song.
- Students should bring to class the original song.
- Students can perform their own transcription, but to assess the correctness of the transcription, the teacher should read through each one for the class.
- Discuss how close the student transcription is to the original.

Cross-Curricular Connections:

Discuss the connection between Art, Poetry and Music composition through form and style.

Materials and Equipment:

Instruments, stand, staff paper, method book, pencil.

Textbook/Literature: These method books have activities on composition:

Accent On Achievement Book 2, pages 12, 13, 15, 20, 24, 28. Standard Of Excellence Book 2, pages 25, 26. Essential Elements 2000 Book 2, pages 8, 19, 44.

Lesson Assessment:

See rubric on Composition. Have students self evaluate their compositions using the rubric occasionally.

Music - Composition : Level 2

Student Name _____

Date/Class _____

CATEGORY	3	2	1	R - Redo
Music Score	Music Score is very neat and all required elements are included: Song Title, Composer Name, Instrument, Clef Sign, Time Signature, and Key Signature.	Music score is neat. Two or less of the required elements are missing from the musical score.	Music score is legible. Three to four of the required elements are missing from the musical score.	Music Score is illegible and many of the required musical score elements are missing.
Music Notation	All notes are written neatly using proper bar line placement.	Most notes are written clearly using the proper bar line placement.	Notes are written clearly, but bar line placement is often incorrect.	Notes are written in a sloppy and illegible manner. Bar line placement is not correct. Needs to be resubmitted.
Meter and Rhythm	All measures have the correct # of beats and a variety of rhythms are used, including the notes and rests required	85% of measures have the correct # of beats and a variety of rhythms are used that includes the notes and rests required.	70% of the measures have the correct # of beats. Rhythms are very basic do not include all the rhythms that are required in the assignment.	Under half of the measures have the correct # of beats. Composition needs to be edited and resubmitted.
Overall Performance	The composition was creative, clean/easy to read, and included all required elements.	The composition was somewhat creative and legible. Most of the required elements were included.	The composition was very basic and somewhat legible to read. At least half of the required elements were included.	The composition was not complete, and very difficult to read. Under half of the required elements were included. Project will need to be revised.

Additional comments: _____



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<u>LEVEL</u>	<u>STANDARDS</u>	<u>DURATION</u>
II	4: Composing and arranging music within specified guidelines. 9: Understanding music in relation to history and culture.	2 Weeks

<u>STANDARD</u>	<u>BENCHMARK</u>	<u>GLI</u>
4	B: Arrange music within specific guidelines.	1,2
9	A: Understands music in relation to history.	2,3

UNIT ASSESSMENT

Students will be asked to arrange, notate, and perform familiar 3-6 note songs.

PREVIOUS LEVEL

Students will need to be able to play the first three notes of a concert Bb scale and up to the first 6 notes of concert Bb. They will also need to have prior knowledge of the songs they will be asked to arrange and perform.

EXTENSION ACTIVITIES

Students will have the opportunity to come up with alternate rhythms for the songs they wish to arrange.

Lesson/Unit Title:
Look Ma, no music

Objectives:

Students will arrange and transcribe familiar 3-6 notes songs.

Strategies (including differentiated instruction):

1. Teachers will need to begin the lesson by teaching the student how to transcribe a piece of music without any music available. (For example trial and error)
2. Teacher will then hand out a list of several 3, 5, and 6 note songs, instructing the students to come up with their own transcription for one of the songs.
3. If students are unfamiliar with the songs, the teacher can play a recording of the song, or perform the song for the students.
4. The teacher may give the student a starting pitch they feel will be helpful.
5. 3 note songs- *Hot Cross Buns, At Pierrot's Door, Mary Had A Little Lamb*
5 note songs – *Go Tell Aunt Rhodie, Lightly Row, Jingle Bells, Mary Had A Little Lamb*
6 note songs - *Twinkle Twinkle Little Star, Baa Baa Black Sheep, Frere Jacques, America, This Old Man, Polly Wolly Doodle, A-Tisket A-Tasket London Bridge.*

Cross-Curricular Connections:

History (Folk Songs)

Materials and Equipment:

Recordings of songs the students will be asked to perform, or teacher performing songs for the students.

Textbook/Literature:

N/A

Lesson Assessment:

The student will be graded on a rubric (enclosed).

Music - Composition : Familiar 3-6 Note Songs

Teacher Name: _____

Student Name: _____

CATEGORY	3	2	1	R - Redo
Music Score	Music Score is very neat and all required elements are included: Song Title, Composer Name, Instrument, Clef Sign, Time Signature, Key Signature, and Copyright.	Music score is neat. Two or less of the required elements are missing from the musical score.	Music score is legible. Three to four of the required elements are missing from the musical score.	Music Score is illegible and many of the required musical score elements are missing.
Music Notation	All notes are written neatly using proper bar line placement.	Most notes are written clearly using the proper bar line placement.	Notes are written clearly, but bar line placement is often incorrect.	Notes are written in a sloppy and illegible manner. Bar line placement is not correct. Needs to be resubmitted.
Meter and Rhythm	All measures have the correct # of beats and a variety of rhythms are used. Including the use of Whole, Half, Quarter, eighth, and sixteenth notes.	85% of measures have the correct # of beats and a variety of rhythms are used. Including the use of Whole, Half, Quarter, and eighth notes.	70% of the measures have the correct # of beats. Rhythms are very basic and do not expand beyond quarter notes.	Under half of the measure has the correct # of beats. Composition needs to be edited and resubmitted.
Overall Performance	The composition was creative, clean/easy to read, and included all required elements.	The composition was somewhat creative and legible. Most of the required elements were included.	The composition was very basic and somewhat legible to read. At least half of the required elements were included.	The composition was not complete, and very difficult to read. Under half of the required elements were included. Project will need to be revised.



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<u>LEVEL</u>	<u>STANDARDS</u>	<u>DURATION</u>
II	2: Perform alone and with others a varied repertoire of music. 3: Improvising melodies, variations and accompaniments, 5: Reading and notating music, 6: Listening to, analyzing and describing music. 7: Evaluating music and music performance.	Several days, depending on class time.

<u>STANDARD</u>	<u>BENCHMARK</u>	<u>GLI</u>
2	A: Play an instrument alone demonstrating proper instrumental technique. B: Play an instrument with others. C: Rehearse and perform a varied repertoire of music.	1,2,3,4,5 3,4 1,2,3
3	A: Imitate simple rhythms and melodic patterns. B: Improvise a variation of a simple melody. C: Improvise simple accompaniments.	2 1,2
5	A: Identify and understand the meaning of standard music notation symbols. B: Read and interpret standard music notation accurately when playing an instrument. C: Notates music correctly on a musical staff. D: Uses musical vocabulary.	1,2 1,2,3 1
6	C: Aurally and visually identify musical elements that combine to form a style representing diverse genres and cultures.	1,2
7	A: Develop criteria for evaluating the quality of music compositions. B: Develop criteria for evaluating the quality and effectiveness of musical performances.	1 1,2

UNIT ASSESSMENT

Students will be assessed through individual and group performance, written work and informally through class discussions.

PREVIOUS LEVEL

Students should have experience in following conductor cues and be prepared to perform a grade 2.5 level piece of music. Students should have an understanding of transposition or the teacher should introduce it before attempting some of the activities.

EXTENSION ACTIVITIES

This piece is an excellent stepping stone to grade 3 band literature, and the independence required in high school level music.

Introduction to Pevensey Castle

Objectives:

Students will learn play music of different eras with increasing part independence, and learn the concepts of syncopation and legato style playing through rehearsal and performance of Pevensey Castle, composed by Robert Sheldon.

***Pevensey Castle*, a Grade 2.5 band composition by Robert Sheldon, published by Birch Island Music Press (Barnhouse), 1993, is a programmatic piece suggestive of the historical times surrounding the fall of Pevensey Castle in the South of England during the dark ages.**

Conductor's Note: If possible, introduce this music when Brass/Percussion are separate from Woodwinds. This lesson is written as if the entire band is together in each class. Adjust your own instrumentation accordingly.

Strategies (including differentiated instruction):

Warm-up:

- Eb scale, played in $\frac{3}{4}$ time, with three quarter notes per pitch.
- Eb Scale in $\frac{3}{4}$ time, have students watch you for tempo changes, style changes and dynamic changes through nonverbal cues. Review nonverbal cue meanings (i.e. differing pattern size, legato and staccato conducting patterns, etc).

Echoes: (use echoes to reinforce stylistic elements in this piece, syncopation, the dotted quarter rhythm and $\frac{3}{4}$ time).

- Have students start on Concert C (the piece is written in c minor), and echo three beat patterns performed by the teacher. (See suggested echo sequence, next page)

Technique Exercises: (emphasis on Eb key signature, $\frac{3}{4}$ time signature, dotted quarter reinforcement, syncopation, legato style, Allegro and Andante)

Standard of Excellence Book 2, #3, 7,

Accent on Achievement Book 2, #7, 12, Accent On Chorales page 44, #1.

Class Activities:

Listening and Discussion

- Have students listen to a recording from the publisher (see source section for online listening) and discuss what elements the composer used to portray (musically) a Medieval castle. Play another selection from Medieval times and compare the two. Are the two similar, even with different instrumentation?
- What three elements make this recording interesting and exciting? (dynamics, tuning, accents and stylistic markings, for example)
- As students and sections play, have students self evaluate. Ask why did we have to stop? Have students critically listen to what is needed for a better performance.

Improvisation, Variation and Composition

- Write on the board, the ostinato line in the bass part from mm 49. Have students copy it on staff paper.
- Same ostinato part, have students use the same notes but create a different repeating rhythm. Have students perform their variations.
- Write on the board the melody in mm 61. Have students notate the original melody on staff paper. After a review of transposition, students should be able to notate the 4 measure phrase into concert pitch.

***Pevensey Castle* Introductory Comments:**

- Review the process students should use when sight reading a new piece of music: key signature, meter, tempo, new notes, new rhythms and road map.
- Review cymbal scrape with percussion. Also, assign parts to percussionists before handing out music.
- Acknowledge that 1st parts and 2nd parts in clarinets, alto saxophone, trumpets and trombones are divided and are not the same rhythmically.
- Review whole measure counting in $\frac{3}{4}$ time.

How This Fits Into The Band Rehearsal Schedule

Warm up: Use scales, echoes and chorales to prepare the band for the day's sections and selections.

Review of Material: Use technical exercises from a method book to complement the concepts being review and reinforced. Try to choose music with the same key signature as the selections.

Written/Listening Activity: Spend no more than 10 minutes doing one of the improvisation/composition/listening activities.

New Material: Here is where different sections of *Pevensey Castle* would be appropriate to rehearse during the class. Review sections already introduced and/or introduce new sections.

Closing Activity: Here is an opportunity to play through something fun, exciting or well prepared to end the rehearsal with high energy.

Cross-Curricular Connections:

History/Social Studies: Dark Ages

Materials and Equipment:

Instruments, sheet music, stands, and pencils.

Lesson Assessment:

Teacher will assess through listening and provide immediate feedback to students individually and as a group.

Source:

<http://www.theheritagetrail.co.uk/castles/pevensey%20castle.htm>

<http://www.barnhouseusa.com/> (search by composer for sound sample)

Pevensey Castle Syncopation Sequence

CPS Instrumental Music

Piano

Dotted Quarter Note Echoes Sequence

CPS Instrumental music

Snare Drum

1. 2.

3. 4.

5. 6.



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STANDARD 2

Performing alone and with others a varied repertoire of music.

Benchmark A: Play an instrument alone demonstrating proper instrumental technique.

GLI 1: Make physical adjustments necessary to extend range and technique needed to perform music found in Grade 3 Band Literature

GLI 3: Apply the concept of intonation to the tendencies of their instrument.

GLI 4: Use standard fingerings/stickings to produce notes encountered in Grade 3 Band Literature.

GLI 5: Use alternate fingerings when appropriate to produce notes encountered in Grade 3 Band Literature.

GLI 6: Practice common patterns found in music. (Scales in thirds, returning scales, arpeggios)

GLI 7: Perform required and rudiments necessary to perform music found in Grade 3 Band Literature.

Benchmark B: Play an instrument with others.

GLI 1: Adjust pitch in response to other instruments.

GLI 2: Adjust volume level in response to other instruments.

GLI 3: Demonstrate sensitivity to blend and balance when playing with others.

GLI 4: Adjust articulation to match other instruments.

GLI 5: Respond appropriately to expressive elements of conducting.

GLI 6: Maintain independence of part in a small ensemble with sensitivity to the musical elements.

Benchmark C: Rehearse and Perform a varied repertoire of music.

GLI 1: Perform a variety of literature representing diverse genres.

GLI 2: Perform a variety of literature representing diverse cultures.

GLI 3: Study and perform music with a variety of musical elements found in Grade 3 Band Literature.



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STANDARD 3
Improvising melodies, variations and accompaniments

Benchmark A: Improvise simple rhythmic and melodic patterns.

GLI 1: Create simple patterns and melodies based on the major scale

GLI 2: Create simple melodies based on 12-bar blues

GLI 3: Improvise a ii-V-I melody in various meters and keys.

Benchmark B: Improvise a variation on a melody.

GLI 1: Improvise variation on melody in binary form

GLI 2: Explore stylistic considerations of multiple genres of improvising (e.g., blues, jazz, rock, etc)

GLI 3: Develop a given melody through the use of rhythmic variations.

GLI 4: Extend a given melody with embellishments.

Benchmark C: Improvise simple accompaniments.

GLI 1: Create and copy "riff" backgrounds to accompany a soloist (e.g., over 12-bar blues form)

GLI 2: Improvise an accompaniment using ii-V-I.

Curricular Connections

Mathematics Mathematical Processes: 5-7 Program F. Use inductive thinking to generalize a pattern of observations for particular cases, make conjectures, and provide supporting arguments for conjectures.



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STANDARD 4

Composing and arranging music within specific guidelines

Benchmark A: Compose music within specific guidelines. (e.g., style, form, etc.)

GLI 1: Compose diatonic melodies using the musical elements found in Grade 3 Band Literature.

GLI 2: Compose short pieces using harmonies.

GLI 3: Compose a countermelody to a given melody.

GLI 4: Write four note chords.

Benchmark B: Arrange music within specific guidelines.

GLI 1: Add a third part to an existing duet.

GLI 2: Arrange simple pieces for voices or instruments other than those for which the pieces were written.

GLI 3: Arrange a song to be performed.

Benchmark C: Use a variety of traditional and nontraditional sound sources and electronic media when composing and arranging.

GLI 1: Notate an arrangement using compositional software and MIDI resources.

GLI 2: Notate an arrangement by hand.

Curricular Connections

English Language Arts: Grade 8 Writing Processes Benchmark 4. Determine a purpose and audience and plan strategies to address purpose and audience. Benchmark 5. Use organizational strategies to plan writing. Benchmark 6. Organize writing with an effective and engaging introduction, body and a conclusion that summarizes, extends or elaborates on points or ideas in the writing. Benchmark 10. Use available technology to compose text. Benchmark 17. Prepare for publication writing that follows a manuscript form appropriate for the purpose, which could include such techniques as electronic resources, principles of design and graphics to enhance the final product.

Mathematics: Grade 8 Patterns, functions and algebra 2. Generalize patterns and sequences by describing how to find the nth term.



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STANDARD 5

Reading and notating music

Benchmark A: Identify and understand the meaning of standard music notation symbols.

GLI1: Recognize and describe the function of musical symbols and signs found in Grade 3 Band Literature.

Benchmark B: Read and interpret standard music notation accurately when playing an instrument.

GLI1: Sight read Grade 2 Band Literature.

Benchmark C: Notates music correctly on a musical staff.

GLI 1: Write major and chromatic scales up to 4 flats and 4 sharps from memory, up to one octave.

GLI 2: Write scales and rudiments found in Grade 3 Band Literature.

Benchmark D: Uses musical vocabulary.

GLI1: Uses and understands terms found in Grade 3 Band Literature.

Curricular Connections

English Language Arts: Grade 7 & 8 Acquisition of vocabulary 1. Define the meaning of unknown words through context clues and the author's use of comparison, contrast, definition, restatement and example. 2. Apply knowledge of connotation and denotation to determine the meaning of words. 3. Infer word meanings through the identification of analogies and other word relationships, including synonyms and antonyms. 5. Recognize and use words from other languages that have been adopted into the English language. 6. Use knowledge of Greek, Latin and Anglo-Saxon roots and affixes to understand vocabulary. 7. Use knowledge of symbols and acronyms to identify whole words. 8. Determine the meanings of pronunciations of unknown words by using dictionaries, thesauruses, glossaries, technology and textual features, such as definitional footnotes and sidebars.

Mathematics: Grade 7 Number, Number Sense and Operation Standard D. Use models and pictures to relate concepts of ratio, proportion and percent. Grade 8 Number, Number Sense and Operations Benchmark 1. Estimate, compute and solve problems involving real numbers including ratio, proportion and percent, and explain solutions. Benchmark 2. Use a variety of strategies including proportional reasoning, to estimate, compute, solve and explain solutions to problems involving integers, fractions, decimals and percents. 5-7 Program K. Recognize and use mathematical language and symbols when reading, writing and conversing with others. 8-10 Program Mathematical Processes F. Use precise mathematical language and notations to represent problem situations and mathematical ideas.



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STANDARD 6

Listening to, analyzing , and describing music

Benchmark A: Listen to recordings and describe specific music events using appropriate terminology.

GLI 1: Identify musical elements found in Level 3 Band Literature.

GLI 2: Describe basic differences in form.

Benchmark B: Distinguish styles and form in music.

GLI 1: Distinguish music of different eras of based on form and style. (e.g., Medieval, Renaissance, Baroque,)

GLI 2: Distinguish genres of music based on form and style. (e.g. Symphonic, Orchestral, Jazz)

Benchmark C: Aurally and visually analyze music.

GLI 1: Listens to and identifies the meter of a melody.

GLI 2: Listens to and identifies the rhythm of a melody.

GLI 3: Listens to and identifies the tonality of a melody.

GLI 4: Listens to and identifies intervals within a melody.

GLI 5: Listens to and identifies chords within a melody.

GLI 6: Listens to and identifies harmonic progressions within a melody.

Curricular Connections

English Language Arts 4-7 Program Reading Process C. Make meaning through asking and responding to a variety of questions related to text. Literary Text Standard E. Demonstrate comprehension by inferring themes, patterns and symbols. Grade 7 Communication: Oral and Visual: 1. Demonstrate active listening strategies. 2. Draw logical inferences from presentations and visual media. 3. Interpret the speaker's purpose in presentations and visual media.

English Language Arts Grade 7 Acquisition of vocabulary 3. Infer word meaning through identification and analysis of analogies and other word relationships. 8-10 Program Acquisition of vocabulary E. Apply knowledge of roots and affixes to determine the meanings of complex words and subject area vocabulary F. Use multiple resources to enhance comprehension of vocabulary. Literary Text Standard E. Analyze the use of genre to express a theme or topic.



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STANDARD 7

Evaluating music and music performances

Benchmark A: Develop a criteria for evaluating the quality of music compositions.

GLI 1: Design a system for evaluating compositions based on performer's experience level.

GLI 2: Construct rubrics for listening to recordings of music.

GLI 3: Explain the characteristics of exemplary music from various cultures and genres.

GLI 4: Determine criteria to select music experiences that represent skills, abilities and accomplishments.

Benchmark B: Develop a criteria for evaluating the quality and effectiveness of musical performances.

GLI 1: Utilize rubrics to evaluate the quality and effectiveness of performances.

GLI 2: Evaluate performances using musical terminology, and offer constructive feedback.

GLI 3: Attend live performances by professional musicians.

GLI 4: Discuss and explain how people from different backgrounds use and respond to music (cite different examples).

GLI 5: Evaluate individual practice through various means (e.g. recording, rubrics, etc.).

Benchmark C: Defend personal music preferences using appropriate terminology.

GLI 1: Select music based on knowledge of music concepts.

GLI 2: Defend choices of music works and performances based on knowledge of music concepts.

GLI 3: Evaluate musical experiences based on emotional impact and aesthetic value.

GLI 4: Develop an awareness of personal preference in music, and why they prefer it.

Curricular Connections

English Language Arts: Grade 7 Reading Applications 8. Compare the treatment, scope and organization of ideas from different texts on the same topic. Grade 8 Reading Applications: Informational, technical and Persuasive Text 6. Identify the author's purpose and intended audience for the text. English Language Arts: Grade 7: Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies Standard. Benchmark D: Apply self-monitoring strategies to clarify confusion about text and to monitor comprehension. English Language Arts Grade 8: Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies Standard. Benchmark B: Demonstrate comprehension of print and electronic text by responding to questions (e.g., literal, inferential, evaluative and synthesizing). English Language Arts Grade 8: Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies Standard. Benchmark C: Use appropriate self-monitoring strategies for comprehension.



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<u>LEVEL</u> III	<u>SCOPE AND SEQUENCE</u> BAND
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STANDARD 8

Understanding relationships between music, the other arts, and disciplines outside the arts.

Benchmark A: Compare and contrast music with other fine arts disciplines.

GLI1: Identify art forms that involve collaboration with multiple art forms (e.g. musical theatre, opera).

GLI2: Discover connections between theories and styles across different art forms.

Benchmark B: Compare and contrast music with disciplines outside the arts.

GLI1: Apply problem-solving and creative thinking skills learned in music to other content areas.

Curricular Connections

Social Studies: Grade 7 History Benchmark B: Describe the political and social characteristics of early civilizations and their enduring impact on later civilizations. Grade 7 & 8 People in Societies Benchmark C: Explain how contact between different cultures impacts the diffusion of belief systems, art, science, technology, language and forms of government. Peoples in Societies: Grade 7 Cultures Benchmark A Analyze the relationships among cultural practices, products and perspectives of past civilizations in order to understand commonality and diversity of culture.

English Language Arts Grade 7: Reading Applications: Literary Texts. Benchmark 6: Explain defining characteristics of literary forms.



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<u>LEVEL</u> III	<u>SCOPE AND SEQUENCE</u> BAND
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STANDARD 9

Understanding music in relation to history and culture.

Benchmark A: Understand music in relation to history.

GLI 1: Recognize and describe form in music literature in various historical periods.

GLI 2: Examine the contributions of voluntary immigrants to the development of American music.

GLI 3: Examine the contributions of enslaved peoples to the development of American music.

Benchmark B: Understand how music and culture interact.

GLI 1: Explain the elements of geography and culture that contribute to World Music.

GLI 2: Compare and contrast the functions of music in several world cultures.

GLI 3: Compare and contrast the roles of musicians in several world cultures.

GLI 4: Compare the conditions under which music is typically performed in several cultures of the world.

GLI5: Compare and contrast music forms in vocal and instrumental genres from various historical periods.

GLI 6: Explain how technology has influenced the development of music throughout history.

Curricular Connections

Social Studies Grade 8 History Benchmark D: Describe the effect of interactions among civilizations during the 14th through the 18th centuries. Grade 7 Benchmark B: Number 2; Describe the enduring impact of early civilizations in India, China, Egypt, Greece and Rome after 1000 B.C. Benchmark A: Interpret relationships between events shown on multiple-tier time lines.



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<u>LEVEL</u> III	<u>MUSIC CONTENT</u> BAND
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Keys	D Major, Db Major, d minor, f minor, bb minor, a minor.
Meter	5/4, 6/4, 12/8, 3/2
Rhythms	Sixteenth notes in 3/8, 6/8, 9/8, quarter note triplets and corresponding rests.
Ranges	Flute: low C to High F; Clarinet: Low E to High C; Trumpet: low A to High G; Trombone: low G to High F; Tuba: low Ab to D in the staff
Articulation	Tenuto, Trill
Technical Facility	Four consecutive notes (quarter = 120): One octave Concert Bb chromatic scale
Navigation	D.S. al Coda,
Tempo	Larghetto,
Dynamics	sfz, fp
Form	Binary (AB), Ternary (ABA), Rhondo (ABACA)
Vocabulary	Enharmonics, Natural, melodic and harmonic minor forms. Publisher, producer.
Scoring and Texture	In addition to Level 2: Three parts for clarinet; cued and more independent entrances between sections; Frequent use of dynamite changes; Multiple mallet parts; Independent Euphonium parts from Trombone; Separate piccolo part. Quartet, Sextet.
Percussion Rhythms	Five stroke Roll, Nine Stroke Roll, Four-Stroke Ruff, Inward Paradiddle, Four Stroke Ruff, Reverse Paradiddle, Flam Accent No. 2,
Percussion Instruments Introduced	Brushes, Agogo Bells, Finger Cymbals, Marimba, Vibraphone, Timpani (four drums)



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<u>LEVEL</u>	<u>STANDARDS</u>	<u>DURATION</u>
III	2: Performing alone and with others a varied repertoire of music 6: Listening to, analyzing and describing music	2-3 lessons

<u>STANDARD</u>	<u>BENCHMARK</u>	<u>GLI</u>
2	B: Play an instrument with others. C: Rehearse and perform a varied repertoire of music.	3, 5 2,4
6	C: Demonstrate knowledge of the basic principles of meter, rhythm, tonality, intervals, chords, and harmonic progressions in their analyses of music.	1,2

UNIT ASSESSMENT

Students will demonstrate through performance and written exercises their understanding of the concepts of blue tonality and syncopation in the Steve Rouse (2001) arrangement of *Swing Low, Sweet Chariot*. Students will also demonstrate through performance and written exercises their understanding of the influence of the African-American spiritual style on this arrangement.

PREVIOUS LEVEL

Students should be comfortable with Level II instrumental curriculum and approaching proficiency in Level III areas.

EXTENSION ACTIVITIES

Students will continue listening to various forms of *Swing Low, Sweet Chariot*. Students can visit the National Underground Railroad Freedom Center in Cincinnati, OH for further study of the African-American spiritual and its influence on society.

Rhythm & Blues in *Swing Low, Sweet Chariot* (Arr. S. Rouse)

Lesson: Syncopation

Objectives:

- Students will be able to demonstrate (on their instruments) examples of syncopated rhythms found in *Swing Low* arrangement and in warm up exercises related to the piece.
- Students will be able to demonstrate the ability to count (using numerical system) syncopated rhythms in written form.

Strategies (including differentiated instruction):

- For introductory activity, students may watch the film “Why Toes Tap” from the Wynton Marsalis collection of videos.
- Playing warm up should include rhythmic exercises from *Standard of Excellence Book 2* pg. 44 (2/4: #3, #4 and 4/4 #1, #2, #3) or *Accent on Achievement Book 2* “Accent on Rhythms” pg. 38 #4,6,8,10 with the concert E flat scale.
- In addition, teacher can use the attached rhythm exercises as well.
- The following studies can be used as supplemental materials to reinforce the performance of syncopation in *Swing Low*:

Standard of Excellence Book 2: Pg. 5 #17, 18, 19, 21; pg. 12 #53, 65; pg. 16 Rock Island Express, pg. 20 #91, pg. 25 #104.

Accent on Achievement Book 2: pg. 4 #11; pg. 5 #13, 14; pg. 6 March Onward; pg. 9 #27; pg. 21 Water Music (Allegro); pg. 22 #76; pg. 23 #79; pg. 24 #84

- Returning to the score of *Swing Low*, begin at m. 40 (with most instruments playing). Remind students to emphasize the syncopation with a slight accent (tenuto).
- Ask students to look at their part and find where (if at all) syncopation occurs between m. 40 and the end of the piece. Have students identify the measure and then write the counting for that measure in their part. Assist students by writing the rhythms on the board with the counting.
- Have students play their parts on one note only (Concert E flat?), placing greater emphasis on the rhythmic concepts. Then return to m. 40, with students playing their parts as written.
- CLOSING ACTIVITY: Give students written exercises that include syncopation and have them write in the correct counting. Teacher will collect and grade for accuracy, returning to students promptly for them to correct.

Cross-Curricular Connections:

Math: patterns, fractions.

Materials and Equipment:

Instruments, sheet music to *Swing Low, Sweet Chariot* (Arr. S. Rouse), *Marsalis on Music* videos/dvd, television, VHS or DVD player.

Textbook/Literature:

- *Standard of Excellence Book 2* or *Accent on Achievement Book 2*
- *Swing Low, Sweet Chariot* (Arr. Steve Rouse, c2001, Manhattan Beach Music)

Lesson Assessment:

- Playing test over rhythm warm up or rhythm exercises from method book. Rubric attached.
- Playing test over individual parts from m. 40 to the end of *Swing Low, Sweet Chariot*.
- Written exercises demonstrating students’ ability to write in counting in numerical sequence. See website and attached.

Sources:

www.wendyspianostudio.com Rhythm exercises

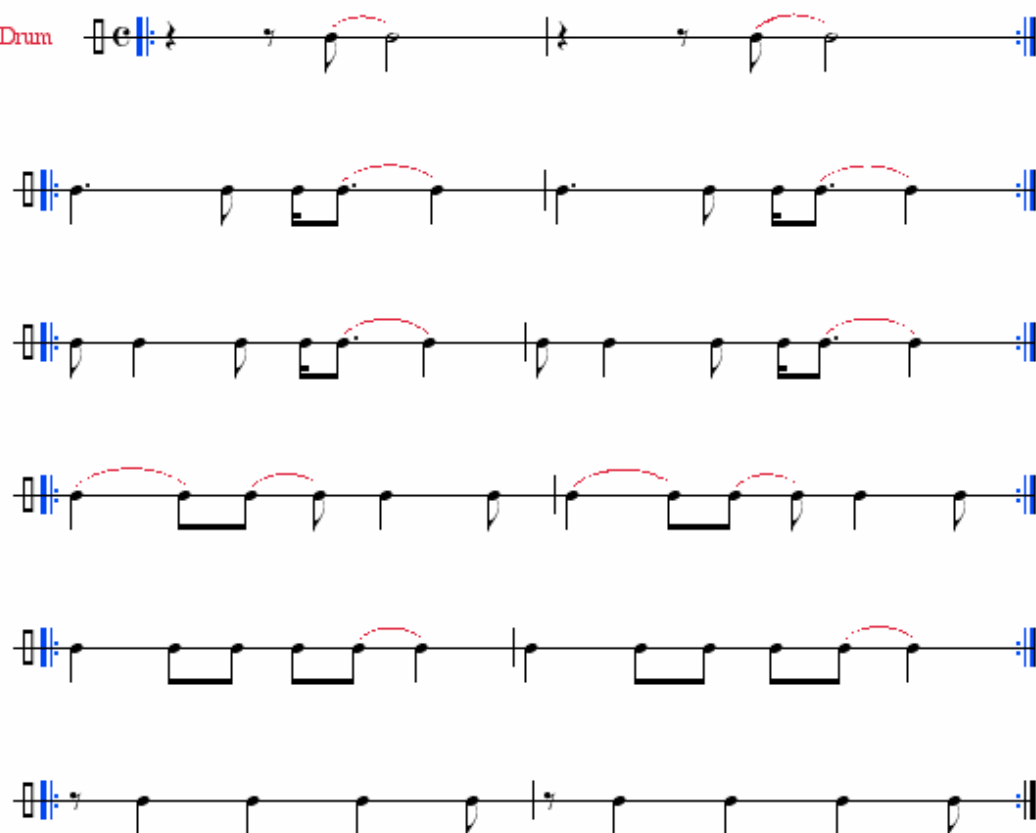
www.manhattanbeachmusiconline.com/manhattan_beach_music/html/swing_low.html

www.amazon.com Marsalis on Music DVD

Rhythm Warm Up for Swing Low, Sweet Chariot

CPS Instrumental Music

Snare Drum



Instrumental Music Performance - Individual : Syncopation/Blue Tonicity

Teacher Name: **CPS Instrumental Music**

Student Name: _____

CATEGORY	4	3	2	1
Rhythm	The beat is secure and the rhythms are accurate for the style of music being played.	The beat is secure and the rhythms are mostly accurate. There are a few duration errors, but these do not detract from the overall performance.	The beat is somewhat erratic. Some rhythms are accurate. Frequent or repeated duration errors. Rhythm problems occasionally detract from the overall performance.	The beat is usually erratic and rhythms are seldom accurate detracting significantly from the overall performance.
Articulation	Secure attacks. Markings (staccato, legato, slur, accents, etc.) are executed accurately as directed by the score and/or the conductor.	Attacks are usually secure, though there might be an isolated error. Markings are executed accurately as directed by the score and/or the conductor.	Attacks are rarely secure, but markings are often executed accurately as directed by the score and/or the conductor.	Few secure attacks. Markings are typically not executed accurately.
Style Markings	All style marking were played well and accurately. Made music more than notes and rhythm.	Most style markings were played well and accurately. May have missed one or two, but did not distract from overall style.	Failed to play several style markings accurately. Style of piece was barely recognizable.	Little or no attention was given to style markings. Style of piece was not recognizable.
Note Accuracy	Notes are consistently accurate.	An occasional inaccurate note is played, but does not detract from overall performance.	A few inaccurate notes are played, detracting somewhat from the overall performance.	Wrong notes consistently detract from the performance.



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<u>LEVEL</u>	<u>STANDARDS</u>	<u>DURATION</u>
III	2: Performing alone and with others a varied repertoire of music. 6: Listening to, analyzing and describing music. 9: Understanding music in relation to history and culture.	3 class sessions

<u>STANDARD</u>	<u>BENCHMARK</u>	<u>GLI</u>
2	C. Rehearse and perform a varied repertoire of music.	1,2,3
6	B. Distinguish between different styles and form in music.	1
9	A. Understands music in relation to history.	3

UNIT ASSESSMENT

Students will demonstrate through performance and written exercises their understanding of the concepts of blue tonality and syncopation in the Steve Rouse (2001) arrangement of *Swing Low, Sweet Chariot*. Students will also demonstrate through performance and written exercises their understanding of the influence of the African-American spiritual style on this arrangement.

PREVIOUS LEVEL

Students should be comfortable with Level II instrumental curriculum and approaching proficiency in Level III areas.

EXTENSION ACTIVITIES

Students will continue listening to various forms of *Swing Low, Sweet Chariot*. Students can visit the National Underground Railroad Freedom Center in Cincinnati, OH for further study of the African-American spiritual and its influence on society.

Rhythm & Blues in *Swing Low, Sweet Chariot* (Arr. S. Rouse)

Lesson: The historical and musical significance of the African-American spiritual

Objectives:

- Students will be able to aurally identify several African-American spirituals that have coded meanings.
- Distinguish between coded and religious meanings in spirituals in written form.
- Apply historical concepts to the expressive playing of *Swing Low*.

Strategies (including differentiated instruction):

- Warm up activities may include playing the spirituals found in *Standard of Excellence Book 2*: #14 *Give me that old time religion* and #19 *Nobody knows the trouble I've seen*.
- Play a choral recording of *Swing Low* and give students a copy of the lyrics to the song. In a class discussion, ask students if they are familiar with “coded meaning” to this spiritual. From the score, give them information about specific code, especially references to Ripley, OH.
- Play choral arrangements of any of the following songs: *Go Down, Moses*, *Wade in the Water*, *The Gospel Train*, all of which have coded meanings from the Underground Railroad. Check www.negrospirituals.com for lyrics.
- After discussing the concept of “call and response” spirituals with class, have them play through the opening section of the piece. Ask them to define the specific measures that are “call” or “response” form.
- Students will examine their individual parts for variations in dynamics and how they affect the expressive nature of the music (and lyrics, even though it is an instrumental arrangement).
- Have students play through the piece, this time placing special emphasis on dynamics as they think about the words to the song.
- Closing activity: Students will write two paragraphs (5 sentences each) describing what they have learned from this lesson on the coded meanings of spirituals and their impact on American history.

Cross-Curricular Connections:

- Social Studies: American History (pre-Civil War era to Reconstruction), Ohio history
- Language Arts: Poetry (meaning and analysis)

Materials and Equipment:

Instruments, sheet music to *Swing Low, Sweet Chariot* (Arr. S. Rouse), paper, pencils, CD recording of spirituals (see sources), CD player.

Textbook/Literature:

- *Standard of Excellence Book 2* or *Accent on Achievement Book 2*
- *Swing Low, Sweet Chariot* (Arr. Steve Rouse, c2001, Manhattan Beach Music)

Lesson Assessment:

- Students will write two paragraph essay on the coded meanings of spirituals and their impact on American history.
- Students will perform Rouse (2001) arrangement of *Swing Low*, giving special attention to the expressive elements of the lyrics.

Sources:

<http://webpac.columbuslibrary.org/cgi-bin/wplc1104.shtml> Recording available at CML

<http://webpac.columbuslibrary.org/cgi-bin/wplc1104.shtml> VHS of Fisk Jubilee Singers

http://www.negrospirituals.com/news-song/swing_low_sweet_chariot_swing_lo.htm Lyrics

http://www.amazon.com/exec/obidos/tg/detail/-/B0000C0FG0/qid=1119969155/sr=1-1/ref=sr_1_1/102-3598901-2435333?v=glance&s=music

Beyonce version of *Swing Low*



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<u>LEVEL</u>	<u>STANDARDS</u>	<u>DURATION</u>
III	2: Performing alone and with others a varied repertoire of music. 6: Listening to, analyzing and describing music.	2-3 days

<u>STANDARD</u>	<u>BENCHMARK</u>	<u>GLI</u>
2	C: Rehearse and perform a varied repertoire of music.	1, 2, 3
6	C: Demonstrate knowledge of the basic principals of meter, rhythm, tonality, intervals, chords and harmonic progressions in their analyses of music.	3

UNIT ASSESSMENT

Students will demonstrate through performance and written exercises their understanding of the concepts of blue tonality and syncopation in the Steve Rouse (2001) arrangement of *Swing Low, Sweet Chariot*. Students will also demonstrate through performance and written exercises their understanding of the influence of the African-American spiritual style on this arrangement.

PREVIOUS LEVEL

Students should be comfortable with Level II instrumental curriculum and approaching proficiency in Level III areas.

EXTENSION ACTIVITIES

Students will continue listening to various forms of *Swing Low, Sweet Chariot*. Students can visit the National Underground Railroad Freedom Center in Cincinnati, OH for further study of the African-American spiritual and its influence on society.

Rhythm & Blues in *Swing Low, Sweet Chariot* (Arr. S. Rouse)

Lesson: Blue tonality in *Swing Low, Sweet Chariot*

Objectives:

Students will be able to visually and aurally identify blue tonality in the Rouse arrangement of *Swing Low*.

Strategies (including differentiated instruction):

- Review with students the concept of tonality.
- Write on the chalkboard the major scale (Concert Eb). This is the tonal center of *Swing low, Sweet Chariot*. Have students play the scale.
- Review with students the concept of blue tonality. See source list.
- Point out to students (on the chalkboard) the notes in the major scale that should be altered to express blue tonality(lowered third and lowered seventh degree of the scale.)
- Have students play the scale with the alterations.
- Have students go through the music and circle each measure that uses notes to express blue tonality. For follow up, teacher will give playing test on sections of the piece that include blue tonality. Rubric attached.

Cross-Curricular Connections:

Math: patterns

Materials and Equipment:

Chalkboard, Pencil, Instruments

Textbook/Literature:

Swing Low, Sweet Chariot Arr. by Steve Rouse (2001)

Lesson Assessment:

- Students will demonstrate blue tonality through the performance of *Swing Low, Sweet Chariot* .
- Teacher will walk around the rehearsal room and check to see that students have circled the correct “blue” notes in their music.

Sources:

http://www.knowledgegeek.com/item/Tonality_206.aspx Definition of tonality

Instrumental Music Performance - Individual : Syncopation/Blue Tonicity

Teacher Name: **CPS Instrumental Music**

Student Name: _____

CATEGORY	4	3	2	1
Rhythm	The beat is secure and the rhythms are accurate for the style of music being played.	The beat is secure and the rhythms are mostly accurate. There are a few duration errors, but these do not detract from the overall performance.	The beat is somewhat erratic. Some rhythms are accurate. Frequent or repeated duration errors. Rhythm problems occasionally detract from the overall performance.	The beat is usually erratic and rhythms are seldom accurate detracting significantly from the overall performance.
Articulation	Secure attacks. Markings (staccato, legato, slur, accents, etc.) are executed accurately as directed by the score and/or the conductor.	Attacks are usually secure, though there might be an isolated error. Markings are executed accurately as directed by the score and/or the conductor.	Attacks are rarely secure, but markings are often executed accurately as directed by the score and/or the conductor.	Few secure attacks. Markings are typically not executed accurately.
Style Markings	All style marking were played well and accurately. Made music more than notes and rhythm.	Most style markings were played well and accurately. May have missed one or two, but did not distract from overall style.	Failed to play several style markings accurately. Style of piece was barely recognizable.	Little or no attention was given to style markings. Style of piece was not recognizable.
Note Accuracy	Notes are consistently accurate.	An occasional inaccurate note is played, but does not detract from overall performance.	A few inaccurate notes are played, detracting somewhat from the overall performance.	Wrong notes consistently detract from the performance.



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<u>LEVEL</u>	<u>STANDARDS</u>	<u>DURATION</u>
III	2: Performing alone and with others a varied repertoire of music. 5: Reading and notating music 6: Listening to, analyzing, and describing music 9: Understanding music in relation to history and culture	4 -45 minute lessons

<u>STANDARD</u>	<u>BENCHMARK</u>	<u>GLI</u>
2	B: Perform with technical accuracy and expression at a grade 3 level. G: Recognize and perform Major scales from the circle of fifths up to four flats and four sharps.	1 1
5	E: Write scales and arpeggios from the circle of 5ths up to four sharps and four flats in Major and minor keys.	1
6	A: Describe specific music events in a given aural example using appropriate terminology.	1
9	A: Describe distinguishing characteristics of representative music genres and styles from a variety of cultures.	2,3,4

UNIT ASSESSMENT

Students will be able to perform a concert Bb chromatic scale with sufficient technical proficiency (eighth note triplets at quarter note=120) to perform the March “Them Basses” Students will also be able to write a chromatic scale using appropriate notation for their instrument (sharps ascending and flats descending). Additionally, students will be able to identify chromatic passages in aural examples of music. Finally, students will be able to describe the cultural significance of marches and characteristics of march form

PREVIOUS LEVEL

Students should be comfortable with level II instrumental curriculum and approaching proficiency at level III areas.

EXTENSION ACTIVITIES

Students should continue to develop technical proficiency at chromatic passages on different starting pitches and with different rhythmic patterns. Students should also listen to and perform additional pieces of music in march style and pieces with chromatic passages.

Lesson 1: The Basics/Chromatic Scales

Objectives:

Students will perform the Bb concert chromatic scale in quarter note triplets (tempo quarter note=120)

Strategies (including differentiated instruction):

- Teach woodwind players appropriate alternate fingerings for Bb chromatic scale (ex. Clarinet forked b and high f#)
- Teach brass players lip and slide adjustments for chromatic pitches (ex. Trumpet third valve slide out on c# and d.)
- Perform chromatic scale together as a band very slowly, perhaps even in stop time, emphasize chromatic fingerings and pitch adjustments.
- Increase speed gradually until desired speed and accuracy is achieved...no more than five or six minutes on this skill.
- Perform various technical exercises (40 rhythmical studies, #1,2) using Bb chromatic scale in different rhythms , speeds, and patterns.

Cross-Curricular Connections:

None

Materials and Equipment:

Technique books for each player (40 Rhythmical Studies #1,2)

Textbook/Literature:

none

Lesson Assessment:

This will be assessed for rhythmic, pitch accuracy, appropriate alternate fingerings or slide adjustments. (see attached checklist)

Instrumental Music Performance - Individual : Chromatic Scale Checklist

Teacher Name: _____

Student Name: _____

CATEGORY	4	3	2	1
Pitch	Virtually no errors. Pitch is very accurate.	An occasional isolated error, but most of the time pitch is accurate and secure.	Some accurate pitches, but there are frequent and/or repeated errors.	Very few accurate or secure pitches.
Rhythm	The beat is secure and the rhythms are accurate for the style of music being played.	The beat is secure and the rhythms are mostly accurate. There are a few duration errors, but these do not detract from the overall performance.	The beat is somewhat erratic. Some rhythms are accurate. Frequent or repeated duration errors. Rhythm problems occasionally detract from the overall performance.	The beat is usually erratic and rhythms are seldom accurate detracting significantly from the overall performance.
Note Accuracy	Notes are consistently accurate. With appropriate alternate fingerings/slide adjustments.	An occasional inaccurate note is played, but does not detract from overall performance.	A few inaccurate notes are played, detracting somewhat from the overall performance.	Wrong notes consistently detract from the performance.
Memorization	90-100% of the piece was memorized and played accurately.	75-89% of the piece was memorized and played accurately.	50-74% of the piece was memorized and played accurately.	Less than 50% of the piece was memorized and played accurately.



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<u>LEVEL</u>	<u>STANDARDS</u>	<u>DURATION</u>
III	2: Performing alone and with others a varied repertoire of music. 5: Reading and notating music 6: Listening to, analyzing, and describing music 9: Understanding music in relation to history and culture	4 -45 minute lessons

<u>STANDARD</u>	<u>BENCHMARK</u>	<u>GLI</u>
2	B: Perform with technical accuracy and expression at a grade 3 level. G: Recognize and perform Major scales from the circle of fifths up to four flats and four sharps.	1
5	E: Write scales and arpeggios from the circle of 5ths up to four sharps and four flats in Major and minor keys.	1
6	A: Describe specific music events in a given aural example using appropriate terminology.	1
9	A: Describe distinguishing characteristics of representative music genres and styles from a variety of cultures.	2,3,4

UNIT ASSESSMENT

Students will be able to perform a concert Bb chromatic scale with sufficient technical proficiency (eighth note triplets at quarter note=120) to perform the March “Them Basses” Students will also be able to write a chromatic scale using appropriate notation for their instrument (sharps ascending and flats descending). Additionally, students will be able to identify chromatic passages in aural examples of music. Finally, students will be able to express orally and in writing information about marches and their cultural significance.

PREVIOUS LEVEL

Students should be comfortable with level II instrumental curriculum and approaching proficiency at level III areas.

EXTENSION ACTIVITIES

Students should continue to develop technical proficiency at chromatic passages on different starting pitches and with different rhythmic patterns. Students should also listen to and perform additional pieces of music in march style and pieces with chromatic passages.

Lesson 2, Performance Applications for Chromatic Scales

Objectives:

- Students will perform a piece of music that will increase their understanding and technical proficiency on chromatic scales.
- Students will increase understanding of March style and the cultural significance of marches.

Strategies (including differentiated instruction):

- Sight-read *Them Basses* as written. Isolate chromatic sections as necessary.
- Emphasize accents, dynamic contrasts, and other features of march style.

Materials and Equipment:

Them Basses

Lesson Assessment:

Students will perform as a class, *Them Basses*. Assessment will be based on accuracy of performance, including march style, notes, rhythms, chromatic passages. The attached checklist will be used to assess this lesson.

Instrumental Music Performance - Individual : Them Basses

Teacher Name: _____

Student Name: _____

CATEGORY	4	3	2	1
Pitch	Virtually no errors. Pitch is very accurate.	An occasional isolated error, but most of the time pitch is accurate and secure.	Some accurate pitches, but there are frequent and/or repeated errors.	Very few accurate or secure pitches.
Rhythm	The beat is secure and the rhythms are accurate for the style of music being played.	The beat is secure and the rhythms are mostly accurate. There are a few duration errors, but these do not detract from the overall performance.	The beat is somewhat erratic. Some rhythms are accurate. Frequent or repeated duration errors. Rhythm problems occasionally detract from the overall performance.	The beat is usually erratic and rhythms are seldom accurate detracting significantly from the overall performance.
Dynamics	Dynamic levels are obvious, consistent, and an accurate interpretation of the style of music being played.	Dynamic levels are typically accurate and consistent.	Dynamic levels fluctuate but can be discerned.	Attention to dynamic levels is not obvious.
Expression and Style	Performs with a creative nuance and style in response to the score and limited coaching.	Typically performs with nuance and style that is indicated in the score or which is suggested by instructor or peer.	Sometimes performs with nuance and style that is indicated in the score or which is suggested by instructor or peer.	Rarely demonstrates expression and style. Just plays the notes.



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<u>LEVEL</u>	<u>STANDARDS</u>	<u>DURATION</u>
III	2: Performing alone and with others a varied repertoire of music. 5: Reading and notating music 6: Listening to, analyzing, and describing music 9: Understanding music in relation to history and culture	4 -45 minute lessons

<u>STANDARD</u>	<u>BENCHMARK</u>	<u>GLI</u>
2	G: Recognize and perform Major scales from the circle of fifths up to four flats and four sharps.	1
5	E: Write scales and arpeggios from the circle of 5ths up to four sharps and four flats in Major and minor keys.	1
6	A: Describe specific music events in a given aural example using appropriate terminology.	1
9	A: Describe distinguishing characteristics of representative music genres and styles from a variety of cultures.	2,3,4

UNIT ASSESSMENT

Students will be able to perform a concert Bb chromatic scale with sufficient technical proficiency (eighth note triplets at quarter note=120) to perform the March “Them Basses” Students will also be able to write a chromatic scale using appropriate notation for their instrument (sharps ascending and flats descending). Additionally, students will be able to identify chromatic passages in aural examples of music. Finally, students will be able to express orally and in writing information about marches and their cultural significance.

PREVIOUS LEVEL

Students should be comfortable with level II instrumental curriculum and approaching proficiency at level III areas.

EXTENSION ACTIVITIES

Students should continue to develop technical proficiency at chromatic passages on different starting pitches and with different rhythmic patterns. Students should also listen to and perform additional pieces of music in march style and pieces with chromatic passages.

Lesson 3: Writing Chromatic Scales

Objectives:

Students will notate the Bb concert chromatic scale ascending and descending using the appropriate clef and starting pitch for their instrument and using sharps ascending and flats descending. Eighth note triplets shall be the given rhythm.

Strategies (including differentiated instruction):

- Play Concert Bb chromatic scale (on instructor's chosen instrument) for students in eighth note triplets. Have students identify the type of scale and rhythm pattern.
- Review basic notation rules about stems, notes, etc.
- Write F chromatic scale on the board for students to see (using appropriate notation i.e. sharps ascending, and flats descending).
- Have students write their Bb chromatic scale ascending and descending one octave as described in the above objectives.

Materials and Equipment:

Staff paper and pencils for each student

Lesson Assessment:

Teacher will evaluate students writing and allow them to make recommended edits.



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INSTRUMENTAL MUSIC CURRICULUM GUIDE
LESSON PLAN**



<u>LEVEL</u>	<u>STANDARDS</u>	<u>DURATION</u>
III	2: Performing alone and with others a varied repertoire of music. 5: Reading and notating music. 6: Listening to, analyzing, and describing music. 9: Understanding music in relation to history and culture.	4 -45 minute lessons

<u>STANDARD</u>	<u>BENCHMARK</u>	<u>GLI</u>
2	B: Perform with technical accuracy and expression at a grade 3 level. G: Recognize and perform Major scales from the circle of fifths up to four flats and four sharps.	1 1
5	E: Write scales and arpeggios from the circle of 5ths up to four sharps and four flats in Major and minor keys.	1
6	A: Describe specific music events in a given aural example using appropriate terminology.	1
9	A: Describe distinguishing characteristics of representative music genres and styles from a variety of cultures.	2,3,4

UNIT ASSESSMENT

Students will be able to perform a concert Bb chromatic scale with sufficient technical proficiency (eighth note triplets at quarter note=120) to perform the March “Them Basses” Students will also be able to write a chromatic scale using appropriate notation for their instrument (sharps ascending and flats descending). Additionally, students will be able to identify chromatic passages in aural examples of music. Finally, students will be able to express orally and in writing information about marches and their cultural significance.

PREVIOUS LEVEL

Students should be comfortable with level II instrumental curriculum and approaching proficiency at level III areas.

EXTENSION ACTIVITIES

Students should continue to develop technical proficiency at chromatic passages on different starting pitches and with different rhythmic patterns. Students should also listen to and perform additional pieces of music in march style and pieces with chromatic passages.

Lesson 4: March Style

Objectives:

- Students will perform *Them Basses* on a concert using correct march style.
- Students will create program notes for *them basses* discussing the composer, march-style, and the development of marches through history.

Strategies (including differentiated instruction):

1. Play a professional recording of *Them Basses* for students pointing out distinguishing characteristics of march-style including form, accents, dynamics, and articulation.
2. Have students research and write a short 1-2 paragraph essay about march style discussing the distinguishing characteristics and performance practices used to play marches.
3. Rehearse *Them Basses* emphasizing appropriate march style, accented long notes, etc.
4. Perform *Them Basses* on a concert using student contributions for program notes.

Cross-Curricular Connections:

Writing, reading, problem solving

Materials and Equipment:

Them Basses (Huffine/Balent), written or internet resources for march style for students reference.

Lesson Assessment:

Students will demonstrate mastery of chromatic skills and march style through performance of *Them Basses* on a concert.



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<u>LEVEL</u>	<u>STANDARDS</u>	<u>DURATION</u>
III	6: Listening to, analyzing, and describing music. 9: Understanding music in relation to history and culture.	2 Weeks

<u>STANDARD</u>	<u>BENCHMARK</u>	<u>GLI</u>
6	B. Describe music events in a given printed example C: Analyze the use of music representing diverse genres and cultures.	2 1
9	A: Describe distinguishing characteristics of representative music genres and styles from a variety of cultures.	4

UNIT ASSESSMENT

Students will write program notes for works they will be performing on an upcoming concert.

PREVIOUS LEVEL

EXTENSION ACTIVITIES

Students will research and write program notes for famous works and pieces of music in their schools library.

Developing Our Own Program Notes

Objectives:

Students will learn to research and write their own program notes.

Strategies (including differentiated instruction):

- Teacher will define program notes for students.
- Students will read through written examples of program notes (web, or past concert examples)
- Students will research the web to obtain some ideas of program notes (some program note web sites can be found at bottom of page)
- Students will develop program notes for a piece that they are playing, including Composer information, historical background, stylistic considerations (e.g. march, overture, etc.)

Cross-Curricular Connections:

- History
- Reading and Language Arts

Materials and Equipment:

Pencil, Paper, Computer

Lesson Assessment:

Students will be assessed on their program note with the following rubric.

Sources:

http://www.windband.org/foothill/pgm_note.htm

<http://www.gdyo.org/notes.htm> (Greater Dallas Youth Orchestra)

<http://newyorkphilharmonic.org/attend/programNotes/index.cfm?/page=home>

March Music Notes, Publisher: Program Note Press, Author Norman E. Smith

Program Notes For Band, Publisher : Program Note Press, Author Norman E. Smith

Story Writing : Music Program Notes

Student Name: _____

CATEGORY	4	3	2	1
Writing Process	Student devotes a lot of time and effort to the writing process (prewriting, drafting, reviewing, and editing). Works hard to make the story wonderful.	Student devotes sufficient time and effort to the writing process (prewriting, drafting, reviewing, and editing). Works and gets the job done.	Student devotes some time and effort to the writing process but was not very thorough. Does enough to get by.	Student devotes little time and effort to the writing process. Doesn't seem to care.
Introduction	First paragraph has a "grabber" or catchy beginning.	First paragraph has a weak "grabber".	A catchy beginning was attempted but was confusing rather than catchy.	No attempt was made to catch the reader's attention in the first paragraph.
Focus on Assigned Topic	The entire story is related to the assigned topic and allows the reader to understand much more about the topic.	Most of the story is related to the assigned topic. The story wanders off at one point, but the reader can still learn something about the topic.	Some of the story is related to the assigned topic, but a reader does not learn much about the topic.	No attempt has been made to relate the story to the assigned topic.
Organization	The story is very well organized. One idea or scene follows another in a logical sequence with clear transitions.	The story is pretty well organized. One idea or scene may seem out of place. Clear transitions are used.	The story is a little hard to follow. The transitions are sometimes not clear.	Ideas and scenes seem to be randomly arranged.
Spelling and Punctuation	There are no spelling or punctuation errors in the final draft. Character and place names that the author invented are spelled consistently throughout.	There is one spelling or punctuation error in the final draft.	There are 2-3 spelling and punctuation errors in the final draft.	The final draft has more than 3 spelling and punctuation errors.
Accuracy of Facts	All facts presented in the story are accurate.	Almost all facts presented in the story are accurate.	Most facts presented in the story are accurate (at least 70%).	There are several factual errors in the story.
Creativity	The story contains many creative details and/or descriptions that contribute to the reader's enjoyment. The author has really used his imagination.	The story contains a few creative details and/or descriptions that contribute to the reader's enjoyment. The author has used his imagination.	The story contains a few creative details and/or descriptions, but they distract from the story. The author has tried to use his imagination.	There is little evidence of creativity in the story. The author does not seem to have used much imagination.



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III	2: Performing alone and with others a varied repertoire of music 4: Composing and arranging music within specific guidelines 5: Reading and notating music 6: Listening to, Analyzing, and describing music. 9: Understanding music in relation to history and culture.	3- 45 minute lessons

<u>STANDARD</u>	<u>BENCHMARK</u>	<u>GLI</u>
2	B: Perform with technical accuracy and expression at a grade 3 level (scale 1-6). C: Perform music representing diverse genres and cultures.	1,2,3,4 1,2
4	A: Compose short pieces within specific guidelines. B: Arrange simple pieces for voices or instruments other than those for which the pieces were written. C: Use a variety of traditional and non-traditional sound sources.	1,2 1 1,2
5	A: Interpret standard music notation accurately when playing an instrument. C: Identify and define standard notation symbols for expression. D: Use standard notation to record musical ideas.	1,2 1 1
6	A: Describe specific music events in a given aural example using appropriate terminology. B: Analyze the uses of elements of music in aural examples representing diverse genres and cultures. C: Demonstrates knowledge of the basic principals of meter, rhythm, tonality, intervals, chords, and harmonic progressions in their analyses of music.	1,2 1 1,2,3,4 ,5,6
9	A: Describe distinguishing characteristics of representative music genres and styles from a variety of cultures. C: Compare, in several cultures of the world, functions music serves, roles of musicians, and conditions under which music is typically performed.	4,5 1,5

UNIT ASSESSMENT

Students will learn about aleatoric music by performing three different band pieces with aleatoric sections. Additionally, students will gain insight into why composers choose to use aleatoric sections in music. Students will also listen to different examples of music with aleatoric sections to understand the compositional technique further. Finally, students will take a basic 4 part arrangement of a simple song and create a short band arrangement using an aleatoric passage to convey something about the song, whether related to the lyrics or the melody.

PREVIOUS LEVEL

Students should have mastery of level II benchmarks and GLIs.

EXTENSION ACTIVITIES

Students will attend live performances of pieces with aleatoric sections. Students will explore in depth different composers that use aleatoric sections in their compositions. Students will continue to use contemporary compositional techniques in their compositions and arrangements, including inversion, retrograde, and retrograde inversion.

1: A Little Bit of Aleatoric Music

Objectives:

Students will gain understanding of Aleatoric, or chance music. Students will perform aleatoric music and create their own aleatoric (12 tone) melody. Students will listen to and analyze aleatoric music and discuss how the elements of music are applied.

Strategies (including differentiated instruction):

- Provide students with a working definition of Aleatoric: Music made up of chance elements, from the word aleatory. Give students some examples of how composers created 12 tone rows with dice, staff line on a fish tank, phone numbers...enough to give students an idea that pitch selection is random.
- Have students create their own tone row using the 12 pitches of the Bb chromatic scale and transpose for all instruments in the band. Utilize several of the rows for warm up exercises.
- Present *A Little Night and Day Music* by Samuel Adler by playing a recording (Wind Visions, The music of Samuel Adler) Class should complete a memehemefostyco analysis sheet as a group. This will present some interesting analysis discussions because of the random structure and very contemporary harmonies. Discuss the differences and similarities between the Night Music and the Day Music sections.
- Have students write program notes for a performance of *A Little Night and Day Music*, explaining to the audience the composer's intentions and the use of the contemporary harmonies.
- Rehearse and perform *A Little Night and Day Music*, paying particular attention to the elements of music and how they are still present and must be addressed although they are applied in a very random manner.
- #'s 4-6 can also be used with the pieces *Electricity*, by David Buckvich and *Of Dark Lords and Ancient Kings*, by Roland Barrett. Although these pieces are not completely aleatoric in structure, they do have portions that are aleatoric in nature and would be excellent companion pieces for a performance of more contemporary music.

Cross-Curricular Connections:

- History, correlations between technological developments and aleatoric music
- Language arts, writing, stream of consciousness literary style
- Math, probability, problem solving

Materials and Equipment:

- Of Dark Lords and Ancient Kings, Roland Barrett, Wingert-Jones
- A Little Night and Day Music, Samuel Adler, Carl Fischer (permanently out of print)
- Electricity, Daniel Buckvich, Wingert-Jones
- Staff paper for students tone rows.

Lesson Assessment:

Students will be assessed with the attached rubric and attached written quiz on aleatoric music.

Sources:

- Berz, William, "Forgotten Gems," *Tempo*, 52 no. 4 (May 1998): 26-28. (a brief description of A Little Night and Day Music).
- The New International Webster's Comprehensive Dictionary of the English Language, (1996), Trident Press International p. 34-35.

Music Analysis Outline

(ME ME HA ME FO STY CO etc.)

Medium

Melody

Harmony

Meter

Form

Texture

Tonality

Style

Context and Composer

Grading

The student's grade will be based on the following rubric:

Daily Work and class participation 15	Practice and memorization 15	Performances 10	Tests and quizzes 5	Playing tests 5
An A student has 0-1 unexcused absences of needed items (instrument, music, etc.), participates fully in class discussions and demonstrates outstanding rehearsal techniques 13-15	An A student demonstrates strong evidence of practice in daily rehearsals. Has all music memorized and performance-ready 13-15	An A student attends all performances with full participation . 10	An A student carries a test and quiz average of 90% or above. 5	An A student performs tested music with rhythmic accuracy, correct notes, appropriate dynamics, and phrasing. 5
A B student has 2 unexcused absences of needed items (instrument, music, etc.), participates most of the time in class discussions, and demonstrates appropriate rehearsal technique 10-12	A B student demonstrates adequate evidence of practice in daily rehearsals. Has music mostly memorized and almost performance ready. 10-12	X	A B student carries a test and quiz average of 80-89%. 4	A B student performs music with correct notes and rhythms, but does not perform with correct phrasing and dynamics. 4
A C student has 3 unexcused absences of needed items (instrument, music, etc.), does not participate fully in class discussions, and demonstrates some questionable rehearsal technique 7-9	A C student demonstrates the need for more practice outside the rehearsal setting. Has some music memorized but not performance ready. 7-9	A C student attends all performances but does not fully participate 5-7	A C student carries a test and quiz average of 70-79%. 3	A C student performs music with a few incorrect notes and rhythms, and does not perform with appropriate dynamics or phrasing. 3
A D student has 4 unexcused absences needed items (instrument, music, etc.), does not demonstrate much desire to participate in classroom activities, exhibits poor rehearsal technique 4-6	A D Student demonstrates that little or no practice is taking place outside of the rehearsal setting. Has little music memorized or performance ready 4-6	X	A D student carries a test and quiz average of 60-69%. 2	A D student performs music with several rhythmic and note errors and does not perform with appropriate dynamics or phrasing. 2

An F student has 5 or more unexcused absences of needed items. Does not demonstrate any desire to participate in classroom activities and exhibits unacceptable rehearsal technique 0-3	An F student demonstrates that no practice is being done outside the rehearsal setting. Has no music memorized or performance ready. 0-3	An F student does not attend all performances 0-3	An F student carries a test and quiz average below 60%. 0-1	An F student does not attempt to perform, or performs the music with no regard to correct rhythm or notes. 0-1
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True or False

1. Aleatoric Music may best be described as music that is structured randomly, or chance music.

a. True

b. False

2. The elements of Music (melody, harmony, rhythm, meter, tone, and texture) are still applied in aleatoric music.

a. True

b. False

3. On the staff below, write an example of a random twelve tone row using the pitches in the Bb chromatic concert scale using quarter notes. (Don't forget clef sign)

4. Write a short one or two paragraph description of A Little Night and Day Music that would be suitable for use as program notes for the piece.



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<u>STANDARD</u>	<u>BENCHMARK</u>	<u>GLI</u>
2	B: Perform with technical accuracy and expression at a grade 3 level (scale 1-6). C: Perform music representing diverse genres and cultures.	1,2,3,4 1,2
4	A: Compose short pieces within specific guidelines. B: Arrange simple pieces for voices or instruments other than those for which the pieces were written. C: Use a variety of traditional and non-traditional sound sources.	1,2 1 1,2
5	A: Interpret standard music notation accurately when playing an instrument. C: Identify and define standard notation symbols for expression. D: Use standard notation to record musical ideas.	1,2 1 1
6	A: Describe specific music events in a given aural example using appropriate terminology. B: Analyze the uses of elements of music in aural examples representing diverse genres and cultures. C: Demonstrates knowledge of the basic principals of meter, rhythm, tonality, intervals, chords, and harmonic progressions in their analyses of music.	1,2 1 1,2,3,4,5,6
9	A: Describe distinguishing characteristics of representative music genres and styles from a variety of cultures. C: Compare, in several cultures of the world, functions music serves, roles of musicians, and conditions under which music is typically performed.	4,5 1,5

UNIT ASSESSMENT

Students will learn about aleatoric music by performing three different band pieces with aleatoric sections. Additionally, students will gain insight into why composers choose to use aleatoric sections in music. Students will also listen to different examples of music with aleatoric sections to understand the compositional technique further. Finally, students will take a basic 4 part arrangement of a simple song and create a short band arrangement using an aleatoric passage to convey something about the song, whether related to the lyrics or the melody.

PREVIOUS LEVEL

Students should have mastery of level II benchmarks and GLIs.

EXTENSION ACTIVITIES

Students will attend live performances of pieces with aleatoric sections. Students will explore in depth different composers that use aleatoric sections in their compositions. Students will continue to use contemporary compositional techniques in their compositions and arrangements, including inversion, retrograde, and retrograde inversion.

2: Aleatoric Music Isn't Alien to Me

Objectives:

Students will analyze and compare two examples of music with aleatoric structure.

Strategies (including differentiated instruction):

1. Students will listen to and analyze *Shine as the Light*, by Peter Graham and *Electricity* by David Buckvich using the memehamefostyco analysis sheet and discuss as a class the questionnaire attached.
2. Students will write a comparative analysis of the two pieces focusing on the seven structural elements listed on the memehamefostyco outline.
3. As an alternative assignment, students may find another piece of music that uses aleatoric techniques and write a descriptive analysis using the memehamefostyco analysis outline as a structural basis.

Cross-Curricular Connections:

Writing, descriptive narrative, comparative analysis.

Materials and Equipment:

Recordings of *Shine as the Light* and *Electricity*, Analysis outline sheets.

Lesson Assessment:

Student's written work will be graded based on the following:

- 70% Comparison mentioning the seven areas on the analysis outline
- 20% Proper writing style, grammar, spelling, punctuation etc..
- 10% Effectiveness of the comparison or description.

Music Analysis Outline

(ME ME HA ME FO STY CO etc.)

Medium

Melody

Harmony

Meter

Form

Texture

Tonality

Style

Context and Composer

Comparison Questions...opinion answers

1. What do you think Peter Graham is trying to portray in his aleatoric section of Shine as the Light? That is, what picture do you see when you hear that particular portion of the piece?
2. In Electricity, David Buckvich is using aleatoric techniques to portray different kinds of electrical effects. Name some of the techniques used and describe their effectiveness in the overall composition.



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<u>STANDARD</u>	<u>BENCHMARK</u>	<u>GLI</u>
2	B: Perform with technical accuracy and expression at a grade 3 level (scale 1-6). C: Perform music representing diverse genres and cultures.	1,2,3,4 1,2
4	A: Compose short pieces within specific guidelines. B: Arrange simple pieces for voices or instruments other than those for which the pieces were written. C: Use a variety of traditional and non-traditional sound sources.	1,2 1 1,2
5	A: Interpret standard music notation accurately when playing an instrument. C: Identify and define standard notation symbols for expression. D: Use standard notation to record musical ideas.	1,2 1 1
6	A: Describe specific music events in a given aural example using appropriate terminology. B: Analyze the uses of elements of music in aural examples representing diverse genres and cultures. C: Demonstrates knowledge of the basic principals of meter, rhythm, tonality, intervals, chords, and harmonic progressions in their analyses of music.	1,2 1 1,2,3,4,5,6
9	A: Describe distinguishing characteristics of representative music genres and styles from a variety of cultures. C: Compare, in several cultures of the world, functions music serves, roles of musicians, and conditions under which music is typically performed.	4,5 1,5

UNIT ASSESSMENT

Students will learn about aleatoric music by performing three different band pieces with aleatoric sections. Additionally, students will gain insight into why composers choose to use aleatoric sections in music. Students will also listen to different examples of music with aleatoric sections to understand the compositional technique further. Finally, students will take a basic 4 part arrangement of a simple song and create a short band arrangement using an aleatoric passage to convey something about the song, whether related to the lyrics or the melody.

PREVIOUS LEVEL

Students should have mastery of level II benchmarks and GLIs.

EXTENSION ACTIVITIES

Students will attend live performances of pieces with aleatoric sections. Students will explore in depth different composers that use aleatoric sections in their compositions. Students will continue to use contemporary compositional techniques in their compositions and arrangements, including inversion, retrograde, and retrograde inversion.

3: Composing Aleatoric Music

Objectives:

Students will write a theme and variations band arrangement of a simple melody, including an aleatoric section that effectively depicts the title or lyrics of the music.

Strategies (including differentiated instruction):

1. Students will choose one of three simple piano arrangements and create a band arrangement using theme and variations with a variation using an aleatoric section that enhances the melody or fits the title.
2. Students will need to be familiarized with band transpositions, some elementary voicing techniques, scoring, and instrument ranges.
3. Encourage students to attempt to use Sibelius, the CPS board provided notation software that should be on every music room computer. Also, Finale notepad is available for download for free.

Cross-Curricular Connections:

Math, problem solving

Materials and Equipment:

Four part arrangements of the following:

1. Twinkle Twinkle Little Star
2. Row Row Row Your Boat
3. Jingle Bells

Arrangements are attached.

Lesson Assessment:

Students will take a given theme in a four-part keyboard arrangement and create a band arrangement with a minimum of three variations, one rhythmic, one melodic, and one aleatoric. Instrumentation is: flute, oboe, clarinet, bass clarinet, bassoon, alto sax, tenor sax, baritone sax, trumpet, french horn, trombone, baritone (tc and bc), tuba, percussion (snare, bass, cymbal, tympani minimum) The variations will be evaluated using the attached checklist.

Sources:

Finale.com (for notepad)

Required Elements (70 points)

	Yes	No
1. Is the score in correct score order and complete?		
2. Are the parts transposed correctly?		
3. Are all parts copied and present?		
4. Is the theme stated?		
5. Is there a rhythmic variation?		
6. Is there a melodic variation?		
7. Is there an aleatoric section?		

Aesthetic Elements (30 points)

	Yes(10)	Sometimes(6)	No(2)
1. Does the composition have good flow?			
2. Does the aleatoric section represent the music?			
3. Is the composition suitable for performance?			

TWINKLE TWINKLE LITTLE STAR

MOLAEY, ARR. VIGH



JINGLE BELLS

PIERPONT, ARR. VIGH



ROW ROW ROW YOUR BOAT

TRADITIONAL, ARR. VIGH





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III	2: Reading and Notating Music. 6: Listening to, analyzing, and describing music. 7: Evaluating music and music performances. 8: Understanding relationships between music, the other arts, and disciplines outside the arts. 9: Understanding music in relationship to history and culture.	3- 45 minute lessons, although it will take several days to perfect the marching band show.

<u>STANDARD</u>	<u>BENCHMARK</u>	<u>GLI</u>
2	C: Perform music representing diverse genres and cultures.	2
5	A: Interpret standard music notation accurately when playing an instrument.	2
6	A: Analyze the uses of elements of music in aural examples representing diverse cultures and genres.	1,2
7	B: Apply criteria to evaluate performances.	2,4
8	B: Compare music with disciplines outside the arts.	1
9	A: Describe distinguishing characteristics of representative music genres and styles from a variety of cultures. C: Compare, in several cultures of the world, functions music serves, roles of musicians, and conditions under which music is typically performed. E: Classify by genre and style (and if applicable, by historical period, composer, and title) a varied body of exemplary (that is high-quality and characteristic) musical works that cause each work to be exemplary.	1,2,4,5 5 1

UNIT ASSESSMENT

Students will expand on knowledge of music recorded by the Temptations. Students will perform a marching band show using the music of the Temptations with a section of student created choreography that closely imitates the choreography of the Temptations. Students will recognize the contributions of the Temptations to the growth of the Motown style of music. Students will compare the Music of the current temptations with the music of the original Temptations.

PREVIOUS LEVEL

Students should have level II GLI's mastered.

EXTENSION ACTIVITIES

Explore additional Temptations music in other performing ensembles, i.e. jazz ensemble, orchestra, choir, etc. Visit the Rock and Roll Hall of Fame in Cleveland, Ohio to explore the Motown exhibits. Explore additional Motown artists, and the contributions of Motown Records to the advancement of minority artists into the musical mainstream.

Lesson/Unit Title:
1. Marching with The Temptations

Objectives:

Students will perform music recorded by the temptations in order to increase their knowledge of Motown music and gain appreciation for the unique style and structure of their music.

Strategies (including differentiated instruction):

Students will perform a marching band show using the music of The Temptations.

Get Ready-drill

I Can't Get Next to You/Get Ready-drill team feature

My Girl-drill

Papa Was Rolling Stone-drum major feature

1. Listen to publisher recordings, point out who has melody in various sections
2. Isolate difficult passages.
3. Once music is mastered, teach drill for Get Ready and My Girl
4. Review and practice
5. Perform show

Cross-Curricular Connections:

Social Studies, minority contributions of the 1960's

Materials and Equipment:

Original temptations cast recordings of Get Ready, I Can't Get Next to You, My Girl, and Papa was a Rolling Stone. Marching Band Drill for Get Ready and My Girl

Textbook/Literature:

Get Ready, arr. Johnnie Vinson, Hal Leonard Marching Band

I Can't Get Next to You/Get Ready, arr. Johnnie Vinson, Hal Leonard Marching Band

My Girl, arr. Johnnie Vinson, Hal Leonard Marching Band

Papa was a Rolling Stone arr. Johnnie Vinson, Hal Leonard Marching Band

Lesson Assessment:

Student progress will be assessed based on the attached rubric. There will be no written assessment for this lesson.

Sources:

none

Grading

The student's grade will be based on the following rubric:

Daily Work and class participation 15	Practice and memorization 15	Performances 10	Tests and quizzes 5	Playing tests 5
An A student has 0-1 unexcused absences of needed items (instrument, music, etc.), participates fully in class discussions and demonstrates outstanding rehearsal techniques 13-15	An A student demonstrates strong evidence of practice in daily rehearsals. Has all music memorized and performance-ready 13-15	An A student attends all performances with full participation. 10	An A student carries a test and quiz average of 90% or above. 5	An A student performs tested music with rhythmic accuracy, correct notes, appropriate dynamics, and phrasing. 5
A B student has 2 unexcused absences of needed items (instrument, music, etc.), participates most of the time in class discussions, and demonstrates appropriate rehearsal technique 10-12	A B student demonstrates adequate evidence of practice in daily rehearsals. Has music mostly memorized and almost performance ready. 10-12	X	A B student carries a test and quiz average of 80-89%. 4	A B student performs music with correct notes and rhythms, but does not perform with correct phrasing and dynamics. 4
A C student has 3 unexcused absences of needed items (instrument, music, etc.), does not participate fully in class discussions, and demonstrates some questionable rehearsal technique 7-9	A C student demonstrates the need for more practice outside the rehearsal setting. Has some music memorized but not performance ready. 7-9	A C student attends all performances but does not fully participate 5-7	A C student carries a test and quiz average of 70-79%. 3	A C student performs music with a few incorrect notes and rhythms, and does not perform with appropriate dynamics or phrasing. 3
A D student has 4 unexcused absences needed items (instrument, music, etc.), does not demonstrate much desire to participate in classroom activities, exhibits poor rehearsal technique 4-6	A D Student demonstrates that little or no practice is taking place outside of the rehearsal setting. Has little music memorized or performance ready 4-6	X	A D student carries a test and quiz average of 60-69%. 2	A D student performs music with several rhythmic and note errors and does not perform with appropriate dynamics or phrasing. 2
An F student has 5 or more unexcused absences of needed items. Does not demonstrate any desire to participate in classroom activities and exhibits unacceptable rehearsal technique 0-3	An F student demonstrates that no practice is being done outside the rehearsal setting. Has no music memorized or performance ready. 0-3	An F student does not attend all performances 0-3	An F student carries a test and quiz average below 60%. 0-1	An F student does not attempt to perform, or performs the music with no regard to correct rhythm or notes. 0-1

Lesson/Unit Title:
2,Dancing to the Temptations

Objectives:

Students will recognize the correlation between the unique musical elements of Motown music and the choreography that enhanced the performances of the period in history. Students will recognize the correlation to dance in the style of the temptations.

Strategies (including differentiated instruction):

Students will create a Temptations style choreography routine for selected portions of the Temptations Marching Band show.

1. Students watch portions of the Temptations movie that show choreography for ideas.
2. Students will make written descriptions of the dance moves that they want to include in the routine.
3. Students work in teams to create choreography for selected sections of the Marching band music.

Cross-Curricular Connections:

Social Studies, Minority contributions of the 1960's

Language; writing skills (descriptive narrative).

Dance

Materials and Equipment:

The Temptations Movie, available from the Columbus Metropolitan Library.

Textbook/Literature:

none

Lesson Assessment:

Students will be evaluated based on the attached rubric.

Sources:

The Temptations Movie, available from Columbus Metropolitan Library

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Grading

The student's grade will be based on the following rubric:

Daily Work and class participation 15	Practice and memorization 15	Performances 10	Tests and quizzes 5	Playing tests 5
An A student has 0-1 unexcused absences of needed items (instrument, music, etc.), participates fully in class discussions and demonstrates outstanding rehearsal techniques 13-15	An A student demonstrates strong evidence of practice in daily rehearsals. Has all music memorized and performance-ready 13-15	An A student attends all performances with full participation. 10	An A student carries a test and quiz average of 90% or above. 5	An A student performs tested music with rhythmic accuracy, correct notes, appropriate dynamics, and phrasing. 5
A B student has 2 unexcused absences of needed items (instrument, music, etc.), participates most of the time in class discussions, and demonstrates appropriate rehearsal technique 10-12	A B student demonstrates adequate evidence of practice in daily rehearsals. Has music mostly memorized and almost performance ready. 10-12	X	A B student carries a test and quiz average of 80-89%. 4	A B student performs music with correct notes and rhythms, but does not perform with correct phrasing and dynamics. 4
A C student has 3 unexcused absences of needed items (instrument, music, etc.), does not participate fully in class discussions, and demonstrates some questionable rehearsal technique 7-9	A C student demonstrates the need for more practice outside the rehearsal setting. Has some music memorized but not performance ready. 7-9	A C student attends all performances but does not fully participate 5-7	A C student carries a test and quiz average of 70-79%. 3	A C student performs music with a few incorrect notes and rhythms, and does not perform with appropriate dynamics or phrasing. 3
A D student has 4 unexcused absences needed items (instrument, music, etc.), does not demonstrate much desire to participate in classroom activities, exhibits poor rehearsal technique 4-6	A D Student demonstrates that little or no practice is taking place outside of the rehearsal setting. Has little music memorized or performance ready 4-6	X	A D student carries a test and quiz average of 60-69%. 2	A D student performs music with several rhythmic and note errors and does not perform with appropriate dynamics or phrasing. 2
An F student has 5 or more unexcused absences of needed items. Does not demonstrate any desire to participate in classroom activities and exhibits unacceptable rehearsal technique 0-3	An F student demonstrates that no practice is being done outside the rehearsal setting. Has no music memorized or performance ready. 0-3	An F student does not attend all performances 0-3	An F student carries a test and quiz average below 60%. 0-1	An F student does not attempt to perform, or performs the music with no regard to correct rhythm or notes. 0-1

Lesson/Unit Title:
3 Comparing Original Temptations to Today's Temptations

Objectives: Students will compare the music of the modern Temptations to the music of the original Temptations; paying particular attention to the similarities and differences in the elemental and structural components of the music.

Strategies (including differentiated instruction):

Students will write an essay comparing the original recordings of the Temptations with their most recent recording.

4. Have students listen to recording of Get Ready by the original Temptations and complete memehamefostyco analysis outline. Be sure that students understand what they are listening for and define terms on the analysis outline before listening. This may work as a conversational analysis if this is the first time that this form is used.
5. Have students Listen to a selection from the Temptations newest recording (Legacy) and complete the memehamefostyco analysis outline.
6. Have students take the two analysis outlines and write a comparative essay with one or two sentences for each area of the outline. Along with the comparison, have students access one of the websites below, or a site of their choice to write a few paragraphs about the history of the Temptations and what their contribution to Motown was and is.

Cross-Curricular Connections:

Social Studies-Minority contributions in the 1960's

Math-Problem Solving

Language-Writing

Materials and Equipment:

Recordings of Temptations music, 2 memehamefostyco analysis sheets for each student

Textbook/Literature:

none

Lesson Assessment:

Students' essays will be graded based on the following:

70% Were each of the seven major areas on the memehamefostyco analysis outline mentioned in the comparison?

20% Was there mention of the Temptations contributions to Motown Music?

10% Is the essay clearly written with appropriate grammar, punctuation, flow, etc.?

Sources:

<http://www.soulwalking.co.uk/The%20Temptations.html>

<http://www.mp3.com/the-temptations/artists/4837/summary.html>

<http://www.answers.com/topic/the-temptations>

The Temptations Movie, available from Columbus Metropolitan Library

Original temptations cast recordings of Get Ready, I Can't Get Next to You, My Girl, and Papa was a Rolling Stone.

Music Analysis Outline
(ME ME HA ME FO STY CO etc.)

Medium

Melody

Harmony

Meter

Form

Texture

Tonality

Style

Context and Composer

Grading

The student's grade will be based on the following rubric:

Daily Work and class participation 15	Practice and memorization 15	Performances 10	Tests and quizzes 5	Playing tests 5
An A student has 0-1 unexcused absences of needed items (instrument, music, etc.), participates fully in class discussions and demonstrates outstanding rehearsal techniques 13-15	An A student demonstrates strong evidence of practice in daily rehearsals. Has all music memorized and performance-ready 13-15	An A student attends all performances with full participation. 10	An A student carries a test and quiz average of 90% or above. 5	An A student performs tested music with rhythmic accuracy, correct notes, appropriate dynamics, and phrasing. 5
A B student has 2 unexcused absences of needed items (instrument, music, etc.), participates most of the time in class discussions, and demonstrates appropriate rehearsal technique 10-12	A B student demonstrates adequate evidence of practice in daily rehearsals. Has music mostly memorized and almost performance ready. 10-12	X	A B student carries a test and quiz average of 80-89%. 4	A B student performs music with correct notes and rhythms, but does not perform with correct phrasing and dynamics. 4
A C student has 3 unexcused absences of needed items (instrument, music, etc.), does not participate fully in class discussions, and demonstrates some questionable rehearsal technique 7-9	A C student demonstrates the need for more practice outside the rehearsal setting. Has some music memorized but not performance ready. 7-9	A C student attends all performances but does not fully participate 5-7	A C student carries a test and quiz average of 70-79%. 3	A C student performs music with a few incorrect notes and rhythms, and does not perform with appropriate dynamics or phrasing. 3
A D student has 4 unexcused absences needed items (instrument, music, etc.), does not demonstrate much desire to participate in classroom activities, exhibits poor rehearsal technique 4-6	A D Student demonstrates that little or no practice is taking place outside of the rehearsal setting. Has little music memorized or performance ready 4-6	X	A D student carries a test and quiz average of 60-69%. 2	A D student performs music with several rhythmic and note errors and does not perform with appropriate dynamics or phrasing. 2
An F student has 5 or more unexcused absences of needed items. Does not demonstrate any desire to participate in classroom activities and exhibits unacceptable rehearsal technique 0-3	An F student demonstrates that no practice is being done outside the rehearsal setting. Has no music memorized or performance ready. 0-3	An F student does not attend all performances 0-3	An F student carries a test and quiz average below 60%. 0-1	An F student does not attempt to perform, or performs the music with no regard to correct rhythm or notes. 0-1



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<u>LEVEL</u> IV	<u>SCOPE AND SEQUENCE</u> BAND
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STANDARD 2

Performing alone and with others a varied repertoire of music.

Benchmark A: Play an instrument alone demonstrating proper instrumental technique.

GLI 1: Make physical adjustments necessary to extend range and technique needed to perform music found in Grade 4 Band Literature

GLI 2: Use standard fingerings/stickings to produce notes encountered in Grade 4 Band Literature.

GLI 3: Use alternate fingerings when appropriate to produce notes encountered in Grade 4 Band Literature.

GLI 4: Produce a refined sound on their instrument

GLI 5: Percussion students will perform all rudiments

GLI 6: Perform required and rudiments necessary to perform music found in Grade 4 Band Literature.

Benchmark B: Play an instrument with others.

GLI 1: Demonstrate ability to maintain acceptable tuning levels (within three cents).

GLI 2: Demonstrate musical expression appropriate to performing in small ensembles

GLI 3: Percussion students will demonstrate facility of technique on all percussion instruments, including mallets and auxiliary percussion.



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<u>LEVEL</u> IV	<u>SCOPE AND SEQUENCE</u> BAND
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STANDARD 3
Improvising melodies, variations and accompaniments

Benchmark A: Improvise simple rhythmic and melodic patterns.

- GLI 1: Create melodies in minor tonality
- GLI 2: Continue improvisation on 12-bar blues
- GLI 3: Create melody with given harmony (one to two key centers)
- GLI 4: Improvise over a I-IV-V-I pattern in any given key.

Benchmark B: Improvise a variation on a melody.

- GLI 1: Improvise variation on melody in 32 Bar Song form (e.g.: I've Got Rhythm)
- GLI 2: Continue stylistic considerations of multiple genres of improvising (e.g.: blues, jazz, rock, etc)
- GLI 3; Develop a given melody through the use of rhythmic and other variation styles.
- GLI 4: Extend a given melody with embellishments and ornamentation

Benchmark C: Improvise simple accompaniments.

- GLI 1: Explore harmonic accompaniment in a basic theory class
- GLI 2: Improvise an accompaniment using any chord progression in any key.
- GLI 3: Improvise a 12-bar blues accompaniment in any given key.

Curricular Connections

Mathematics Mathematical Processes: 5-7 Program F. Use inductive thinking to generalize a pattern of observations for particular cases, make conjectures, and provide supporting arguments for conjectures.



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<u>LEVEL</u> IV	<u>SCOPE AND SEQUENCE</u> BAND
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STANDARD 4

Composing and arranging music within specific guidelines

Benchmark A: Compose music within specific guidelines. (e.g., style, form, etc.)

GLI 1: Compose diatonic or chromatic melodies using the musical elements found in Grade 4 Band Literature

GLI 2: Combines at least two melodies to create a musical form.

GLI 3: Compose short pieces using tonic, dominant, and subdominant harmonies.

GLI 4: Write chords with extensions.

Benchmark B: Arrange music within specific guidelines.

GLI 1: Add a fourth part to an existing trio.

Benchmark C: Use a variety of traditional and non-traditional sound sources and electronic media when composing and arranging.

GLI 1: Notate an arrangement using compositional software and MIDI resources.

GLI 2: Utilize most current software available for composing and arranging.

Curricular Connections

English Language Arts: Grade 8 Writing Processes Benchmark 4. Determine a purpose and audience and plan strategies to address purpose and audience. Benchmark 5. Use organizational strategies to plan writing. Benchmark 6. Organize writing with an effective and engaging introduction, body and a conclusion that summarizes, extends or elaborates on points or ideas in the writing. Benchmark 10. Use available technology to compose text. Benchmark 17. Prepare for publication writing that follows a manuscript form appropriate for the purpose, which could include such techniques as electronic resources, principles of design and graphics to enhance the final product.

Mathematics: Grade 8 Patterns, functions and algebra 2. Generalize patterns and sequences by describing how to find the nth term.



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<u>LEVEL</u> IV	<u>SCOPE AND SEQUENCE</u> BAND
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STANDARD 5

Reading and notating music

Benchmark A: Identify and understand the meaning of standard music notation symbols.

GLI 1: Recognize and describe the function of musical symbols and signs found in Grade 4 Band Literature.

Benchmark B: Read and interpret standard music notation accurately when playing an instrument.

GLI 1: Sight read Grade 3 Band Literature.

Benchmark C: Notates music correctly on a musical staff.

GLI 1: Write all major and chromatic scales in all octaves appropriate to instrument.

GLI 2: Write scales and rudiments found in Grade 4 Band Literature.

GLI 3: Write any major scale and its relative and parallel minor.

Benchmark D: Uses musical vocabulary.

GLI 1: Uses and understands terms found in Grade 4 Band Literature.

GLI 2: Apply shorthand system for notation to mark music for performance.

Curricular Connections

English Language Arts: Grade 7 & 8 Acquisition of vocabulary 1. Define the meaning of unknown words through context clues and the author's use of comparison, contrast, definition, restatement and example. 2. Apply knowledge of connotation and denotation to determine the meaning of words. 3. Infer word meanings through the identification of analogies and other word relationships, including synonyms and antonyms. 5. Recognize and use words from other languages that have been adopted into the English language. 6. Use knowledge of Greek, Latin and Anglo-Saxon roots and affixes to understand vocabulary. 7. Use knowledge of symbols and acronyms to identify whole words. 8. Determine the meanings of pronunciations of unknown words by using dictionaries, thesauruses, glossaries, technology and textual features, such as definitional footnotes and sidebars.

Mathematics: Grade 7 Number, Number Sense and Operation Standard D. Use models and pictures to relate concepts of ratio, proportion and percent. Grade 8 Number, Number Sense and Operations Benchmark 1. Estimate, compute and solve problems involving real numbers including ratio, proportion and percent, and explain solutions. Benchmark 2. Use a variety of strategies including proportional reasoning, to estimate, compute, solve and explain solutions to problems involving integers, fractions, decimals and percents. 5-7 Program K. Recognize and use mathematical language and symbols when reading, writing and conversing with others. 8-10 Program Mathematical Processes F. Use precise mathematical language and notations to represent problem situations and mathematical ideas.



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<u>LEVEL</u> IV	<u>SCOPE AND SEQUENCE</u> BAND
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STANDARD 6

Listening to, analyzing , and describing music

Benchmark A: Listen to recordings and describe specific music events using appropriate terminology.

GLI 1: Identify musical elements found in Level 4 Band Literature.

GLI 2: Identify cadences.

Benchmark B: Distinguish styles and form in music.

GLI 1: Utilize appropriate musical terminology when discussing music of diverse genres and cultures.

GLI 2: Consider what changes would need to be made in an existing piece of music to change the form and style.

Benchmark C: Aurally and visually analyze music.

GLI 1: Notate from dictation with accuracy a simple melody

GLI 2: Notate from dictation with accuracy a simple rhythmic passage.

GLI 3: Notate from dictation with accuracy a simple two-part passage (e.g., melody and bass line).

Curricular Connections

English Language Arts 4-7 Program Reading Process C. Make meaning through asking and responding to a variety of questions related to text. Literary Text Standard E. Demonstrate comprehension by inferring themes, patterns and symbols. Grade 7 Communication: Oral and Visual: 1. Demonstrate active listening strategies. 2. Draw logical inferences from presentations and visual media. 3. Interpret the speaker's purpose in presentations and visual media.

English Language Arts Grade 7 Acquisition of vocabulary 3. Infer word meaning through identification and analysis of analogies and other word relationships. 8-10 Program Acquisition of vocabulary E. Apply knowledge of roots and affixes to determine the meanings of complex words and subject area vocabulary F. Use multiple resources to enhance comprehension of vocabulary. Literary Text Standard E. Analyze the use of genre to express a theme or topic.



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<u>LEVEL</u> IV	<u>SCOPE AND SEQUENCE</u> BAND
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STANDARD 7

Evaluating music and music performances

Benchmark A: Develop a criteria for evaluating the quality of music compositions.

GLI 1: Extend the criteria for evaluating compositions based on performer's experience level.

GLI 2: Write reviews of recorded music.

GLI3: Continue to select music experiences that will promote a lifelong love and learning of music.

Benchmark B: Develop a criteria for evaluating the quality and effectiveness of musical performances.

GLI 1: Extend the sophistication of rubrics to evaluate the quality and effectiveness of performances.

GLI 2: Extend the sophistication of musical terminology used to evaluate performances, and offer constructive feedback.

GLI 3: Continues to attend live performances by professional musicians.

GLI 4: Extend the depth of understanding of how people from different backgrounds use and respond to music.

GLI 5: Extend sophistication of evaluation of individual practice.

Benchmark C: Defend personal music preferences using appropriate terminology.

GLI 1: Broaden musical selections based on extended knowledge of musical concepts.

GLI 2: Broaden knowledge of musical concepts used to defend musical choices.

GLI 3: Broaden the sophistication of evaluation of musical experiences based on emotional impact and aesthetic value.

GLI 4: Extend base of personal preference in music based on increased skill level and knowledge.

Curricular Connections

English Language Arts: Grade 7 Reading Applications 8. Compare the treatment, scope and organization of ideas from different texts on the same topic. Grade 8 Reading Applications: Informational, technical and Persuasive Text 6. Identify the author's purpose and intended audience for the text. English Language Arts: Grade 7: Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies Standard. Benchmark D: Apply self-monitoring strategies to clarify confusion about text and to monitor comprehension. English Language Arts Grade 8: Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies Standard. Benchmark B: Demonstrate comprehension of print and electronic text by responding to questions (e.g., literal, inferential, evaluative and synthesizing). English Language Arts Grade 8: Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies Standard. Benchmark C: Use appropriate self-monitoring strategies for comprehension.



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<u>LEVEL</u> IV	<u>SCOPE AND SEQUENCE</u> BAND
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STANDARD 8

Understanding relationships between music, the other arts, and disciplines outside the arts.

Benchmark A: Compare and contrast music with other fine arts disciplines.

GLI 1: Synthesize information from each of the arts disciplines to obtain an understanding of interaction between the arts and world events/culture.

GLI 2: Cite specific examples of correlations among different disciplines (e.g. history and literature and their relationship to musical theatre and opera).

Benchmark B: Compare and contrast music with disciplines outside the arts.

GLI 1: Understand of interaction between the arts and world events/culture.

GLI 2: Teach other students problem-solving skills learned in music.

Curricular Connections

Social Studies: Grade 7 History Benchmark B: Describe the political and social characteristics of early civilizations and their enduring impact on later civilizations. Grade 7 & 8 People in Societies Benchmark C: Explain how contact between different cultures impacts the diffusion of belief systems, art, science, technology, language and forms of government. Peoples in Societies: Grade 7 Cultures Benchmark A Analyze the relationships among cultural practices, products and perspectives of past civilizations in order to understand commonality and diversity of culture.

English Language Arts Grade 7: Reading Applications: Literary Texts. Benchmark 6: Explain defining characteristics of literary forms.



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<u>LEVEL</u> IV	<u>SCOPE AND SEQUENCE</u> BAND
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STANDARD 9

Understanding music in relation to history and culture.

Benchmark A: Understand music in relation to history.

GLI 1: Show connections between world events and music.

GLI 2: Compare specific musical forms/ cultures and their relations to the cultural events of different world peoples.

GLI 3: Research historical impact of performed literature.

Benchmark B: Understand how music and culture interact.

GLI 1: Explain how Westernization has affected world music.

GLI 2: Broaden their explanation of the elements of culture that contribute to world music.

GLI 3: Continue to compare the functions that music serves in several cultures in the world.

GLI 4: Expands the comparison of roles of musicians in several cultures of the world.

GLI 5: Expands comparisons of the conditions under which music is typically performed in several cultures of the world.

GLI 6: Expands comparisons of music forms in vocal and instrumental music genres from various historical periods.

GLI 7: Expands explanation of the effects of technology on music.

Curricular Connections

Social Studies Grade 8 History Benchmark D: Describe the effect of interactions among civilizations during the 14th through the 18th centuries. Grade 7 Benchmark B: Number 2; Describe the enduring impact of early civilizations in India, China, Egypt, Greece and Rome after 1000 B.C. Benchmark A: Interpret relationships between events shown on multiple-tier time lines.



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<u>LEVEL</u> IV	<u>MUSIC CONTENT</u> BAND
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Keys	A Major, E Major, B Major.
Meter	Changing Meters: 6/8-2/4-6/8
Rhythms	Swing eights, double dotted notes, half note triplets and corresponding rests.
Ranges	Flute: low C to High Bb; Clarinet: low E to High G; Trumpet: low G to High D; Trombone: Low E to High Ab; Tuba: low F to High G.
Articulation	
Technical Facility	Four consecutive sixteenth notes (quarter = 120); Two octave chromatic scale in sixteenth notes, quarter = 92)
Navigation	
Tempo	
Dynamics	
Form	Song Form
Vocabulary	Parallel Scales.
Scoring and Texture	In addition to Level 3: Three trombone parts; divisi parts; exposed solos with extended ranges.
Percussion Rhythms	All Remaining Rudiments
Percussion Instruments Introduced	Gong, Brake Drum, Chimes



**COLUMBUS PUBLIC SCHOOLS
INSTRUMENTAL MUSIC CURRICULUM GUIDE
LESSON PLAN**



<u>LEVEL</u>	<u>STANDARDS</u>	<u>DURATION</u>
IV	Standard #5 Reading and notating music Standard #7 Evaluating music and music performances	3-4 class sessions

<u>STANDARD</u>	<u>BENCHMARK</u>	<u>GLI</u>
5	C. Notates music correctly on a staff.	1,2
7	C. Defends personal musical preferences using appropriate terminology.	1,2,4

UNIT ASSESSMENT

Students will be able to notate the key signatures of any of the major scales correctly on the music staff. Students will also memorize the key signatures of all of the major scales and be able to play their major scales using the circle of fifths for a guide.

PREVIOUS LEVEL

Students should have a thorough knowledge and understanding of all previous levels. Students must be familiar with intervallic relationships and understand the interval of a fifth. Students should also have significant technical skills on their instrument in order to utilize the information.

EXTENSION ACTIVITIES

Students should continue the concept of the circle of fifths with the memorization of the relative minor scales and key signatures.

Lesson/Unit Title: Introducing the Circle of 5ths

Objectives:

- Students will be able to play all major scales from memory using the circle of 5ths as a guide.
- Students will understand the concept of the circle of fifths and apply it to the key signatures of all of the major scales.

Strategies (including differentiated instruction):

- From one of the websites listed under the sources list, print out a copy of the circle of fifths to hand out to students. Review the concept of intervals and what a “fifth” is.
- Review the order of sharps and flats with students and demonstrate using the circle of fifths how the order is significant to the memorization process. Have the students write out the order in their notes.
- Now have students play the first note of every scale within the circle of fifths. Give them a copy of the attached transposition chart for this exercise.
- Give students the worksheet on circle of fifths to complete with correct key signatures.
- Discuss the concept of enharmonic scales; review theoretical reasons for their use.
- Begin playing through the scales slowly (quarter notes), at least including scales up to 4 sharps/flats (concert keys).
- Closing activity: Students will be tested on their written synthesis of the circle of fifths and their ability to play through at least nine of the scales from memory using the circle of fifths as a guide.

Cross-Curricular Connections:

Math: patterns and sequences

Materials and Equipment:

Instruments, handouts on circle of fifths, pencils, staff paper.

Textbook/Literature:

Alfred's Essentials of Music Theory Complete

Lesson Assessment:

- Students will write out the circle of fifths with correct key signature and sharp/flat placement.
- Students will play major scales for a playing test using the circle of fifths as a guide.

Sources:

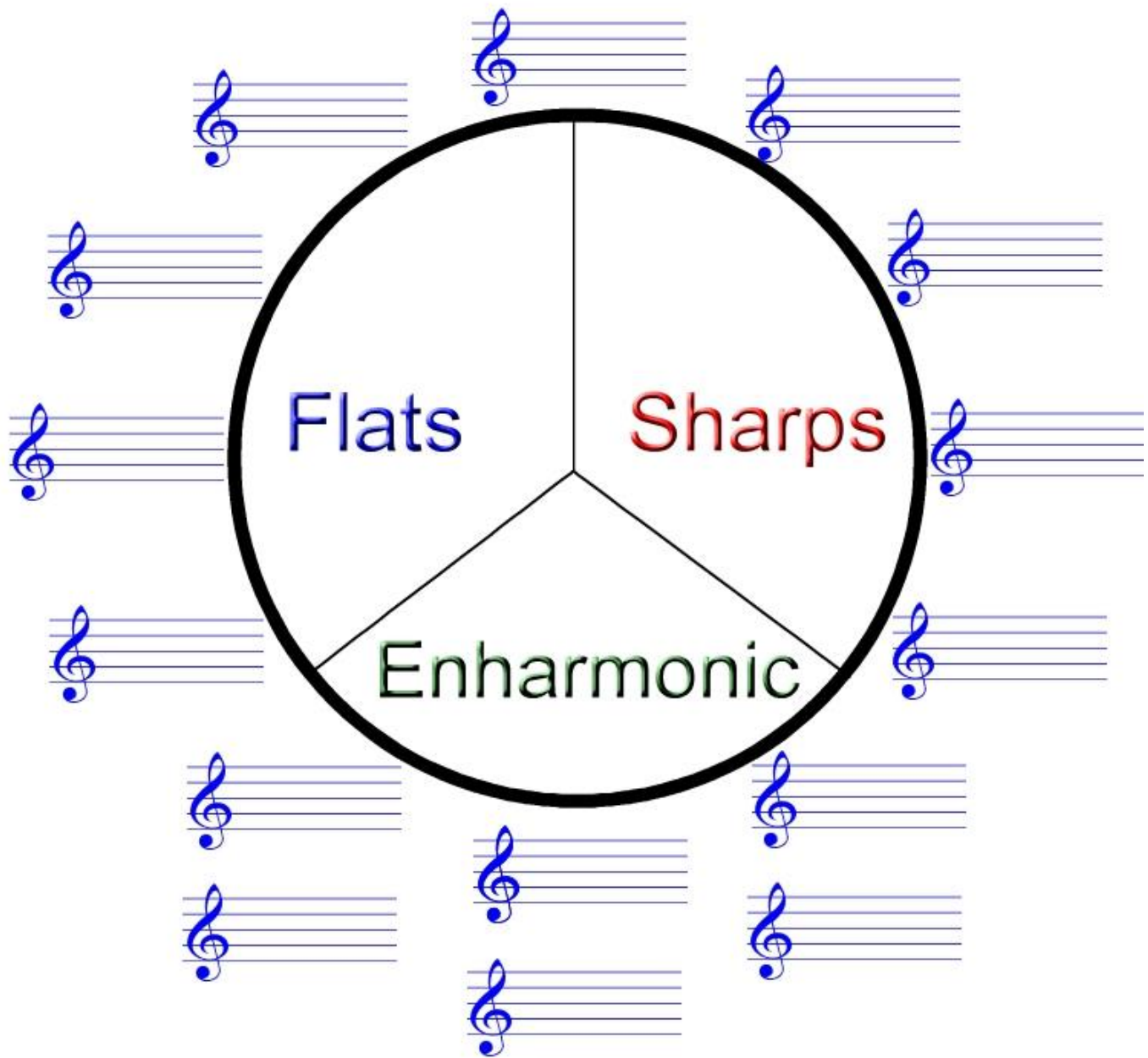
www.carolinaclassical.com/scales/circle.html

www.cnx.rice.edu/content/m10865/latest/



Circle of Fifths transposition chart

C instruments	B flat instruments	E flat instruments	F instruments
C	Bb	G	F
G	F	D	C
D	C	A	G
A	G	E	D
E	D	B/Cb	A
B/Cb	A	F#/Gb	E
F#/Gb	E	C#/Db	B/Cb
C#/Db	B/Cb	Ab	F#/GB
Ab	F#/Gb	EB	C#/Db
Eb	C#/Db	Bb	Ab
Bb	Ab	F	Eb
F	Eb	C	Bb

Circle of 5ths Treble Clef



Fill in the key signatures for each major key on the circle above and on the staff below.
Label the keys below

						
sharps						
						
flats						



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LESSON PLAN**



<u>LEVEL</u>	<u>STANDARDS</u>	<u>DURATION</u>
IV	#2 Performing alone and with others a varied repertoire of music #3 Improvising melodies and accompaniments #4 Composing and arranging music within specific guidelines. #5 Reading and notation music. #6 Listening to analyzing, and describing music #7 Evaluating music and music performances.	5 – 45 minute lessons

<u>STANDARD</u>	<u>BENCHMARK</u>	<u>GLI</u>
2	B: Student performs with technical accuracy and expression at a grade IV level. C: Student performs music representing diverse genres and cultures. D: Student performs complex melodies/rhythms by ear on their instrument.	1, 3, 4, 5, 6 1,2 1,2
3	B: Improvise a variation on a melody.	2, 3, 4
4	A: Compose short pieces within specific guidelines. C: Use a variety of traditional and non-traditional sound sources and electronic media when composing and arranging.	2, 3 1,2
5	A: Interpret standard music notation accurately when playing an instrument. D: Use standard notation to interpret musical ideas	1, 2
6	A: Describe specific music events in a given aural example, using appropriate terminology. B: Analyze the uses of elements of music in aural examples representing diverse genres and cultures.	1, 2, 3, 4 1
7	A: Develop criteria for evaluating the quality and effectiveness of music compositions; apply the criteria in personal listening and performing. B: Apply criteria to evaluate performances. C: Develop and apply specific criteria for making informed, critical judgments about quality and effectiveness of music works, both written and performed	1, 2 1,2 1,2,3,4
8	A: Compare music with other fine arts B: Compare music with disciplines outside the arts	1, 2 1
9	A: Describe distinguishing characteristics of representative music genres and styles from a variety of cultures C: Compare, in several cultures of the world, functions music serves, roles of musicians, and conditions under which music is typically performed	1, 2, 3

UNIT ASSESSMENT

Students will visually and aurally identify the pentatonic scale. Students will perform pentatonic scale. Students will listen to and analyze a piece of grade IV band literature with emphasis on theme and variations. Students will compare theme and variations of two performed pieces. Students will write a short composition using theme and variations and pentatonic scale. Students will listen to additional pentatonic and Asian music and explore music within Asian cultures.

PREVIOUS LEVEL

Students should have mastered GLI's at level III and be approaching competency at level IV

EXTENSION ACTIVITIES

Students should continue to expand listening areas to include many types of music, including additional Asian musical styles. Students should also explore theme and variations further in their performing and composing.

Unit Title: Pentatonic Scales in *Variations on a Korean Song*

Lesson #1: “Gimme 5”

Objectives:

- Students will listen to and analyze a piece of music based on a pentatonic scale

Strategies (including differentiated instruction):

- Define Pentatonic scale (a scale with five note with the following intervals...whole step, minor third, whole step, whole step)
- Write Bb concert pentatonic scale on the board for students, discuss and clarify intervallic structure.
- Demonstrate pentatonic scale on teacher’s chosen instrument.
- Play concert Bb pentatonic scale as a group one note at a time.
- Use pentatonic scale notes as an echo exercise, teacher and student led
- Perform Bb concert pentatonic warm-up (attached).

Cross-Curricular Connections:

Math: problem solving

Language arts: form, structure, Asian literature

Art: Asian art

Materials and Equipment:

Instruments, chalkboard, pentatonic warm-up for each student.

Textbook/Literature:

Lesson Assessment:

Student will be assessed with the pentatonic checklist (attached).

Sources:

<http://www.sasked.gov.sk.ca/docs/artsed/band10/bnd10sg5.html>

<http://en.wikipedia.org/wiki/Arirang>

<http://www.sasked.gov.sk.ca/docs/artsed/band10/lessons/bnd10l09.html>

<http://users.rcn.com/muffitt/tidbits/tidbits99-Asian.htm>

<http://www.clickkorea.org/>

<http://www.lifeinkorea.com/Culture/spotlight.cfm>

<http://www.sowega.com/arirang.htm>

<http://203.252.231.26/index.html>

Miles, R., (ed.) *Teaching Music Through Performance in Band*, GIA Publications, Chicago, 1995. vol.1 pgs. 304-307.

PENTATONIC WARM-UP

ARR. VIGH

CLARINET IN B \flat

The musical score for Clarinet in B \flat consists of five staves. The first staff (measures 1-8) begins with a whole note B \flat and continues with a sequence of whole and half notes. The second staff (measures 9-16) introduces quarter and eighth notes. The third staff (measures 17-24) features eighth and sixteenth note patterns. The fourth staff (measures 25-32) contains more complex sixteenth and thirty-second note runs. The fifth staff (measures 33-36) concludes the piece with a double bar line and a repeat sign.

Pentatonic Checklist

1. Student can perform measures 1-23 of the pentatonic warm-up (Basic)
2. Student can perform measures 1-28 of the pentatonic warm-up (Competent)
3. Student can perform measures 1-33 of the pentatonic warm-up (Advanced)



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LESSON PLAN**



<u>LEVEL</u>	<u>STANDARDS</u>	<u>DURATION</u>
IV	2: Performing alone and with others a varied repertoire of music 3: Improvising melodies and accompaniments 4: Composing and arranging music within specific guidelines. 5: Reading and notation music. 6: Listening to analyzing, and describing music 7: Evaluating music and music performances. 8: Understanding relationships between music, the arts and disciplines outside the arts. 9: Understanding music in relation to history and culture.	5 – 45 minute lessons

<u>STANDARD</u>	<u>BENCHMARK</u>	<u>GLI</u>
2	B: Student performs with technical accuracy and expression at a grade IV level. C: Student performs music representing diverse genres and cultures. D: Student performs complex melodies/rhythms by ear on their instrument.	1,3,4,5,6 1,2 1,2
3	B: Improvise a variation on a melody.	2, 3, 4
4	A: Compose short pieces within specific guidelines. C: Use a variety of traditional and non-traditional sound sources and electronic media when composing and arranging.	2, 3 1
5	A: Interpret standard music notation accurately when playing an instrument. D: Use standard notation to interpret musical ideas.	1, 2 1
6	A: Describe specific music events in a given aural example, using appropriate terminology. B: Analyze the uses of elements of music in aural examples representing diverse genres and cultures.	1,2,3, 4 1
7	A: Develop criteria for evaluating the quality and effectiveness of music compositions; apply the criteria in personal listening and performing. B: Apply criteria to evaluate performances. C: Develop and apply specific criteria for making informed, critical judgments about quality and effectiveness of music works, both written and performed	1,2 1,2 1,2,3,4
8	A: Compare music with other fine arts. B: Compare music with disciplines outside the arts.	1,2 1
9	A: Describe distinguishing characteristics of representative music genres and styles from a variety of cultures. C: Compare, in several cultures of the world, functions music serves, roles of musicians, and conditions under which music is typically performed	1,2,3 1,2,3,4

UNIT ASSESSMENT

Students will visually and aurally identify the pentatonic scale. Students will perform pentatonic scale. Students will listen to and analyze a piece of grade IV band literature with emphasis on theme and variations. Students will compare theme and variations of two performed pieces. Students will write a short composition using theme and variations and pentatonic scale. Students will listen to additional pentatonic and Asian music and explore music within Asian cultures.

PREVIOUS LEVEL

Students should have mastered GLI's at level III and be approaching competency at level IV

EXTENSION ACTIVITIES

Students should continue to expand listening areas to include many types of music, including additional Asian styles. Students Should also explore theme and variations further in their performing and composing.

Take 5

Objectives:

Students will listen to and analyze a piece of music based on a pentatonic scale and theme and variations.

Strategies (including differentiated instruction):

- Review pentatonic warm-up.
- Students will listen to Arrirang performed on teacher's chosen instrument. (attached).
- Listen to Variations on a Korean Folk Song (Chance) with the attached listening guide. Students should also have their individual part.

Cross-Curricular Connections:

- Math: problem solving
- Language arts: form, structure, Asian literature
- Art: Asian art

Materials and Equipment:

Chalkboard, pentatonic warm-up for each student.

Lesson Assessment:

Teacher will evaluate student listening guides for completeness and accuracy.

Sources:

- <http://www.sasked.gov.sk.ca/docs/artsed/band10/bnd10sg5.html>
- <http://en.wikipedia.org/wiki/Arirang>
- <http://www.sasked.gov.sk.ca/docs/artsed/band10/lessons/bnd10l09.html>
- <http://users.rcn.com/muffitt/tidbits/tidbits99-Asian.htm>
- <http://www.clickkorea.org/>
- <http://www.lifeinkorea.com/Culture/spotlight.cfm>
- <http://www.sowega.com/arirang.htm>
- <http://203.252.231.26/index.html>
- Miles, R., (ed.) *Teaching Music Through Performance in Band*, GIA Publications, Chicago, 1995. vol.1 pgs. 304-307.

PENTATONIC WARM-UP

ARR. VIGH

CLARINET IN B \flat

Five staves of music for Clarinet in B \flat . The first staff contains a whole note scale: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The second staff contains a whole note scale: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The third staff contains a whole note scale: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The fourth staff contains a whole note scale: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The fifth staff contains a whole note scale: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6.

ARRIZANG

ARR. VIGH

TRUMPET IN B \flat

Two staves of music for Trumpet in B \flat . The first staff contains a whole note scale: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The second staff contains a whole note scale: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6.

List the instruments and compositional technique included in each section.

1. Statement of Theme (con moto).

- M1 A Theme
- M9 B Theme
- M17 A' Theme
- M25 B' Theme
- M32 Codetta

2. Give a 3-5 word description of the Theme.

3. Variation I (Vivace).

- M38 A Theme
- M48 B Theme
- M53 A' Theme
- M63 B' Theme
- M68 Codetta

4. Give a 3-5 word description of Variation 1

5. Variation II (Larghetto)

- M78 Intro
- M82 A Theme
- M90 B Theme
- M98 A' Theme
- M108 Codetta

6. Give a 3-5 word description of Variation II

7. Variation III (Allegro con Brio) (6/8 time)

- M116 Intro
- M124 A Theme
- M140 B Theme
- M147 Extension
- M150 A'' Theme
- M158 B' Theme
- M166 Codetta
- M173 Transition

8. Give a 3-5 word description of Variation III

9. Variation IV (Sostenuto) (3/2 time)

- M183 A Theme
- M191 B Theme

10. Give a 3-5 word description of Variation IV

11. Variation V (Con Isancio)

- M199 Intro
- M208 A Theme
- M211 A-B Themes
- M223 A'-B' Themes
- M241 Coda

12. Give a 3-5 word description of Variation V



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<u>STANDARD</u>	<u>BENCHMARK</u>	<u>GLI</u>
2	B: Student performs with technical accuracy and expression at a grade IV level. C: Student performs music representing diverse genres and cultures. D: Student performs complex melodies/rhythms by ear on their instrument.	1,3,4,5,6 1,2 1,2
3	B: Improvise a variation on a melody.	2, 3, 4
4	A: Compose short pieces within specific guidelines. C: Use a variety of traditional and non-traditional sound sources and electronic media when composing and arranging.	2, 3 1
5	A: Interpret standard music notation accurately when playing an instrument. D: Use standard notation to interpret musical ideas.	1, 2 1
6	A: Describe specific music events in a given aural example, using appropriate terminology. B: Analyze the uses of elements of music in aural examples representing diverse genres and cultures.	1,2,3, 4 1
7	A: Develop criteria for evaluating the quality and effectiveness of music compositions; apply the criteria in personal listening and performing. B: Apply criteria to evaluate performances. C: Develop and apply specific criteria for making informed, critical judgments about quality and effectiveness of music works, both written and performed	1,2 1,2 1,2,3,4
8	A: Compare music with other fine arts. B: Compare music with disciplines outside the arts.	1,2 1
9	A: Describe distinguishing characteristics of representative music genres and styles from a variety of cultures. C: Compare, in several cultures of the world, functions music serves, roles of musicians, and conditions under which music is typically performed	1,2,3 1,2,3,4

UNIT ASSESSMENT

Students will visually and aurally identify the pentatonic scale. Students will perform pentatonic scale. Students will listen to and analyze a piece of grade IV band literature with emphasis on theme and variations. Students will compare theme and variations of two performed pieces. Students will write a short composition using theme and variations and pentatonic scale. Students will listen to additional pentatonic and Asian music and explore music within Asian cultures.

PREVIOUS LEVEL

Students should have mastered GLIs at level III and be approaching competency at level IV

EXTENSION ACTIVITIES

Students should continue to expand listening areas to include many types of music, including additional Asian styles. Students Should also explore theme and variations further in their performing and composing.

3. 5 Ways to Reinvent the Wheel

Objectives:

Students will perform a grade IV piece of music that utilizes the pentatonic scale and the compositional technique of theme and variations.

Strategies (including differentiated instruction):

- Warm up with *Arrirang* melody (attached) and pentatonic warm up (attached)
- Rehearse each section of Variations on a Korean Folk Song
- Technical Considerations:
 1. Pentatonic Scale based
 2. Minimum of six percussion players
 3. Long sixteenth note passages in the first variation for woodwinds and percussion
 4. Second variation requires expressive lyrical playing from solo oboe and solo trumpet
 5. The final variation requires careful attention to maintain the polymetric rhythms.

Cross-Curricular Connections:

- Math: problem solving
- Language arts: form, structure, Asian literature
- Art: Asian art

Materials and Equipment:

Arrirang melody for each student, pentatonic warm-up for each student.

Lesson Assessment:

Students will demonstrate mastery of pentatonic scale and theme and variations through performance of Variations on a Korean Folk Song on a concert.

Sources:

- <http://www.sasked.gov.sk.ca/docs/artsed/band10/bnd10sg5.html>
- <http://en.wikipedia.org/wiki/Arirang>
- <http://www.sasked.gov.sk.ca/docs/artsed/band10/lessons/bnd10l09.html>
- <http://users.rcn.com/muffitt/tidbits/tidbits99-Asian.htm>

- <http://www.clickkorea.org/>

ARIRANG

ARR. VIGH



PENTATONIC WARM-UP

ARR. VIGH

CLARINET IN B♭



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<u>LEVEL</u>	<u>STANDARDS</u>	<u>DURATION</u>
IV	2: Performing alone and with others a varied repertoire of music 3: Improvising melodies and accompaniments 4: Composing and arranging music within specific guidelines. 5: Reading and notation music. 6: Listening to analyzing, and describing music 7: Evaluating music and music performances. 8: Understanding relationships between music, the arts and disciplines outside the arts. 9: Understanding music in relation to history and culture.	5 – 45 minute lessons

<u>STANDARD</u>	<u>BENCHMARK</u>	<u>GLI</u>
2	B: Student performs with technical accuracy and expression at a grade IV level. C: Student performs music representing diverse genres and cultures. D: Student performs complex melodies/rhythms by ear on their instrument.	1,3,4,5,6 1,2 1,2
3	B: Improvise a variation on a melody.	2, 3, 4
4	A: Compose short pieces within specific guidelines. C: Use a variety of traditional and non-traditional sound sources and electronic media when composing and arranging.	2, 3 1
5	A: Interpret standard music notation accurately when playing an instrument. D: Use standard notation to interpret musical ideas.	1, 2 1
6	A: Describe specific music events in a given aural example, using appropriate terminology. B: Analyze the uses of elements of music in aural examples representing diverse genres and cultures.	1,2,3, 4 1
7	A: Develop criteria for evaluating the quality and effectiveness of music compositions; apply the criteria in personal listening and performing. B: Apply criteria to evaluate performances. C: Develop and apply specific criteria for making informed, critical judgments about quality and effectiveness of music works, both written and performed	1,2 1,2 1,2,3,4
8	A: Compare music with other fine arts. B: Compare music with disciplines outside the arts.	1,2 1
9	A: Describe distinguishing characteristics of representative music genres and styles from a variety of cultures. C: Compare, in several cultures of the world, functions music serves, roles of musicians, and conditions under which music is typically performed	1,2,3 1,2,3,4

UNIT ASSESSMENT

Students will visually and aurally identify the pentatonic scale. Students will perform pentatonic scale. Students will listen to and analyze a piece of grade IV band literature with emphasis on theme and variations. Students will compare theme and variations of two performed pieces. Students will write a short composition using theme and variations and pentatonic scale. Students will listen to additional pentatonic and Asian music and explore music within Asian cultures.

PREVIOUS LEVEL

Students should have mastered GLIs at level III and be approaching competency at level IV

EXTENSION ACTIVITIES

Students should continue to expand listening areas to include many types of music, including additional Asian styles. Students Should also explore theme and variations further in their performing and composing.

5 Ways Come Sunday

Objectives:

Students will use the pentatonic scale to compose a short eight bar melody and variations on that melody for band.

Strategies (including differentiated instruction):

- After listening to and during the learning period for Variations on a Korean Folk Song, Give students the attached composition assignment.
- Demonstrate different variation techniques (model attached)
(<http://jan.ucc.nau.edu/~krr2/themevariation.html> is a great source for variation descriptions)

Cross-Curricular Connections:

- Math: problem solving
- Language arts: form, structure, Asian literature
- Art: Asian art

Materials and Equipment:

Variation Techniques

Lesson Assessment:

Student Compositions will be assessed according to the attached checklist.

Sources:

- <http://www.sasked.gov.sk.ca/docs/artsed/band10/bnd10sg5.html>
- <http://en.wikipedia.org/wiki/Arirang>
- <http://www.sasked.gov.sk.ca/docs/artsed/band10/lessons/bnd10l09.html>
- <http://users.rcn.com/muffitt/tidbits/tidbits99-Asian.htm>
- <http://www.clickkorea.org/>
- <http://www.lifeinkorea.com/Culture/spotlight.cfm>
- <http://www.sowega.com/arirang.htm>
- <http://203.252.231.26/index.html>

- Miles, R., (ed.) *Teaching Music Through Performance in Band*, GIA Publications, Chicago, 1995. vol.1 pgs. 304-307

Pentatonic Variations Assignment.

1. Compose an original eight measure pentatonic melody
2. Write a minimum of four variations on the melody - <http://jan.ucc.nau.edu/~krr2/themevariation.html> is a great source for variation descriptions.
3. Score your composition for concert band.
4. Feeling adventurous? Add some harmony and percussion parts
5. Feeling really adventurous? Create some countermelodies or perhaps an ostinato.

PENTATONIC VARIATIONS

VIEW

TRUMPET IN Bb

The image displays a musical score for a Trumpet in Bb. It consists of six staves of music. The first staff is the 'Theme', an eight-measure pentatonic melody in G major (one sharp). The subsequent five staves show variations: the second and third staves are rhythmic variations, the fourth staff is an inverted melody in E minor (three flats), and the fifth and sixth staves are ornamental variations. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C).

M1-8	Theme
M9-16	Rhythmic Variation
M17-24	Another Rhythmic Variation
M25-32	Inverted Melody
M33-40	Ornamented Altered Time Signature



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<u>LEVEL</u> I	<u>SCOPE AND SEQUENCE</u> STRINGS
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STANDARD 2

Performing alone and with others a varied repertoire of music.

Benchmark A: Perform alone at an appropriate level of mastery on a stringed instrument.

GLI 1: Demonstrate proper seated or standing posture.

GLI 2: Demonstrate proper left hand and arm technique.

GLI 3: Demonstrate proper right hand and arm technique.

GLI 4: Demonstrate the relationship between bow angle and tone production.

GLI 5: Perform preliminary vibrato exercises.

GLI 6: Demonstrate the relationship between finger placement and pitch/intonation.

GLI 7: Demonstrate the ability to perform notes in first position.

GLI 8: Perform the following articulations: right and left hand *pizzicato*, down bow, up bow, *détaché*, bow lift, slurs, *staccato*.

GLI 9: Demonstrate a consistent practice routine outside of the rehearsal setting.

GLI 10: Demonstrate appropriate care of the instrument.

Benchmark B: Recognize and perform various styles of music.

GLI 1: Imitate the style of aural models.

GLI 2: Recognize various styles of string music.

GLI 3: Perform a variety of literature using Tune familiar to them.

Benchmark C: Perform scales and technical exercises.

GLI 1: Perform with accuracy and good intonation the following major scales: violin-D,G,A; viola/cello-D,G,C; bass-D,G.

GLI 2: Perform with accuracy and good intonation three to five note scale patterns in a minor tonality.

GLI 3: Perform with accuracy and good intonation the following arpeggios up and down: D,G.

GLI 4: Slide up and down fingerboard with fingers between strings or lightly touching strings.

Benchmark D: Perform in ensembles .

GLI 1: Interpret and respond to conducting patterns and cues in large ensembles.

GLI 2: Demonstrate part independence.

GLI 3: Work with other musicians to create a quality performance.

GLI 4: Cooperate with other musicians to create a positive social atmosphere.



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<u>LEVEL</u> I	<u>SCOPE AND SEQUENCE</u> STRINGS
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<u>STANDARD 3</u>	
Improvising melodies, variations and accompaniments	
Benchmark A: Improvise melodies.	
GLI 1: Echo rhythms on one note.	
GLI 2: Echo three to five note melodic patterns.	
Benchmark B: Improvise variations.	
GLI 1: Create rhythmic variations on given pitches or simple melodies with or without accompaniment.	
GLI 1: Create simple melodic embellishments such as a passing tones, neighboring tones, etc.	
GLI 3: Vary a given melodic idea using various bowings and articulations.	
GLI 4: Transpose single string melodic patterns within a range of a perfect 4th by playing the same finger patterns on a different string.	
Benchmark C: Improvise accompaniments.	
GLI 1: Create ostinato patterns in 4/4 meter one to two measures in length.	
GLI 2: Improvise an ostinato accompaniment using one or given pitches and a I-V-I progression.	



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<u>LEVEL</u> I	<u>SCOPE AND SEQUENCE</u> STRINGS
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STANDARD 4

Composing and arranging music within specific guidelines

Benchmark A: Compose music within specified guidelines.

GLI 1: Write a rhythmic composition of four or more measures in 4/4, $\frac{3}{4}$, or 2/4.

GLI 2: Compose a simple, four measure melody for their instrument using the pitches the student currently knows.

GLI 3: Make use of the dynamic markings *forte* and *piano* in compositions

Benchmark B: Arrange music within specified guidelines.

GLI 1: Write a rhythmic accompaniment for a given melody.

GLI 2: Transpose on paper, a four measure melody using the keys of D and G.

Benchmark C: Use a variety of traditional and nontraditional sound sources and electronic media when composing and arranging.

GLI 1: Notate rhythms by hand.



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<u>LEVEL</u> I	<u>SCOPE AND SEQUENCE</u> STRINGS
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<u>STANDARD 5</u> Reading and notating music

Benchmark A: Read and notate rhythms.

GLI 1: Perform from notation eighth, quarter, half, dotted half and whole notes and corresponding rests in 4/4, 3/4, and 2/4 meters.

GLI 2: Use standard notation to record a dictated rhythmic example, using the above rhythms and meters.

GLI 3: Utilize a consistent numerically based method of counting (1-e-&-a...), in 4/4, 3/4, and 2/4 meters.

GLI 4: Comprehend and defines 4/4, 3/4, and 2/4 meters.

Benchmark B: Read and notate pitches.

GLI 1: Identify pitches notated in the clef which is commonly used for the instrument the student is studying.

GLI 2: Identify intervals in literature being studied by size (unison, 2nd, 3rd, etc.).

GLI 3: Notate a familiar melody (with the aid of the instrument) in the clef the student normally read.

GLI 4: Demonstrate ability to read notation for literature being studied.

Benchmark C: Identify and define standard notation symbols for dynamics, articulation, and expression.

GLI 1: Read and notate the symbols for down bow, up bow, slurs, *staccato*, bow lift, right and left hand *pizzicato*, and *arco*.

GLI 2: Read and notate the standard symbols for the following dynamic markings: *p*, *mp*, *mf*, and *f*.

GLI 3: Identify the major key signature and tonality of the literature being studied.

Benchmark D: Sight read, accurately and expressively, music with a level of difficulty appropriate to ensemble performance level.

GLI 1: Sight read and perform accurately *pizzicato*, down bow and up bow symbols.

GLI 2: Sight read simple, 4 measure, unison examples in 4/4 and 2/4 meters.

GLI 3: Sight read the following expressive markings: *p*, *f*.

GLI 4: Sight read music containing the following rhythms: whole, half, quarter and eighth notes and corresponding rests.

GLI 5: Sight read music at an appropriate performance level for the literature being studied.



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<u>LEVEL</u> I	<u>SCOPE AND SEQUENCE</u> STRINGS
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STANDARD 6

Listening to, analyzing , and describing music

Benchmark A: Describe specific music events in a given aural example using appropriate terminology.

GLI 1: Identify forms associated with the literature being studied.

GLI 2: Use appropriate terminology to communicate about the elements of music.

GLI 3: Identify the steady beat in a given aural example.

GLI 4: Distinguish between major and minor aurally.

Benchmark B: Describe music events in a given printed example.

GLI 1: Identify a single repeat sign, a set of repeat signs, and a first and second ending.

GLI 2: Identify meter(s), dynamics, tonality, bowings and tempo in a given printed example.

Benchmark C: Analyze the use of music representing diverse genres and cultures.

GLI 1: Relate to other cultures through music literature being studied.

GLI 2: Examine relationships between original compositions and transcriptions for orchestra.



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<u>LEVEL</u> I	<u>SCOPE AND SEQUENCE</u> STRINGS
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STANDARD 7

Evaluating music and music performances

Benchmark A: Develop a criteria for evaluating the quality and effectiveness of music compositions.

GLI 1: Using appropriate terminology, create a rubric to evaluate music and programming choices.

GLI 2: Evaluate recorded performances of the literature being studied.

GLI 3: Practice proper audience etiquette in selected music settings.

GLI 4: Attend live performances by professional musicians.

GLI 5: Listen to and recognize performers representative of their instrument.

Benchmark B: Develop a criteria for evaluating the quality and effectiveness of musical performances.

GLI 1: Recognize the influence of musical and nonmusical aspects (e.g. concert etiquette) of performance on audience perception.

GLI 2: Listen to and can name one or two performers representative of their instrument.

GLI 3: Make use of a rubric to evaluate ensemble performance and seek ways to improve their performance of specific literature.

GLI 4: Demonstrate self-motivation to practice and keep a practice log.

GLI 5: Make use of technology in rehearsal to assist in self-evaluation (e.g. record and playback, metronome).

GLI 6: Practice proper audience etiquette in selected music settings.

GLI 7: Attend live performances by professional musicians.

Benchmark C: Defend personal music preferences using appropriate terminology.

GLI 1: Describe personal preferences of music using appropriate music terminology.



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<u>LEVEL</u> I	<u>SCOPE AND SEQUENCE</u> STRINGS
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STANDARD 8

Understanding relationships between music, the other arts, and disciplines outside the arts.

Benchmark A: Understand relationships between music and the other arts.

GLI 1: Identify art forms that involve collaboration with multiple art forms (e.g. musical theatre, opera.).

Benchmark B: Understand relationships between music and disciplines outside the arts.

GLI 1: Describe the basic sound production mechanics of stringed instruments. (i.e. friction, sound wave travel, amplification)

GLI 2: Identify connections between the vocabulary being studied in music and the vocabulary being studied in other classrooms.



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<u>LEVEL</u> I	<u>SCOPE AND SEQUENCE</u> STRINGS
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STANDARD 9

Understanding music in relation to history and culture.

Benchmark A: Describe distinguishing characteristics of representative music genres and styles from a variety of cultures.

GLI1: Identify genres of string music such as fiddle, classical, etc.

GLI 2: Discuss music history and culture as it relates to the music being studied and performed.

GLI 3: Demonstrate knowledge of music of diverse cultures.

GLI 4: Read program notes and background information related to the literature being studied.

Benchmark B: Classify a varied body of exemplary musical works by historical period and/or culture.

GLI 1: Identify the characteristics of cultural music being studied by the ensemble.

Benchmark C: Compare functions music serves, roles of musicians, and conditions under which music is typically performed in several cultures.

GLI 1: Identify songs used in celebration, i.e. Dreidel, Happy Birthday etc.

Benchmark D: Identify and compare careers in music.

GLI 1: Recognize the importance of self-motivation and practice in music.

GLI 2: Identify various careers for musicians.



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<u>LEVEL</u> I	<u>MUSIC CONTENT</u> STRINGS
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MUSICAL ELEMENTS	GRADE 1
METER	4/4, 2/4, 3/4
RHYTHMS	quarter, eighth, half, dotted half, whole notes and corresponding rests.
RANGES & TESSITURA	1ST POSITION
FACILITY	Groups of two or four consecutive eighth notes, quarter note = 100.
MELODIC TREATMENT	Mostly steps and skips with larger leaps permissible; very limited use of accidentals; mostly 4 and 8 measure phrases; detache and two to four beat slurs.
HARMONIC TREATMENT	Unisons, thirds, fourths (limited), fifths, sixths, octaves; triads.
SCORING & TEXTURE	Melody for all instruments sometime during selection; all parts doubled by at least one other instrument; bass line in cello and bass; no more than 2 rhythmic ideas occurring simultaneously; two parts for violin; scored as if viola were not present.
KEYS	Concert D, Concert G
ENDURANCE	Performance time generally should not exceed 1:30.
MUSICAL MATURITY	Selections with a strong rhythmic pulse; limited use of rit. (ending in fermatas) with no accel.; tempo changes only after fermata; limited dynamic variation; predictable arranging and orchestration; predictable binary and ternary forms.



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INSTRUMENTAL MUSIC CURRICULUM GUIDE
Lesson Plans



<u>LEVEL</u>	<u>STANDARDS</u>	<u>DURATION</u>
I	2: Performing alone and with others a varied repertoire of music.	3 Classes

<u>STANDARD</u>	<u>BENCHMARK</u>	<u>GLI</u>
2	A: Perform alone at an appropriate level of mastery on a stringed instrument. C: Perform scales and technical exercises.	1, 2, 3, 6, 8, 9, 10 1
3	A: Improvise melodies. B: Improvise variations.	1,2 4
5	A: Read and notate rhythms. B: Read and notate pitches.	1 1

UNIT ASSESSMENT

- Lesson 1 Checklist
- Lesson 2 Checklist
- Instrument Posture/Position Rubric
- Bow Hold Checklist
- Lesson 3 Checklist

PREVIOUS LEVEL

- Students have chosen instruments and learned basic classroom rules/procedures.
- This is their first week of playing instruments.

EXTENSION ACTIVITIES

- Students lead rhythmic and melodic echoes
- Combine tetra chords to create scales
- Transfer A and D string tetra chords to other strings
- Students learn simple melodies by ear

Building the Foundation, Beginner Basics

Objectives:

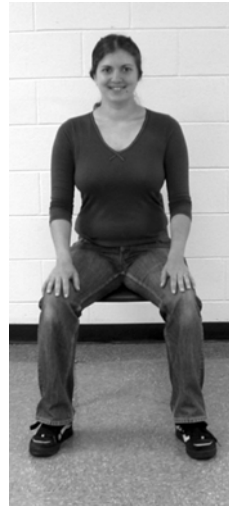
- Students will learn finger names and begin building fine motor skills.
- Students will learn basic right hand skills: pizzicato technique, bow hold and open string rhythmic bowing exercises.
- Students will learn basic left hand skills: posture, instrument hold, and basic finger patterns
- Students will participate in basic ear training activities: sing and echo notes on the A string, D string and G string.
- Students will begin to read music.
- Students will learn basic concepts and vocabulary for communicating in string class: open string names, finger numbers, up the string=towards the bridge and raises the pitch.

Lesson 1: Instrument Position and Pizzicato Open Strings.

Strategies (including differentiated instruction):

*hints: refer to string names, finger numbers and note names as much as possible

- **60 Second Finger warm-up/focus drill (Instruments in cases or on laps)**
 - Class taps together index finger and thumb in a steady beat saying “1”. Be sure to keep fingers and thumbs curved to promote good hand position from the start. Repeat until all students are tapping finger “1” in rhythm.
 - Tap each successive finger (2, 3, and 4) on the thumb four or eight times in a steady beat. Say the finger numbers aloud so that students learn to associate correct fingers with numbers.
 - Mix up with patterns including:
 - 0,1,0,1
 - 0,1,2,0,1,2
 - 0,1,2,3,2,1,0
 - 0,1,2,3,4, 3,2,1,0
- **Left Hand Skills: Instrument position**
 - All students sit on the front half of their chairs with feet flat on floor.



- **Cello**
 - Sitting tall with feet under knees
 - Student puts hands on knees, keeping head tall.
 - Teacher adjusts cello position and end pin height.
 - Approximately a 45 degree angle between cello and sternum, and between cello and floor.
 - Support cello at sternum and with knees on/near sides of cello at lower corner of C-bout.
 - Left arm should be aligned from elbow to hand. Do not bend wrist.



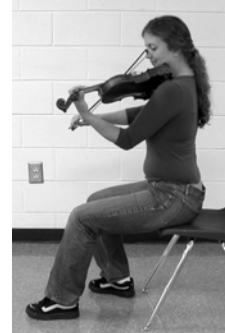
- Bass

- Use a stool. One leg of the stool should point at the conductor with the student centered on the stool and facing the conductor.
- Right foot on floor. Left foot on left rung of stool.
- Shoulder of bass rests against left hip socket, bass should be supported by left leg.
- Hands should be free from supporting bass so student can shift up and down the fingerboard.
- Height of bass is correct if the 1st finger is level with the student's eye when playing in 1st position. Left arm should be aligned from elbow to hand. Do not bend wrist.

- Violin/Viola



- Attach shoulder rest. When using a sponge it helps to say "skinny towards the chinny". The skinny end of the sponge is on the chin rest side of the vln/vla.
 - Hold instrument in front of you, right hand on the end button and left hand on the neck or upper bout.
 - Rotate the instrument counter clockwise until the scroll faces down to the floor and the end button faces the ceiling.
 - Raise the instrument above the head and into a horizontal position with the scroll facing approximately 45 degrees from line of shoulders/ straight ahead (about ten o'clock position)
 - Lower the instrument down over the nose (right hand touches nose on the way down) until it rests on the shoulder
 - Set the jaw on the chin rest and release right hand
- Repeat a few times. Sometimes it helps students if teacher turns around with back to students to model direction of rotation.



- Right Hand Skills: Pizzicato
 - With instruments in playing position, create an "L" with the thumb and 1st finger of the right hand.
 - Violins/violas anchor thumb on right corner (E-string side for violins, A-string side for violas) of finger board, cello/bass anchor thumb on side (not behind) of fingerboard 3-5 inches from the end of the fingerboard.
 - Find the "sweet spot". Vln/vla should pluck about 1-2 inches from end of fingerboard, cello/bass about 4-5 inches from end of fingerboard.
 - With 1st finger, pluck the strings from lowest to highest and highest to lowest.
 - Identify the strings by note name and perform four note echoes on each string while singing note names/pitches.
- Reading Skills: Reading open D, A, and G
 - Use a method book or create quarter note and eighth note, open string exercises.
 - Artistry in Strings uses all four strings with note name aids used sparingly. (If using this method, students should perform beginning exercises pizzicato until they learned to hold the bow properly.)
 - Essential Elements 2000 for Strings begins using D and A with the note name in every note head.
 - Sing and clap note names while reading music.
 - Perform notes pizzicato while singing note names and reading music.
- End of Class
 - Show students how to properly pack-up instrument and carry it safely
 - Homework: Show parents how to hold instrument and properly pluck open strings

Cross-Curricular Connections:

- Language Arts: (checklists and how-to)
- Math (number sequences, degrees, rotation)

Materials and Equipment:

- Pencils, Instruments, Chalkboard

Textbook/Literature:

- *Artistry in Strings* Book 1, page 6
- *Essential Elements 2000 for Strings* Book 1, pages 4-5

Lesson Assessment:

- Lesson One Checklist

Motor skills	+	-
Open string pizzicato activity	+	-
Music reading activity	+	-

Lesson 2: Hot Cross Buns, F#, E, D and Beginning Bow Hold

Strategies (including differentiated instruction):

*hints: refer to string names, finger numbers and note names as much as possible

- 60 Second Finger warm-up/focus drill (preview finger patterns for rote tune)
 - 0, 0, 0, 0
 - 1, 1, 1, 1
 - 2, 1, 0, 2, 1, 0
 - 3, 1, 0, 3, 1, 0
 - 4, 1, 0, 4, 1, 0
- Review:
 - Review instrument position: (See Lesson One)
 - Review pizzicato (See Lesson One) Have student volunteers lead a 4 beat echo
 - Review reading music and playing Open Strings.
- Rote Tune/Repertoire:
 - Sing words, pitches and fingerings (tap fingers of left hand as in finger warm-up drill) of Hot Cross Buns
 - (F# E D, F# E D, DDDD, EEEE, F# E D)
 - vln/vla: 2 1 0, 2 1 0, 0 0 0 0, 1 1 1 1, 2 1 0
 - cello: 3 1 0, 3 1 0, 0 0 0 0, 1 1 1 1, 3 1 0
 - bass: 4 1 0, 4 1 0, 0 0 0 0, 1 1 1 1, 4 1 0
 - Explain relationship between finger placement and pitch (add fingers=pitch rises).
 - Demonstrate Left Hand Shape on D-String.
 - All fingers curved with pads of fingers holding the string firmly (but not squeezing or tense) against the fingerboard.
 - Use auto-stripping tapes or white out dots as a visual reference/time saver
 - Students match pitches /Echo
 - F# F# F# F#
 - E E E E
 - D D D D
 - F# E D
 - 2 measures at a time
 - Perform Full tune
- Right Hand Skills: Bow Hold
 - Distribute “Good Bunny Bow Hold Checklist”. Right hand vow not to touch bow until the “Good Bunny Bow Hold Checklist” has been approved by themselves, their stand partner, parents, and their orchestra teacher
 - Teach the “Bunny Bow Hold”
 - Using top right corner of thumb and middle two fingers (2nd and 3rd finger), create a circle. The corner of the thumb should touch fingers 2 and 3 at the first joint. This should look like a shadow bunny.
 - All knuckles are slightly bent especially the thumb knuckle which creates the “bunny chin”. (“Bumpy thumb” is another good reminder phrase). If you look at the bunny from the side, the chin and teeth should make a circle/oval.
 - The “bunny ears” (1st and 4th finger) are floppy and relaxed.

- Practice the “bunny bow hold”
 - Have students shake out hand and recreate bow hold with stand partners
 - Remember that the bunny is always relaxed! Hold it, don’t choke (grip) it.
 - Practice eating the carrot (bending the thumb) and saying yes (bending the wrist).
 - Students should take home checklist and show their parents each step
 - It is recommended that students pass checklist evaluation before they hold the bow or play with the bow on the instrument. Formation of the hand should be solid before trying to support the weight of the bow.
- End of class
 - Homework: students play Hot Cross Buns for parents and show them how to form the bunny bow hold and go over the bow hold checklist with parents.
 - As students leave, they show the bunny bow hold at the door, teacher gives feedback and records assessment.

Cross-Curricular Connections:

- Reading (checklists and how-to)
- Math (number sequences, degrees, rotation)

Materials and Equipment:

- Pencils, Instruments

Textbook/Literature:

- Artistry in Strings Book 1, page 6
- Essential Elements 2000 for Strings Book 1, pages 4-5

Lesson Assessment:

- Instrument Posture/Position Rubric: following page
- Bunny Bow Hold Checklist
 - All knuckles are slightly bent (the thumb knuckle is very bent, creating the “bunny chin”. “Bumpy thumb” is another good reminder phrase)
 - The top right corner of the thumb touches the middle two fingers (the “bunny teeth”) at the 1st joint
 - The “bunny ears” (1st and 4th finger) are floppy and relaxed.
 - If you look at the bunny from the side, the chin and teeth should make a circle.
- Lesson Two Checklist

Motor skills	+	-
Music Reading	+	-
Rote Tune	+	-
Bow Hold	+	-
Attentiveness	+	-

Sources:

- *Strategies for Teaching Strings*, Suzuki Method

Instrument Posture/Position Rubric

SITTING POSTURE FOR ALL INSTRUMENTS	INSTRUMENT-BODY ALIGNMENT/ STANDING POSTURE FOR VIOLIN/VIOLA	INSTRUMENT-BODY SUPPORT SYSTEM FOR VIOLIN	INSTRUMENT-BODY ALIGNMENT FOR CELLO	INSTRUMENT-BODY SUPPORT SYSTEM FOR CELLO	INSTRUMENT-BODY SUPPORT SYSTEM FOR BASS
2	2	2	2	2	2
Always sits tall on the front half of the chair or stool. Feet are always flat and stable on the floor (bass has left foot on rung of stool).	Left foot, hip, elbow, bridge and nose are always in alignment.	Correctly uses an appropriately sized shoulder rest to help keep instrument in aligned position. Is able to freely move left hand up and down fingerboard without moving violin	Always sets up with and maintains a 45 degree (approximately) angle between cello and sternum and between cello and floor. End pin is always the correct length.	Cello is always supported at sternum and stabilized with the knees at/near the bottom of the 'C' bout. The upper body always remains vertical, counter-balancing the weight of the cello.	Shoulder of bass always rests against left hip socket. Bass is supported with left leg so that hands are always free to slide up and down the fingerboard.
1	1	1	1	1	1
Usually Sits tall on the front half of the chair/stool. Feet are usually flat on the floor	Left foot, hip, elbow, bridge and nose are usually in alignment.	Sometimes uses an appropriately sized shoulder rest to help keep instrument in aligned position. Has some difficulty moving left hand up and down fingerboard without moving/dropping violin	Usually holds instrument with a 45 degree angle between cello and sternum and between cello and floor. End pin is sometimes the correct length.	Cello is usually supported at sternum and sometimes stabilized with the knees at/near the bottom of the 'C' bout. Student sometimes allows the cello to push them back.	Shoulder of bass usually rests against left hip socket. Bass is usually supported with left leg so that hands are usually free to slide up and down the fingerboard. There is some instability in the instrument hold.
0	0	0	0	0	0
Slouches, does not sit on the front half of chair. Feet are never flat on floor.	Left foot, hip, elbow, bridge and nose are never in alignment.	Needs to and refuses to use a shoulder rest to help keep instrument in aligned position. Left hand is tense and student cannot move it up and down fingerboard without moving/dropping violin	Never holds instrument with a 45 degree angle between cello and sternum and between cello and floor. The cello is either too vertical or too horizontal. End pin is either too short or too long.	Cello is unstable because it is not supported at sternum and never stabilized with the knees. The student looks very uncomfortable and is unable to balance the cello.	Bass is unstable because it is not supported at hip socket or by the leg. The student looks very awkward.

Notes: the instrument must be the proper size for the student to be able to support the instrument and be successful.

Lesson 3: Playing Tetrachords on the A and D Strings, Reading Simple Melodies, Holding the Bow

Strategies (including differentiated instruction):

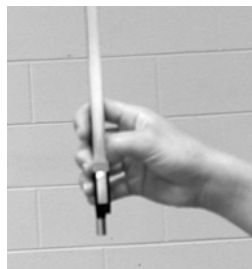
*hints: refer to string names, finger numbers and note names as much as possible

- 60 Second Finger warm-up/focus drill (preview finger patterns for tetrachords)
 - 4, 4, 4, 4
 - 3, 3, 3, 3
 - 3, 2, 1, 0
 - 4, 3, 1, 0
 - 0, 4, 1, 0
- Review:
 - Review instrument position
 - Review pizzicato technique, have student volunteers lead a 4 beat echo
 - Review Hot Cross Buns: listen for intonation/proper left hand shape and finger placement.
- Tetrachord on D String
 - Review F# E D (whole steps)
 - Teach G (half step higher than F#)
 - Echo one measure at a time, singing and playing notes.

The image shows a musical score for four string instruments: Violin, Viola, Cello, and Bass. The score is in 4/4 time and consists of four measures. Above each staff, fingerings are indicated: Violin (3, 2, 1, 0), Viola (3, 2, 1, 0), Cello (4, 3, 1, 0), and Bass (0, 4, 1, 0). The exercises consist of ascending and descending eighth-note patterns across four measures, with a double bar line at the end of the fourth measure.

- Tetrachord on A String
 - Sing ascending and descending tetrachord: A B C# D
 - Explain similarity of finger patterns/intervals finger patterns
 - Repeat same echoes from D string on the A string. Sing pitch names while playing.
 - Play Hot Cross Buns starting on C #
- Perform music reading exercises in method book.
- Right Hand Skills: Bow Hold
 - Review and practice the “Bunny Bow Hold”
 - Using top right corner of thumb and middle two fingers (2nd and 3rd finger), create a circle.
 - The corner of the thumb should touch fingers 2 and 3 at the first joint.
 - All knuckles are slightly bent
 - “Bumpy thumb”
 - If you look at the bunny from the side, the chin and teeth should make a circle/oval.
 - The “bunny ears” (1st and 4th finger) are floppy and relaxed.
 - Practice eating the carrot (bending the thumb) and saying yes (bending the wrist).
 - Have students check with stand partners and assist/evaluate.
 - When at least 75% of the class has a good bow hold, add a pencil between thumb and fingers 2 and 3
 - Practice holding the pencil vertically and moving the “bow” up towards ceiling and down towards floor.

- Switch to the bow (If holding the bow horizontally, support the weight of the bow with the left hand)
 - Never touch the bow hair
 - Hold the bow at the frog with the left hand and use the right hand to tighten the bow hair with the turning screw (approximately 3 turns). There should be about a pinky's distance between the bow stick and the hair. If the bow is held horizontally, the bow stick should be smiling (not straight or bowed backwards/frowning)
 - Using the left hand, carefully hold the bow stick at the upper half. Lay Right hand fingers 2 and 3 over the stick and frog. Add the thumb making sure that the top right corner of the thumb (nail facing you) touches both the frog and the stick in the "thumb space". The thumb space is the bit of stick that is visible between the leather wrapping and the frog. Check the bumpy thumb/bunny chin
 - The first finger lies over the stick near the winding. (wraps around like an elephant trunk) The pinky should be curved either on top of the bow stick (vln/ vla /some cello) or on the frog (bass and some cello). The pinky does NOT sit on the turning screw. It should not extend past the frog.



All Instruments



Bass/ Cello



Violin/Viola/Cello

- Holding the bow vertically in just the right hand, practice moving it down bow, up bow and in big circles clockwise and counterclockwise (preparing for string crossings). Students will need to practice keeping bow vertical
- End of class
 - Homework: students play Hot Cross Buns for parents and show them how to form the bunny bow hold and go over the bow hold checklist with parents.
 - As students leave, they show the bunny bow hold at the door, teacher gives feedback and records assessment.

Cross-Curricular Connections:

- Reading (checklists and how-to)
- Math (number sequences, degrees, rotation)

Materials and Equipment:

- Pencils, Instruments

Textbook/Literature:

- *Artistry in Strings* Book 1, page 6
- *Essential Elements 2000 for Strings* Book 1, pages 4-5

Lesson Assessment:

Lesson Three Checklist

Hot Cross Buns intonation/transposition	+	-
Music Reading	+	-
Tetrachords	+	-
Bow Hold	+	-
Attentiveness	+	-



**COLUMBUS PUBLIC SCHOOLS
INSTRUMENTAL MUSIC CURRICULUM GUIDE
LESSON PLAN**



<u>LEVEL</u>	<u>STANDARDS</u>	<u>DURATION</u>
I	2: Perform scales and technical exercises. 3: Improvising melodies, variations and accompaniments. Standard 4: Composing and arranging music within specific guidelines. 5: Reading and notating music	7 Days

<u>STANDARD</u>	<u>BENCHMARK</u>	<u>GLI</u>
2	C: Perform scales and technical exercises. D: Perform in ensembles.	1,3 2
3	A: Improvise melodies.	1
4	A: Compose music within specified guidelines.	1
5	A: Read and notate rhythms.	1, 2, 3

UNIT ASSESSMENT

A pass fail checklist is used as a method of formative assessment rating the ability to perform eighth notes, quarter notes, and half notes. A rubric is used to assess rhythmic composition. A multiple choice worksheet is used to assess rhythmic dictation. A formal test will be given using the rubric at the end of the unit. It will cover reading, notating, counting, playing, and dictation of rhythms using eighth, quarter, and half notes plus quarter rests.

PREVIOUS LEVEL

- Students must be able to consistently perform quarter note rhythms.
- Students must be able to perform the D Major scale.

EXTENSION ACTIVITIES

Super String Samba (Joseph Compello, Carl Fischer) would be an excellent extension activity, demonstrating their ability to count while other rhythms are being played. This song will take many rehearsals and would be a good selection for the spring concert at the middle school level. I would assign all beginning violinists to the violin 1 part, while the 7th and 8th grade violinists would be assigned to violin 1 and 2. Discuss the various issues of the song. Point out the multi-measure rest at the beginning of the song. The cello and bass parts start the song with the D Major arpeggio.

Lesson 1: Rhythmic Unit on Half Notes and Eighth Notes

Objectives:

- The students will accurately perform rhythms containing quarter, half, and eighth notes and quarter rests in 4/4 meter.
- The students will accurately perform songs containing quarter, half, and eighth notes and quarter rests in 4/4 meter.

Strategies (including differentiated instruction):

- Aurally introduce half and eighth notes using echoing.
- Visually introduce half and eighth notes and compare to quarter notes.
- Physically introduce half and eighth notes by air bowing, counting, and tapping the foot.
- Apply the new concept of half and eighth notes to songs.

Lesson 1:

- D Major Scale playing 4 quarter notes per pitch of the scale. Stress that $\frac{1}{2}$ the bow should be used to playing a quarter note. All students are tapping their foot while playing.
- Echo rhythms played by the instructor. The rhythms are performed on open strings, starting with quarter notes. Then, play a measure of half notes using the entire bow. After the group successfully echoes the measure of half notes, expand the echoing to include eighth notes. Use $\frac{1}{4}$ of the bow per eighth note and stay in the middle. Alternate a measure of quarter notes and a measure of eighth notes to be echoed. Expand to a two measure pattern to be echoed.
- Essential Elements 2000 #77-Introduce the half note and have the class vertically air bow, count, and tap the exercise. Perform the exercise on an open string.
- Essential Elements 2000 #78-Perform the song.
- Draw the following rhythm on the board: a measure of quarter notes and a measure of eighth notes below the quarter note measure. Write the counting 1&2&3&4& between the two measures.
- Have all students sit, including the bass players. Everyone should rest their bow on their right knee in a vertical position. Explain that when a measure of eighth notes is air bowed, the bow and the foot move down and up together. Have the students vertically air bow, count, and tap a measure of eighth notes. When all students have mastered this, alternate a measure of quarter notes and a measure of eighth notes while counting and tapping their foot. After they successfully air bow, count and tap, apply it to the open strings on the violin.
- D Major Scale playing a measure of eighth notes per pitch of the scale. Try playing up the scale with a measure of quarter notes per pitch and down with a measure of eighth notes per pitch.
- Essential Elements 2000-Rhythm Rap #66-vertically air bow, count out loud, and tap your foot. Next, perform the song on any open string while tapping the foot.
- Essential Elements 2000-Pepperoni Pizza #67- perform the song while tapping your foot.
- Essential Elements 2000-Hot Cross Buns #70-perform the song while tapping your foot.

Cross-Curricular Connections:

- Math

Materials and Equipment:

- Instrument for instructor to play during echoing
- Chalkboard

Textbook/Literature:

- Essential Elements 2000 Book 1

Lesson Assessment:

- Instructor will give verbal feedback watching for bow distribution and correct rhythms being performed.
- Formative Assessment using checklist below:

Bow Distribution	+	-
Performs correct rhythms-half & quarter notes	+	-
Performs correct rhythms-quarter & eighth notes	+	-

Performance of Rhythm Rap #66	+	-
Performance of Pepperoni Pizza #67	+	-

Lesson 2: Rhythmic Unit on Half Notes and Eighth Notes

Objectives:

- The students will accurately perform rhythms containing quarter, half, and eighth notes and quarter rests in 4/4 meter.
- The students will accurately perform songs containing quarter, half, and eighth notes and quarter rests in 4/4 meter.
- The students will compose a four measure rhythm using quarter, half, and eighth notes and quarter rests in 4/4 meter.

Strategies (including differentiated instruction):

- Notate four measures of rhythm in 4/4.
- Physically introduce half and eighth notes by air bowing, counting, and tapping the foot.
- Apply the new concept of half and eighth notes to songs.

Lesson 2

- D Major Scale playing 2 half notes per pitch of the scale. All students are tapping their foot while playing. Play the scale with a measure of eighth notes per pitch of the scale.
- Play rhythms from a rhythm chart using quarter and eighth notes-Rhythm Spectrum or Rhythm Vocabulary by Ed Sueta or charts from the back of the Essential Elements band book. Play a line on an open string while tapping a foot.
- Review Essential Elements 2000-Pepperoni Pizza #67-perform the song while tapping your foot.
- Review Essential Elements 2000-Hot Cross Buns #70-perform the song while tapping your foot.
- Essential Elements 2000 #69-have everyone vertically air bow, count and tap the song. Perform the song.
- Ask the students to each compose 4 measures of rhythm in 4/4 using any combination of quarter notes, quarter rests, half notes and eighth notes. Their compositions will be used in the warm-up section of rehearsal the next class time.

Cross-Curricular Connections:

Math

Materials and Equipment:

- Pencil
- Staff Paper-1 per student

Textbook/Literature:

- Essential Elements 2000 Book 1
- Ed Sueta's Rhythm Spectrum or Rhythm Vocabulary

Lesson Assessment:

- Verbal feedback given about bow distribution and rhythmic accuracy.
- Formal-4 measure rhythmic composition to be assessed with this rubric:

Points	2	1	0
Meter	Written in correct format at the beginning of the staff.	Written in correct format but appears in more than one location	Written as the wrong meter signature
Measures	All measures contain the correct number of beats.	3 out of 4 measures contain the correct number of beats.	2 or less measures contain the correct number of beats.
Rhythms used	Composition contains a mixture of half, quarter, and eighth notes plus quarter rests.	Composition contains 3 of the following: quarter, eighth, and half notes plus quarter rests.	Composition does not contain half or eighth notes.

Lesson 3: Rhythmic Unit on Half Notes and Eighth Notes

Objectives:

- The students will accurately perform rhythms containing quarter, half, and eighth notes and quarter rests in 4/4 meter.
- The students will accurately perform songs containing quarter, half, and eighth notes and quarter rests in 4/4 meter.
- The students will compose a four measure rhythmic composition in 4/4 meter.

Strategies (including differentiated instruction):

- Physically introduce half and eighth notes by air bowing, counting, and tapping the foot.
- Apply the new concept of half and eighth notes to songs.

Lesson 3:

- D Major Scale playing a measure of quarter notes per pitch of the scale ascending and a measure of eighth notes per pitch descending.
- Pass out copies of the student composed rhythms and perform them. Discuss any errors as needed.
- Essential Elements 2000 #79-Perform the song as a review of half notes.
- *Blue Jeans Blues*-vertically air bow, count, and tap the first 8 measures. Perform the first 16 measures. The section at rehearsal B has the viola, cello, and bass echo the violin so the students need to be warned about this. *Blue Jeans Blues* is not a selection I would use on a concert, however, it uses a mix of quarter, half, and eighth notes. The eighth notes are always in groups of two or four and do not change pitch; therefore, it is not as difficult as *Au Claire De La Lune*.

Cross-Curricular Connections:

- Math

Materials and Equipment:

- Enough copies of student rhythm compositions for the entire class

Textbook/Literature:

- Essential Elements 2000 Book 1
- *Blue Jeans Blues*

Lesson Assessment:

- Informal-visual and aural assessment watching for bow distribution and correct rhythms being performed. Instructor will give verbal feedback.
- Informative assessment using the following chart:

Bow Distribution	+	-
Performance of <u>Essential Elements 2000 #79</u>	+	-
Performance of <i>Blue Jeans Blues</i> m.1-8	+	-

Lesson 4: Rhythmic Unit on Half Notes and Eighth Notes

Objectives:

- The students will accurately perform rhythms containing quarter, half, and eighth notes and quarter rests in 4/4 meter.
- The students will accurately perform songs containing quarter, half, and eighth notes and quarter rests in 4/4 meter.
- The students will identify the correct rhythm played by the instructor given three choices written on paper.

Strategies (including differentiated instruction):

- Aurally identify quarter, half and eighth notes plus quarter rests using echoing.
- Visually introduce half and eighth notes and compare to quarter notes.
- Apply the new concept of half and eighth notes to songs.

Lesson 4:

- D Major Scale playing one half note per pitch of the scale ascending and one quarter note per pitch of the scale descending.
- Have the class echo 4 beats of rhythm played by the instructor. As a class, write the rhythm on the board. Give the students several examples to echo and write as a group.
- Pass out a multiple choice worksheet. Each example has three choices. The instructor plays a rhythm. The students look at the three choices and circle the correct answer.
- *Blue Jeans Blues*-introduce the use of the open G in the sixth measure at rehearsal D. Rehearse D to the end. Review the beginning of the song and attempt to perform the entire song.

Cross-Curricular Connections:

Math

Materials and Equipment:

- Instrument for the instructor to use during echoing
- Chalkboard
- Enough copies of a multiple choice worksheet for each student to have one.

Textbook/Literature:

Blue Jean Blues, from Performing Strings (Feese)

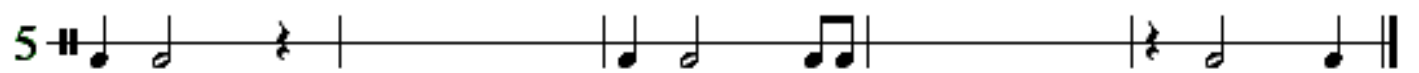
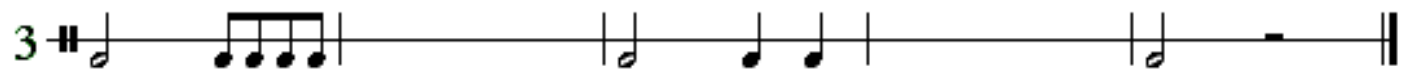
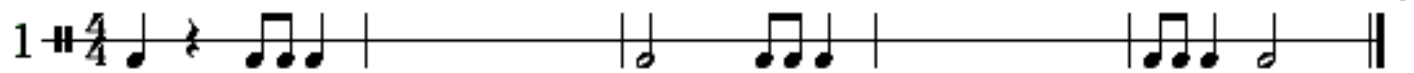
Lesson Assessment:

- Instructor will give verbal feedback about bow distribution and correct rhythms being performed.
- Instructor will give verbal feedback about the rhythmic dictation written as a group on the chalkboard.
- Formal assessment given by grading the multiple choice rhythmic dictation worksheet (next page).

Rhythmic Dictation Worksheet

G. Ebersole

Directions: The instructor will perform a rhythm. Circle one measure which shows the rhythm that was played.



Lesson 5: Rhythmic Unit on Half Notes and Eighth Notes

Objectives:

- The students will accurately perform rhythms containing quarter, half, and eighth notes and quarter rests in 4/4 meter.
- The students will accurately perform songs containing quarter, half, and eighth notes and quarter rests in 4/4 meter.

Strategies (including differentiated instruction):

- Visually identify and perform quarter, half and eighth notes plus quarter rests.
- Apply the new concept of half and eighth notes to songs.

Lesson 5:

- D Major Scale playing two eighth notes per pitch of the scale. Challenge the class to play one eighth note per pitch of the scale.
- Perform some of the student composed rhythms. Discuss errors as needed.
- *Blue Jeans Blues*-Rehearse and/or review.
- Essential Elements 2000 #71-Look closely at the groups of eighth notes because the pitch changes within the group of eighth notes.
- Essential Elements #72-Vertically air bow, count, and tap. Perform on an open string.
- Essential Elements #73-Rehearse the song.

Cross-Curricular Connections:

- Math

Materials and Equipment:

Textbook/Literature:

- Essential Elements 2000 Book 1
- *Blue Jean Blues*

Lesson Assessment:

- Instructor will give verbal feedback watching for bow distribution and correct rhythms being performed.

Lesson 6: Rhythmic Unit on Half Notes and Eighth Notes

Objectives:

- The students will accurately perform rhythms containing quarter, half, and eighth notes and quarter rests in 4/4 meter.
- The students will accurately perform songs containing quarter, half, and eighth notes and quarter rests in 4/4 meter.
- The students will identify and perform an arpeggio.

Strategies (including differentiated instruction):

- Visually identify quarter, half and eighth notes plus quarter rests.
- Visually identify an arpeggio.
- Physically perform an arpeggio.
- Apply the new concepts of arpeggio and of half and eighth notes to songs.

Lesson 6:

- D Major Scale playing one half note per pitch ascending and one quarter note per pitch descending. Play the scale again with one eighth note per pitch of the scale.
- Essential Elements #71-Review.
- Essential Elements #73-Rehearse.
- *Blue Jeans Blues*-Review
- Discuss the formation of the D Major arpeggio. Relate it the scale. Have the group play the arpeggio.
- Essential Elements #80-Discuss the melodic movement of the song, does it move like a scale or does it move like an arpeggio. Rehearse the song.

Cross-Curricular Connections:

- Math

Textbook/Literature:

- Essential Elements 2000 Book 1
- *Blue Jean Blues*

Lesson Assessment:

- Instructor will give verbal feedback about the performance of rhythms being studied.
- A formative assessment will be used to evaluate arpeggios:

Plays the D Major arpeggio	+	-
Identifies the D Major arpeggio in a given notated example.	+	-

Lesson7/Rhythmic Unit on Half Notes and Eighth Notes

Objectives:

- The students will accurately perform rhythms containing quarter, half, and eighth notes and quarter rests in 4/4 meter.
- The students will accurately perform songs containing quarter, half, and eighth notes and quarter rests in 4/4 meter.
- The students will compose a four measure rhythm using quarter, half, and eighth notes and quarter rests in 4/4 meter.
- The students will notate the rhythm performed by the instructor.
- The students will perform the D Major Scale and arpeggio.

Strategies (including differentiated instruction):

- Aurally identify quarter, half, and eighth notes plus eighth rests.
- Notate quarter, half and eighth notes plus quarter rests.
- Perform arpeggios.

Lesson 7:

- D Major Scale and arpeggio playing one half note per pitch-Playing test.
- Essential Elements #73-Playing test
- Rhythmic Dictation-Test-the student must notate rhythms performed by the instructor.

Cross-Curricular Connections:

Math

Materials and Equipment:

- Instrument to be played by the instructor during dictation portion of the test.
- Copies of the rubric for each student being tested.

Textbook/Literature:

- Essential Elements 2000 Book 1
- *Super String Samba*

Unit Assessment:

- See Unit Test Rubric

Unit Assessment Rubric

Student Name_____

Points	6	4	2	Score
Essential Elements 2000-#73	Played song with a steady beat, all rhythms are accurate, and all pitches are correct with good intonation	Played song with a steady beat, allowed to have up to two rhythmic errors, allowed to have up to two pitch errors (intonation included)	Played the song without a steady beat or has more than two errors	
Points	3	2	1	Score
Rhythmic Dictation	All five rhythms were written correctly	Four out of five rhythms were written correctly	Three or less rhythms were written correctly	
Points	6	4	2	Score
Clap, Tap, and Count	All four measures of the rhythmic composition were performed with a steady beat and accurate counting, clapping while the foot taps quarter notes	Three out of four measures of the rhythmic composition were performed with a steady beat and accurate counting, clapping while the foot taps quarter notes	Two or more of the following errors occurred: no steady beat, the foot doesn't tap quarter notes, counting isn't accurate,	
			TOTAL SCORE	



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<u>LEVEL</u>	<u>STANDARDS</u>	<u>DURATION/SUGGESTED PACING</u>
I	2: Performing alone and with others a varied repertoire of music. 3: Improvising melodies, variations, and accompaniments. 4: Composing and arranging music within specified guidelines. 5: Reading and notating music. 6: Listening to, analyzing and describing music.	3 days

<u>STANDARD</u>	<u>BENCHMARK</u>	<u>GLI</u>
2	A: Perform alone at an appropriate level of mastery on a stringed instrument. B: Recognize and perform various styles of music. D: Perform in ensembles.	2, 3, 7 3 4
3	B: Improvise variations.	2, 3, 4
4	C: Use a variety of traditional and nontraditional sound sources and electronic media when composing and arranging.	1
5	A: Read and notate rhythms. B: Read and notate pitches. C: Identify and define standard notation symbols for dynamics, articulation, and expression.	1, 2 1,2,3,4 3
6	A: Describe specific music events in a given aural example using appropriate terminology.	3

UNIT ASSESSMENT

Students will perform rhythmic and melodic dictation of a familiar tune. They will also improvise a variation of and transpose this tune.

PREVIOUS LEVEL

Students have learned to read and notate basic rhythms and the notes on the staff. They should also be ready to learn C natural on the A string and F natural on the D.

EXTENSION ACTIVITIES

Students will perform *Happy Birthday* in several key signatures throughout the school year.

Happy Birthday: Writing Rhythm, Melody, and Variations

Objectives:

Students will write the rhythms and melody of a familiar tune. Students will transpose the tune into another key. Students will play the tune in several keys. Students will improvise accompaniments and variations for the tune.

Strategies (including differentiated instruction):

Lesson 1

1. (30 sec.) As a class, clap and sing *Happy Birthday*
2. (1 min.) Students write words/lyrics of *Happy Birthday* above four lines on blank manuscript paper (one phrase per line).
3. (2 min.) On board, with student volunteers, begin to write rhythm of first phrase under the lyrics. Discuss time signature, bar line placement, pick-up notes, half note.
4. (5-10 min.) All students write rhythm of *Happy Birthday* on manuscript paper on any note. Students should sing and clap to check their work. When at least half the class has finished, have 2 students write the rest of the rhythm on the board.
5. (2 min) Clap and speak/sing as a class to check work. Allow some revision time. Assign final revision of rhythm for homework. Distribute Rhythm Rubric. For those students who wish to work ahead, next lesson will involve writing the melody in C Major (starting note G)
6. (1 min) Right Hand Development: On open G, students perform the rhythm of “Happy Birthday” while reading the rhythmic notation on board. Focus on bow distribution and rhythmic accuracy. Record Rhythm Performance Spot-check in grade book
7. (1 min) Left Hand Development: Teach/Review the fingerings for C natural and F natural as they will be needed for next lesson on writing the melody
8. (1 min) C Major Scale. Focus on intonation of 2nd finger C natural, F natural.
9. Repertoire Rehearsal

Cross-Curricular Connections:

Writing

Materials and Equipment:

- Pencils and erasers
- Blank staff paper
- Chalk board
- Instruments

Lesson Assessments: (following page)

- Rhythm Writing Rubric
- Rhythm Performance Spot-check (+, -)

Rhythm Writing Rubric

	4	3	2	1
Musical Elements	Time signature present, accurate and correctly placed at the beginning of the 1 st line only. Single and double bar lines are present and correctly placed.	Time signature is at the beginning of the 1 st line but unnecessarily included on every line. Bar lines are usually in the correct place	Time signature is incorrect or omitted. The bar lines are present but not correctly placed.	Time signature is omitted. There are no bar lines.
Rhythmic Accuracy	All rhythms are an accurate representation of lyrics. All eighth, quarter, and half notes are correctly placed within the measure. Pick-up notes are properly placed before measure one. The last measure contains only 2 beats.	Rhythms are a nearly accurate representation of lyrics. Most eighth, quarter, and half notes are correctly placed within the measure. Pick-up notes are present, but incorrectly placed. The last measure contains 3 beats.	Rhythms sometimes represent lyrics. Some rhythms are correctly placed within measures. Pick-up notes are sometimes present.	Rhythms do not represent lyrics at any point. Eighth, quarter, and half notes are haphazardly placed. No evidence of pick-up notes.
Neatness	All rhythms are legible with stems correctly drawn. Notes within measures are evenly spaced. Music is easily readable when placed on a music stand.	Most rhythms are legible with most stems/flags drawn in correct direction. Most notes are evenly spaced. Music requires some effort to read when placed on a stand.	Some rhythms are legible with some stems/flags drawn in correct direction. Some notes are evenly spaced. Music requires much effort to read when placed on a stand.	Rhythms are illegible and indistinguishable. Note spacing is erratic. Music is unreadable when placed on a music stand.

Rhythm Performance Spot-check (+, -)

- + If student performs all rhythms accurately with proper bow distribution
- If student is unable to perform correct rhythms or distribute bow evenly

Lesson 2

Prep: Write Rhythm of *Happy Birthday* on the board.

1. (1 min) Review rhythm of *Happy Birthday* by playing it on low G
2. (1 min.) Collect Homework. Teacher models the melody of *Happy Birthday* in C Major while students sing/play along to set the tonality in their ear.
3. (5-10 min.) With their stand partners and using their instruments as aids, students write the melody with a starting note of G. Remind them that they already have the rhythm and starting note, and that they have the music inside them. Teacher may have to review ledger lines below the staff with the violinists.
4. (2 min.) As a large group, write the melody of the first phrase on the board. Sing the intervals. Play the first phrase on instruments.
5. (5 min) (L.H.) While instruments are in hand, review/teach the intervals of the Major 3rd, Perfect 4th and the Octave all with the starting note G. Also review the fingering for F natural on the D string and give students the clue that they will need it in measure 6.
6. (2-5 min.) Allow time for partners to revise work. Distribute rubric and assign revisions/completion for homework.
7. (2-5 min.) Play melody as a group until all students are confident that they can finish the melody on their own. Record Performance Spot-check in grade book
8. Repertoire Rehearsal

Cross-Curricular Connections:

Math-Intervals

Materials and Equipment:

- Pencils and erasers
- Blank staff paper
- Chalk board
- Instruments

Textbook/Literature:

Rhythm of “Happy Birthday”

Lesson Assessments: (following page)

Melodic Dictation Rubric

Melodic Performance Spot-check

Melodic Dictation Rubric

	4	3	2	1
Musical Elements	Clef sign is present at the beginning of every line and representative of the instrument the student plays. Time signature present, accurate and correctly placed at the beginning of the 1 st line only. Single and double bar lines are present and correctly placed.	Clef sign is present on the 1 st line only and representative of the instrument the student plays. Time signature is at the beginning of the 1 st line but unnecessarily included on every line. Bar lines are usually in the correct place	Clef sign is not representative of the instrument the student plays. Time signature is incorrect or omitted. The bar lines are present but not correctly placed.	Clef sign is omitted. Time signature is omitted. There are no bar lines.
Rhythmic Accuracy	All rhythms are an accurate representation of lyrics. All eighth, quarter, and half notes are correctly placed within the measure. Pick-up notes are properly placed before measure one. The last measure contains only 2 beats.	Rhythms are a nearly accurate representation of lyrics. Most eighth, quarter, and half notes are correctly placed within the measure. Pick-up notes are present, but incorrectly placed. The last measure contains 3 beats.	Rhythms sometimes represent lyrics. Some rhythms are correctly placed within measures. Pick-up notes are sometimes present.	Rhythms do not represent lyrics at any point. Eighth, quarter, and half notes are haphazardly placed. No evidence of pick-up notes.
Melodic Accuracy	Melody is accurately transcribed in the key of C Major	Melody contains some incorrect intervals but begins and ends in C Major.	Melody contains some correct intervals, but is in the wrong key.	Melody is not recognizable at all.
Neatness	Clef sign is correctly and beautifully drawn. All rhythms are legible with stems correctly drawn. Notes within measures are evenly spaced. All ledger lines are correctly and evenly drawn. Music is easily readable when placed on a music stand.	A good attempt is made at correctly drawing clef sign but does not indicate the right note (i.e. C clef does not point to middle on the staff C) Most rhythms are legible with most stems/flags drawn in correct direction. Most notes are evenly spaced. Music requires some effort to read when placed on a stand.	Clef sign is scribbled incorrectly. Some rhythms are legible with some stems/flags drawn in correct direction. Some notes are evenly spaced. Music requires much effort to read when placed on a stand.	Clef sign is omitted. Rhythms are illegible and indistinguishable. Note spacing is erratic. Music is unreadable when placed on a music stand.

Melodic Performance Spot-check (+, -)

- + If student performs all intervals and rhythms accurately with good intonation.
- If student is unable to perform correct notes or rhythms.

Lesson 3

1. Review melody of Happy Birthday (in C Major)
2. Students improvise rhythmic accompaniments using the notes C or G
3. Students improvise variations on the melody using rhythmic variation, melodic embellishments (trills, passing tones), and bowings and articulations.
4. Students transpose the melody to the keys of G or F (Transposition to F will be easier for basses because of the interval of a fourth between strings, cellos and violas can transpose easily to either G or F because of the D and C strings. Violins will be able to easily transpose to G and D Major.)
5. Allow practice time for students to transpose to any key they wish just by changing starting note. Reinforce throughout the school year(s) by playing “Happy Birthday” in various keys and arrangements on students’ birthdays.

Materials and Equipment:

Pencils and erasers
Blank staff paper
Chalk board
Instruments

Textbook/Literature:

“Happy Birthday”

Lesson Assessment:

Variation Checklist

- __Student performed at least one rhythmic accompaniment
- __Student improvised at least one variation on the melody
- __Student transposed the melody to at least one other key by changing strings/starting note



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<u>LEVEL</u> II	<u>SCOPE AND SEQUENCE</u> STRINGS
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STANDARD 2

Performing alone and with others a varied repertoire of music.

Benchmark A: Perform alone at an appropriate level of mastery on a stringed instrument.

GLI 1: Demonstrate proper seated or standing posture.

GLI 2: Demonstrate proper left hand and arm technique.

GLI 3: Demonstrate proper right hand and arm technique.

GLI 4: Explains the relationship between tone and right and left hand/arm technique.

GLI 5: Demonstrate basic vibrato motion.

GLI 6: Tune the open strings using the fine tuners and the aid of a tuner.

GLI 7: Demonstrate the ability to perform notes in first position plus the following: violin/viola-low 2nd finger and high 3rd finger extension; cello-extension between 1st and 2nd finger to perform high 4th finger (i.e. C#on G string); bass-1/2 position and 3rd position.

GLI 8: Demonstrate the following articulations: right and left hand *pizzicato*, down bow, up bow, *détaché*, bow lift, slur, hooked bow, *staccato*, slurred *staccato*, and double stops.

GLI 9: Demonstrate a consistent practice routine outside of the rehearsal setting.

GLI 10: Demonstrate appropriate care of the instrument.

GLI 11: Demonstrate the ability to use a tuner or metronome as needed to improve intonation, rhythm and tempo.

Benchmark B: Recognize and perform various styles of music.

GLI 1: Imitate the style of aural model.

GLI 2: Apply two or three performance styles to a familiar piece of music.

GLI 3: Perform literature from a variety of genres or eras in small and large ensembles.

Benchmark C: Perform scales and technical exercises.

GLI 1: Perform with accuracy and good intonation the following major scales: all instruments-D,G,A,C.

GLI 2: Perform with accuracy and good intonation the following natural minor scales: b, e.

GLI 3: Perform with accuracy and good intonation the following arpeggios up and down: D,G,A,C.

GLI 4: Shift to half-string harmonics.

Benchmark D: Perform in ensembles .

GLI 1: Interpret and respond to conducting patterns and cues in large ensembles.

GLI 2: Demonstrate part independence.

GLI 3: Work with other musicians to create a quality performance.

GLI 4: Cooperate with other musicians to create a positive social atmosphere.

GLI 5: Participate in a small ensemble such as a duet, trio, quartet, etc.



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<u>LEVEL</u> II	<u>SCOPE AND SEQUENCE</u> STRINGS
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STANDARD 3

Improvising melodies, variations and accompaniments

Benchmark A: Improvise melodies.

GLI 1: Create simple rhythmic patterns to be echoed by the class.

GLI 2: Echo patterns based on a major scale.

GLI 3: Echo patterns based on I-V-I progression.

GLI 4: Echo patterns based on a specific fiddle genre and/or blues.

Benchmark B: Improvise variations.

GLI 1: Create rhythmic and melodic variations on given simple melodies with or without an accompaniment.

GLI 2: Choose melodic embellishments (e.g. trills, turns, etc.).

GLI 3: Vary a given melodic idea using various bowings and articulations.

GLI 4: Transpose familiar melodies within a range of an octave. Violin, viola, and cello will transpose by a P5 and bass will transpose by a P4 (in the opposite direction).

Benchmark C: Improvise accompaniments.

GLI 1: Create a simple rhythmic accompaniment in 4/4 or 3/4 given specific pitches and using easy double stops.

GLI 2: Improvise an ostinato accompaniment using notes of the major scale and a given chord progression.



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STANDARD 4

Composing and arranging music within specific guidelines

Benchmark A: Compose music within specified guidelines.

GLI 1: Write a melodic composition of four or more measures in 4/4, 3/4, or 2/4.

GLI 2: Create a composition for string instruments which is at least four measures in length and has at least two melodically independent lines.

GLI 3: Make use of the dynamic markings *f*, *mf*, *mp* and *p* in compositions.

Benchmark B: Arrange music within specified guidelines.

GLI 1: Write one harmonic accompaniment for a given melody, choosing between tonic and dominant harmonies.

GLI 2: Arrange a piano reduction into a duet or trio for a string ensemble.

Benchmark C: Use a variety of traditional and nontraditional sound sources and electronic media when composing and arranging.

GLI 1: Notate a melody by hand.

GLI 2: Create a lead sheet with melody and chord changes using notation software.



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<u>LEVEL</u> II	<u>SCOPE AND SEQUENCE</u> STRINGS
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<u>STANDARD 5</u>
Reading and notating music
Benchmark A: Read and notate rhythms.
GLI 1: Perform from notation eighth, quarter, dotted quarter, half, dotted half and whole notes and corresponding rests in cut time, 4/4, 3/4, and 2/4 meters.
GLI 2: Use standard notation to record a dictated rhythmic example, using the above rhythms and meters.
GLI 3: Utilize a consistent numerically based method of counting (1-e-&a...), in cut time, 4/4, 3/4, and 2/4 meters.
GLI 4: Comprehend and defines cut time, 4/4, 3/4, 2/4 meters
Benchmark B: Read and notate pitches.
GLI 1: Identify pitches on the grand staff.
GLI 2: Identify intervals in literature being studied by size and quality (Major, Minor, Perfect).
GLI 3: Notate a 2-4 measure dictated melody in stepwise motion in the clef the student normally read.
GLI 4: Demonstrate reading from a string duet score.
Benchmark C: Identify and define standard notation symbols for dynamics, articulation, and expression.
GLI 1: Read and notate the symbols for down bow, up bow, slurs, <i>staccato</i> , slurred <i>staccato</i> , hooked bowing, bow lift, right and left hand <i>pizzicato</i> .
GLI 2: Read and notate the standard symbols for the following dynamic markings: <i>pp</i> , <i>p</i> , <i>mp</i> , <i>mf</i> , <i>f</i> , <i>ff</i> , <i>crescendo</i> and <i>decrescendo</i> .
GLI 3: Identify all major and minor key signatures and tonalities in the literature being studied.
Benchmark D: Sight read, accurately and expressively, music with a level of difficulty appropriate to ensemble performance level.
GLI 1: Sight read and perform accurately down bow and up bow symbols, bow lifts, <i>pizzicato</i> , ties, slurs, <i>détaché</i> and <i>staccato</i> .
GLI 2: Sight read 8 measure, two-part examples in 2/4, 3/4, and 4/4 meters.
GLI 3: Sight read the following expressive markings: <i>p</i> , <i>mp</i> , <i>mf</i> , <i>f</i> , <i>crescendo</i> and <i>decrescendo</i> .
GLI 4: Sight read music containing the following rhythms: quarter, dotted quarter, eighth, half, dotted half, and whole notes and corresponding rests.
GLI 5: Sight read music with an ensemble and within the composer's given tempo range (i.e. andante 76-108).



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<u>LEVEL</u> II	<u>SCOPE AND SEQUENCE</u> STRINGS
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STANDARD 6

Listening to, analyzing , and describing music

Benchmark A: Describe specific music events in a given aural example using appropriate terminology.

GLI 1: Identify forms associated with the literature being studied.

GLI 2: Use appropriate terminology to communicate about the elements of music.

GLI 3: Identify the meter in a given aural example as 4/4 or 3/4.

GLI 4: Distinguish between major and minor aurally.

Benchmark B: Describe music events in a given printed example.

GLI 1: Identify various repeat signs and symbols (first and second endings, *D.S.*, *Fine*, etc.).

GLI 2: Identify meter(s), dynamics, tonality, bowings and tempo in a given printed example.

Benchmark C: Analyze the use of music representing diverse genres and cultures.

GLI 1: Relate to other cultures through music literature being studied.

GLI 2: Examine relationships between original compositions and transcriptions for orchestra.



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<u>LEVEL</u> II	<u>SCOPE AND SEQUENCE</u> STRINGS
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<u>STANDARD 7</u> Evaluating music and music performances
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Benchmark A: Develop a criteria for evaluating the quality and effectiveness of music compositions.

GLI 1: Using appropriate terminology, create a rubric to evaluate music and programming choices.

GLI 2: Evaluate recorded performances of the literature being studied.

GLI 3: Practice proper audience etiquette in selected music settings.

GLI 4: Attend live performances by professional musicians.

GLI 5: Listen to and recognize performers representative of their instrument.

Benchmark B: Develop a criteria for evaluating the quality and effectiveness of musical performances.

GLI 1: Recognize the influence of musical and nonmusical aspects (e.g. concert etiquette) of performance on audience perception.

GLI 2: Listen to and recognize performers representative of their instrument.

GLI 3: Rate ensemble performance and seek ways to improve their overall performance.

GLI 4: Self-evaluate home practice and seek ways to improve their personal performance.

GLI 5: Make use of technology in rehearsal to assist in self-evaluation (e.g. record and playback, metronome).

GLI 6: Practice proper audience etiquette in selected music settings.

GLI 7: Attend live performances by professional musicians.

Benchmark C: Defend personal music preferences using appropriate terminology.

GLI 1: Support personal preferences of music using appropriate music terminology.



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<u>LEVEL</u> II	<u>SCOPE AND SEQUENCE</u> STRINGS
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STANDARD 8

Understanding relationships between music, the other arts, and disciplines outside the arts.

Benchmark A: Understand relationships between music and the other arts.

GLI 1: Recognize parallels in descriptors in the arts. (e.g. balance, texture, color, and form).

GLI 2: Recognize the influence different styles of music can have on the ideas presented by other arts and vice versa.

Benchmark B: Understand relationships between music and disciplines outside the arts.

GLI 1: Use content knowledge of other disciplines taught in the school to enhance the performance of music (i.e. bowing perpendicular to the string is the most efficient way of setting the string in motion).

GLI 2: Discover connections between the musical concepts/literature being studied and the concepts being studied in other classrooms.



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STANDARD 9

Understanding music in relation to history and culture.

Benchmark A: Describe distinguishing characteristics of representative music genres and styles from a variety of cultures.

GLI 1: Recognize one major Western composer from each musical era.

GLI 2: Recognize possible correlations between major musical and historical events in time.

GLI 3: Demonstrate knowledge of music of diverse cultures.

GLI 4: Read background information and write program notes for the literature being studied.

Benchmark B: Classify a varied body of exemplary musical works by historical period and/or culture.

GLI 1: Explain the characteristics of cultural music being studied by the ensemble.

GLI 2: Examine contemporary music styles and identify the distinctive musical characteristics.

Benchmark C: Compare functions music serves, roles of musicians, and conditions under which music is typically performed in several cultures.

GLI 1: Compare the functions that music serves in several cultures of the world.

GLI 2: Identify the roles of musicians in two other cultures of the world.

GLI 3: Identify the conditions under which music is typically performed in two other cultures of the world.

GLI 4: Recognize the influence of technology on musical instruments and music performance.

Benchmark D: Identify and compare careers in music.

GLI 1: Identify the specific skills needed to be a musician.

GLI 2: Identify various careers for musicians (e.g. education, entertainment, technical support).

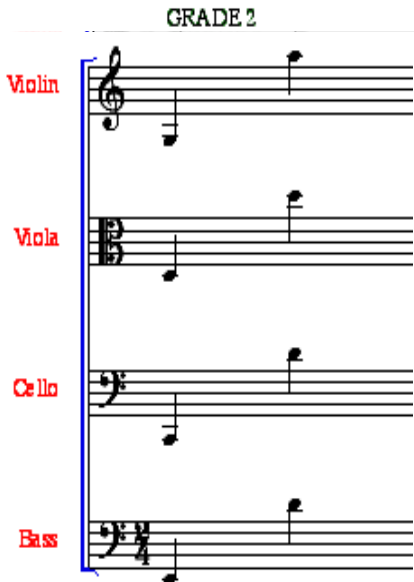
GLI 3: Identify exemplary role models in the music field.



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<u>LEVEL</u> II	<u>MUSIC CONTENT</u> STRINGS
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METER	4/4, 2/4, 3/4, Cut Time
RHYTHMS	eighth, quarter, dotted quarter, half, dotted half, whole notes and corresponding rests.
RANGES & TESSITURA	<div>Violin, Viola, Cello 1st position Bass 1st, 3rd position</div> <div><p style="text-align: center;">GRADE 2</p></div>
FACILITY	Up to eight consecutive eighth notes, quarter note=136.
MELODIC TREATMENT	Steps, skips and occasional leaps within key permissible for all instruments; predictable use of accidentals; occasional modal melodies; primarily 4 and 8 bar phrases; detache, slurs 2-4 beats in length and hooked bowing.
HARMONIC TREATMENT	Primarily consonant intervals; suspended triads and seventh chords.
SCORING & TEXTURE	Melody for all instruments during selection; all parts doubled by at least one other instrument; bass line sometimes doubled by cello; no more than 2 rhythmic ideas occurring simultaneously; two parts for violin; scored as if viola were present; scored primarily in a tutti style with homophonic texture.
KEYS	Concert D, G, C; Concert e minor
ENDURANCE	Performance time generally should not exceed 2:30 unless adequate resting time is provided.
MUSICAL MATURITY	Occasional meter and key changes; limited use of rit. And accel.; moderate dynamic variation; predictable arranging and orchestration; primarily binary and ternary forms; moderate use of variation techniques.



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Lesson Plans



<u>LEVEL</u>	<u>STANDARDS</u>	<u>DURATION</u>
II	2: Performing alone and with others a varied repertoire of music. 3: Improvising melodies, variations and accompaniments. 5: Reading and notating music. 6: Listening to, analyzing and describing music. 9: Understanding music in relation to history and culture.	3 core lessons

<u>STANDARD</u>	<u>BENCHMARK</u>	<u>GLI</u>
2	A: Perform alone at an appropriate level of mastery on a stringed instrument. B: Recognize and perform various styles of music. C: Perform scales and technical exercises. D: Perform in ensembles.	7, 8 1,2 1 1,2,3
3	B: Improvise variations	4
5	A: Read and notate rhythms. B: Read and notate pitches. C: Identify and define standard notation symbols for dynamics, articulation and expression. D: Sight read, accurately and expressively, music with a difficulty appropriate to the students' performance level.	1,3 1 1,3 1,2,3, 4,5
6	A: Describe specific music events in a given aural example using appropriate terminology. B: Describe music events in a given printed example. C: Analyze the use of music representing diverse genres and cultures.	1 1,2 2
9	A: Describe distinguishing characteristics of representative music genres and styles from a variety of cultures. C: Compare functions music serves, roles of musicians, and conditions under which music is typically performed in several cultures.	1 1,2

UNIT ASSESSMENT

Students will pass each lesson's checklist of mastery.

PREVIOUS LEVEL

Students should know how to perform notes in G Major, bow lifts, slurred and staccato articulations.

EXTENSION ACTIVITIES

Advanced Violin part available with shifting to 3rd position. (There are also preparatory parts available for beginning level students)

Listen to and compare performances of Haydn's Symphony No. 94.

Unit: Finale from Haydn's "Surprise Symphony"

Objectives:

- Students will review the G Major Scale (c natural)
- Students will perform open string double stops, slurs, hooked bowings, and dotted quarter followed by eighth note rhythms.
- Students will discuss elements of composition: Rondo, 1st and 2nd endings, modulation
- Students will sight read and rehearse in preparation for performance the Finale of Franz Joseph Haydn's Symphony No. 94.

Lesson 1: Hooked bowing, Introduction to Finale from Haydn's "Surprise Symphony"

1. Right Hand Skills: Hooked Bowing
 - a. Review/reteach staccato
 - b. Four staccato eighth notes on each pitch of G major scale
 - i. The bow should stop on the string with silence between each bow stroke
 - ii. Use the middle to upper half of the bow
 - c. Teacher models and students echo hooked bowing on open strings: two or more notes played in the same direction with a stop between each note.
 - d. Essential Elements Book 1, p. 41: Hooked on D Major #174
2. Left Hand Skills: G major Finger Pattern Review
 - a. Transpose #174 to G Major
 - b. Review Fingerings

The image displays a musical score for five instruments: Violin 1, Violin 2, Viola, Cello, and Double Bass. The score is written in G major (one sharp, F#) and common time (C). It consists of two measures, each containing four staccato eighth notes. Fingerings are indicated by numbers 0-4 above the notes. Green letters 'L' and 'H' are placed above some notes, likely indicating left and right hand positions or bowing directions. The first measure ends with a double bar line, and the second measure begins with a repeat sign. The instruments are arranged vertically, with Violin 1 at the top and Double Bass at the bottom.

3. Repertoire rehearsal: *Finale* from Haydn's "Surprise Symphony"
 - a. Give historical background, relate to previous study of Franz Joseph Haydn's *Symphony No. 94* in general music classes or Essential Elements Book 1, p. 42: *Surprise Symphony Theme*.
 - b. Identify key, time signature, form (modified rondo) and road map (1st and 2nd endings).
 - c. Echo rhythm of first two measures of *Finale*: hooked bowing.
 - d. Sight read *Finale*.
 - e. Rehearse Introduction, letter D and letter F focusing on hooked bowing, correct rhythms while following conducting and C natural in violin II..
 - f. Rehearsal letter C

- Review/teach open string double stops to Violin II, Viola and Cello
 - Add Bass and rehearse without melody (Violin I players may silently work on fingerings or play open D on each down beat) All notes in this section are played Down Bow!
 - Teach Violin I melody: C naturals, slurs, use fourth finger on A-string for the E in 6th measure of melody (the last 3 measures of the melody may need isolated practice).
 - Perform C with repeat.
- g. Play through entire piece.

Cross-Curricular Connections:

General Music, History

Materials and Equipment:

Instruments

Textbook/Literature:

Essential Elements 2000 for Strings, Book 1 p. 41-42

Finale from Surprise Symphony by Joseph Haydn, arr. Lennie Niehaus and Vernon Leidig,
Highland/Etling String Orchestra Series

Lesson One Assessment:

Lesson One Checklist:

G major Scale: fingerings and hooked bowings	+	-
Introduction of Finale: rhythms and bowings	+	-
Sight Reading	+	-
Transposing DM to GM	+	-
Attentiveness	+	-

Lesson 2: D7 chord, dotted quarter with eighth note rhythm, application in Finale

1. New Rhythm!: Dotted Quarter with Eighth note
 - a. Choose exercises from Essential Elements Book 2, p. 10-11: #37-45.
 - b. Transpose # 45 to G Major.
 - c. Scales for Strings by Samuel Applebaum, Book 1, p. 9: The G Major Scale in Different Rhythms # 18 exercises in Common Time.
 - d. Practice counting with 1&2&3&4&.
 - e. Split the orchestra in two groups: Group 1 perform steady eighth notes while group 2 performs the new rhythm, switch.
2. Left Hand Skills: G major Finger Pattern Review
 - a. Essential Elements Book 2, p. 11: #45 Hooked on Dots.
 - b. Transpose #45 to G Major.
3. Repertoire Rehearsal
 - a. Review Hooked Bowing and teach D7 chord
 - Write rhythm of 1st four measures of Finale on board (include down and up bow symbols).
 - Perform from rhythmic notation using the following pitches: Open D, Open A, D on the A, and C natural on the A.
 - Build D7 chord beginning with Bass (VlnI: D on A, Vln II: C natural, Viola: Open A, Cello: F# or A, Bass: Open D), sustain, perform using rhythm/bowings on board.
 - Perform 1st four measures of Finale: intonation.
 - b. Intro to Rehearsal D
 - Run-through piece from Intro to D
 - Rehearsal letter B
 1. Sing and count subdivisions while air-bowing vertically. All students bows should be traveling in the same direction
 2. Practice the transition between slow bows for the dotted quarter eighth note slurs, and fast bows for the eighth notes.
 3. Cellos have slurred string crossings in the 2nd measure and 1st ending. Have them keep the arm close to the D string playing position and perform the string crossing by raising the hand and slightly rotating at the wrist. This is because they have to quickly return to the D string.
 4. Violas have a C# in the fifth and 7th measures, played with a high 3 on the G. Encourage them to use fourth finger on the D, it's easier than the string crossing.
 5. Rehearse until students play the rhythm correctly and then take 2nd ending to section C.
 - Review at rehearsal C and teach rehearsal A.
 - Play through piece.

Materials and Equipment:

Instruments

Textbook/Literature:

Essential Elements 2000 for Strings, Book 2, p. 10-11

Scales for Strings by Samuel Applebaum, Book 1, p. 9

Finale from Surprise Symphony by Joseph Haydn, arr. Lennie Niehaus and Vernon Leidig,
Highland/Etling String Orchestra Series

Lesson Assessment:

Lesson Two Checklist:

G major Scale: fingerings and dotted quarter eighth note rhythm	+	-
Finale rehearsal B: rhythms and bowings	+	-
Attentiveness	+	-

Lesson 3: Review slurs, Dotted Quarter with Eighth Note, Modulation

1. Scales for Strings by Samuel Applebaum, Book 1, p.11 # 22: The D Major Scale, review the need for even bow distribution for slurs. (or if not using a book, perform a D scale slurring 2 eighth notes)
2. Scales for Strings by Samuel Applebaum, Book 1, p. 13 #28: The D Major Scale in Different Rhythms, transpose to G (If not using a scale book, this is a scale using a dotted quarter slurred to an eighth note)
3. Repertoire Rehearsal
 - a. Run through
 - b. Discuss modulation and the relationship of the keys of D and G in the context of a piece in G Major. Have students identify the modulation in Finale.(Rehearsal D-2nd ending of E)
 - c. Teach section E: Violin I and Viola have C# accidentals. Bow distribution is a factor for the dotted quarter followed by eighth notes. Teach slow bows on the dotted quarter and quick, light bows on the eighth notes. Treat the eighth notes as pick-ups to the following measure.
 - d. Rehearse D to the End, review dynamic contrasts.
 - e. Play through piece.

Textbook/Literature:

Scales for Strings by Samuel Applebaum, Book 1, p. 11-13.

Lesson Assessment:

Lesson 3 Checklist

Scales: slurring two eighth notes	+	-
Scales: slurring a dotted quarter and eighth note	+	-
Bow distribution at Rehearsal E in Finale	+	-
Attentiveness	+	-



COLUMBUS PUBLIC SCHOOLS INSTRUMENTAL MUSIC CURRICULUM GUIDE LESSON PLAN



<u>LEVEL</u>	<u>STANDARDS</u>	<u>DURATION</u> <u>SUGGESTED PACING</u>
II	2: Performing alone and with others a varied repertoire of music. 4: Composing and arranging music within specified guidelines. 5: Reading and notating music. 6: Listening to, analyzing, and describing music. 7: Evaluating music and music performances. 9: Understanding music in relation to history and culture.	January 1-3 days *After Christmas Break *Mozart was born in Salzburg, Austria on 27 January 1756

<u>STANDARD</u>	<u>BENCHMARK</u>	<u>GLI</u>
2	A: Perform alone at an appropriate level of mastery on a stringed instrument. B: Recognize and perform various styles of music. D: Perform in ensembles.	2,3,7 8 2,3 4,5
3	B: Improvise variations	1,2,3,4
4	B: Arrange music within specified guidelines. C: Use a variety of traditional and nontraditional sound sources and electronic media when composing and arranging.	1 1
5	A: Read and notate rhythms. B: Read and notate pitches. C: Identify and define standard notation symbols for dynamics, articulation, and expression.	1,2,4 1,2,3 1,2

UNIT ASSESSMENT

Checklist:

- ☐ Theme and Variation Rubric Complete
- ☐ Melodic Performance Spot-check Complete
- ☐ Variation Complete
- ☐ Harmonic Accompaniment Complete

PREVIOUS LEVEL

In Level I, students wrote the rhythms and melody of *Happy Birthday* and improvised variations and rhythmic accompaniments. They also had some experience in transposing at the interval of the 5th and 4th (basses). Students have played *Twinkle, Twinkle, Little Star* in level 1 or are able to sight read at this level.

EXTENSION ACTIVITIES

- Study composers of other musical eras, comparing their themes and variations with those of Mozart and the students.
- If available, use notation software to create a lead sheet with melody and chord changes.

Students can compose their own theme and variations.

Happy Birthday Mozart! Writing Melodies, Variations, accompaniments

Objectives:

- Students will write the rhythms and melody of a familiar tune.
- Students will transpose and play the tune in several keys.
- Students will write accompaniments and variations for the tune.
- Students will write their own arrangement of the tune.
- Students will learn about Mozart and listen to his *Twinkle Variations*.

Lesson 1

- Discuss Wolfgang Amadeus Mozart (1756-91). Listen to recording of *Variations on Ah vous dirais-je, Maman*, K.265/300e. Consider and list on the board the ways in which Mozart varied the theme.
- As a class, play on instruments or clap and sing theme *Twinkle, Twinkle...*
- Students write words/lyrics of Twinkle above 3 or 6 lines on blank manuscript paper.
- Discuss the form of the Twinkle theme. (A, B, A)
- On board, with student volunteers, begin to write rhythm of first phrase under the lyrics. Identify intervals in the 1st phrase. Review time signature, pulse and meter, bar line placement.
- All students write the rhythm and melody of *Twinkle* on manuscript paper in D, G, A, or C Major (student choice). Students should sing, clap, and play instruments to check their work.
- With partners, students should create at least one variation of *Twinkle*. Suggest rhythmic and melodic variations, duets, melodic embellishments, stylistic bowings and articulations, or transposition.
- Students perform their theme and variation(s) for the class and give each other feedback. Distribute rubric for final copy of variation. Each student should prepare a copy of their own *Theme and Variation* to turn in for homework.
- Move on to Lesson 2 or Repertoire Rehearsal.

Cross-Curricular Connections:

Mozart lived during the American Revolution (1775-1783).

Materials and Equipment:

- Recording of Mozart's *Variations on Ah vous dirais-je, Maman*, K.265/300e
- Pencils and erasers
- Blank staff paper
- Chalk board
- Instruments

Lesson Assessment:

- Theme and Variations Rubric (following page)
- Melodic Performance Spot-check (+, -)
 - + If student performs all intervals and rhythms accurately with good intonation. String crossings are cleanly executed. Student performs variation.
 - If student is unable to perform correct notes or rhythms.

Theme and Variations Rubric	4	3	2	1
Musical Elements	Clef sign is present at the beginning of every line and representative of the instrument the student plays. Time signature present, accurate and correctly placed at the beginning of the 1 st line only. Key signature is present at the beginning of every line. Single and double bar lines are present and correctly placed.	Clef sign is present on the 1 st line only and representative of the instrument the student plays. Time signature is at the beginning of the 1 st line but unnecessarily included on every line. Key signature is present at beginning of 1 st line, but not on other lines. Bar lines are usually in the correct place.	Clef sign is not representative of the instrument the student plays. Time signature is incorrect or omitted. Key signature is incorrect. The bar lines are present but not correctly placed.	Clef sign is omitted. Time signature is omitted. Key signature is omitted. There are no bar lines.
Rhythmic Accuracy	All rhythms in theme are an accurate representation of lyrics. All eighth, quarter, and half notes are correctly placed within the measure.	Rhythms in theme are a nearly accurate representation of lyrics. Most eighth, quarter, and half notes are correctly placed within the measure.	Rhythms in theme sometimes represent lyrics. Some rhythms are correctly placed within measures.	Rhythms in theme do not represent lyrics at any point. Eighth, quarter, and half notes are haphazardly placed.
Melodic Accuracy	Melody of theme is accurately transcribed in the key of indicated by the key signature.	Melody of theme contains some incorrect intervals but begins and ends in the key indicated by the key signature.	Melody of theme contains some correct intervals, but is in the wrong key (according to the key signature that the student indicated).	Melody of theme is not recognizable at all.
Creativity and Effort	Student uses time wisely and works well with partner. Student applies one or more of the following in their variation: rhythmic and melodic variations, duets, melodic embellishments, stylistic bowings and articulations, or transposition. The variation is complete and mode of variation is consistently applied.	Student uses time wisely and works well with partner. One of the following is included in the variation: rhythmic and melodic variations, duets, melodic embellishments, stylistic bowings and articulations, or transposition. The variation is incomplete and mode of variation is consistently applied.	Student does not use time wisely and does not work well with partner. Student attempts a variation, but it is incomplete and mode of variation is inconsistently applied.	Student does not use time wisely, does not work with partner and does not complete a variation.
Neatness	Clef sign is correctly drawn. All rhythms are legible with stems correctly drawn. Notes within measures are evenly spaced. Music is easily readable when placed on a music stand.	Clef sign is recognizable, but does not indicate the right note (i.e. C clef does not point to middle on the staff C) Most rhythms are legible with most stems/flags drawn in correct direction. Most notes are evenly spaced. Music requires some effort to read when placed on a stand.	Clef sign is drawn incorrectly. Some rhythms are legible with some stems/flags drawn in correct direction. Few notes are evenly spaced. Music requires much effort to read when placed on a stand.	Clef sign is omitted. Rhythms are illegible. Note spacing is erratic. Music is not readable when placed on a music stand.

Lesson 2

- Using the theme they have written and their instruments, have partners experiment with the addition of harmonic accompaniment. Students should be familiar with using Tonic (I) and Dominant (V). Teach Subdominant (IV) and Supertonic (ii) if students need help with harmonic solutions.
- Combine variations of all students to create a class composition *Theme and Variations for Mozart's Birthday!*
- Play and display the class composition.

Cross-Curricular Connections:

Mozart lived during the American Revolution (1775-1783).

Materials and Equipment:

- Recording of Mozart's *Variations on "Ah vous dirais-je, Maman"*, K.265/300e
- Pencils and erasers
- Blank staff paper
- Chalk board
- Instruments

Lesson Assessment:

Harmonic Accompaniment Complete (+, -)

- + If student creates a harmonic accompaniment
- If student does not create a harmonic accompaniment



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<u>LEVEL</u>	<u>STANDARDS</u>	<u>DURATION</u>
II	2: Performing alone and with others a varied repertoire of music. 9: Understanding music in relation to history and culture.	2 Weeks

<u>STANDARD</u>	<u>BENCHMARK</u>	<u>GLI</u>
2	D: Perform in ensembles. B: Recognize and perform various styles of music.	3 3
9	A: Describe distinguishing characteristics of representative music genres and styles from a variety of cultures.	2,3

UNIT ASSESSMENT

Students will perform, define and understand basic compositional techniques and historical aspects of J.S. Bach.

PREVIOUS LEVEL

Students will need to have a solid understanding of level II rhythms, in this unit they will encounter cut time with rhythms of syncopation, quarter notes followed by two eighths and eighth note runs.

EXTENSION ACTIVITIES

Students develop a further their understanding of J. S. Bach and the Baroque era by doing varied web research and performing other works by the composer.

Chorale and Fugue by J. S. Bach

Objectives:

Students will develop an understanding of the music of J. S. Bach, forms that were composed during the Baroque era (e.g. Chorale and Fugue), and the time signature of Cut Time.

Strategies (including differentiated instruction):

- Play a recording of the Chorale (I wish to bid you farewell) for St. John's Passion and a Fugue from the Well Tempered Clavier by J. S. Bach.
- Define Chorale and Fugue for students:
 - Chorale: A hymn of the Lutheran Church, usually written for four voice harmony. Many Chorales were written by J. S. Bach which serve as a basis for the rules of part writing.
 - Fugue: A form of composition popular in, but not restricted to the Baroque era, in which a theme or subject is introduced by one voice, and is imitated by other voices in succession. Usually only the first few notes of the subject are imitated exactly, then each voice deviates slightly until the next time it enters again with the subject.
- Warm up on a D major scale starting in common time then proceed with the D major scale in Cut Time.
- Continue with the D major scale in cut time with the rhythmic variations of quarter half quarter, and quarter 2 eighths quarter.
- Students will then circle in the Fugue section of their piece the above rhythms that had been performed in their warm-ups.
- Students should proceed to the Chorale section which can also serve as an extended warm up.
- Define the theme in the piece of music and have the students identify where in their music they have the theme.
- Have students play in their music the theme where they have it.
 - Bass and cello measure 1
 - Viola measure 7
 - Violin II measure 14
 - Violin I measure 21
- Redefine Fugue for the students and discuss whether this definition applies to the form of the song.

Cross-Curricular Connections:

History

Materials and Equipment:

Recordings of J. S. Bach Chorales and Fugues

Textbook/Literature:

Chorale and Fugue (String Orchestra) J. S. Bach arr. Claude T. Smith

Lesson Assessment:

- Students will be able to define Fugue and perform the Fugue section on their instrument.
- Teacher will complete the Chorale and Fugue rubric on the individuals' playing of the Fugue section.

Sources:

<http://www.music.vt.edu/musicdictionary/>

Instrumental Music Performance - Individual : Chorale and Fugue

CATEGORY	4	3	2	1
Rhythm	The beat is secure and the rhythms are accurate for the style of music being played.	The beat is secure and the rhythms are mostly accurate. There are a few duration errors, but these do not detract from the overall performance.	The beat is somewhat erratic. Some rhythms are accurate. Frequent or repeated duration errors. Rhythm problems occasionally detract from the overall performance.	The beat is usually erratic and rhythms are seldom accurate detracting significantly from the overall performance.
Pitch	Virtually no errors. Pitch is very accurate.	An occasional isolated error, but most of the time pitch is accurate and secure.	Some accurate pitches, but there are frequent and/or repeated errors.	Very few accurate or secure pitches.
Expression and Style	Performs with a creative nuance and style in response to the score and limited coaching.	Typically performs with nuance and style that is indicated in the score or which is suggested by instructor or peer.	Sometimes performs with nuance and style that is indicated in the score or which is suggested by instructor or peer.	Rarely demonstrates expression and style. Just plays the notes.
Note Accuracy	Notes are consistently accurate.	An occasional inaccurate note is played, but does not detract from overall performance.	A few inaccurate notes are played, detracting somewhat from the overall performance.	Wrong notes consistently detract from the performance.
Tone Quality	Tone is consistently focused, clear, and centered throughout the range of the instrument. Tone has professional quality.	Tone is focused, clear and centered through the normal playing range of the instrument. Extremes in range sometimes cause tone to be less controlled. Tone quality typically does not detract from the performance.	Tone is often focused, clear and centered, but sometimes the tone is uncontrolled in the normal playing range. Extremes in range are usually uncontrolled. Occasionally the tone quality detracts from overall performance.	The tone is often not focused, clear or centered regardless of the range being played, significantly detracting from the overall performance.
Phrasing	Phrasing is always consistent and sensitive to the style of music being played.	Phrasing is usually consistent and sensitive to the style of music being played.	Phrasing is usually consistent and occasionally sensitive to the style of music being played.	Phrasing is rarely consistent and/or rarely sensitive to musical style.



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<u>LEVEL</u>	<u>STANDARDS</u>	<u>DURATION</u>
II	2: Performing alone and with others a varied repertoire of music.	5 days

<u>STANDARD</u>	<u>BENCHMARK</u>	<u>GLI</u>
2	A: Perform alone at an appropriate level of mastery on a stringed instrument.	2,4,5,9
	C: Perform scales and technical exercises.	1,4

UNIT ASSESSMENT

- Vibrato Rubric
- Activity Two Checklist

PREVIOUS LEVEL

Students should be able to perform, with good intonation, all notes in 1st position.

EXTENSION ACTIVITIES

Students can begin working on everyday exercises and simple pieces of music practicing vibrato on their instruments.

Introducing Vibrato

Objectives:

The student will understand how to perform vibrato on a string instrument and apply vibrato during home practice.

Strategies (including differentiated instruction):

Choose a few weeks each marking period to spend about 5 minutes per class period focusing on a vibrato activity during warm-ups.

Daily Reminders:

- Discuss and demonstrate the effects vibrato has on tone.
- Recommend 2-5 minutes of vibrato practice per day. It will take a few weeks to learn and needs consistent practice to do it well.
- Try using vibrato on all rhythms of a half note or longer in literature being studied.

Activity 1: Finger Vibrato: violin/viola only

- Place left index finger on top of right hand and place left thumb on right palm
- Begin by moving first finger in a slow rocking motion about quarter note= 60 back and forth to get wrist flexibility needed for vibrato.
- Once comfortable with the feeling of the first finger at quarter note=60 proceed to the 2nd, 3rd, and 4th fingers.
- *Gradually* speed up the rocking motion of the fingers.
- Students will apply vibrato to their instruments while in playing position, beginning with their 1st finger on the A string (B natural) for violins, 1st finger on D string (E natural) for violas. Students will demonstrate vibrato at quarter note= 60 without the bow. Proceed to the 2nd, 3rd, and 4th fingers when student feels comfortable.
- Violins and Violas will bow whole notes on their respective strings, moving onto other fingers when they feel comfortable.
- Using a vibrato speed of quarter note=60, violins play the first 5 notes of the A major scale using 4th finger E, and violas play the first 5 notes of the D major scale using 4th finger A.

Activity 2: Arm Vibrato: all instruments

- Students place all four fingers on the fingerboard between the A and D string. Check for curved fingers and relaxed hand position. Smoothly slide all four fingers up and down the fingerboard traversing the entire fingerboard. A tissue can be placed between the fingers and the fingerboard to promote smooth slides.
- Move the fingers to the D string, continuing the sliding motion. Slowly shrink the distance of the slide until students are shifting between 1st and 3rd position. The motion should come from the elbow with the arm and hand moving as a unit. The motion should be parallel to the fingerboard.
- Gradually sinking into the string, “glue” the pad of the 2nd or 3rd finger to the fingerboard while keeping the arm and hand in motion.
- Repeat these 3 steps with all four fingers.
- Repeat these steps with the bow. It may be difficult for students to sustain a long, slow bow in the right hand while moving the left hand quickly on the fingerboard. Lightly play all harmonics on the D string. Aim for the note G on the D string for the 1st pitch to receive vibrato.

Materials and Equipment:

Instruments and bows

Textbook/Literature:

Essential Technique for Strings, Viva Vibrato

Lesson Assessment:

Activity Two Checklist:

Left hand fingers relaxed and curved:	+	-
Arm motion from elbow:	+	-
Arm and hand moving as a unit:	+	-
Pad of finger securely on fingerboard and in tune:	+	-
Attentiveness and effort:	+	-

Activity One Rubric: Violin students will be able to bow the first four notes of an A major scale using a vibrato with a pulse of quarter note= 60 bps. Viola/cello/bass students will be assessed on the first four notes of the D major scale.

Individual: Vibrato on String Instruments

Teacher Name:

Student Name: _____

CATEGORY	4	3	2	1
Technique	Correct technique is used. Student is able to show consistent basic vibrato in the left hand, with all four fingers.	Correct technique is usually used. Student is able to show an almost consistent vibrato in the left hand using 2-3 fingers.	Correct technique is sometimes used. Student is able to show some ability in producing an acceptable vibrato.	Correct technique is rarely used. Student is unable to show any ability in understanding how to achieve vibrato
Attention in Class	Student is focused and attentive throughout class and follows directions to the best of his/her ability.	Student is usually focused and attentive during class, but sometimes is distracted by others.	Student is sometimes focused and attentive during class, but is easily distracted by others and sometimes distracts others.	Student is rarely focused and attentive during class. Sometimes disruptive to rest of class.
Practice	Student's performance indicates regular and sustained practice outside of class, with great attention to areas of difficulty.	Student's performance indicates regular practice outside of class with some attention to areas of difficulty.	Student's performance indicates some practice outside of class, but with little attention to areas of difficulty.	Student's performance indicates there is very little practice outside of class.
Assessment	Student is able to play the first four notes of an A major scale using a consistent simple vibrato.	Student is able to play 2-3 notes of the first four of an A major scale using a consistent simple vibrato	Student is able to play 1 of the first four notes of an A major scale using vibrato	Student is unable to play the first four notes of an A major scale using vibrato

Sources:

Strategies for Teaching Strings, Building a Successful String and Orchestra Program by Robert Gillespie and Donald L. Hamann.



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<u>LEVEL</u>	<u>STANDARDS</u>	<u>DURATION</u>
II	2: Performing alone and with others a varied repertoire of music. 3: Improvising melodies, variations, and accompaniments. 6: Listening to, analyzing, and describing music. 7: Evaluating music and music performances.	2 Weeks

<u>STANDARD</u>	<u>BENCHMARK</u>	<u>GLI</u>
2	B: Recognize and perform various styles of music.	3
3	A: Improvise melodies	4
6	C: Analyze the use of music representing diverse genres and cultures.	1
7	B: Develop criteria for evaluating the quality and effectiveness of musical performances.	5

UNIT ASSESSMENT

Students will develop, through listening and reading, an understanding of the jazz standard *Summertime* from *Porgy and Bess*. They will listen to several arrangements and perform the work as a solo and with their own improvisation of the piece.

PREVIOUS LEVEL

Students will need to have a firm understanding of level II notation.

EXTENSION ACTIVITIES

- Students can do extensive searches on the opera *Porgy and Bess*; they can also research the song *Summertime* to learn about various Jazz musicians and their versions of the song.
- Teachers could also give the students recordings of the song and have the students play the song by themselves without the music.

Lyrics

Summertime and the livin' is easy
Fish are jumpin', and cotton is high.
Oh your daddy's rich, and your ma is good lookin'
So hush, little baby, don' yo' cry.

One of these mornin's you're goin' to rise up singin',
Then you'll spread you're wings an you'll take the sky.
But till that mornin, there's a-nothin' can harm you
With Daddy and Mammy standin' by.

Improvising on “Summertime”.

Objectives:

Students will be able to perform the song, *Summertime*, and create their own 16 bar improvisation attending to the scales and chord changes given in the Jamey Aebersold Play-A-Long Volume 54.

Strategies (including differentiated instruction):

- Play several recorded versions of Summertime for entire class. Pointing out for the students the melody and the improvised parts in the recording.
- Play through the melody of Summertime multiple times before moving on to improvisation. (Memorizing the piece would be a very helpful and simple way to alleviate some of the anxiety of improvising.
- Hand the students a copy of page **iii (Practice Procedure for Memorizing Scales and Chords to any Song)** and **ix (tips on Soloing)** in the introduction to assist the students in getting ready to improvise.
- Play the scales needed in the Summertime version of the Aebersold book (d minor, g minor, e half diminished, and F major). These scales are written out on the bottom of the page and can be performed by the students.
- Listen to the C.D. of the jazz band playing the accompaniment version that comes with the book and follow along in their music furthering their knowledge of the song in their heads.
- Play the melody with the recording several times.
- The teacher should set parameters at first for student improvisation (i.e. use only the first three notes of the scale, and then proceed onto more complicated ideas.).
- Record or videotape students’ improvisations so students can self-evaluate.

Cross-Curricular Connections:

History

Materials and Equipment:

- Original recording of *Summertime* from the Opera *Porgy and Bess*.
- Various recordings of *Summertime* from jazz musicians.

Textbook/Literature:

Teachers will be able to find a playable version of *Summertime* in the Jamey Aebersold Play-A-Long Book and CD set (Maiden Voyage volume 54) available at Stanton's Sheet Music.

Lesson Assessment:

Students will be able to play the melody of **Summertime** completely and then develop their own 16 bar improvisation of the tune.

Sources:

- <http://www.loc.gov/exhibits/treasures/tri008.html>
- <http://memory.loc.gov/ammem/today/sep02.html>
- <http://www.answers.com/topic/porgy-and-bess>



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<u>LEVEL</u> III	<u>SCOPE AND SEQUENCE</u> STRINGS
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STANDARD 2

Performing alone and with others a varied repertoire of music.

Benchmark A: Perform alone at an appropriate level of mastery on a stringed instrument.

GLI 1: Maintain and model proper seated or standing posture.

GLI 2: Maintain and model proper left hand and arm technique.

GLI 3: Maintain and model proper right hand and arm technique.

GLI 4: Evaluate tone and makes adjustments in right or left hand/arm technique that will produce desired tone quality.

GLI 5: Demonstrate increased use of vibrato.

GLI 6: Tune the open strings aurally, given a pitch reference for each open string.

GLI 7: Demonstrate the ability to shift to the following positions: violin/viola-3rd and 5th positions; cello-1/2 through 4th positions plus 1st, 2nd, and 4th finger extensions; bass-half through 5th positions.

GLI 8: Demonstrate the following articulations: right and left hand *pizzicato*, down bow, up bow, *détaché*, bow lift, *staccato*, *spiccato*, *louré*, *sautillé*, *martelé*, *tremolo*, double stops.

GLI 9: Demonstrate a consistent practice routine outside of the rehearsal setting.

GLI 10: Demonstrate appropriate care of the instrument.

GLI 11: Demonstrate the ability to use a tuner or metronome as needed to improve intonation, rhythm and tempo.

Benchmark B: Recognize and perform various styles of music.

GLI 1: Imitate the style of aural model.

GLI 2: Utilize appropriate bowings to create desired timbre and articulation. Use appropriate terminology to communicate articulations within the ensemble.

GLI 3: Perform literature from a variety of genres or eras in small and large ensembles.

Benchmark C: Perform scales and technical exercises.

GLI 1: Perform with accuracy and good intonation the following major scales: all instruments-two octaves-D,G,C, one octave-A,F and a one octave chromatic scale.

GLI 2: Perform with accuracy and good intonation the following natural, harmonic, and melodic minor scales: one octave-b, e, c, a, d.

GLI 3: Perform with accuracy and good intonation the following arpeggios up and down: 2 octaves-D,G,A,C, 1 octave-F.

GLI 4: Shift to all natural harmonics.

Benchmark D: Perform in ensembles.

GLI 1: Interpret and respond to conducting patterns and cues in large ensembles.

GLI 2: Demonstrate part independence.

GLI 3: Work with other musicians to create a quality performance.

GLI 4: Cooperate with other musicians to create a positive social atmosphere.

GLI 5: Participate in a small ensemble such as a duet, trio, quartet, etc.



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<u>LEVEL</u> III	<u>SCOPE AND SEQUENCE</u> STRINGS
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STANDARD 3

Improvising melodies, variations and accompaniments

Benchmark A: Improvise melodies.

GLI 1: Create patterns based on the major scale.

GLI 2: Echo a four measure phrase based on a major scale.

GLI 3: Create rhythmic and melodic variations on a given 4 measure phrase.

GLI 4: Improvise a 4 measure phrase based on a specific fiddle genre and/or the blues.

GLI 5: Incorporate into improvisation bowings appropriate to the fiddle genre being studied.

Benchmark B: Improvise variations.

GLI 1: Create rhythmic and melodic variations on a given melody in binary form.

GLI 2: Explore stylistic considerations of various fiddle genres (e.g. Bluegrass, Celtic, Irish, etc.)

GLI 3: Explore stylistic bowings of various fiddle genres.

GLI 4: Transpose any musical phrase up or down by one or more octaves.

Benchmark C: Improvise accompaniments.

GLI 1: Create "riff" backgrounds to accompany a given melody.

GLI 2: Improvise a "riff" background to accompany a given melody.



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<u>LEVEL</u> III	<u>SCOPE AND SEQUENCE</u> STRINGS
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STANDARD 4

Composing and arranging music within specific guidelines

Benchmark A: Compose music within specified guidelines.

GLI 1: Compose melodies in compound meters.

GLI 2: Create a composition for string instruments which is at least four measures in length and has at least two rhythmically independent lines and three melodically independent lines.

GLI 3: Make use of the dynamic markings *ff*, *f*, *mf*, *mp*, *p*, *pp*, *cres.* and *decresc.* in compositions.

GLI 4: Chooses tempo markings for compositions.

Benchmark B: Arrange music within specified guidelines.

GLI 1: Write a 2-3 voice accompaniment for a given melody using tonic, subdominant, and dominant harmonies.

GLI 2: Arrange a piano reduction into a four-part arrangement for a string ensemble.

Benchmark C: Use a variety of traditional and nontraditional sound sources and electronic media when composing and arranging.

GLI 1: Notate a four measure arrangement by hand.

GLI 2: Notate an arrangement using compositional software and MIDI resources.



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<u>LEVEL</u> III	<u>SCOPE AND SEQUENCE</u> STRINGS
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<u>STANDARD 5</u> Reading and notating music

Benchmark A: Read and notate rhythms.

GLI 1: Perform from notation sixteenth, eighth, dotted eighth, quarter, dotted quarter, half, dotted half and whole notes and corresponding rests in cut time, 4/4, 3/4, 2/4, 6/8 and 3/8 meters.

GLI 2: Use standard notation to record a dictated rhythmic example, using the above rhythms and meters.

GLI 3: Utilize a consistent numerically based method of counting (1-e-&-a...), in cut time, 4/4, 3/4, 2/4, 6/8 and 3/8 meters.

GLI 4: Comprehend duple and triple meters.

Benchmark B: Read and notate pitches.

GLI 1: Identify pitches on the grand staff and in alto clef.

GLI 2: Identify intervals in any clef by size and quality using Major, Minor and Perfect intervals.

GLI 3: Notate a four measure dictated melody using step-wise motion and intervals of a third or 5th in treble or bass clef.

GLI 4: Demonstrate reading from a string trio score.

Benchmark C: Identify and define standard notation symbols for dynamics, articulation, and expression.

GLI 1: Read and notate the symbols for down bow, up bow, *détaché*, *martelé*, slurs, *staccato*, slurred *staccato*, hooked bowing, bow lift, *pizzicato*, *louré*, *tremolo*, *sautillé*, and *spiccato*.

GLI 2: Read and notate the standard symbols for the following dynamic markings: *pp*, *p*, *mp*, *mf*, *f*, *ff*, *fp*, *crescendo* and *decrescendo*.

GLI 3: Identify all relative major and minor keys in the literature being studied.

Benchmark D: Sight read, accurately and expressively, music with a level of difficulty appropriate to their performance level.

GLI 1: Sight read and perform accurately down bow and up bow symbols, bow lifts, *pizzicato*, ties, slurs, *détaché*, accent, *staccato* and hooked bowings.

GLI 2: Sight read 12-32 measure pieces in 2/4, 3/4, 4/4, and cut time.

GLI 3: Sight read the following expressive markings: *pp*, *p*, *mp*, *mf*, *f*, *ff*, *crescendo* and *decrescendo*.

GLI 4: Sight read music containing the following rhythms: quarter, dotted quarter, eighth, dotted eighth, half, dotted half, whole, and sixteenth notes and corresponding rests.

GLI 5: Respond to tempi markings and cues from conductor while sight reading, including *fermata* and grand pause.



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<u>LEVEL</u> III	<u>SCOPE AND SEQUENCE</u> STRINGS
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STANDARD 6

Listening to, analyzing , and describing music

Benchmark A: Describe specific music events in a given aural example using appropriate terminology.

GLI 1: Identify forms associated with the literature being studied.

GLI 2: Use appropriate terminology to communicate about the elements of music.

GLI 3: Identify the meter in a given aural example as 4/4, 3/4, 2/4 or 6/8.

GLI 4: Distinguish between major and minor aurally.

Benchmark B: Describe music events in a given printed example.

GLI 1: Identify various repeat signs and symbols (first and second endings, *D.S.*, *Fine*, etc.).

GLI 2: Identify meter(s), dynamics, tonality, bowings and tempo in a given printed example.

Benchmark C: Analyze the use of music representing diverse genres and cultures.

GLI 1: Relate to other cultures through music literature being studied.

GLI 2: Examine relationships between original compositions and transcriptions for orchestra.



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<u>LEVEL III</u>	<u>SCOPE AND SEQUENCE STRINGS</u>
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<u>STANDARD 7</u> Evaluating music and music performances	
Benchmark A: Develop a criteria for evaluating the quality and effectiveness of music compositions.	
GLI 1: Write a critique using appropriate terminology to evaluate musical compositions.	
GLI 2: Evaluate recorded performances of the literature being studied.	
GLI 3: Practice proper audience etiquette in selected music settings.	
GLI 4: Attend live performances by professional musicians.	
GLI 5: Name representative performers for each orchestral instrument in various styles and cultures.	
Benchmark B: Develop a criteria for evaluating the quality and effectiveness of musical performances.	
GLI 1: Recognize the influence of musical and nonmusical aspects (e.g. concert etiquette) of performance on audience perception.	
GLI 2: Listen to and recognize performers representative of any orchestral instrument.	
GLI 3: Develop a rubric to evaluate ensemble performance and seek ways to improve their performance.	
GLI 4: Self-evaluate home practice and seek ways to improve their personal performance.	
GLI 5: Make use of technology in rehearsal and home practice to assist in self-evaluation (e.g. record and playback, metronome).	
GLI 6: Practice proper audience etiquette in selected music settings.	
GLI 7: Attend live performances by professional musicians.	
Benchmark C: Defend personal music preferences using appropriate terminology.	
GLI 1: Support personal preferences for three works of music using appropriate music terminology.	
GLI 2: Define aesthetics and determines how it relates to playing an instrument.	



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<u>LEVEL</u> III	<u>SCOPE AND SEQUENCE</u> STRINGS
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STANDARD 8

Understanding relationships between music, the other arts, and disciplines outside the arts.

Benchmark A: Understand relationships between music and the other arts.

GLI 1: Compare and contrast descriptors in the arts. (e.g. balance, texture, color, and form).

GLI 2: Compare and discuss the other arts in relation to music of the same artistic era (i.e. baroque, classical).

Benchmark B: Understand relationships between music and disciplines outside the arts.

GLI 1: Describe ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those of music.

GLI 2: Discuss thematic connections between the musical literature being studied and the concepts/literature being studied in other classrooms.



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<u>LEVEL</u> III	<u>SCOPE AND SEQUENCE</u> STRINGS
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STANDARD 9

Understanding music in relation to history and culture.

Benchmark A: Describe distinguishing characteristics of representative music genres and styles from a variety of cultures.

GLI 1: Recognize three major Western composers from each musical era.

GLI 2: Recognize possible correlations between major musical and historical events in time.

GLI 3: Identify the social context from which music of various cultures evolved.

GLI 4: Research composers and write program notes for the literature being studied.

Benchmark B: Classify a varied body of exemplary musical works by historical period and/or culture.

GLI 1: Explain the characteristics of cultural music being studied by the ensemble.

GLI 2: Examine contemporary music styles and identify the distinctive musical characteristics.

Benchmark C: Compare functions music serves, roles of musicians, and conditions under which music is typically performed in several cultures.

GLI 1: Compare the functions that music serves in several cultures of the world.

GLI 2: Explain the roles of musicians in several cultures of the world.

GLI 3: Explain the conditions under which music is typically performed in several cultures of the world.

GLI 4: Recognize the influence of increasing technology on musical instruments and music performance.

Benchmark D: Identify and compare careers in music.

GLI 1: Identify the specific skills needed to be a musician.

GLI 2: Identify and compare various careers for musicians (e.g. education, entertainment, technical support).

GLI 3: Identify exemplary role models in the music field.

GLI 4: Determine criteria to select music experiences that represent skills, abilities and accomplishments (e.g. developing a portfolio).

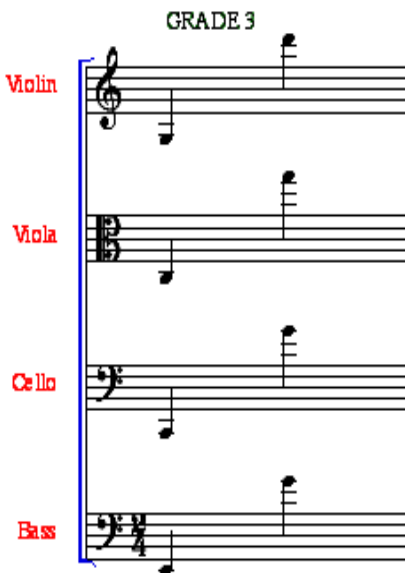
GLI 5: Explore and identify opportunities for lifelong involvement in music.



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<u>LEVEL</u> III	<u>MUSIC CONTENT</u> STRINGS
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METER	4/4, 2/4, 3/4, 6/8, 3/8, Cut Time
RHYTHMS	sixteenth, eighth, dotted eighth, quarter, dotted quarter, half, dotted half, whole notes and corresponding rests.
RANGES & TESSITURA	<p>Violin 1st, 3rd, 4th positions Viola 1st, 3rd, 4th positions Cello 1st, 3rd, 4th positions Bass 1/2, 1st, 3rd, 3 1/2, 4th, 5th, 5 1/2 positions</p> 
FACILITY	Sixteenth notes, quarter note=120.
MELODIC TREATMENT	Steps, skips, and leaps within the key permissible on all instruments; moderate use of accidentals with mild atonality permissible; some modal melodies; 4-8 bar phrases with occasional odd-length phrases or motive-based melodic treatment; increased vocabulary of bowings.
HARMONIC TREATMENT	Primarily consonant intervals; suspended triads, seventh and ninth chords permitted.
SCORING & TEXTURE	Melody for all instruments sometime during the selection; bass line in bass part with an independent cello part; two violin parts and a viola part; variety of textures may occur, from relatively transparent to tutti; some solos acceptable.
KEYS	Concert D, G, C, A, F; Concert e, b, a minor; small chromatic runs, acceptable
ENDURANCE	Performance time generally should not exceed 5:00.
MUSICAL MATURITY	Moderate use of meter and key changes; rit., accel and rubato; frequent dynamic variation; use of varied, less predictable arranging and orchestration techniques; any basic formal structure is permitted.



**COLUMBUS PUBLIC SCHOOLS
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LESSON PLAN**



<u>LEVEL</u>	<u>STANDARDS</u>	<u>DURATION</u>
III	2: Performing alone and with others a varied repertoire of music. 5: Reading and notating music. 6: Listening to, analyzing, and describing music.	3 Weeks

<u>STANDARD</u>	<u>BENCHMARK</u>	<u>GLI</u>
2	A: Perform alone at an appropriate level of mastery on a stringed instrument. B: Recognize and perform various styles of music. C: Perform scales and technical exercises. D: Perform in ensembles.	7, 8 3 1 2
5	C: Identify and define standard notation symbols for dynamics, articulation, and expression.	1, 3
6	A: Describe specific music events in a given aural example using appropriate terminology. C: Analyze the use of music representing diverse genres and cultures.	2,4 1,2

UNIT ASSESSMENT

Students will develop through performance their understanding of *Slavonic Folk Songs* in the Anne McGinty arrangement of *Bartok: Folk Trilogy*. Students will also demonstrate through performance various bowing styles of : Détaché, Martelé, Louré, and Spiccato.

Students will also demonstrate through performance, the two octave G major scale and its relative minor (e natural minor), C major scale (a natural minor).

PREVIOUS LEVEL

Students will need to have a basic understanding of Level two bowing techniques as well an understanding of the two octave G and C major scales.

EXTENSION ACTIVITIES

Students can go to mapquest.com and do a search on the maps of Hungary, Romania, and Slavonic countries.

Students can also do a web search on *Slavonic Folk Songs*, as well as Bela Bartok.

Students will also be able to listen to this work on the web:

@http://www.queenwood.com/orch_dev.html (to listen to entire *Bartok: Folk Trilogy*)

Bartok: Folk Trilogy

Objectives:

- Students will learn the following bowing styles: Détaché, Martelé, Louré, and Spiccato.
- Students will learn natural minor scales e minor and a minor.
- Students will bow patterns with an accented 2nd beat.
- Students will distinguish between major and minor tonality aurally.

Strategies (including differentiated instruction):

- Warm up with a G major Scale and C major scale (2 octaves) in 2/4 using the following rhythm eighth, eighth, quarter (the quarter should be accented).
- From the Essential Technique Book rehearse #'s 142, 145, 146, 147, 148, 151, 152, and 153. (These exercises will teach and reinforce the A natural minor and E natural minor scales and arpeggios.
- Choose a scale and play using the following bowing of teachers choice:
 - Détaché- Separate bows, legato, not detached.
 - Martelé - Separate bows, marked beginning of note, short.
 - Louré (portato) Bow continues in one direction with smooth stops (tenuto lines under a slur)
 - Spiccato- Bow Bounces. Brushed stroke in arc motion near the frog.
- Play excerpts of major and minor tonality and have the students determine the major pieces and the minor pieces.
- Repertoire rehearsal:
 - Students play first chord of the Bartok piece and discuss the tonality (major or minor).
 - Continue throughout the work choosing chords to find the tonality.
 - Rehearse each of the Folk Songs and determine whether to song has a major or a minor sound to each song.

Cross-Curricular Connections:

History/Geography

Materials and Equipment:

Recordings of *Slavonic Folk Songs*, Recordings of Bela Bartok

Textbook/Literature:

Essential Technique for Strings (Intermediate Technique Studies)

Bartok: Folk Trilogy, arr. Anne McGinty: Queenwood Publications

Lesson Assessment:

- Students will be assessed on the following: their ability to play 2 octave G major, and C major and a natural minor scales, as well as 1 octave e natural minor scale in 2/4 time signature using two eighths followed by an accented quarter note.
- They will also be assessed on their following performance and understanding of the following bowing techniques: Détaché, Martelé, Louré, and Spiccato.

Sources:

- <http://w3.rz-berlin.mpg.de/cmp/bartok.html>
- <http://www.harvardsquarelibrary.org/unitarians/bartok.html>



**COLUMBUS PUBLIC SCHOOLS
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LESSON PLAN**



<u>LEVEL</u>	<u>STANDARDS</u>	<u>DURATION</u>
III	2: Performing alone and with others a varied repertoire of music. 3: Improvising melodies, variations and accompaniments. 5: Reading and notating music.	8 Days

<u>STANDARD</u>	<u>BENCHMARK</u>	<u>GLI</u>
2	A: Perform alone at an appropriate level of mastery on a stringed instrument. B: Recognize and perform various styles of music. C: Perform scales and technical exercises.	8 1 1
3	A: Improvise Melodies.	3
5	A: Read and notate rhythms. B: Read and notate pitches. C: Identify and define standard notation symbols for dynamics, articulation, and expression.	1,4 4 1

UNIT ASSESSMENT

Verbal feedback will be given during each lesson about the ability of the student to perform the various bowings. A check list of skills in the form of a playing test will be at the end of the unit.

PREVIOUS LEVEL

Students must be able to perform detache' bowing and slurs.

EXTENSION ACTIVITIES

Perform literature that takes more than one or two class periods to prepare. The following are suggested: *Curse of the Rosin Eating Zombies From Outer Space* by Richard Meyer; *The John Dunbar Theme* by John Barry, arr. E. Del Borgo-pub. *In Movie Favorites for Strings*-Hal Leonard; *Concerto Gross* by Robert Hirsch; *March Petite from Symphony No.8* by Beethoven, arr. Jamin Hoffman.

Lesson-Martele'/Various Styles of Bowing

Objectives:

- The students will accurately perform the martele' bowing style.
- The students will accurately demonstrate detache' and martele' bowing styles.

Strategies (including differentiated instruction):

- Physically demonstrate the martele' bowing .
- Physically demonstrate staccato.
- Physically and aurally identify detache' and martele' bowing.

Lesson-Martele'

- D Major Scale in whole notes using a detache' bowing. ♩=100-120
- Have the students place their bows on the D string in the middle of the bow. Without making a sound, flex the fingers causing the bow stick to touch the string 8 times.
- D Major Scale in whole notes flexing the bow stick 4 times while bowing each whole note, creating 4 pulses per pitch.
- D Major Scale in quarter notes playing everything staccato.
- Martele' is the string version of marcato. Add the finger flexing at the beginning of each staccato quarter note and the class will be using a martele' bowing.
- Echoing-The instructor will play four quarter notes in either the detache' or martele' style and the class will echo it.
- Rehearse a march applying the martele' bowing or rehearse Orchestral Bowing: Style and Function-page 10-Mendelssohn, Symphony No. 4, 2nd movement.
- *Star Spangled Banner*: rehearse using the martele' bowing in the first 8 measures as well as measures 17-24. Use detache' bowing for measures 9-16. Discuss the historical background of this song.

Cross-Curricular Connections:

- History

Materials and Equipment:

- Instrument for the instructor to demonstrate martele'
- Enough copies of a march for the entire class
- Enough copies of the *Star Spangled Banner* for the class

Textbook/Literature:

- March-chosen by the instructor
- Orchestral Bowing: Style and Function, workbook-page 19-Star Spangled Banner

Lesson Assessment:

- Verbal feedback given by the instructor about the production of martele' bowing.

Sources:

- Orchestral Bowing: Style and Function, workbook
- Orchestral Bowing: Style and Function, textbook

Lesson-Slurred Staccato/ Various Styles of Bowing

Objectives:

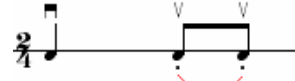
- The students will accurately perform the slurred staccato bowing.
- The students will improvise a short break melody for a fiddle tune.

Strategies (including differentiated instruction):

- Visually introduce the slurred staccato bowing.
- Aurally introduce the slurred staccato bowing.

Lesson-Slurred Staccato Bowing

- The instructor will demonstrate the slurred staccato bowing which is written on the chalkboard.



- D Major Scale playing the following rhythm staccato:
- If students do not consistently perform the correct bowing, ask them to air bow the slurred staccato bowing. Then, perform the slurred staccato bowing on the D string only. Finally, try it again with the major scale.
- Rehearse *Bile'm Cabbage* accompaniment using the same bowing. When all students are able to play this, add various people on the melody.
- Review the D, C, and G arpeggios.
- Play the chord progression from *Bile'm Cabbage* while one student improvises a break melody. Remember to use the slurred staccato bowing for the accompaniment. Let other students experiment with improvisation while the class plays the accompaniment. A break is like a variation of the melody (i.e. see Fiddler's Philharmonic).
- Decide the form of the song as a class.(i.e. intro., melody & accomp.,break, melody & accomp., etc.)
- *Seventh Symphony, 2nd mov't.* by Beethoven, arr. Donald E. Olah-the accompaniment of this piece uses the slurred staccato bowing. Briefly discuss the historical background of *Beethoven's Symphony No. 7*. Have the first violins play measures 51-59 while the second violins, violas, and cellos play measures 1-9. Rehearse the song with all instruments starting at the beginning. Obviously the song will take many rehearsals to perfect for a concert.

Cross-Curricular Connections:

- History

Materials and Equipment:

- Chalkboard for writing out the warm-up rhythm.
- Enough copies of *Bile'm Cabbage* for the entire class.
- *Seventh Symphony, 2nd Movement*-Beethoven, arr. Donald E. Olah, published by MSB Publishing Company.

Textbook/Literature:

- Copy of *Bile'm Cabbage* melody and chord progression.
- Fiddler's Philharmonic published by Alfred is text book containing melody, accompaniment, and breaks for several fiddle tunes.
- *Seventh Symphony, 2nd Movement*-Beethoven, arr. Donald E. Olah, published by MSB Publishing Co.

Lesson Assessment:

- Verbal feedback given by the instructor about the production of slurred staccato bowing.

Sources:

- Orchestral Bowing: Style and Function
- Fiddler's Philharmonic

Lesson-Hooked Bowing / Various Styles of Bowing


Objectives:

- The students will accurately perform the following bowings: *detache'*, *martele'*, and hooked bowing.

Strategies (including differentiated instruction):

- Visually introduce hooked bowing.

Lesson-Hooked Bowing

- C Major Scale playing the following rhythm on each pitch:  Perform the rhythm in a staccato style.
- Rehearse *Battle Hymn of the Republic* using the hooked bowing.
- Discuss the historical background of *Battle Hymn of the Republic*.
- *Star Spangled Banner*: perform the dotted eighth sixteenth note rhythms using the hooked bowing. Explain that hooked bowing serves the purpose of connecting a series of uneven rhythms so that the shortest note isn't accented. Also, review *martele'* and *detache'* while performing the *Star-Spangled Banner*.

Cross-Curricular Connections:

- History

Materials and Equipment:

- Chalkboard to write out the warm-up rhythm

Textbook/Literature:

- Arrangement of *Battle Hymn of the Republic*.
- Orchestral Bowing: Style and Function workbook-for *Star Spangled Banner*
- Orchestral Bowing: Style and Function workbook-page 11, Berlioz's *Symphony Fantastique*, 4th mov't. excerpt can be substituted for *Battle Hymn of the Republic*.

Lesson Assessment:

- Verbal feedback given by the instructor about the production of hooked bowing.

Sources:

- Orchestral Bowing: Style and Function Textbook

Lesson-Loure'/Unit Title: Various Styles of Bowing

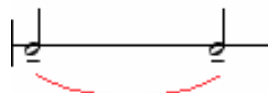
Objectives:

- The students will accurately perform loure' or portato bowing.

Strategies (including differentiated instruction):

- Visually introduce loure' or portato bowing
- Aurally introduce loure' or portato bowing

Lesson-Loure' or Portato

- Have the students play a whole note on the open D string. Play it again but flex the fingers four times to pulse quarter notes while the bow is in constant motion. The instructor should perform it first so the students have an aural model.
- G Major Scale with the following rhythm: 
- Discuss the counting system for 3/2 meter and the conducting pattern.
- Orchestral Bowing: Style and Function Workbook-page 10-rehearse the exercise.
- Rehearse "Doin' the Double Stop Blues" from Strictly Strings Book 2, page 24.

Cross-Curricular Connections:

- Math

Materials and Equipment:

- Chalkboard

Textbook/Literature:

- Orchestral Bowing: Style and Function Workbook
- Strictly Strings Book 2

Lesson Assessment:

- Verbal feedback given by the instructor about the production of Loure' bowing.

Lesson-Brush Spiccato/ Various Styles of Bowing

Objectives:

- The students will accurately demonstrate brush spiccato and detache' bowing.
- The students will accurately perform the brush spiccato bowing style.

Strategies (including differentiated instruction):

- Physically introduce the brush spiccato by air bowing.
- Visually and aurally introduce brush spiccato.

Lesson-Brush Spiccato

- D Major Scale playing the following rhythm:
- Have the students hold their bow parallel to the ground. Draw the bottom half of a circle while keeping the bow parallel to the ground. Make this stroke starting with a down bow, then again with an up bow. Apply this to the open string contacting the string with the lower third of the bow. When the students are successful, play four eighths per pitch of the scale using the brush spiccato. Play up the scale using brush spiccato and down the scale using detache'.
- Echoing-the instructor will have the class echo 4 counts of rhythm using detache' bowing and brush spiccato.
- *Orchestral Bowing: Style and Function workbook-page 12-Bizet, L'Arlesienne Suite No. 2 excerpt.*
- A minor scale in eighth notes playing one eighth per pitch of the scale while using brush spiccato.
- *Orchestral Bowing: Style and Function workbook-page 13-Gliere, Russian Sailors' Dance excerpt.*
- *Petite Tango*-perform the song using brush spiccato to play the eighth notes in the arco section. Detache' should be used for the quarter notes of the arco section.

Cross-Curricular Connections:

Materials and Equipment:

- Chalkboard to write warm-up rhythm for the class
- *Orchestral Bowing: Style and Function workbook*, pages 12 and 13
- *Petite Tango*

Textbook/Literature:

- *Orchestral Bowing: Style and Function workbook*
- *Petite Tango*, by C. B. Kriegbaum

Lesson Assessment:

- Verbal feedback given by the instructor about the production of brush spiccato bowing.

Lesson-Bounce Spiccato/Unit Title: Various Styles of Bowing

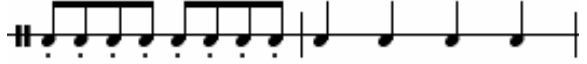
Objectives:

- The students will accurately perform the bounce spiccato bowing style.
- The students will accurately demonstrate *detache'* and bounce spiccato bowing styles.

Strategies (including differentiated instruction):

- Physically demonstrate the bounce spiccato bowing .
- Aurally identify *detache'* and bounce spiccato bowing.

Lesson-Bounce Spiccato

- F Major Scale playing the following rhythm: 
- Have the students hold their bow parallel to the ground. Draw “V” while keeping the bow parallel to the ground. Make this stroke starting with a down bow, then again with an up bow. Apply this to the open string contacting the string with the middle third of the bow. When the students are successful, play four eighths per pitch of the scale using the bounce spiccato. Play up the scale using bounce spiccato and down the scale using *detache'*.
- Echoing-the instructor will have the class echo 4 counts of rhythm using *detache'* bowing and bounce spiccato.
- *Orchestral Bowing: Style and Function* workbook-page 13, Warlock, *Capriol Suite* excerpt.
- Perform an arrangement of Mozart’s *Symphony No. 29* or *Concerto Gross*. Obviously, this will take many rehearsals to prepare for a concert.

Cross-Curricular Connections:

- History

Materials and Equipment:

- *Orchestral Bowing: Style and Function* workbook, page 13
- An arrangement of Mozart’s *Symphony No. 29* or *Concerto Gross* for full orchestra.

Textbook/Literature:

- An arrangement of Mozart’s *Symphony No. 29* chosen by the instructor or *Concerto Gross* for full orchestra by Robert Hirsch.
- *Orchestral Bowing: Style and Function*, workbook-page 13

Lesson Assessment:

- Verbal feedback given by the instructor about the production of bounce spiccato bowing.

Sources:

- *Orchestral Bowing: Style and Function*, workbook
- *Orchestral Bowing: Style and Function*, textbook

Bowing Test

G. Ebeisole

[illegible]

	Pass	Fail
1-Bowing		
1-Rhythm		
2-Bowing		
2-Rhythm		
3-Bowing		
3-Rhythm		
4-Bowing		
4-Rhythm		
5-Bowing		
5-Rhythm		
6-Bowing		
6-Rhythm		



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Lesson Plan



<u>LEVEL</u>	<u>STANDARDS</u>	<u>DURATION</u>
III	2: Performing alone and with others a varied repertoire of music. 5: Reading and notating music. 6: Listening to, analyzing and describing music. 8: Understanding relationships between music, the other arts and disciplines outside the arts. 9: Understanding music in relation to history and culture.	Three core lessons

<u>Standard</u>	<u>Benchmark</u>	<u>GLI</u>
2	A: Perform alone at an appropriate level of mastery on a stringed instrument. B: Recognize and perform various styles of music. C: Perform scales and technical exercises. D: Perform in ensembles.	2,3,4,5,7,8, 1,2,3 2,4 1,2,3
5	A: Read and notate rhythms. B: Read and notate pitches. C: Identify and define standard notation symbols for dynamics, articulation and expression.	1,3 1,2,4 1,2,3
6	B: Describe music events in a given printed example. C: Analyze the use of music representing diverse genres and cultures.	2 1
8	A: Understand relationships between music and the other arts.	1
9	A: Describe distinguishing characteristics of representative music genres and styles from a variety of cultures. B: Classify a varied body of exemplary musical works by historical period and/or culture. C: Compare functions music serves, roles of musicians, and conditions under which music is typically performed in several cultures.	3

UNIT ASSESSMENT

Students will demonstrate legato and détaché bowing and construct and perform minor scales. Students will participate in aural training activities to enhance performance of Soon Hee Newbold's piece, Dragon Dances.

PREVIOUS LEVEL

Students need to be able to perform slurs and string crossings fluently. They should be ready to develop shifting skills.

EXTENSION ACTIVITIES

Students can create their own pentatonic melodies and variations. (See Band Level 4 Lesson Plans)

Introduction to *Dragon Dances* by Soon Hee Newbold

Objectives:

- E minor scale and arpeggio
- Vibrato on tones that are a half note or longer
- Relate to Asian culture through literature being studied
- Sight read, rehearse and prepare for performance Soon Hee Newbold's *Dragon Dances*.

Lesson One:

- **Right Hand Skills: legato bowing**
 - Echo four quarter notes on open strings modeling/contrasting light détaché and legato.
 - Echo half notes and whole notes with marked entrances and full sound. The bow should have all the hair grabbing the string at the beginning of the note.
- **Left Hand Skills: Harmonics/shifting and vibrato**
 - Review natural harmonics: "Natural harmonics are tones created by a vibrating string divided into equal sections." Each open string has a set of harmonics present in the sound, contributing to the timbre of the instrument. Lightly touching the string at a node isolates the pitch of an individual harmonic.
 - b. To produce an 8ve above the open string, lightly touch the string halfway between the bridge and the nut.
 - 8ve + 5th: lightly touch the string at the note a perfect fifth above the open string.
 - 2 Octaves: lightly touch the string at the note a perfect fourth above the open string.
 - Practice playing these harmonics with all four fingers to develop students' shifting and vibrato skills. Harmonics are also useful tools for tuning.
- **Left Hand Skills: 5 note scales/echoes in E minor**
 - *Celli/bass will shift to 3rd position on the fourth note of each echo.

The image displays a musical score for four string instruments: Violin, Viola, Cello, and Double Bass. The score is written in E minor (one flat) and 2/4 time. It is divided into five measures, each corresponding to a different open string: A string, D string, G string, E string, and C string. Each measure contains a scale of four quarter notes followed by a half note. The notes are: A string (A, B, C, D), D string (D, E, F, G), G string (G, A, B, C), E string (E, F, G, A), and C string (C, D, E, F). Above each measure, the instrument name and the string being played are listed. Fingerings are indicated by numbers 1-4. For the A string, the first measure uses L2 (left hand 2nd finger) and 4 (right hand 4th finger). For the D string, the first measure uses H2 (harmonic 2nd) and 4. For the G string, the first measure uses H2 and 4. For the E string, the first measure uses L2 and 4. For the C string, the first measure uses H2 and 4. Shifting patterns are indicated by numbers: 2 -1 3 for Cello and Double Bass in the first measure, 3 -1 3 for Cello and Double Bass in the second measure, -1 3 for Cello and Double Bass in the third measure, and 3 -1 3 for Cello and Double Bass in the fourth measure. The Double Bass part includes a note shift to 3rd position on the fourth note of each echo.

- **Repertoire Rehearsal: *Dragon Dances***

- Share with students Soon Hee Newbold's comments about the music of *Dragon Dances*: "The dragon is a powerful and popular symbol in Asian culture. Representing strength and beauty, it is featured in art, sculptures, and stories throughout the world. As you perform *Dragon Dances*, imagine magnificent dragons in flight, or the brightly colored costumes worn at a Chinese New Year parade. Violins begin lightly and festively, with the melody in the violas and cellos. As it passes through the orchestra, the melody should be *legato* and bold. The work may be performed without piano; however, I prefer the rhythmic quality that it brings to the piece." Show maps of Asia and pictures of Asian dragons and festivals.
- Before sight-reading this piece, I suggest focusing on a few issues in meas1-21 in order to ensure good intonation:
 - Violin I & II: Model (on piano or violin) the first four measures of the Violin I and II motives. Simultaneously Rehearse Violin I meas. 5-12 and Violin II meas. 13-20. Then Violin I meas. 13-17 and Violin II meas. 5-9. Focus on intonation of 2nd and 4th finger. Make sure students notice that the notes change in the 6th measure. Have the bassists play at meas. 5-12 to give harmonic support. Violins air bow and practice fingerings while teaching the melody to the Viola/Celli/Bass
 - Viola/Celli/Bass: Sight-read melody beginning at meas. 13. Encourage students to use vibrato on notes that are half note or more. Remind them of Newbold's comment, "The melody should be *legato* and bold."
 - Other advice before playing through piece:
 - **Bass** players should set the bow on the E string at the beginning of the song adding enough weight to be able to pull the string a few millimeters but hold it at the point just before sound is produced. In measure three, release the string by adding more force in the down bow direction (pulling to the right) creating a powerful accent.
 - **Violin** students can check fourth finger placement using the natural harmonic at the note E on the A string by touching the harmonic lightly with their pinky only (in 1st position). It will sound an octave above open E. The same technique can be used to reinforce hand shape and intonation for the fourth finger on the E string (measure 13 of *Dragon Dances*)
- Play through meas. 1-21 or more.

Cross-Curricular Connections:

Social Studies: Asian Culture

Materials and Equipment:

Maps and pictures of Asian dragons in art and culture, Instruments

Textbook/Literature:

Dragon Dances, Soon Hee Newbold FJH Music Company

Lesson Assessment:

Checklist:

Student demonstrates legato bowing:	+	-
Student demonstrates détaché bowing:	+	-
Student demonstrates shifting between natural harmonics:	+	-
Student performs E minor echoes in tune:	+	-

Sources:

http://www.educ.uvic.ca/faculty/mroth/438/CHINA/chinese_new_year.html This web page, Chinese New Year, contains photos and information about Chinese New Year.

<http://www.chinapage.com/dragon1.html> This web page, Dragons in Ancient China, contains photos of Dragons in Chinese architecture, paintings, and culture

<http://www.fjhmusic.com/strings/st6032.htm> This is the website of the publisher of *Dragon Dances*. It includes the 1st page of the score and a listening link.

Lesson Two:

- **Echoes:**
 - Melodic fragments related to *Dragon Dances*, including fourth finger octave practice for violin/viola, such as: ascending EGAE, BDEB, ABC and descending: AGE
- **E minor scale and arpeggio**
 - Review the natural minor scale
 - Relative major method, start at 6th step of G Major Scale and build the natural minor scale with the same key signature.
 - Pattern of whole and half steps beginning with the note E: W,H,W,W,H,W,W
 - Perform the E natural minor scale and arpeggio using half notes, slurring two quarter notes, and slurring four eighth notes.
- **Repertoire Rehearsal:**
 - Discuss Cut Time, including counting system
 - Read through piece
 - Review Measures 1-21
 - If rehearsing vla/cello melody at #5, violin I and II should play at #37 or vice versa
 - Measures 21-37: Violin I has the same melodic phrase twice an octave apart. Check intonation on the note G, played low 2 on the E string, by having the Violin II play meas. 21-29 twice to give a pitch reference. Cellos can avoid string crossings during the eighth note slurs by playing this passage in extended 3rd position. 4th finger plays B on the D string and E on the G; 2nd finger plays A on the D; 1st finger extends to play G on the D.
 - #73: Tempo change, pizzicato section; follow conductor, subdivide, don't rush
 - Rehearse #93 a tempo. Add cello/bass soli 2 measures before.
 - Measure 89-93 violas have a high 3 F# on the C string. They will need to swing elbow towards the center of their body to have enough arm weight, support and flexibility to play in tune. Celli/bass will need to practice switching quickly from *pizz.* to *arco*. Rehearse 89-end.
 - Run through piece.

Cross-Curricular Connections:

Social Studies: Asian Culture

Materials and Equipment:

Maps and pictures of Asian dragons in art and culture, Instruments

Textbook/Literature:

Dragon Dances by Soon Hee Newbold FJH Music Company

Lesson Three:

- Review minor scale pattern. Students construct A minor scale using pattern of half steps and whole steps. If available, use page 2 of Scales for Strings by Samuel Applebaum.
- Sing/play A minor scale
- Discuss Pentatonic scale and perform a simple melody using the pentatonic scale
 - *Yangtze Boatmen's Song*, a Chinese Sea Chantey.
- Discuss harmonic relationships of E minor and A minor. As a class, analyze the score of *Dragon Dances*, identifying important tonality changes and the passing of the melody and ostinato through the orchestra. Include discussion and listening in reference to the frequent pick-up notes before melodic statements (i.e. E, G, A meas.20-21 and 28-29) and elements of music make *Dragon Dances* sound Asian.
- Play through piece
- Rehearse for style, dynamic contrasts, intonation and entrances. Have students use vibrato as much as possible, especially cello/bass on long tones.

Cross-Curricular Connections:

Social Studies: Asian Culture

Materials and Equipment:

Maps and pictures of Asian dragons in art and culture

Instruments

Textbook/Literature:

- *Dragon Dances*, Soon Hee Newbold FJH Music Company
- Yangtze Boatmen's Song. Rounds, Canons, and Catches for String Orchestras and Ensembles, by Robert Garofalo. P.12

Lesson Assessment:

Written assessment, enclosed.

Lesson Three Written Assessment

Student Name: _____ Date _____

1. The following is a G Major scale. Below it, write the relative minor scale of G Major which has the same key signature.

G Major Scale: **G A B C D E F# G**

Relative Minor Scale: **— — — — — — — —**

2. Label the Half Steps and Whole Steps on both the G Major Scale and its Relative Minor Scale.
3. Using the Half Step and Whole Step Pattern you learned, build an **A Natural Minor Scale:**

A — — — — — — —



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LESSON PLAN**



<u>LEVEL</u>	<u>STANDARDS</u>	<u>DURATION</u>
III	2: Performing alone and with others a varied repertoire of music.	5 days

<u>STANDARD</u>	<u>BENCHMARK</u>	<u>GLI</u>
2	A: Perform alone at an appropriate level of mastery on a stringed instrument. C: Perform scales and technical exercises	2,4,5,7,9 1,4

UNIT ASSESSMENT

Vibrato Activities Checklist

PREVIOUS LEVEL

Students should be able to perform, with good intonation, all notes in 1st position.
Introduction to vibrato in Level II.

EXTENSION ACTIVITIES

Students should apply vibrato to exercises and literature being studied



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<u>LEVEL</u> IV	<u>SCOPE AND SEQUENCE</u> STRINGS
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STANDARD 2

Performing alone and with others a varied repertoire of music.

Benchmark A: Perform alone at an appropriate level of mastery on a stringed instrument.

GLI 1: Exhibit a posture which promotes movement to enhance musical performance.

GLI 2: Maintain and model proper left hand and arm technique.

GLI 3: Maintain and model proper right hand and arm technique.

GLI 4: Experiment with right or left hand/arm technique to produce a desired tone quality.

GLI 5: Demonstrate a variety of widths and speeds of vibrato.

GLI 6: Tune the open strings aurally, given A440. (violin/viola tune by fifths, bass/cello tune by fifths and by matching harmonics)

GLI 7: Demonstrate the ability to shift to the following positions: violin/viola-2nd through 5th positions; cello-1/2 through 4th and thumb positions; bass-half through 5th and thumb positions.

GLI 8: Demonstrate the following articulations: right and left hand *pizzicato*, down bow, up bow, *détaché*, bow lift, *staccato*, *spiccato*, *louré*, *sautillé*, *martelé*, *tremolo*, two finger double stops, *sul tasto* and *ponticello*.

GLI 9: Demonstrate a consistent practice routine outside of the rehearsal setting.

GLI 10: Demonstrate appropriate care of the instrument.

GLI 11: Demonstrate the ability to use a tuner or metronome as needed to improve intonation, technique, rhythm and tempo.

Benchmark B: Recognize and perform various styles of music.

GLI 1: Modify individual performance to blend with the ensemble.

GLI 2: Choose appropriate stylistic techniques for a piece of music. (i.e. bowing, articulation, vibrato width and speed).

GLI 3: Perform literature from a variety of genres or eras in small and large ensembles.

Benchmark C: Perform scales and technical exercises.

GLI 1: Perform with accuracy and good intonation the following major scales: all instruments-three octaves-D,G,C, two octave-A,F,B-flat and a two octave chromatic scale.

GLI 2: Perform with accuracy and good intonation the following natural, harmonic, and melodic minor scales: two octaves-b, e, c, a, d, g.

GLI 3: Perform with accuracy and good intonation the following arpeggios up and down: 3 octaves-D,G,C, 2 octaves A,F,B-flat.

GLI 4: Create false harmonics.

Benchmark D: Perform in ensembles .

GLI 1: Interpret and respond to cues given by other ensemble members in a small ensemble without a conductor.

GLI 2: Demonstrate part independence.

GLI 3: Work with other musicians to create a quality performance.

GLI 4: Cooperate with other musicians to create a positive social atmosphere.

GLI 5: Participate in a small ensemble such as a duet, trio, quartet, etc.



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<u>LEVEL</u> IV	<u>SCOPE AND SEQUENCE</u> STRINGS
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STANDARD 3

Improvising melodies, variations and accompaniments

Benchmark A: Improvise melodies.

GLI 1: Create a melody with a given harmony using one to two key centers.

GLI 2: Create melodies in a minor tonality.

GLI 3: Create rhythmic and melodic variations on a given 8 measure phrase.

GLI 4: Improvise a melody over a given chord progression based on a specific fiddle genre and/or the blues.

GLI 5: Incorporate bowings and shifting into improvisation.

Benchmark B: Improvise variations.

GLI 1: Improvise rhythmic and melodic variations appropriate to the style of music being performed.

GLI 2: Choose melodic embellishments appropriate to the style of music being performed.

GLI 3: Vary a given melodic idea using various bowings and articulations.

GLI 4: Transpose simple harmonic accompaniments (i.e. 12-bar blues progression) and melodic phrases to any key.

Benchmark C: Improvise accompaniments.

GLI 1: Explore various harmonic accompaniments.

GLI 2: Improvise an accompaniment which is stylistically appropriate for the music being studied.



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<u>LEVEL</u> IV	<u>SCOPE AND SEQUENCE</u> STRINGS
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STANDARD 4

Composing and arranging music within specific guidelines

Benchmark A: Compose music within specified guidelines.

GLI 1: Compose melodies in mixed meters.

GLI 2: Compose a multiple part composition of eight or more measures.

GLI 3: Make use of the dynamic markings *ff*, *f*, *mf*, *mp*, *p*, *pp*, *cres.* and *decresc.* in compositions.

GLI 4: Enhance compositions with tempo changes, tremolos, slurs etc.

Benchmark B: Arrange music within specified guidelines.

GLI 1: Write a 3-4 voice accompaniment for a given melody using tonic, supertonic, subdominant, and dominant harmonies.

GLI 2: Arrange any five part composition for full orchestra.

Benchmark C: Use a variety of traditional and nontraditional sound sources and electronic media when composing and arranging.

GLI 1: Notate an eight measure arrangement by hand.

GLI 2: Notate original music using compositional software and MIDI resources.



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<u>LEVEL</u> IV	<u>SCOPE AND SEQUENCE</u> STRINGS
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<u>STANDARD 5</u> Reading and notating music

Benchmark A: Read and notate rhythms.

GLI 1: Perform from notation sixteenth, eighth, dotted eighth, quarter, dotted quarter, half, dotted half, whole and dotted whole notes and corresponding rests in cut time, 4/4, 3/4, 2/4, 5/4, 12/8, 9/8, 6/8, and 3/8 meters.

GLI 2: Use standard notation to record a dictated rhythmic example, using the above rhythms and meters.

GLI 1: Utilize a consistent numerically based method of counting (1-e-&-a...), in simple and compound meters.

GLI 4: Comprehend compound and mixed meters.

Benchmark B: Read and notate pitches.

GLI 1: Identify pitches on the grand staff and in alto and tenor clef.

GLI 2: Identify intervals in any clef by size and quality (e. g. Major, Minor, Perfect, Augmented, Diminished).

GLI 3: Notate a four measure dictated melody and bass line.

GLI 4: Demonstrate reading from a full orchestra score.

Benchmark C: Identify and define standard notation symbols for dynamics, articulation, and expression.

GLI 1: Read and notate the symbols for down bow, up bow, *détaché*, *martelé*, slurs, *staccato*, slurred *staccato* hooked bowing, bow lift, *pizzicato*, *louré*, *sautillé*, *tremolo*, *spiccato*, *ricochet*, *sul tasto* and *ponticello*.

GLI 2: Read and notate the standard symbols for the following dynamic markings: *pp*, *p*, *mp*, *mf*, *f*, *ff*, *fp*, *crescendo* and *decrescendo*.

GLI 3: Identify all key signatures in the circle of fifths.

Benchmark D: Sight read, accurately and expressively, music with a level of difficulty appropriate to their performance level.

GLI 1: Sight read and perform accurately down bow and up bow symbols, bow lifts, *pizzicato*, ties, slurs, *détaché*, *staccato*, accent, hooked, *spiccato* and *martelé* bowings.

GLI 2: Sight read full length pieces in 2/4, 3/4, 4/4, cut time, and 6/8 meters.

GLI 3: Sight read the following expressive markings: *pp*, *p*, *mp*, *mf*, *f*, *ff*, *fp*, *crescendo* and *decrescendo*.

GLI 4: Sight read music containing the following rhythms: quarter, dotted quarter, eighth, dotted eighth, half, dotted half, whole, and sixteenth notes and corresponding rests.

GLI 5: Respond to tempi markings and cues from conductor while sight reading, including *fermata*, grand pause, *accel.* and *rit.*.



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<u>LEVEL</u> IV	<u>SCOPE AND SEQUENCE</u> STRINGS
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STANDARD 6

Listening to, analyzing , and describing music

Benchmark A: Describe specific music events in a given aural example using appropriate terminology.

GLI 1: Identify forms associated with the literature being studied.

GLI 2: Use appropriate terminology to communicate about the elements of music.

GLI 3: Identify the meter in a given aural example as 4/4, 3/4, 2/4, 6/8, 12/8 or 5/4.

GLI 4: Distinguish between major harmonic minor, and melodic minor aurally.

Benchmark B: Describe music events in a given printed example.

GLI 1: Identify various repeat signs and symbols (first and second endings, *D.S.*, *Fine*, etc.).

GLI 2: Identify meter(s), dynamics, tonality, bowings and tempo in a given printed example.

Benchmark C: Analyze the use of music representing diverse genres and cultures.

GLI 1: Compare/contrast music the use of music from two diverse genres or cultures.

GLI 2: Examine relationships between original compositions and transcriptions for orchestra.



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<u>LEVEL</u> IV	<u>SCOPE AND SEQUENCE</u> STRINGS
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<u>STANDARD 7</u> Evaluating music and music performances
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Benchmark A: Develop a criteria for evaluating the quality and effectiveness of music compositions.

- GLI 1: Write a critique using appropriate terminology to evaluate musical compositions.
- GLI 2: Evaluate recorded performances of the literature being studied.
- GLI 3: Practice proper audience etiquette in selected music settings.
- GLI 4: Attend live performances by professional musicians.
- GLI 5: Name representative performers for each orchestral instrument in various styles and cultures.

Benchmark B: Develop a criteria for evaluating the quality and effectiveness of musical performances.

- GLI 1: Recognize the influence of musical and nonmusical aspects (e.g. concert etiquette) of performance on audience perception.
- GLI 2: Listen to and recognize performers representative of any orchestral instrument.
- GLI 3: Evaluate ensemble performance according to competitive standards and seek ways to improve their performance.
- GLI 4: Self-evaluate home practice and seek ways to improve their personal performance.
- GLI 5: Make use of technology in rehearsal and home practice to assist in self-evaluation (e.g. record and playback, metronome).
- GLI 6: Practice proper audience etiquette in selected music settings.
- GLI 7: Attend live performances by professional musicians.

Benchmark C: Defend personal music preferences using appropriate terminology.

- GLI 1: Support personal preferences for three works of music using appropriate music terminology.
- GLI 2: Define aesthetics and determines how it relates to playing an instrument.



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STANDARD 8

Understanding relationships between music, the other arts, and disciplines outside the arts.

Benchmark A: Understand relationships between music and the other arts.

GLI 1: Transfer aesthetic ideas from the other arts into the musical experience. (e.g. style, balance, texture, color, and form).

GLI 2: Perceive trends in music and artistic development through time and place.

Benchmark B: Understand relationships between music and disciplines outside the arts.

GLI 1: Describe ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those of music.

GLI 2: Incorporate musical ideas into subjects being studied in other classrooms.



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INSTRUMENTAL MUSIC CURRICULUM GUIDE**



<u>LEVEL</u> IV	<u>SCOPE AND SEQUENCE</u> STRINGS
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STANDARD 9

Understanding music in relation to history and culture.

Benchmark A: Describe distinguishing characteristics of representative music genres and styles from a variety of cultures.

GLI 1: Compares major Western composers from each musical era.

GLI 2: Discuss music history and culture as it relates to the music being studied.

GLI 3: Research and explain how music and composers both influence and are influenced by society and culture.

GLI 4: Research composers and cultures, and write program notes for the literature being studied.

Benchmark B: Classify a varied body of exemplary musical works by historical period and/or culture.

GLI 1: Explain the characteristics of cultural music being studied by the ensemble.

GLI 2: Examine contemporary music styles and identify the distinctive musical characteristics.

Benchmark C: Compare functions music serves, roles of musicians, and conditions under which music is typically performed in several cultures.

GLI 1: Compare the functions that music serves in several cultures of the world.

GLI 2: Compare the roles of musicians in several cultures of the world.

GLI 3: Compare the conditions under which music is typically performed in several cultures of the world.

GLI 4: Recognize the influence of increasing technology on musical instruments and music performance.

Benchmark D: Identify and compare careers in music.

GLI 1: Identify the specific skills needed to be a musician.

GLI 2: Identify and compare various careers for musicians (e.g. education, entertainment, technical support).

GLI 3: Defend their choice of an exemplary role model in the music field.

GLI 4: Determine criteria to select music experiences that represent skills, abilities and accomplishments (e.g. developing a portfolio).

GLI 5: Explore and identify opportunities for lifelong involvement in music.

Extending the Use of Vibrato

Objectives:

The student will understand how to perform vibrato on a string instrument and apply vibrato during home practice. Students will increase use of vibrato to enhance musical performances.

Strategies (including differentiated instruction):

Choose a few weeks each marking period to spend about 5 minutes per class period focusing on a vibrato activity during warm-ups.

Daily Reminders:

- Discuss and demonstrate the effects vibrato has on tone.
- Recommend 2-5 minutes of vibrato practice per day. It will take a few weeks to learn and needs consistent practice to do it well.
- Use vibrato on all rhythms of a half note or longer in literature being studied.

Activity 1: Arm Vibrato: all instruments

- Place all four fingers on the fingerboard between the A and D string. Check for curved fingers and relaxed hand position. Smoothly slide all four fingers up and down the fingerboard traversing the entire fingerboard. A tissue can be placed between the fingers and the fingerboard to promote smooth slides.
- Move the fingers to the D string, continuing the sliding motion. Slowly shrink the distance of the slide until students are shifting between 1st and 3rd position. The motion should come from the elbow with the arm and hand moving as a unit. The motion should be parallel to the fingerboard.
- Gradually sinking into the string, “glue” the pad of the 2nd or 3rd finger to the fingerboard while keeping the arm and hand in motion.
- Repeat these 3 steps with all four fingers.
- Repeat these steps with the bow. It may be difficult for students to sustain a long, slow bow in the right hand while moving the left hand quickly on the fingerboard. Lightly play all harmonics on the D string. Aim for the note G on the D string for the 1st pitch to receive vibrato.

Activity 2: Vibrato in Scales and Tunes

- Perform a slow steady vibrato on each finger in the order: 3, 4, 3, 2, 1
- Practice D and G Major Scales with 2, 4 and 6 vibrato motions on each pitch
- Add vibrato to familiar tunes such as Lightly Row, Hot Cross Buns, French Folk Song

Materials and Equipment:

Instruments and bows

Textbook/Literature:

Essential Technique for Strings, Viva Vibrato

Lesson Assessment:

Vibrato Activities Checklist:

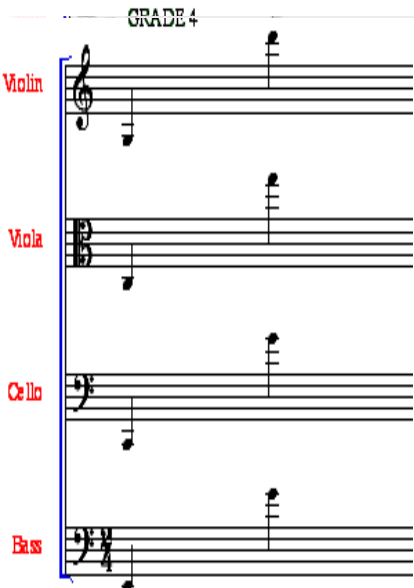
Left hand fingers relaxed and curved:	+	-
Arm motion from elbow:	+	-
Arm and hand moving as a unit:	+	-
Pad of finger securely on fingerboard and in tune:	+	-
Attentiveness and effort:	+	-
Vibrato is applied consistently throughout scale or tune:	+	-



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<u>LEVEL</u> IV	<u>MUSIC CONTENT</u> STRINGS
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METER	4/4, 2/4, 3/4, 5/4, 12/8, 9/8, 6/8, 3/8, Cut Time
RHYTHMS	Sixteenth, eighth, dotted eighth, quarter, dotted quarter, half, dotted half, whole notes and corresponding rests.
RANGES & TESSITURA	<p>Violin 1st, 3rd, 4th positions Viola 1st, 3rd, 4th positions Cello 1st, 3rd, 4th positions Bass 1/2, 1st, 3rd, 3 1/2, 4th, 5th, 5 1/2 positions</p> 
FACILITY	Sixteenth notes, quarter note=136.
MELODIC TREATMENT	Steps, skips, and leaps within the key permissible on all instruments; moderate use of accidentals with mild atonality permissible; some modal melodies; 4-8 bar phrases with occasional odd-length phrases or motive-based melodic treatment; increased vocabulary of bowings.
HARMONIC TREATMENT	Primarily consonant, some dissonance is acceptable; more contemporary chord progressions are acceptable.
SCORING & TEXTURE	Melody for all instruments sometime during the selection; bass line in bass part with an independent cello part; two violin parts and a viola part; variety of textures may occur, from relatively transparent to tutti; some solos acceptable; some rhythmic polyphony is acceptable.
KEYS	Concert A, D, G, C, F, B-flat; Concert b, e, c, a, d, g minor, chromatic runs, acceptable
ENDURANCE	Performance time generally should not exceed 6:00.
MUSICAL MATURITY	Moderate use of meter and key changes; rit., accel and rubato; frequent dynamic variation; use of varied, less predictable arranging and orchestration techniques; any basic formal structure is permitted.



**COLUMBUS PUBLIC SCHOOLS
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LESSON PLAN**



<u>LEVEL</u>	<u>STANDARDS</u>	<u>DURATION</u>
IV	2: Performing alone and with others a varied repertoire of music. 5: Reading and notating music. 6: Listening to, analyzing and describing music. 9: Understanding music in relation to history and culture.	3 Weeks

<u>STANDARD</u>	<u>BENCHMARK</u>	<u>GLI</u>
2	B: Recognize and perform various styles of music. C: Perform scales and technical exercises.	2,3 1
5	A: Read and notate rhythms. C: Identify and define standard notation symbols for dynamics, articulation and expression.	1,4 1
6	A: Describe specific music events in a given aural example using appropriate terminology.	3
9	A: Describe distinguishing characteristics of representative music genres and styles from a variety of cultures	2

UNIT ASSESSMENT

At the end of this unit the students will have the ability and understanding to play in a 12/8 time signature and the rhythms and bowings that they will encounter through performing the piece *Brandenburg Concerto #6* (third movement – abridged) by J.S. Bach arranged by Vernon Leidig.

PREVIOUS LEVEL

Students should be able to understand the time signatures of 6/8 and 9/8.

EXTENSION ACTIVITIES

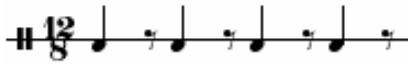


Students can listen to the 6 Brandenburg concertos to enhance their repertoire of string music.

12/8 Time Signature and the *Brandenburg Concerto #6 (Third Movement)*

Objectives:

Students will perform the *Brandenburg Concerto #6* (Third Movement) which is in a 12/8 time signature. By the end of the unit they will understand the concept of subdivision and breaking the 12 eighths down into four beats. They should also be able to perform the rhythm of quarter note followed by an eighth note with a hooked bowing.

Strategies (including differentiated instruction):

- Listen to the recording of the *Brandenburg Concerto #6* third movement.
- Students try to feel the 12/8, then ask the students does this have a feeling of 12 or a feeling of 4.
- Play a 2 octave C major scale with following rhythm: 
- Write the rhythm out on the board and have the students count and answer what is the rhythm. Then play the C major scale using the rhythm. 
- Write the rhythm out on the board and have the students count and answer what is the rhythm. Then play the C major scale using the rhythm. 
- Teacher should then pass out the *Brandenburg* (everything except the 1st violin and the advanced viola part) to rehearse the accompaniment part and to develop a solid 12/8 feel with the students.

Cross-Curricular Connections:

- Math/ Subdivision
- History/ Europe 1700-1750

Materials and Equipment:

- Instruments
- Music
- Chalkboard

Textbook/Literature:

- *Brandenburg Concerto #6* (Third Movement – Abridged) J. S. Bach Arranged by Vernon Leidig, pub. Alfred

Lesson Assessment:

- Perform rhythms found in the *Brandenburg Concerto #6* third movement accurately in 12/8.
- Will be rated using attached rubric.

Sources:

- http://www.good-music-guide.com/reviews/079_bach_brandenburg.htm
- http://www.greatestinfo.org/Brandenburg_concerto

Instrumental Music Performance - Individual : 12/8 Time Signature Brandenburg Concerto

Teacher Name: _____

Student Name: _____

CATEGORY	4	3	2	1
Tone Quality	Tone is consistently focused, clear, and centered throughout the range of the instrument. Tone has professional quality.	Tone is focused, clear and centered through the normal playing range of the instrument. Extremes in range sometimes cause tone to be less controlled. Tone quality typically does not detract from the performance.	Tone is often focused, clear and centered, but sometimes the tone is uncontrolled in the normal playing range. Extremes in range are usually uncontrolled. Occasionally the tone quality detracts from overall performance.	The tone is often not focused, clear or centered regardless of the range being played, significantly detracting from the overall performance.
Rhythm	The beat is secure and the rhythms are accurate for the style of music being played.	The beat is secure and the rhythms are mostly accurate. There are a few duration errors, but these do not detract from the overall performance.	The beat is somewhat erratic. Some rhythms are accurate. Frequent or repeated duration errors. Rhythm problems occasionally detract from the overall performance.	The beat is usually erratic and rhythms are seldom accurate detracting significantly from the overall performance.
Practice	Student's performance indicates regular and sustained practice outside of class, with great attention to areas of difficulty.	Student's performance indicates regular practice outside of class with some attention to areas of difficulty.	Student's performance indicates some practice outside of class, but with little attention to areas of difficulty.	Student's performance indicates there is very little practice outside of class.
Articulation	Secure attacks. Markings (staccato, legato, slur, accents, etc.) are executed accurately as directed by the score and/or the conductor.	Attacks are usually secure, though there might be an isolated error. Markings are executed accurately as directed by the score and/or the conductor.	Attacks are rarely secure, but markings are often executed accurately as directed by the score and/or the conductor.	Few secure attacks. Markings are typically not executed accurately.
Expression and Style	Performs with a creative nuance and style in response to the score and limited coaching.	Typically performs with nuance and style that is indicated in the score or which is suggested by instructor or peer.	Sometimes performs with nuance and style that is indicated in the score or which is suggested by instructor or peer.	Rarely demonstrates expression and style. Just plays the notes.



**COLUMBUS PUBLIC SCHOOLS
INSTRUMENTAL MUSIC CURRICULUM GUIDE
Lesson Plans**



<u>LEVEL</u>	<u>STANDARDS</u>	<u>DURATION</u>
IV	2: Performing alone and with others a varied repertoire of music. 5: Reading and notating music. 6: Listening to, analyzing and describing music.	2-3 weeks

<u>STANDARD</u>	<u>BENCHMARK</u>	<u>GLI</u>
2	A: Perform alone at an appropriate level of mastery on a stringed instrument. B: Recognize and perform various styles of music.	2, 3, 4, 7, 8 2,3
5	A: Read and notate rhythms. B: Read and notate pitches. C: Identify and define standard notation symbols for dynamics, articulation, and expression.	1, 4 1 1,2
6	A: Describe music events in a given printed example.	2

UNIT ASSESSMENT

Students will choose between and apply *sautillé*, *collé* and classical motif bowings to Mozart's *Eine kleine Nachtmusik*.

PREVIOUS LEVEL

Students need to be able to perform bow lifts, double stops and triple stops. They should also be familiar with 3rd and 4th positions.

EXTENSION ACTIVITIES

Listen to or perform other classical pieces using the “classical motif” such as Schubert, *Symphony No. 5*, 1st mvt. and Britton *Simple Symphony*, 1st mvt.

Objectives:

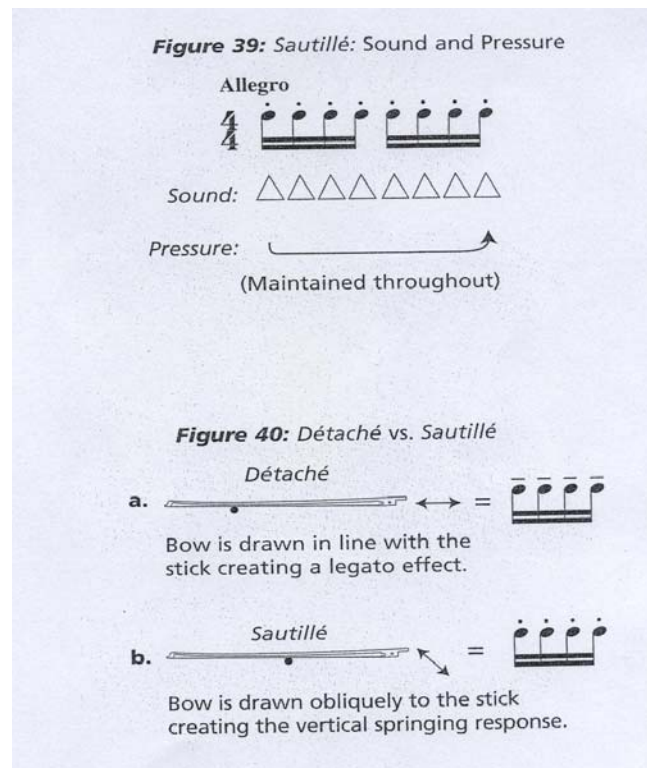
Students will learn the bowing styles of Sautillé, Collé and the “Classical Motif” and apply them in Mozart’s *Eine kleine Nachtmusik*.

Strategies (including differentiated instruction):

Choose topics to teach from each category until students have learned the skills necessary and can apply them in a classical composition such as *Eine kleine Nachtmusik*.

- **Right Hand Skills:**

- Describe and demonstrate *Sautillé*: The hair does not leave the string, but the vertical springing action of the stick creates articulation and separation of the notes. Execute just below the middle where maximum spring of stick is usually achieved. See Figures 39 and 40 from *Orchestral Bowing: Style and Function*.



- Perform a G scale with eight 16th notes on each pitch using *sautillé* bowing. Stay in the lower half of the bow. It should sound off the string, but the hair remains on the string.
- Listen to a recording of *Eine kleine* and imitate the *sautillé* bowing style. Perform Etude # 17 on page 18 of the Orchestral Bowing: Style and Function Workbook.

- “Classical Motif”: Common practice in the Classical style in which 2 eighth notes slurred followed by 2 eighth notes staccato are performed Down, Down, Up, Up. This is done even if no up bows are marked
- Describe and demonstrate *Collé*: One or a series of up bows beginning on the string and lifting off the string after the initial articulation. Each up bow occurs at the same spot on the string. Suggested in meas. 29 of Eine Kleine
- Scales and Exercises
 - Perform a 2 octave G scale in which cellos and violas shift on the A string. (Cello shifts to 4th position, viola shifts to 3rd position.)
 - Perform a 2 octave D scale. Violins shift to 3rd position on the pitch D on the A string and remain in 3rd position for the E string. Celli/viola use extensions for F# and C# in the lower octave.
 - Double Stops: G string tetrachord with open D
D string tetrachord with open A
 - Scales for Strings Book 2
 - Student book p. 8, #17 The G Major Scale in Different Rhythms.
 - Student book p. 10, #21 Arpeggios Using the Wrist and Finger Bowing.
 - Student book p. 12, #27 The D Major Scale in Different Rhythms (triplets).
 - Student book p. 13, # 30 Arpeggios in Different Rhythms (16th notes).
- Repertoire Rehearsal: 1st movement of *Eine kleine Nachtmusik*, exposition.
 - Listen to a recording of *Eine kleine Nachtmusik*. The exposition of the 1st movement is available as Excerpt 7 on page 26 of the Orchestral Bowing: Style and Function Workbook.
 - Score Study: Students identify measures in which they should apply the classical motif and sautillé bowings.
 - Perform bowings vertically in the air while listening to recording.
 - Measures 1-4:
 - A modified version of the “classical motif” is present in the 1st measures of Eine kleine. Students should “play” the rest by doing an up bow above the string, bringing the bow back to the frog. Rehearsal technique: play a note during the rest to train rhythmic arm movement. 1st mvmt meas. 1-2.
 - Violins shift to 3rd position on the pickup to measure 2. Return to 1st position in measure 5.
 - Celli use 4th position in measure 3 to avoid open A.
 - Measures 5-11:
 - Vln 2/Vla/Celli apply *sautillé* bowing.
 - Vln 2 should perform double stops in meas. 5-8
 - The half notes in measures 11 and 12 are commonly performed up bow due to achieve the piano dynamic.

- Measures 18-24:
 - The *sf* should be performed down bow (Violin 1 break the slur.) Bow the *sf* closer to the bridge conserving bow. Use a quick, light up bow further from the bridge on the three *piano* eighth notes.
 - Begin the tremolo *sautillé* and if necessary for the *crescendo*, transition to *détaché* to increase volume.
 - Violin 1 shift to 3rd position on beat 2 of measure 21.
 - Syncopation in measure 24 should be performed in the lower half.
- Measures 28-32:
 - Rehearse triplets, teaching students to subdivide.
 - Celli and violas will need to perform extensions on the G and C strings.

Materials and Equipment:

Instruments, Score, Parts and Recording of Eine kleine Nachtmusik

Textbook/Literature:

- Samuel Applebaum, Scales for Strings. Published by Belwin.
- James Kjelland Orchestral Bowing: Style and Function Workbook.

Lesson Assessment:

Students apply new bowings to G major scale.

Students perform scales and arpeggios from Applebaum book.

Ensemble performs Eine kleine Nachtmusik.

Sources:

Orchestral Bowing: Style and Function, Copyright MMIII by Alfred Publishing Co., Inc. by James Kjelland. Figures 39 and 40 “Duplicated by Permission of ALFRED PUBLISHING CO., INC.”