

Section Four

Alternate Settings Curriculum Outcomes

Traditional Setting
Strings
Grade 7/Level I

GRADE SEVEN/LEVEL I TRADITIONAL STRINGS OUTCOMES

Rhythm & Metre <i>Students will be expected to:</i>	Melody & Pitch <i>Students will be expected to:</i>	Harmony <i>Students will be expected to:</i>	Technique <i>Students will be expected to:</i>
<ol style="list-style-type: none"> perform, listen to and create using: <ul style="list-style-type: none"> basic 6/8 rhythms equivalent rests tim-ka C (common time) <i>polyrhythm</i> perform, listen to and create using: <ul style="list-style-type: none"> Rhythm ta ti-ti rest Rhythm ta-ah Rhythm tam-ti Rhythm tika The pick-up perform, listen to and create with 'traditional' metres <ul style="list-style-type: none"> single (2/4) double (6/8) waltz (3/4) 	<ol style="list-style-type: none"> perform, listen to and create using: <ul style="list-style-type: none"> scales of D+ natural minor changing voice melodic intervals (above) : +3, P8, P5, P4 continue to demonstrate in-tune singing and explore the changing voice. perform, demonstrating an understanding of: <ul style="list-style-type: none"> good tone on the E string and A string, string crossings whole/half note steps D+ scale and arpeggio, G + scale and arpeggio, A + scale and arpeggio playing rhythms and pitches by ear. low 2 fingering transposition at the 5th 	<ol style="list-style-type: none"> perform, listen to and create using: <ul style="list-style-type: none"> chords & progressions I, IV, V chords & progressions harmonic intervals: +3, P8, P5, P4 ledger lines treble & bass clef grand staff demonstrate <ul style="list-style-type: none"> ensemble playing 	<ol style="list-style-type: none"> demonstrate in the traditional string ensemble: <ul style="list-style-type: none"> proper instrument hold good posture proper bow hold and left hand position good tone proper pinky use low 2 smooth string crossings between A and E string, strings first position down and up bows instrument tuning (Instruction in tuning will vary according to the skill of the students.)
Form <i>Students will be expected to:</i>	Expression <i>Students will be expected to:</i>	Contexts <i>Students will be expected to:</i>	
<ol style="list-style-type: none"> perform, listen to and create using: <ul style="list-style-type: none"> rondo 1st/2nd endings <i>cadences – plagal/ perfect/imperfect</i> perform and demonstrate an understanding of: <ul style="list-style-type: none"> turn (ending) 	<ol style="list-style-type: none"> perform, listen to and create using: <ul style="list-style-type: none"> ritardando rallentando accelerando a tempo tempo change <i>non-traditional notation</i> <i>body percussion</i> demonstrate: <ul style="list-style-type: none"> slur pizzicato slow bow perform, listen to and create in the traditional strings setting the following: <ul style="list-style-type: none"> dynamics p, mp, mf, f crescendo, decrescendo andante moderato allegro 	<ol style="list-style-type: none"> perform, listen to and create using: <ul style="list-style-type: none"> global music <i>world drumming</i> perform, listen, create using: <ul style="list-style-type: none"> Newfoundland Labrador and Celtic fiddle music fiddle music from other cultures 	

Level I: Traditional Strings

Organizer: Rhythm and Metre

Outcomes	Suggestions for Teaching and Learning
<i>Students will be expected to</i>	
<ol style="list-style-type: none"> perform, listen to and create using: <ul style="list-style-type: none"> beat/rhythm metre signatures 2/4 3/4 4/4 (C Common time) 6/8 tim-ka equivalent rests polyrhythm perform, listen to and create using: <ul style="list-style-type: none"> Rhythm ta ti-ti rest Rhythm ta-ah Rhythm tam-ti Rhythm tika The pick-up perform, listen to and create with 'traditional' metres <ul style="list-style-type: none"> single (2/4) double (6/8) waltz (3/4) 	<p><i>Performing</i></p> <ul style="list-style-type: none"> Develop rhythmic memory by echo clapping, rhythmic notation of words/phrases, rhythmic notation of a known melody, and rhythmic dictation. Use rhythmic ostinati. Count the rhythm aloud. Use software programs for drill, reinforcement and practice of terminology, both rhythmic and melodic. Practice/perform tim-ka, 6/8 and equivalent rests using recommended resources. Introduce the conducting pattern for 6/8 time. Clap an ostinato of six eighth notes while other students snap fingers on the beat. When signaled, the students switch between the ostinato and beat. Play a variety of music selections of various genres that highlight rhythmic elements and metres. Pluck or bow rhythms on open strings. When performing polyrhythms, students should vocalize their part as they play. Using non-pitched instruments (i.e. bodhran) perform rhythmic ostinati to accompany musical selections performed on pitched instruments (i.e. fiddle or tin whistle) Provide opportunities for students to play a variety of rhythms on various instruments (fiddle, time whistle, mandolin, bodhran...) and layer these rhythms in a polyphonic texture. <p><i>Listening</i></p> <ul style="list-style-type: none"> Listen to traditional string music, analyzing/discussing the staple/conventional metres and rhythmic patterns heard. Use appropriate terminology (for notes and rest) when responding to their own work and the work of others.

Level I: Traditional Strings

Organizer: Rhythm and Metre

Suggestions for Assessment

Portfolio

- Rhythm quiz: have student clap a rhythmic example. from Lesson 57- 59 of ApRo Theory.
- rhythmic dictation

Student responses to peer performances:

- listening diaries
- reflective journal entry
- peer assessment/mentoring

Suggested Resources/Notes

Quarter notes and eighth notes

Inshore Fiddling Volume One, Cd 2
 Hot Cross Buns, p.26 - Cd2/21-22
 Aiken Drum, p. 27 -Cd 2/26
The Easiest Dance Tunes From Newfoundland and Labrador
 Gerald Campbell's Tune p. 4

Rhythms

Inshore Fiddling Volume
 ta ti-ti rest - Cd 2/12
 ta-ah - Cd 2/15
 tam-ti - Cd 2/ 35
 tika - Cd 2/ 40
 pick-up - Cd 2/ 17,26

2/4 time (single)

The Tin Whistle Book - p.24
Folk Dances of Newfoundland and Labrador
 Cayenne Pepper/Little Charlie's Tune, p.59
 Buffalo Gals, p. 60
Inshore Fiddling Volume One, Cd 1
 Mussels in the Corner, p.4 Cd 1/ 2-9
 She Said She Couldn't Dance, p.10, Cd1/ 31
The Easiest Dance Tunes From Newfoundland and Labrador
 Gerald Campbell's Tune p. 4
 She Said She Couldn't Dance p. 8
 Coming From the Races, p.10

3/4 time (waltz)

Inshore Fiddling Volume Two, Cd 1
 Twinkle Waltz, p.13, Cd 1/45
 Now I'm 64, p.14, Cd 1/46
The Easiest Dance Tunes From Newfoundland and Labrador
 Now I'm 64 p. 16

6/8 time(double)

The Tin Whistle Book
 p.20-3
Inshore Fiddling, Volume Two, Cd 1 and 2
 Auntie Mary, p. 6 Cd 1/14-17
 The Kelligrews Soiree, p.27, Cd 2/ 32-33
The Easiest Dance Tunes From Newfoundland and Labrador

Level I: Traditional Strings

Organizer: Rhythm and Metre (Continued)

Outcomes	Suggestions for Teaching and Learning
<p><i>Students will be expected to</i></p> <ol style="list-style-type: none"> perform, listen to and create using: (con't) <ul style="list-style-type: none"> beat/rhythm metre signatures 2/4 3/4 4/4 (C Common time) 6/8 tim-ka equivalent rests <i>polyrhythm</i> perform, listen to and create using: <ul style="list-style-type: none"> Rhythm ta ti-ti rest Rhythm ta-ah Rhythm tam-ti Rhythm tika The pick-up perform, listen to and create with 'traditional' metres <ul style="list-style-type: none"> single (2/4) double (6/8) waltz (3/4) 	<ul style="list-style-type: none"> Provide opportunities for students to listen to a variety of musical selections and to determine the metre of each selection. Listen to three and five note melodies containing simple rhythmic patterns and playback by ear. <p><i>Creating</i></p> <ul style="list-style-type: none"> Provide opportunities for students to read, improvise, and notate rhythmic patterns. Have students work in small groups to improvise variations on known melodies, changing the rhythm and metre. Invite students to use computer notation programs (in addition to pen and paper) to create and notate short compositions in 2/4, 3/4, 4/4 and 6/8. Provide opportunities for students to present their compositions. Establish parameters for compositions. Encourage students to create personal glossaries of rhythm and metre terminology. Glossaries will be included in a portfolio Create/perform a rhythmic ostinato to accompany a known traditional piece, using a bodhran or other non pitched instruments. Create sound samples (using Sonar and/or Audacity) of various rhythms played on various instruments (fiddle, time whistle, mandolin, bodhran...) Layer these sound samples to create a polyphonic composition.

Level I: Traditional Strings

Organizer: Rhythm and Metre (Continued)

Suggestions for Assessment

Appendix B

- String Checklist
- Composition Rubric

Suggested Resources/Notes

Mrs. Belle's Lancers Tune p. 22
Folk Dances of Newfoundland and Labrador
 Strip the Willow, p.58

Tim-ka

Inshore Fiddling Volume Two, Cd 1
 Come Upstairs, p. 9 Cd 1-26-30
The Easiest Dance Tunes From Newfoundland and Labrador
 I Got A Bonnet Trimmed with Blue
 p. 12
Folk Dances of Newfoundland and Labrador
 Mte'skmuey, p.62

Pieces using tim-ka:

Making Music 7
 Module H, Lesson 32
 Module D, Lesson 2
 Module D, Lesson 8 (bongo part - calypso)
Making Music 8
 Module C, Lesson 11

6/8 and equivalent rests:

Songs of Newfoundland and Labrador
 pgs. 16, 22, 24, 26, 34, 38, 40, 68, 72 & 74
Making Music 8
 Module C, Lesson 11
The Body Rondo Book
 Body Rondo p.5
 Alpha Six p. 9
 Red Hot Rondo p.12
 San Francisco Rondo
ApRo Theory
 Lessons 55, 56, 57,58,59 and 60

Time signatures, rhythmic examples

ApRo Theory
 Lessons 9 and 23
 Lessons 57-60

Polyrhythm

Making Music 7
 Module D

Level I: Traditional Strings

Organizer: Melody and Pitch

Outcomes	Suggestions for Teaching and Learning
<p><i>Students will be expected to</i></p> <ol style="list-style-type: none"> perform, listen to and create using: <ul style="list-style-type: none"> scales of C+, F+, G+, and D+ solfége and absolute note names natural minor melodic intervals (above) +3, P8, P5, P4 continue to demonstrate in-tune singing and explore the changing voice perform, demonstrating an understanding of: <ul style="list-style-type: none"> good tone on the E string and A string, string crossings whole/half note steps D+ scale and arpeggio, G + scale and arpeggio, A + scale and arpeggio playing rhythms and pitches by ear. low 2 fingering transposition at the 5th 	<p><i>Performing</i></p> <ul style="list-style-type: none"> Students learn and play pieces in first position. Identify strings and note names Sing the melody of the song. Sight-read using the following process: identify metre and key, identify rhythmic patterns, identify opening note, play entire selection while keeping a steady beat. Read and perform from tone ladders. Sing absolute note names. Present examples of scales with an explanation of their structures (major – TTSTTTTS, natural minor – TSTTSTT). Students write and perform examples of scales. Starting on a given note students perform melodic patterns based on scales of C, G, D, F. Perform scales in thirds, one group entering on the third and another group entering on the fifth of the scale. Provide opportunities for students to play short melodic fragments by ear. Play scales of G+, D+, and A+ on other melodic instruments (i.e. tin whistle or mandolin) Transpose learned pieces by starting on a higher or lower string. (i.e. Transpose a piece in D+ up to A+) Demonstrate the change in intonation between low 2 and high 2.

Level I: Traditional Strings

Organizer: Melody and Pitch

Suggestions for Assessment

Appendix B

- fiddle checklist

Portfolio

- self/peer assessment of tone, tuning of whole and half steps and string crossings
- melodic dictation
- score analysis of learned repertoire, noting whole/half steps and intervals

Suggested Resources/Notes

Approaching the Fiddle

Inshore Fiddling Volume One,
pp.11-13, Cd 1/ 1-13

Right hand & bowing technique

Artistry in Strings Book 1, p.5
Inshore Fiddling Volume One
pp.14-16, Cd 1/ 15-16

Left Hand Placement and First position

Artistry in Strings Book 1, p.11
Inshore Fiddling Volume One,
pp. 17-21, Cd 1/ 17-21

Open strings and string levels/crossings

Artistry in Strings Book 1,
pp.6-7
Inshore Fiddling Volume One
G D A E p. 7, Cd 2/ 1-11; Cd 2 / 9-11

Scales of D+ and G+

Inshore Fiddling Volume One
p.30-32 Cd 2/29, 30, 33
She Said She Couldn't Dance p.
10 Cd 1/31
Polly's Jig p.31 Cd 2/39

A+, scale and arpeggio

Inshore Fiddling Volume One,
p.29, Cd 2/ 33-34

Modes

Inshore Fiddling Volume Two
p. 36, Cd 2/ 57
Paddy's Jig p.37 Cd2/58-63
Cyril Flynn's Tune p. 39 Cd 2/66-71

Transposition

Inshore Fiddling, Volume One
Cd 2/ 30

Inshore Fiddling, Volume Two
p. 33, Cd 2/46
She Said She Couldn't Dance
(D,G) p.33 Cd 2/45

Level I: Traditional Strings

Organizer: Melody and Pitch (Continued)

Outcomes	Suggestions for Teaching and Learning
<i>Students will be expected to</i>	
1. perform, listen to and create using: (con't)	<p><i>Listening</i></p> <ul style="list-style-type: none"> Aurally identify whole steps and half steps. Aurally identify major and natural minor scales. Aurally identify mistakes in a scale when heard. Aurally identify melodic intervals (+3, P4, P5 and P8) in isolation and within the context of musical selections. Use computer software for drill and reinforcement. Listen to pieces in minor and major keys, compare and contrast. Play by ear. Aurally identify change in intonation between low 2 and high 2.
<ul style="list-style-type: none"> scales of C+, F+, G+, and D+ solfége and absolute note names natural minor melodic intervals (above) +3, P8, P5, P4 	
2. continue to demonstrate in-tune singing and explore the changing voice	
3. perform, demonstrating an understanding of:	<p><i>Creating</i></p> <ul style="list-style-type: none"> Establish melodic parameters for compositions: Invite students to use computer notation program Provide opportunities for students to read, improvise and notate melodies in a variety of keys. Perform repertoire in a variety of keys and highlight the related scale. Compose short selections based on these scales, beginning and ending on the tonic note. Play/sing tunes by ear that have been learned and improvised. Transpose at the 5th. Students play scales of C+, F+, G+ and D+ by ear and discover low fingering positions. Students improvise a short melody demonstrating proper use of high and low 2s.
<ul style="list-style-type: none"> good tone on the E string and A string, string crossings whole/half note steps D+ scale and arpeggio, G + scale and arpeggio, A + scale and arpeggio playing rhythms and pitches by ear. low 2 fingering transposition at the 5th 	

Level I: Traditional Strings

Organizer: Melody and Pitch (Continued)

Suggestions for Assessment

See page 353.

Suggested Resources/Notes

Playing by ear

Songs of Labrador
Songs of Newfoundland and
Labrador, school edition
Inshore Fiddling, Volume One and
Two
Various tunes
The Easiest Dance Tunes From
Newfoundland and Labrador
Various tunes

Half and whole steps

ApRo Theory
Lessons 83 and 84
Lessons 90 and 91

Scales & arpeggios

ApRo Theory
Lessons 90 and 91

Key signatures

ApRo Theory
Lessons 51,52 and 53

The piano keyboard

ApRo Theory
Lesson 81

Male changing voice

Making Music 7
Module G Lesson 2
Making Music 8
Module G Lesson 2
Module J, p. 20

D Major

The Tin Whistle Book, p. 12-3
Making Music 8
Module H Lesson 39

Natural Minor Scale

Making Music 7
Module H Lesson 45, 46, 47
Module F Lesson 46 "Shortnin'
Bread"
ApRo Theory
Lessons 117-119

Low 2

Inshore Fiddling Volume Two
pgs. 26-27

Level I: Traditional Strings

Organizer: Harmony

Outcomes

Students will be expected to

1. perform, listen to and create using:
 - I, IV, V chords and progressions
 - harmonic intervals: (+3, P8, P5, P4)
 - treble and bass clef
 - grand staff
 - ledger lines
2. demonstrate
 - ensemble playing

Suggestions for Teaching and Learning

Performing

- Sing I, IV, V Chords and progressions.
- Sing/play Intervals (above) +3, P8, P5, P4.
- Accompany teacher's fiddle melody by playing I, IV, V chord roots.
- Teach the class the chord roots of a known tune by playing the rhythm of the melody with the chord roots. (i.e. D-D-D-D-G-G...)

Listening

- Aurally identify chords changes in a piece.
- Aurally identify outlined intervals.
- Using computer websites (i.e. Musictheory.net) and software (Music Ace Maestro) students can practice identifying these intervals aurally through interval ear trainers.

Creating

- Provide opportunities for students to compose melodies and root chord accompaniments using computer applications. Perform compositions and the rest of the class identifies the musical concepts used.
- Create texture through the layering of drumming patterns.
- Create a chordal accompaniment to a well-known song.
- Provide opportunities for students to play in a variety of ensembles, small and/or large. Discuss the importance of balance, and identification of the melody within the ensemble.
- Create harmonies to accompany fiddle tunes, using I, IV, and V chords. These chords can be played on either guitar or piano or chord roots can be sung/played on a melodic instrument.
- Establish a chord progression using I, IV, and V chords (i.e. 12 bar blues). Have a student or the teacher perform this chord progression on guitar while students improvise within this key on their melodic instrument (i.e. fiddle, tin whistle or mandolin)

Level I: Traditional Strings

Organizer: Harmony

Suggestions for Assessment

Observation

Portfolio

- Aural/oral quizzes (Using instruments, music software or www.musictheory.net quiz students on their aural recognition of the intervals)
- theory worksheets
- Peer assessment of ensemble playing, using performance feedback.
- Reflections of ensemble playing, to be included in student's portfolio.
- Score analysis of traditional tunes identifying I, IV and V chord progressions.

Appendix B

- string checklist

Suggested Resources/Notes

Inshore Fiddling Volume One and Two

Various tunes

Chord progressions

Making Music 7

Module E Lesson 4

I, IV, V Chords and progressions

The Easiest Dance Tunes From Newfoundland and Labrador

Now I'm 64 p. 16

Songs of Labrador

Various selections

Songs of Newfoundland and Labrador, school edition

Various selections

Folk Dances of Newfoundland and Labrador

Various selections

Making Music 7

Module H Lesson 41, 42, 43, 44

Module E Lesson 1, 2, 3

Intervals (above) +3, P8, P5, P4

Making Music 7

ApRo Theory

Lessons 103 and 104

Musictheory.net

Music Ace Maestro, Introduction to Harmony and related games

Level I: Traditional Strings

Organizer: Form

Outcomes

Students will be expected to

1. perform, listen to and create using:
 - rondo
 - 1st/2nd endings
 - cadences – *plagal, perfect, imperfect*
2. perform and demonstrate an understanding of:
 - turn (ending)

Suggestions for Teaching and Learning

Performing

- Explore the concepts of rondo.
- Use visual examples to identify rondo form.
- Demonstrate 1st/2nd endings. Expand on student's understanding of 1st/2nd endings to include the concept of a 'turn'. The 1st ending is the end of turn one and the second ending is the end of turn two.
- Perform pieces that are in rondo form.
- Perform pieces that have plagal, perfect and imperfect cadences.
- Provide opportunities for students to perform traditional Newfoundland Labrador dances to reinforce concept of form and contrasting section(s) in a musical selection.

Listening

- Select musical examples of different musical styles, genres and cultures to identify (visually and aurally) and reinforce form and phrase identification.
- Listen to traditional music and discuss conventional forms employed in folk music, such as repetition of sections, and the use of turns in these repetitions.
- Employing guided listening, students aurally identify plagal, perfect and imperfect cadences heard in musical examples.
- Students will work in small groups to aurally identify the form(s) of various types of musical examples.
- Provide opportunities for students to view live/recorded performances of traditional music and identify various forms used (i.e. AB, ABA...)

Creating

- Students will create/improvise B and C sections of rondo form.
- Construct a rhythmic/melodic rondo
- Create composition and performance of a rondo variation
- Expand upon a known dance, by improvising B and C sections.

Level I: Traditional Strings

Organizer: Form

Suggestions for Assessment

Portfolio

- Music composition: Have students create their own Rondo form using simple melodies.
- composition rubric
- projects/assignments

Observation

- Observation/checklists of individual creation and/or performances, alone and in a small group as related to form.

Suggested Resources/Notes

1st and 2nd endings

The Tin Whistle Book p. 25
 Artistry in Strings Book 1, p. 25
 Inshore Fiddling Volume Two
 My Man John p. 34, Cd 2/47-49
 The Easiest Dance Tunes From
 Newfoundland and Labrador
 Ruby's Garden p.20
 Making Music 7
 Module H Lesson 7
 ApRo Theory
 Lesson 27

Rondo form

The Body Rondo Book
 Inshore Fiddling Volume One
 Hot Cross Buns p.26, Cd 2/21-22

Cadences

www.good-ear.com

Perfect Cadence (V-I)

The Easiest Dance Tunes From
 Newfoundland and Labrador
 Ruby's Garden p. 20

Plagal Cadence (iV-I)

The Easiest Dance Tunes From
 Newfoundland and Labrador
 Cyril Foote's Single p. 26

Imperfect Cadence (I-V)

The Easiest Dance Tunes From
 Newfoundland and Labrador
 Pretty Little Mary p.40

Level I: Traditional Strings

Organizer: Expression

Outcomes

Students will be expected to

1. perform, listen to and create using:
 - **ritardando**
 - **rallentando**
 - **accelerando**
 - **a tempo**
 - **tempo change**
 - *non-traditional notation*
 - *body percussion*
2. demonstrate:
 - slur
 - pizzicato
 - slow bow
3. perform, listen to and create in the traditional strings setting the following:
 - dynamics
 - p, mp, mf, f
 - crescendo, decrescendo
 - andante
 - moderato
 - allegro

Suggestions for Teaching and Learning

NOTE: When performing, listening, and creating there is an integration of many elements. Strategies related to the other organizers provide many opportunities to highlight expression outcomes.

Performing

- Model or demonstrate slur, pizzicato and slow bow.
- Provide opportunity for students to interpret/perform non-traditional notation.
- Discuss the use of expressive devices and interpretation when learning a new song.
- Encourage students to identify, explain, and describe expressive elements using proper musical terminology.

Listening

- Discuss the effects of electronically produced sound on the performance of music. Play various musical selections and discuss the similarities and differences in the sound.
- Use videos of a performance, which shows a musically expressive performance. Students discuss the expressive elements of the performance, including the use of various techniques - slow bow, slurred bowing, pizzicato.
- Listen to traditional music or attend live performances of traditional music. Discuss expressive devices used in the folk music medium.

Creating

- Students may create soundscapes, original melodies and notations, which focus on appropriate dynamics, tempi and tone colors, to express mood and feelings.
- Using music software and technology, students can explore and manipulate voice/instrument combinations to produce an expressive arrangement, including tempo and articulation and dynamics.
- Encourage students to add expressive devices and markings to a musical score that does not include any markings for dynamics, tempo or articulation.
- Encourage students to discuss and create appropriate bowing for a piece.
- Introduce students to the improvisational aspects of folk fiddling by taking a simple tune and doing a variety of bowing techniques.

Level I: Traditional Strings

Organizer: Expression

Suggestions for Assessment

Appendix b

- fiddle checklist

Portfolio

- Terminology Glossary: Encourage students to create personal glossaries of music terminology. Glossaries can be included in a journal or portfolio.
- reflective journal
- listening dairy

Observation

- oral identification of expressive devices that contribute to the mood/feeling of a performance.

Suggested Resources/Notes

Down and up bows

Inshore Fiddling Volume Two
Mrs. Daly's Dance Tune p.8 Cd 1/
22-25

Pizzicato

Artistry in Strings Bk. 1, p. 13

Slurring

Artistry in Strings Bk. 1, p. 36
Inshore Fiddling Vol Two p. 20-
25 Cd 2/10-29
She Said She Couldn't Dance p.
21
Leo Bonnell's Single p. 24
The Tin Whistle Book

Tempo Change

Inshore Fiddling Volume One
and Two
Various tunes

Body percussion

The Body Rondo Book
Making Music 7
Module D Lesson 1

Tempo

ApRo Theory
Lesson 42

Videos

Rufus!
Emile Benoit

Level I: Traditional Strings

Organizer: Contexts

Outcomes

Students will be expected to

1. perform, listen, and create using:
 - **global music**
 - *world drumming*
2. perform, listen, create using:
 - Newfoundland Labrador and Celtic fiddle music
 - fiddle music from other cultures

Suggestions for Teaching and Learning

Performing

- Perform Newfoundland tunes.
- Introduce drumming by having students drum the rhythms of known songs and rhymes. Continue by adding beat against rhythm and then ostinati.
- Perform a folk dance from another culture.
- Perform a folk dance from Newfoundland and Labrador.
- Invite local fiddlers to hold a master class and perform for your students.
- Perform traditional music selections from another culture.

Listening

- Listen to music of various cultures using recordings from the recommended resources.
- Encourage students to play familiar traditional music by ear.
- Listen to pieces from different countries. Compare and discuss music of different countries.
- Discuss the influences of other cultures in today's popular music, i.e. Latin music, reggae, etc.
- Avail of opportunities to expose students to live performances of music from other cultures.
- When listening to music of different cultures make a connection to the artwork of that country.
- Listen to Newfoundland Labrador & Celtic fiddle music. Discuss in relation global music.
- Listen to field recording or live performances of Newfoundland and Celtic music and discuss the unique characteristics of this style of music. Compare and contrast with 'classical' string music.

Level I: Traditional Strings

Organizer: Contexts

Suggestions for Assessment

Portfolio

- Journal Entry: Have students describe a concert that they attended in which music from another culture was performed.
- Composition Assignment: Have students create and notate a drumming composition.
- listening diaries

Observation

- performance tests
- Aural identification of music form different cultures.

Suggested Resources/Notes

Newfoundland Labrador and Celtic fiddle music

Rufus! (video)
Emile Benoit (video)

Inshore Fiddling Volumes One and Two and Cd

The Easiest Dance Tunes From Newfoundland and Labrador

Folk Dance of Newfoundland and Labrador

Downhomer Presents Between the Jigs and Reels

Newfoundland Labrador Folklore – A Sampler of Songs

World Drumming

Making Music 7, Module D
PULSE DVD

Level I: Traditional Strings

Organizer: Contexts (Continued)

Outcomes	Suggestions for Teaching and Learning
<p><i>Students will be expected to</i></p> <ol style="list-style-type: none"> perform, listen, and create using (con't) <ul style="list-style-type: none"> global music <i>world drumming</i> perform, listen, create using: <ul style="list-style-type: none"> Newfoundland Labrador and Celtic fiddle music fiddle music from other cultures 	<p><i>Creating</i></p> <ul style="list-style-type: none"> Students can create a drum ostinato to a familiar song. Use call and response technique on the drums to allow students the opportunity to explore with drumming techniques. Use available cultures represented in your school and assign a research project on the anthem or dance of that country. Using technology, have students create their own drum composition or create a piece which copies the music of a particular country or change a known piece into a different style or context.

Level I: Traditional Strings

Organizer: Contexts (Continued)

Suggestions for Assessment

See page 361.

Suggested Resources/Notes

Global music/dance

PULSE DVD

Making Music 7

Module B Lesson 12 - Latin

Module I Lesson 16 - Latin

Making Music 7

Module B Lesson 13 - Jamaican

Module C Lesson 13 - Folk

Module D – African, Caribbean, Cuban, Japanese, First Nations

Making Music 8

Module B - World Music

Module D - African Music

Multicultural Folk Dance

Treasure Chest (phys.ed. resources)

Fiddling in Other Cultures

The Tin Whistle Book

Various selections

Ti-Jardin Memoires du Passe
(Cd)

Recommended and Additional Resources

Forty Favorite Fiddle Tunes
(Kelly Russell)

Level I: Traditional Strings

Organizer: Technique

Outcomes	Suggestions for Teaching and Learning
<p><i>Students will be expected to</i></p> <ol style="list-style-type: none"> 1. demonstrate: <ul style="list-style-type: none"> • proper instrument hold • good posture • proper bow hold and left hand position • good tone • proper pinky use • low 2 • smooth string crossings between A and E string, strings • first position • down and up bows • instrument tuning (Instruction in tuning will vary according to the skill of the students.) 	<ul style="list-style-type: none"> • Demonstrate proper instrument hold. • Students will demonstrate proper techniques in bow hold and posture. • Demonstrate how the position of the elbow and arm change with each open string. • Demonstrate proper bow hold. • Demonstrate proper left hand placement. • Demonstrate the position change of the elbow and arm with each open string played, emphasizing correct arm movements and bow stroke. Students should open their arm from the elbow and keep upper arm relatively still. • Show students how to find first position. • Model or demonstrate slur and up and down bows. • Recreate piece heard, by playing by ear. • Demonstrate the change in intonation between low 2/high 2. • Perform scales using a variety of different bowing and slurs. • Provide opportunities for students to transpose learned pieces into different keys. • Listen to fiddle music. Discuss techniques heard. • View live/taped performances, responding to the techniques used. • Students re-interpret a known melody via using proper right and left hand pizzicato technique.

Level I: Traditional Strings

Organizer: Technique

Suggestions for Assessment

Appendix B

- string checklist
- performance rubrics

Portfolio

- peer assessment
- self assessment

Suggested Resources/Notes

Instrument Hold

Inshore Fiddling, Volume One
–the basics p.12 Cd1/04
Artistry in Strings Bk1, pg. 4

Bow Hold

Inshore Fiddling, Volume One
–the basics p.14-16, Cd 1/10-16
Artistry in Strings Bk1, p. 5

Left hand position

Inshore Fiddling, Volume One
–the basics p.17-21, Cd 1/ 17-23

Playing by ear

Inshore Fiddling, Volume One
–the basics Cd 2/4

Pizzicato

Inshore Fiddling, Volume One
–the basics p. 13, 23, 24 Cd 1/6,
27-28
Artistry in Strings Bk1, pgs 13
& 17

Making a sound on A/E strings

& String Crossings

Inshore Fiddling, Volume One
–the basics Cd2/9-11

Instrument tuning

Inshore Fiddling, Volume One
–the basics p.6

Scale of A

Inshore Fiddling, Volume One
–the basics p.29, Cd 2/ 33
Hot Cross Buns p.26
London Bridge p. 29 Cd 2/35

Using the pinky

Inshore Fiddling, Volume Two-
tunes and techniques
p. 17
Mary Had A Little Lamb p. 17 Cd
1/55-58

Low 2nd finger

Inshore Fiddling, Volume Two p.
26, Cd 2/30-37
The Kelligrews Soiree p. 27 Cd
2/32-33
I'se the B'y p.28 Cd 2/34-36

Traditional Setting
Strings
Grade 8/Level II

GRADE EIGHT/LEVEL II TRADITIONAL STRING OUTCOMES

Rhythm & Metre <i>Students will be expected to:</i>	Melody & Pitch <i>Students will be expected to:</i>	Harmony <i>Students will be expected to:</i>	Technique <i>Students will be expected to:</i>
1. perform, listen to and create using: <ul style="list-style-type: none"> • 6/8 triple-tee • ka-tim • equivalent rests • 3/8 • 12/8 • 9/8 2. perform and demonstrate an understanding of: <ul style="list-style-type: none"> • 9/8 (slip-jig) • jigs (6/8) • reels (4/4) • tied notes • syncopation 	1. perform, listen to and create using: <ul style="list-style-type: none"> • a & e minor scales • major arpeggios • melodic intervals (above): -3, +6, -6 • changing voice • blues scale • whole tone scale • pentatonic scale 2. perform from memory <ul style="list-style-type: none"> • fiddle tunes 	1. perform, listen to and create using: <ul style="list-style-type: none"> • chord: V7 • harmonic intervals (-3, +6, -6) 2. perform and demonstrate an understanding of: <ul style="list-style-type: none"> • ensemble playing 	1. perform and demonstrate: <ul style="list-style-type: none"> • tuning of the instrument • refine intonation and string crossings • bow division • hooked bowing • high 3rd and 4th fingers in 1st position
Form <i>Students will be expected to:</i>	Expression <i>Students will be expected to:</i>	Contexts <i>Students will be expected to:</i>	
1. perform, listen to and create using: <ul style="list-style-type: none"> • theme & variations • minuet & trio 2. perform, listen and create using: <ul style="list-style-type: none"> • traditional music • binary (AB) • ternary (ABA) 	1. perform, listen to and create using: <ul style="list-style-type: none"> • tenuto • acoustic sounds • electronic sounds 2. perform and demonstrate an understanding of: <ul style="list-style-type: none"> • ornamentation • chin music • dynamics - <i>ff</i> • tempo markings - adagio, allegretto, largo 	1. perform, listen to and create using: <ul style="list-style-type: none"> • Newfoundland Labrador folk music • Newfoundland Labrador folk dance • rock-n-roll • environmental music (technology; sound scapes; iconic notation) 	

Level II: Traditional Strings

Organizer: Rhythm and Metre

Outcomes	Suggestions for Teaching and Learning
<p><i>Students will be expected to</i></p> <ol style="list-style-type: none"> perform, listen to and create using: <ul style="list-style-type: none"> 6/8 triple-ti ka-tim equivalent rests 3/8 12/8 9/8 perform and demonstrate an understanding of: <ul style="list-style-type: none"> 9/8 (slip-jig) jigs (6/8) reels (4/4) tied notes syncopation 	<p><i>Performing</i></p> <ul style="list-style-type: none"> Develop rhythmic memory by echo clapping, rhythmic notation of words/phrases, rhythmic notation of a known melody, and rhythmic dictation. Use rhythmic ostinati. Write rhythm of known tune on board and have students determine time signature, barline placement, and strong/weak beats. Use software programs for drill, reinforcement and practice of terminology, both rhythmic and melodic. Practice ka-tim using recommended resources: Practice 6/8 and 3/8 and equivalent rests using recommended resources. <p><i>Listening</i></p> <ul style="list-style-type: none"> Listen to a variety of compositions from a range of historical and cultural contexts, students compare and contrast the use of metre. Aurally identify and conduct 'mystery' metres. Listen to a variety of instrumental dance tunes and identify metre as a jig (6/8) or reel (4/4). <p><i>Creating</i></p> <ul style="list-style-type: none"> Provide opportunities for students to read, improvise, and notate rhythmic patterns. Students write and perform rhythmic compositions to demonstrate given metres, using only one or two pitches. In groups, students create a multi-track rhythmic composition (each student records a rhythmic pattern as a track in a recording program – Audacity/Sonar). Invite students to use computer notation programs (in addition to pen and paper) to create and notate short compositions in 3/8, 6/8, 9/8, 12/8. Provide opportunities for students to present their compositions. Establish parameters for compositions. Encourage students to create personal glossaries of rhythm and metre terminology. Glossaries will be included in a portfolio. Compose variations on a well-known melody, changing the rhythm only. Combine tunes to form a medley to demonstrate time signature changes.

Level II: Traditional Strings

Organizer: Rhythm and Metre

Suggestions for Assessment

Appendix B

- string checklist
- composition rubric

Portfolio

- Worksheets: time signatures, bar lines, double bar lines
- Quizzes/tests: rhythm names and values, metre identification
- Student response to peer performances:
- listening diary
- reflective journal entry
- peer assessment/mentoring
- Rhythm composition: Students create a rhythm piece, which includes mixed metre.

Observation

- Rhythm quiz: have student clap a rhythmic example. from Lesson 57- 59 of ApRo Theory.

Suggested Resources/Notes

6/8 time (jig and triple-ti)

The Body Rondo Book

Alpha Six, p.5
Red Hot Rondo, p. 9
San Francisco Rondo, p. 2
Inshore Fiddling Volume Two and Cd's

Auntie Mary p. 6 Cd 1/14-17
My Man John p. 34 Cd 2/47-49

The Easiest Dance Tunes from Newfoundland and Labrador

Mrs. Belle's Lancers Tune p. 22
Up to See Grandma, p.32
Chain, p. 46

The Tin Whistle Book

p. 30, 31, 35, & 39

Pieces using ka-tim

Making Music 7

Module H Lesson 33
Module F Lesson 5 (Goin' Down
The Road Feelin' Bad")

Making Music 8

Module E, Lesson 6

4/4 (reel)

The Tin Whistle Book

p. 31, 34, 36, 37 & 38

The Easiest Dance Tunes from Newfoundland and Labrador

Coady's Triple, p. 54

Folk Dances of Newfoundland and Labrador

Hot Rod Reel, p. 57

3/8 time

Songs of Newfoundland and Labrador

This is my home, p. 70

Tied notes

Inshore Fiddling Vol two

Twinkle Waltz p. 13 Cd 1/45
Now I'm 64 p. 14 Cd 1/46

Syncopation

Inshore Fiddling Vol two

Gerald Campbell's Tune p. 15 Cd 1/47-50

The Easiest Dance Tunes of Newfoundland and Labrador

Gerald Campbell's Tune p. 4

Pieces using 9/8 (slip-jig)

Morrison's Jig

Folk Dances of Newfoundland and Labrador

U'e'a'ia, p.61

Pieces using 12/8

Making Music 8

Module I, Lesson 17 - Lift Ev'ry
Voice and Sing

Level II: Traditional Strings

Organizer: Melody and Pitch

Outcomes	Suggestions for Teaching and Learning
<p><i>Students will be expected to</i></p> <ol style="list-style-type: none"> perform, listen and create using: <ul style="list-style-type: none"> a and e minor major arpeggio structure blues scale changing voice melodic intervals (above): -3, +6, -6, pentatonic scale whole tone scale perform from memory <ul style="list-style-type: none"> fiddle tunes 	<p><i>Performing</i></p> <ul style="list-style-type: none"> Echo play a melodic pattern, a phrase. Sing the melody of the song Sight-read using the following process: identify metre and key, identify rhythmic patterns, identify opening note, play entire selection while keeping a steady beat. Present examples of scales with an explanation of their structures - major and natural minor. Students write and perform examples of scales. Starting on a given note students perform melodic patterns based on these scales. Show students how to play the blues scale, explaining how it is a diatonic scale with lowered 3rd, 5th and 7th pitches and consists of the minor pentatonic scale. Perform major arpeggios of scales learned. Demonstrate an awareness of scale structure in fiddle tunes. Display the melodic contour of a given piece of music, using graphic notation/representation. <p><i>Listening</i></p> <ul style="list-style-type: none"> Listen to scales as played by the teacher and aurally identify them as whole tone, blues or pentatonic. Listen to a melodic line in major tonality. Listen to it replayed in a minor tonality. Compare/contrast. Reinforce good intonation by having students match a pitch played by the teacher. While the teacher sustains the pitch, students push the pitch sharp or flat. Students can then work in pairs to further explore intonation activity/exercise. <p><i>Creating</i></p> <ul style="list-style-type: none"> Students should practice scales using a variety of bowings. Have students create and perform melodic variations on known melodies (eg. pop tunes, TV commercial tunes...). Discuss which musical elements may have been altered and how it was achieved. Teacher plays a melodic pattern, a phrase; students echo or repeat. Students create short melodic introductions and codas for various pieces. Improvise a melody using the tones of a major arpeggio or pentatonic scale. Introduce students to improvisation by teaching them a minor pentatonic scale (D-F-G-A-C-D) and have them improvise, using this scale over a 12 bar blues progression.

Level II: Traditional Strings

Organizer: Melody and Pitch

Suggestions for Assessment

Appendix B

- string checklist

Portfolio

- Self assessment of in-tune singing/playing in major and minor tonalities
- Sample of students compositions and worksheets

Observation

- Provide opportunities for solo/small group to sing/play a phrase or verse of a known song (major/minor). Using checklist to assess student's intonation
- Using software program, assess student's ability to distinguish major/minor

Suggested Resources/Notes

A and E Minor

The Easiest Dance Tunes From Newfoundland and Labrador Chain p. 46

Up to See Grandma, p.32

Minnie White's Single, p.24

Inshore Fiddling Volume Two Paddy's Jig p. 37 Cd 2/58-60 (e minor)

Folk Dance of Newfoundland and Labrador

Little Charlie's Tune, p. 59

Natural Minor/Key Signatures

Making Music 8

Module H Lessons 42, 43, 44, 49

ApRo Theory

Lessons 51, 52, and 53 key signatures, flat and sharp keys Lessons 84,85,86,87,88, and 89 scales and key signatures

Lessons 117, 118 and 119 natural minor scales

Changing Voice

Making Music 8

Module J Page 20 – “Adolescent Voice”

Minor 3, Major 6, minor 6

Music Ace Maestro

Whole Tone Scale

Making Music 7, Module C, Lesson 15

Pentatonic Scale

Making Music 7, Module C, Lesson 15

Making Music 8,

Module B, Lesson 7, “Badenma” Module D, Lesson 4, “Hornpipe and Jig”

Module I, Lesson 22, “Wade in the Water”

Module F, lessons 13-14

Blues Scale (cross check resource ref)

Making Music 8, Module F, lessons 13-14

Making Music 8, Module I, lesson 3

Making Music 8, Module E, lesson 13

Major arpeggios

The Easiest Dance Tunes From Newfoundland and Labrador

Banker's Tune, p. 30

Kitty's Rambles, p. 44

Level II: Traditional Strings

Organizer: Harmony

Outcomes

Students will be expected to

1. perform, listen to and create:
using:
 - **chord:V7**
 - **harmonic intervals -3, +6, -6**
2. perform and demonstrate an understanding of:
 - ensemble playing

Suggestions for Teaching and Learning

Performing

- Perform canons/rounds.
- Perform vocal chording.
- Play/sing identified interval above a given note.
- Perform in an ensemble with other melodic and rhythmic instruments: tin whistle, mandolin, accordion, guitar, bodhran.

Listening

- Aurally identify interval heard.
- Listen to examples of ensemble playing. Aurally identify instruments heard and discuss balance between part.
- Aurally identify tonality of piece heard. Discuss.

Creating

- Use Eridol recorder to record a simple melody, download the track into recording software (Audacity) and create a root chord accompaniment (V7) for this melody. Have students perform their compositions for the class.
- Record improvised melody and add it as a second track to their original in Audacity (Recording software).
- Create harmonies for various melodies and notate.
- Create chordal arrangements for various melodies using I, IV, V, V7 chords and notate.
- Working in pairs/small groups and using their instruments, students create tonic and dominant chord tone accompaniments to an assigned melody.

Level II: Traditional Strings

Organizer: Harmony

Suggestions for Assessment

Portfolio

- Using worksheets/quizzes: students will indicate intervals as the teacher plays them.
- Self assessment of in-tune interval singing

Observation

- Using music software or Musictheory.net quiz students on their aural recognition of the outlined intervals.

Suggested Resources/Notes

Playing with guitar

Inshore Fiddling Vol one and Two, Cd's
The Easiest Dance Tunes of Newfoundland and Labrador
(Tunes have chords)

Name the interval

Artistry in Strings, Book 2
p. 19

Ensemble playing

The Easiest Dance Tunes of Newfoundland and Labrador
Various selections
Songs of Newfoundland and Labrador (school edition)
Various selections
Songs of Labrador
Various selections
Folk Dances of Newfoundland and Labrador
Various selections
Artistry in Strings, Book 2
pgs. 24, 38 & 52

V7 Chord

Making Music 7
Module E Lesson 4, 5, 7, 8
The Easiest Dance Tunes of Newfoundland and Labrador
Now I'm 64 p. 16 (Key of A+)
Cyril Foote's Single p.26 (Key of D+)

Minor Third

Making Music 7
Module E Lesson 11

Major 6, minor 6

Music Ace Maestro
ApRo Theory
Lessons 69, 95 - 105.

Level II: Traditional Strings

Organizer: Form

Outcomes

Students will be expected to

1. perform, listen and create using:
 - **theme & variations**
 - *minuet & trio*
2. perform, listen and create using:
 - traditional music
 - binary (AB)
 - ternary (ABA)

Suggestions for Teaching and Learning

Performing

- Construct forms using movement/dance.
- Play forms using body percussion.
- Use traditional Newfoundland Labrador dance to demonstrate and reinforce contrasting sections within a piece of music.

Listening

- Visually represent the forms of various musical examples heard.
- Explore and discuss the forms of Minuet and Trio and Theme and Variations through listening activities.
- Identify changes within variations of fiddle tunes (tempo, key)

Creating

- Create own variations on a theme.
- Introduce theme and variations through the use of poetry. Take students through the process of creating variation. Variations may be created by changing: tempo; dynamics; texture; etc. Assign a new poem, and have students create their own variation.
- Improvise variations on a familiar fiddle tune. This can be done in small groups or by individual students. Record improvised variations (using Sonar or Audacity). Compare/contrast in a class discussion.

Level II: Traditional Strings

Organizer: Form

Suggestions for Assessment

Composition rubric

- Music composition: Have students create their own Theme and Variations form using simple melodies or drum rhythms.

Observation

- Observation checklists of individual creation and/or performances, alone and in a small group as related to form.

Portfolio

- listening diaries
- compositions
- projects/assignments

Suggested Resources/Notes

AB Form

Inshore Fiddling Volume Two
Mrs. Belle's Turn p. 18 Cd 1/58;
Cd 2/1-3

Theme and Variations

Artistry in Strings, Book 2
p.52 & 59
Making Music 7,
Module I, Lesson 19

Inshore Fiddling Volume One and Two

Twinkle, Twinkle p. 28 Cd 2/32;
Twinkle Waltz p.13 Cd 1/45

Folk Dances of Newfoundland and Labrador

Strip the Willow p.58

Forty Favorite Fiddle Tunes
Mason's ApRon

Minuet & Trio

Making Music 7
Module C Lesson 6

See Appendices C, E, G, I.

Level II: Traditional Strings

Organizer: Expression

Outcomes

Students will be expected to

1. perform, listen and create using:
 - **tenuto**
 - **acoustic sounds**
 - **electronic sounds**
2. perform and demonstrate an understanding of:
 - ornamentation
 - chin music
 - dynamics - *ff*
 - tempo markings - adagio, allegretto, largo

Suggestions for Teaching and Learning

NOTE: When performing, listening, and creating there is an integration of many elements. Strategies related to the other organizers provide many opportunities to highlight expression outcomes.

Performing

- Demonstrate and discuss tenuto; performing musical selections which use this expressive device.
- Encourage students to play their pieces from memory and to concentrate on expression.
- Sing/play/discuss the use of expressive devices and interpretation when learning a new song.
- Discuss how to perform and interpret expressive markings on a score.
- Demonstrate understanding and appropriate use of vocabulary of dynamics and tempo markings.
- Experiment with acoustic sounds in various venues. Discuss solo, ensemble, and large group sounds - the pros and cons of each venues.
- Play known fiddle tunes using chin music.

Listening

- Discuss the effects of electronically produced sound on the performance of music and acoustic sounds. Play various musical selections and discuss the similarities and differences in the sound.
- Students view and discuss the expressive elements used in a performance.
- Perform in a variety of settings. Discuss how the setting(s) affects the acoustic sound of the performance (i.e. outdoors vs school gym)
- Listen to performances of musical selections which incorporate chin music. Discuss the use of this expressive device.
- Create/craft written or verbal responses to unknown musical selections. Identify musical elements and/or expressive devices that contribute to the mood and feeling of the selection.

Creating

- Improvise on a known piece, employing new expressive devices.
- Using music software, compose a piece using acoustic sounds.
- Encourage students to create their own electronic composition using Sonar and/or Audacity software packages. (Students may use imported sound clips or sound clips recording using the Eridol recorder.
- Create variations of known fiddle tunes, using ornamentation.
- See Appendix A.

Level II: Traditional Strings

Organizer: Expression

Suggestions for Assessment

Portfolio

- glossary of terms
- worksheets/quizzes
- Student response to peer and self performances:
- listening diary
- reflective journal entry
- Acoustic/Electronic Composition: Students, using computer technology create a piece which incorporates acoustic and electronic sounds.

Observation

- peer assessment/mentoring

Rubric

- Formal assessments of acoustic/electronic compositions based on a teacher created rubric.

Suggested Resources/Notes

Ornamentation

The Tin Whistle Book
p. 26

Chin Music

Songs of Newfoundland and
Labrador (school edition)
The Old Mayflower p. 47

Listening examples

Ti-Jardin Memoires Journees du
Passe
Downhomer Presents Between
the Jigs and the Reels
Newfoundland and Labrador
Folklore - A Sampler of Songs

Electronic sounds

Making Music 7
Module E Lesson 12
Making Music 7
Module F Lesson 7

Level II: Traditional Strings

Organizer: Contexts

Outcomes

Students will be expected to

1. perform, listen and create using:
 - **rock-n-roll**
 - **Newfoundland Labrador folk music**
 - **Newfoundland Labrador folk dance**
 - ***environmental music (technology, sound scapes, iconic notation)***

Suggestions for Teaching and Learning

Performing

- Perform and/or listen to Newfoundland Labrador folk music (ballads, waltzes, jigs, reels, recitations).
- Perform/discuss the connection between Newfoundland Labrador Folk songs and Newfoundland Labrador folk dances.
- Perform a Newfoundland Labrador Folk Dance – step dance, reel, lancers, waltz, jig
- Perform Newfoundland Labrador folk songs
- Perform and listen to Environmental Music (technology, sound scapes, iconic notation)

Listening

- Compare recordings of different artists performing the same Newfoundland Labrador folk piece (i.e Cape St. Mary's).
- Feature the life and musical examples of a Newfoundland Labrador composer/musician. Discuss.
- Compare and discuss Newfoundland Labrador music from different areas of the province.
- Avail of opportunities to expose students to live performances of Newfoundland Labrador music and follow with discussion in class. Invite musicians from community or within province.
- Discuss the influences of Newfoundland Labrador culture in today's popular music from the province.
- Make a connection between the artwork and music of Newfoundland Labrador.
- Use video of a performance, which shows a Newfoundland Labrador folk dance performance. Students discuss the expressive elements of the performance.
- Listen to performances of Celtic rock. Discuss fusion of traditional music with rock and roll. (i.e. Great Big Sea)

Creating

- Using technology have students create a new arrangement of a Newfoundland Labrador folk song.
- Using music software and technology, students can create music to accompany a Newfoundland Labrador Folk Dance.
- Create Celtic groups with different instrumentations
- Encourage students to write own compositions based on a Newfoundland Labrador theme.
- Create a composition which blends known fiddle tunes with Rock and Roll musical style (I.e. 12 bar blues)
- Using Sonar and the Eridol recorder, manipulate sound samples from the environment and create a composition.
- Students 'modernize' lyrics of a Newfoundland Labrador folk song to represent a present day scenario.
- Choreograph and perform dances – lancers, waltz, jig, step dance.

Level II: Traditional Strings

Organizer: Contexts

Suggestions for Assessment

Portfolio

- Journal Entry: Have students keep a record of Newfoundland Labrador composers and musicians that they have studied
- Composition Assignment: Have students compose their own Newfoundland Labrador folk song.
- listening diaries
- Working with social studies teacher to make connections between music and the study of Newfoundland Labrador culture. Cross curricular projects and assessment may be considered.

Suggested Resources/Notes

Inshore Fiddling Volumes One and Two and Cds
The Easiest Dance Tunes of Newfoundland and Labrador

Rock-n-Roll
Making Music 7
Module B Lesson 8

Newfoundland Labrador folk dances
Eric West's Songs of Newfoundland and Labrador – school edition

Newfoundland Labrador folk artists
Rufus (video)
Emile Benoit (video)
Pamela Morgan (Cd)
D'arcy Broderick (Cd)

Newfoundland Labrador folk songs
Songs of Newfoundland and Labrador – school edition (Eric West)
Songs of Labrador (Tim Borlase)
Appendix D

Environmental Music
(technology, sound scapes, iconic notation)
Making Music 7
Module D Lessons 9 and 11
Making Music 8
Module B Lesson 9
Module D Lesson 11
Cd 3, track 31 - "Bombay Dreams"
Stomp DVD

Newfoundland Labrador music
Downhomer Presents Between the Jigs and Reels
Newfoundland Labrador Folklore – A Sampler of Songs
Appendix F/G
Ti-Jardin Memoires du Passe
Other Sources
Tales from Pigeon Newfoundland Labrador (book)

Level II: Traditional Strings

Organizer: Technique

Outcomes	Suggestions for Teaching and Learning
<p><i>Students will be expected to</i></p> <ol style="list-style-type: none"> 1. perform and demonstrate: <ul style="list-style-type: none"> • tuning of the instrument • refine intonation and string crossings • bow division • hooked bowing • high 3rd and 4th fingers in 1st position 	<ul style="list-style-type: none"> • Play piece using legato bowing. • Play pieces experimenting with bow division and speed. Discuss. • Demonstrate tuning of the instrument. • Perform pieces with appropriate positions and fingering. • Demonstrate hooked bowing. Practice using open strings and therefore adjusting elbows and arm level to each string. Watch that the shoulders are relaxed and not raised. Ensure a break or breath between the notes. • Listen to fiddle music of Newfoundland Labrador. Critique. • View live/taped performances, responding to the techniques used. • Aurally identify the change in intonation with new fingerings. • Aurally identify if performed piece is in tune. • Demonstrate in tune playing. • Improvise a short melody demonstrating proper use of new fingerings. • Demonstrate use of 3/8, 6/8, 9/8 and 12/8 time. • Demonstrate use of expression, dynamics, and bowings in pieces.

Level II: Traditional Strings

Organizer: Technique

Suggestions for Assessment

Portfolio

- fingering quizzes
- listening diaries
- self assessment

Observation

- performance tests
- performance feedback
- peer assessment

Suggested Resources/Notes

Inshore Fiddling Volumes One and Two

Various selections

The Easiest Dance Tunes of Newfoundland and Labrador

Various selections

Bow division, hooked bowing, slurs

Inshore Fiddling Vol Two

Mrs. Daly's Dance Tune p. 8, Cd 1/22-25

She Said She Couldn't Dance p. 21 Cd 2/10

Instrument Tuning

Artistry in Strings Book 1, p. 56

High 3rd and 4th fingers (1st position)

Artistry in Strings Book 2, p. 36

Traditional Setting
Strings
Grade 9/Level III

GRADE NINE/LEVEL III TRADITIONAL STRING OUTCOMES

Rhythm & Metre <i>Students will be expected to:</i>	Melody & Pitch <i>Students will be expected to:</i>	Harmony <i>Students will be expected to:</i>	Technique <i>Students will be expected to:</i>
1. perform, listen to and create using: <ul style="list-style-type: none"> • mixed metre • 2/2 • 4/2 • asymmetric metre • 5/4 • 5/8 • 7/8 2. perform and demonstrate an understanding of: <ul style="list-style-type: none"> • swinging eighth notes 	1. perform, listen to and create using: <ul style="list-style-type: none"> • harmonic minor • changing voice • melodic intervals (above) +2, -2, +7, -7, • tritone • melodic minor 2. continue to sing in-tune 3. sing through the changing voice	1. perform, listen to and create using: <ul style="list-style-type: none"> • chords: ii, vi • polyphonic • harmonic intervals +2, -2, +7, -7, • tritone • monophonic 2. perform ensemble music	1. perform and demonstrate an understanding of: <ul style="list-style-type: none"> • refine bow hold, left hand position, string crossings and intonation • tuning of the instrument • vibrato: to be determined by the teacher • spiccato bowing • low 1st and 4th fingers on 1st position • double stops
Form <i>Students will be expected to:</i>	Expression <i>Students will be expected to:</i>	Contexts <i>Students will be expected to:</i>	
1. perform, listen to and create using: <ul style="list-style-type: none"> • improvisation • fugue 2. perform, listen and create using: <ul style="list-style-type: none"> • AABA • theme and variations • aire (slow tune 3/4, 4/4) 	1. perform, listen to and create using: <ul style="list-style-type: none"> • rubato • rap • choral speech 2. perform and demonstrate, in the traditional setting, an understanding of: <ul style="list-style-type: none"> • dynamic changes, including: cres., decres., dim., forte piano (fp), sforzando (sfz) • articulation, style and tempo demarcations, including: agitato, allargando, andantino, cantabile, con moto, dolce, grandioso, grave, grazioso, legato, lento, marcato, maestoso, marcato, meno, molto, presto, poco a poco, piu, sempre, sim. (simile), sostenuto, staccato, subito, tacet, tenuto, tutti, vivo 	1. perform, listen to and create using: <ul style="list-style-type: none"> • jazz/blues • musical theatre • 'classical' music 2. perform, listen to and create using: <ul style="list-style-type: none"> • bluegrass music 	

Level III: Traditional Strings

Organizer: Rhythm and Metre

Outcomes	Suggestions for Teaching and Learning
<p><i>Students will be expected to</i></p> <ol style="list-style-type: none"> perform, listen to and create using: <ul style="list-style-type: none"> mixed metre 2/2 (Cut time) 4/2 <i>asymmetric metre</i> 5/4 5/8 7/8 perform and demonstrate an understanding of: <ul style="list-style-type: none"> swinging eighth notes 	<p><i>Performing</i></p> <ul style="list-style-type: none"> Create and perform rhythm compositions on pitched or non-pitched instruments, using a variety of rhythmic patterns and metres. Introduce the conducting patterns for various metres. Students can practice conducting to known pieces or recorded examples. Provide opportunities to conduct the class. Develop rhythmic memory by echo clapping, rhythmic notation of words/phrases, rhythmic notation of a known melody, and rhythmic dictation. Use rhythmic ostinati with known pieces. Use software programs for drill, reinforcement and practice of terminology, both rhythmic and melodic. <p><i>Listening</i></p> <ul style="list-style-type: none"> Listen to music from a variety of cultural and historical contexts, and analyze to discover standard or typical metres in each context. Rhythmic dictation. Provide opportunities for students to write the rhythm that they hear. Listen to a variety of music selections with mixed and asymmetric metres. Encourage students to conduct complementary patterns.

Level III: Traditional Strings

Organizer: Rhythm and Metre

Suggestions for Assessment

Portfolio

- Rhythm composition: Students create a rhythm piece which includes mixed metre.
- rhythmic dictations

Suggested Resources/Notes

Mixed Metre 5/8, 7/8

Body Rondo

“The Mixed Up Irregular Rondo”, p. 16

Mixed Metre 6/8, 9/8

The Easiest Dance Tunes from Newfoundland and Labrador
“Sidney Pittman’s Tune”, p.56

Forty Favorite Fiddle Tunes

Perform 2/2

Songs of Newfoundland and Labrador (school edition)
pgs. 18, 42, 44, 54, 56, 58, 64, 82

Making Music 7

Module I, Lesson 18, 19, 20, 21

Making Music 8

Module I, Lesson 15

The Easiest Dance Tunes from Newfoundland and Labrador
“Pretty Little Mary”, 40

Forty Favorite Fiddle Tunes

Tempo

ApRo Theory

Lessons 42, 44, 45 and 49

Level III: Traditional Strings

Organizer: Rhythm and Metre (Continued)

Outcomes	Suggestions for Teaching and Learning
<p><i>Students will be expected to</i></p> <ol style="list-style-type: none"> perform, listen to and create using: (con't) <ul style="list-style-type: none"> mixed metre 2/2 (Cut time) 4/2 <i>asymmetric metre</i> 5/4 5/8 7/8 perform and demonstrate an understanding of: <ul style="list-style-type: none"> swinging eighth notes 	<p><i>Creating</i></p> <ul style="list-style-type: none"> Create, improvise, or echo rhythm patterns in specific metres. Create rhythm compositions, on one pitch, using a variety of rhythmic patterns. Experiment with technological tools to facilitate understanding of rhythm patterns in order to generate an ostinato to perform with a known song. Incorporate rhythmic question and answer improvisation. Teacher improvises the question and the class/student improvises the answer. Create short rhythmic introductions and codas to songs and chants. Invite students to use computer notation programs (in addition to pen and paper) to create and notate short compositions in mixed metres. Provide opportunities for students to present their compositions. Establish parameters for compositions. Encourage students to create personal glossaries of rhythm and metre terminology. Glossaries will be included in a portfolio. Experiment with rhythm of swinging eighths by using known waltz tunes and adjusting the rhythm. Encourage students to improvise, using swinging eighths over a simple chordal accompaniment.

Level III: Traditional Strings

Organizer: Rhythm and Metre (Continued)

Suggestions for Assessment

Observation

- performance tests
- rhythmic dictation

Suggested Resources/Notes

Time Signature

ApRo Theory
Lessons 9 and 23

Swinging Eighth Notes

Songs of Newfoundland and
Labrador (school edition)
Labrador Rose p. 28

Rhythm Exercises

ApRo Theory
Lessons 13, 19, 24,
34,35,36,38,39,40and 41

Level III: Traditional Strings

Organizer: Melody and Pitch

Outcomes	Suggestions for Teaching and Learning
<i>Students will be expected to</i>	
1. perform, listen to and create using: <ul style="list-style-type: none"> <i>melodic & harmonic minor scale structure</i> <i>melodic intervals: +2, -2, +7, -7</i> <i>tritone</i> 	<p><i>Performing</i></p> <ul style="list-style-type: none"> Echo play a melodic pattern/phrase. Play melodies by ear. Student(s) sing the melody of the song. Sight-read using the following process: identify metre and key, identify rhythmic patterns, identify opening note, play entire selection while keeping a steady beat. Create short melodic introductions and codas for various pieces. Write and perform examples of scales starting on given notes. Present examples of scales with an explanation of their structures - melodic and harmonic minor. Students write and perform examples of scales. Starting on a given note students perform melodic patterns based on these scales. Continue to perform with an awareness of good intonation and proper tuning of melodic intervals. <p><i>Listening</i></p> <ul style="list-style-type: none"> Students listen to scales as played by the teacher and aurally identify them as melodic or harmonic. Notate melodies heard/played. Listen to a variety of musical selections and identify tonality of melody. Aurally identify intervals heard. <p><i>Creating</i></p> <ul style="list-style-type: none"> Write and perform examples of scales starting on given notes. Students will write simple melodies that use a limited range of pitches, then transpose their melodies to another key. Create and perform melodic sequences to accompany a chosen television program or movie segment, or as background for a story, play, or poem to be read aloud. (Could possibly use Sonar or Audacity). Compose melodies within scale structure that would be complementary to a theme (season, person, story). Chord melodies using I, IV, V, V7, ii, vi. Learn to play tunes by ear and notate melodies.
2. continue addressing in-tune singing	
3. continue addressing the changing voice	

Level III: Traditional Strings

Organizer: Melody and Pitch

Suggestions for Assessment

Portfolio

- String performance checklist
- Theory quiz: quiz students on writing a blues, whole tone and natural minor scales.
- self assessment of in-tune singing and playing in major and minor tonalities.
- melodic dictation

Suggested Resources/Notes

Tritone

Inshore Fiddling Volume One

– the basics

The King of France p. 27, Cd 2/24

Inshore Fiddling Volume Two

Come Upstairs p.9, Cd 1-26-30

Changing Voice

Making Music 8, Module J, p. 20

Melodic intervals +2, -2, +7, -7

Inshore Fiddling Volume One

Hot Cross Buns p. 26 (+2)

The King of France p. 27 (-2)

Music Ace Maestro, lesson 38, 48

Melodic and Harmonic Minor

Making Music 8

Module H Lessons 42, 43, 44, 49

ApRo Theory

Lessons 123, 124 and 125 melodic minor scales

Pieces based on harmonic minor

The Easiest Dance Tunes of

Newfoundland and Labrador

Up to See Grandma p. 32

Minnie White's Single p. 24

Level III: Traditional Strings

Organizer: Harmony

Outcomes	Suggestions for Teaching and Learning
<p><i>Students will be expected to</i></p> <ol style="list-style-type: none"> perform, listen to and create using: <ul style="list-style-type: none"> chords: ii, vi harmonic intervals +2, -2, +7, -7 polyphonic monophonic tritone perform ensemble music 	<p><i>Performing</i></p> <ul style="list-style-type: none"> Read and maintain independent parts when playing with other traditional instruments. (tin whistle, accordion, guitar, bodhran, mandolin) Perform/sing harmonic intervals in pairs or divided class. Sing vocal chording of: ii, vi, and tritone. <p><i>Listening</i></p> <ul style="list-style-type: none"> Aurally identify chords changes in a piece. Listen to musical selections with tritone. Discuss and reflect on its effect. Listen to polyphonic and monophonic musical examples. Aurally identify the number of voices/parts heard. <p><i>Creating</i></p> <ul style="list-style-type: none"> Using computer applications, provide opportunities for students to compose melodies incorporating identified intervals. Students perform their compositions. Create a short, two part, four measure polyphonic composition. Use Eridol recorder to record a simple melody, download the track into recording software (Audacity). Students improvise a simple melody to accompany (polyphonic texture). Students then perform their compositions for the class. Create chordal accompaniments using I, ii, IV, V and vi for melodies in appropriate keys.

Level III: Traditional Strings

Organizer: Harmony

Suggestions for Assessment

Checklists

Observation

- aural identification of intervals
- oral performance of intervals
- Using Music software or Musictheory.net quiz students on their aural recognition of the outlined intervals

Peer assessment of ensemble playing

Suggested Resources/Notes

Tritone

Inshore Fiddling Volume One

– the basics

The King of France p. 27, Cd 2/24

Inshore Fiddling Volume Two

Come Upstairs p.9, Cd 1-26-30

Intervals (above) +2, -2, +7, -7

ApRo Music Theory

Lessons 95-100

Inshore Fiddling Volume One

Hot Cross Buns p. 26 (+2)

The King of France p. 27 (-2)

Music Ace Maestro, lesson 38, 48

Chords ii, vi

The Easiest Dance Tunes From Newfoundland and Labrador

Coming From the Races p.10 (ii)

Banker's Tune p. 30 (ii)

Joey Clements p. 18 (vi)

Up To See Grandma p. 32 (vi)

Monophonic

Making Music 7

Module C Lesson 2

Polyphonic

Making Music 7

Module G Lesson 6

Ensemble Playing

Folk Dances of Newfoundland and Labrador

The Easiest Dance Tunes From Newfoundland and Labrador

Artistry In Strings Book 2

pp. 24, 38, 52, & 54

Level III: Traditional Strings

Organizer: Form

Outcomes

Students will be expected to

1. perform, listen to and create using:
 - **improvisation**
 - *fugue*
2. perform, listen and create using:
 - AABA
 - theme and variations
 - aire (slow tune 3/4, 4/4)

Suggestions for Teaching and Learning

Performing

- Perform jazz repertoire, encouraging improvisation within selected parameters .
- Improvise dance movements to selected jazz pieces.
- Perform a fugue using different voices, voice ranges, or instruments
- Perform own compositions of waltz, jig, reel.

Listening

- Listening to musical examples, students will identify when fugue theme is heard.
- Aurally identify the voices/parts in which the fugue theme is heard
- Identify the number of times the fugue theme occurs.
- Provide opportunities for students to listen to a variety of musical forms. Identify and discuss and forms heard.
- Listen to recordings of jazz music and identify sections in which solo performers improvise within the piece.
- Listen to recordings of concertos and discuss improvisational nature of the cadenza.

Creating

- Using a known piece in AABA form, students will improvise a B sections.
- Improvise ostinato patterns (rhythmic or melodic) to accompany known songs.
- Compose, notate and chord a piece in AABA form.
- Using computer software, (Sonar, Audacity) have students create their own fugue.
- Encourage improvisation by using call and response. The teacher will play a pattern and the student responds with a different pattern. Continue call and response improvisation over 12 bars blues chord progression.

Level III: Traditional Strings

Organizer: Form

Suggestions for Assessment

Portfolio

- Music composition demonstrating use of AABA form.

Suggested Resources/Notes

AABA form (in reference to)

Artistry in Strings, Bk. 2 p. 26

Making Music 8

Module C, lesson 15 -16

The Marine's Hymn p.39

Take the A Train p.42

Making Music 7, Module G,
lesson 7

Jada p. 20

Fugue

Making Music 7, Module E, p. 25

Cd 10 tracks 8, 9

Toccata and Fugue in d Minor/
Bach (listening ex)

Making Music 7, Module E, p.
16, Cd 10 track 10

Prelude and Fugue in c minor/
Bach (listening ex)

Improvisation

Making Music 8

Module I, Lesson 3

Module C, Lesson 12

Module A, Lesson 6

Module H, Lessons 11, 27, 34,
& 35

ApRo Music Theory

Lesson 62

Level III: Traditional Strings

Organizer: Expression

Outcomes

Students will be expected to

1. perform, listen to and create using:
 - **rubato**
 - **rap**
 - **choral speech**
2. perform and demonstrate, in the traditional setting, an understanding of:
 - dynamic changes, including: cres., decres., dim., forte piano (fp), sforzando (sfz)
 - articulation, style and tempo demarcations, including: agitato, allargando, andantino, cantabile, con moto, dolce, grandioso, grave, grazioso, legato, lento, marcato, maestoso, marcato, meno, molto, presto, poco a poco, piu, sempre, sim. (simile), sostenuto, staccato, subito, tacet, tenuto, tutti, vivo

Suggestions for Teaching and Learning

NOTE: When performing, listening, and creating there is an integration of many elements. Strategies related to the other organizers provide many opportunities to highlight expression outcomes.

Performing

- Practice reading and maintaining independent parts by performing rhythm rounds and canons.
- Perform community related recitations, stories and poems.
- Experience choral speech through the use of recitations and spoken ballads.

Listening

- Listen to appropriate selections of rap. Discuss and reflect on the effect/impact of no melodic line. How does aural absence affect word/lyric memory?
- Listen to appropriate selections of rap, analyzing/discussing the role rhythm/beat assume.
- Listen to string music using the identified devices. Discuss their effect.
- Listen to various musical examples and aurally identify the bowing techniques heard.
- Listen to recitations, stories and poems by Newfoundland writers, artists, family members and discuss how meaning and emotion is expressed through spoken word.
- Listen to recordings of ballads and waltzes, noting the use of rubato as an expressive device.

Creating

- Create own choral speech composition/s (recitation, poem, story) based on their communities (Similar to Ernst Toch's *Geographic Fugue*)
- Create a rap, recitation or poem. Perform against a rhythmic ostinato played on the bodhran.
- Create new expressive sounds via exploring unconventional ways of playing the instrument.

Level III: Traditional Strings

Organizer: Expression

Suggestions for Assessment

Portfolio

- Rap composition: Students create a rap
- student journal reflections.

String checklist

Composition rubrics

Suggested Resources/Notes

Additional Resources

**Tales From Pigeon Inlet –
Newfoundland Labrador**
Ted Russell

- Recitations
- Story-telling
- Poems

Rap

Making Music 7
Cd 1/5; Cd 2/17
Module B, Lesson 5

See Appendices C, E, G, I.

Level III: Traditional Strings

Organizer: Contexts

Outcomes	Suggestions for Teaching and Learning
<p><i>Students will be expected to</i></p> <ol style="list-style-type: none"> perform, listen to and create using: <ul style="list-style-type: none"> jazz/blues musical theatre 'classical' music perform, listen to and create using: <ul style="list-style-type: none"> bluegrass music 	<p><i>Performing</i></p> <ul style="list-style-type: none"> Perform music of different styles and genres including musical theatre, Jazz/blues and fugue. Write new lyrics to a blues/jazz song. Construct and use a glossary of musical theatre terminology such as: producer, lyricist, composer, choreographer, sound designer, and set designer. Demonstrate through performance, the importance of the 12 bar blues in the jazz genre. <p><i>Listening</i></p> <ul style="list-style-type: none"> Listen to bluegrass music. Discuss the influence of blues on folk music. Avail of opportunities to expose students to live performances and follow with discussion in class. Listen to and compare recordings of different artists performing the same piece. Study the life and music of a 'classical' and/or jazz composer/musician. View/listen to various musical theatre works. Listen to and become familiar with selected pieces from musicals. Attend local productions of musicals, dinner theatres, plays. Write a review. Listen to a blues/jazz piece performed by different artists. Compare and discuss interpretations. Invite local artists to speak/teach/create/perform musical theatre; discuss the pros and cons, setup, etc. Listen and watch DVDs of Newfoundland Theatre companies. Listen to examples of musical theatre and classical music that incorporate the use of traditional music.

Level III: Traditional Strings

Organizer: Contexts

Suggestions for Assessment

Portfolios

- lyric compositions
- melodic compositions
- concert reviews
- performance reflections
- listening diaries
- Journal entry: Have students keep a record of musicians and composers that they have studied
- Genre switch assignment: Have students take a piece that they know and change the style to Jazz/blues.

Suggested Resources/Notes

Musical Theatre

Making Music 8

Module A, Lesson 7, 8

Module C, Lesson 17

Bluegrass

Making Music 7

Module F, p. 7

12 Bar Blues

Making Music 8, Module E,
Lesson 13

Making Music 8, Module I,
Lesson 3

Appendix F

Jazz and Blues

Artistry in Strings Bk 2. p. 23

Making Music 8

Module C, Lesson 16

Module B, Lesson 3, 6, 14

Module G, Lesson 7

Module I, Lesson 10

'Classical' Music

Artistry in Strings Bk 2. p.
11 (Mozart)

Artistry in Strings Bk 2. p. 26
(Holst and Beethoven)

Appendix F, G

Level III: Traditional Strings

Organizer: Contexts (Continued)

Outcomes	Suggestions for Teaching and Learning
<p><i>Students will be expected to</i></p> <ol style="list-style-type: none"> perform, listen to and create using: (con't) <ul style="list-style-type: none"> jazz/blues musical theatre 'classical' music perform, listen to and create using: <ul style="list-style-type: none"> bluegrass music 	<p><i>Creating</i></p> <ul style="list-style-type: none"> Using technology, have students create a new arrangement of a known piece using traditional instruments. Have students create or adapt a story for their own musical theatre production. i.e. theme: Newfoundland life in the 1940's Compose a 12 bar blues melody on a melodic instrument - fiddle, mandolin, tin whistle Integrate traditional instruments with musical theatre and/or 'classical' music. Adapt jazz tunes to perform on the fiddle or other traditional instruments.

Level III: Traditional Strings
Organizer: Contexts (Continued)

Suggestions for Assessment

See page 399.

Suggested Resources/NotesSuggestions for additional sources

Cd collections
DVD's of musicals
NIFCO
Arts and Culture AC Hunter
Library
United Streaming
Multicultural Treasure Chest
(Dance VHS, Cd and book)

Level III: Traditional Strings

Organizer: Technique

Outcomes	Suggestions for Teaching and Learning
<p><i>Students will be expected to</i></p> <ol style="list-style-type: none"> perform and demonstrate an understanding of: <ul style="list-style-type: none"> refine bow hold, left hand position, string crossings and intonation tuning of the instrument vibrato: to be determined by the teacher spiccato bowing low 1st and 4th fingers on 1st position double stops 	<p><i>Performing</i></p> <ul style="list-style-type: none"> Demonstrate/play with good vibrato technique. Tune own instrument. Play music using proper technique. Perform pieces in higher positions on instrument. Demonstrate style, expression, tempo in music. Perform spiccato bowing. Practice using open strings and adjusting elbows and arm level to each string. Watch that shoulders are relaxed and not raised. Exaggerate the movement first using a pendulum movement and then making the motion smaller and more defined until the bow is at its bouncing point. There is a bounce to this bowing but the bow should not leave the string. Listen to fiddle music. Critique. View live/taped performances, responding to the techniques used. (I.e. Vibrato) Critical listening of own performance. Aurally identify if performed piece is in tune (intonation). Demonstrate/play with good intonation. Improvise a short melody demonstrating proper use of new fingerings. Demonstrate new positions on instrument Perform slow air or waltz to demonstrate vibrato.

Level III: Traditional Strings

Organizer: Technique

Suggestions for Assessment

String checklist

Portfolio

- fingering quizzes

Observation

- performance tests

Suggested Resources/Notes

Bowing techniques, posture, fingering, tuning

Inshore Fiddling Volumes One and Two and Cd's

Low 1st finger and 4th finger patterns

Artistry in Strings, Book 2 p. 18

Artistry in Strings, Book 2 p. 40

Double stops

Artistry in Strings, Book 2 p. 46

Artistry in Strings, Book 2 p. 24

Spiccato bowing

Artistry in Strings, Book 2 p. 8

Various waltzes, jigs, reels

Inshore Fiddling Volumes One and Two and Cd's

The Easiest Dance Tunes From Newfoundland and Labrador

Vibrato

Viva Vibrato - Neil A. Kjos
website (www.kjos.com)

Listening examples

Ti-Jardins Memoires du Passe

The Downhomer presents

Between the Jigs nad Reels

Newfoundland and Labrador

Folklore - A Sampler of Songs

Forty Favorite Fiddle Tunes

Cd Collections of Newfoundland artists

