SECTION FOUR

ALTERNATE SETTINGS
CURRICULUM OUTCOMES

String Setting

Grade 7/Level I

GRADE SEVEN/LEVEL I STRING OUTCOMES

Rhythm & Metre *Students will be expected to:*	Melody & Pitch *Students will be expected to:*	Harmony *Students will be expected to:*	Technique *Students will be expected to:*

1. perform, listen to and create using:
 	
• **basic 6/8 rhythms**
• **equivalent rests**
• **tim-ka**
• **C (common time)**
• *polyrhthm*
	1. perform, listen to and create using:
	
	• scale of **D+**
	• **natural minor**
	• **changing voice**
	• **melodic intervals (above) : +3, P8, P5, P4**
	2. continue to demonstrate in-tune singing and explore the **changing voice.**
	
	3. demonstrate in the string ensemble:
	   • use of open strings
	   • first position
	   • whole/half note steps
	   • harmonics
		1. perform, listen to and create using:
		
		• **chords & progressions**
		• **I, IV, V chords & progressions**
		• **harmonic intervals: +3, P8, P5, P4**
		• **ledger lines**
		• **treble & bass clef**
		• **grand staff**
		
		2. demonstrate in the string ensemble:
		   • double stops
		   • ensemble playing
			1. demonstrate in the string ensemble:
			
			• instrument hold
			• bow hold and left hand position
			• bass bow hold (German/French)
			• left hand finger positions
			  Cello: 1st and 3rd and extended (backwards), *Violin/Viola:* 1st position, Low 2/High2, Low 4/High 4, *Bass:* Middle and low position
			• pivots
			• open strings (string level)
			• right hand pizzicato
			• left hand pizzicato
			• slow bows
			• martelé bowing

Form *Students will be expected to:*	Expression *Students will be expected to:*	Contexts *Students will be expected to:*	

1. perform, listen to and create using:
 	
• **rondo**
• **1st/2nd endings**
• *cadences – plagal/ perfect/ imperfect*
	1. perform, listen to and create using:
	
	• **ritardando**
	• **rallentando**
	• **accelerando**
	• **a tempo**
	• **tempo change**
	• *non-traditional notation*
	• *body percussion*
	2. demonstrate on the string ensemble:
	   • slur
	   • pizzicato (left and right hand)
	   • slow bow
		1. perform, listen to and create using:
		
		• **global music**
		• *world drumming*	

Level I: Strings
Organizer: Rhythm and Metre

Outcomes	Suggestions for Teaching and Learning
Students will be expected to 1. perform, listen to and create using: • beat/rhythm • metre signatures • 2/4 3/4 4/4 **(C Common time)** • **6/8** • **tim-ka** • **equivalent rests** • *polyrhythm*	*Performing* • Develop rhythmic memory by echo clapping, rhythmic notation of words/phrases, rhythmic notation of a known melody, and rhythmic dictation. • Use rhythmic ostinati utilizing new rhythm(s). • Use software programs for drill, reinforcement and practice of terminology, both rhythmic and melodic. • Practice tim-ka using recommended resources. • Have students play pieces at both fast and slow tempi. • Practice 6/8 and equivalent rests using recommended resources. • Introduce the conducting pattern for 6/8 time. • Perform music in varying metres. • Pluck or bow rhythm on open string(s). • Students clap an ostinato of six eighth notes while other students clap the beat. When signaled by teacher, students switch ostinato and beat. • Students perform music in varying metres. • Complete rhythmic drills using software. • When performing polyrhythms, students should vocalize their part as they play. *Listening* • Use listening examples that reflect a variety of musical styles, genres, cultures and time periods highlighting the rhythm and beat. • Listen to music and simultaneously conduct, count aloud, tap or patsch to internalize the beat. • Listen to three and five note melodies containing simple rhythms and play on instrument by ear.

Level I: Strings
Organizer: Rhythm and Metre

Suggestions for Assessment	Suggested Resources/Notes
Appendix B • string checklist • composition rubric **Observation** • Rhythm quiz. Student claps assigned rhythmic example from Lesson 57- 59 of ApRo Theory	**Quarter, half and eighth notes and equivalent rests** **Artistry in Strings, Book 1** pp.3&6 **Bow Stroke Rhythms** **Artistry in Strings, Book 1** p.12 **Write Right Rhythms** **Artistry in Strings, Book 1** pp. 8&12 **Metre Melt** **Artistry in Strings, Book 1** p.21 **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 **Pieces using 6/8 and equivalent rests:** **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**

Level I: Strings
Organizer: Rhythm and Metre (Continued)

Outcomes

Students will be expected to

1. perform, listen to and using:

   - beat/rhythm
   - metre signatures
   - 2/4 3/4 4/4 (C Common time)
   - **6/8**
   - **tim-ka**
   - **equivalent rests**
   - *polyrhythm*

Suggestions for Teaching and Learning

- Use appropriate terminology (for notes and rest) when responding to their own work and the work of others.

- Aurally identify same/different rhythmic patterns in a piece.

Creating

- Provide opportunities for students to read, improvise, and notate rhythmic patterns.

- Create simple ostinati in 6/8 and play on their instruments.

- Have students work in small groups to improvise variations on known melodies, changing the rhythm and metre.

- Establish rhythmic/melodic parameters for compositions. Invite students to use computer notation programs (in addition to pen and paper) to create and notate short compositions in 2/4, ¾, 4/4 and 6/8. Provide opportunities for students to present their compositions.

- Encourage students to create personal glossaries of rhythm and metre terminology. Glossaries will be included in a portfolio.

Level I: Strings
Organizer: Rhythm and Metre (Continued)

Suggestions for Assessment	Suggested Resources/Notes
Portfolio • listening diaries • reflective journal entry: Student responses to peer/self performances • peer assessment/mentoring • student glossary of rhythm and metre terminology	**Polyrhythm** **Making Music 7** Module D **Time signatures, rhythmic examples** **ApRo Theory** Lessons 9 and 23 Lessons 57-60 **Assessment Strategies** Appendix B **6/8** **ApRo Theory** Lessons 55, 56, 57,58,59 and 60

Level I: Strings
Organizer: Melody and Pitch

Outcomes	Suggestions for Teaching and Learning
Students will be expected to 1. perform, listen to and create using: • using the scales of C+, F+,G+, and **D+** • using 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.**	*Performing* • Demonstrate how the position of the elbow and arm change with each open string. • Show students how to find first position. • Provide ample opportunities for students to play descending and ascending tetra chords on all strings. • Demonstrate how to find harmonics (Lightly touching the string in the middle of the string, between the fingerboard nut and the bridge). • Echo play a melodic pattern or phraseby the teacher. • Sing the melody of the song. • Teacher presents 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. • Count rhythm aloud. • 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. • Presents examples of scales with an explanation of their structures (major – TTSTTTS, Natural Minor – TSTTSTT). Students write and perform examples of scales. Starting on a given note students perform melodic patterns based on these scales. • Use repertoire and vocal exercises to address the needs of the changing adolescent voice. • Provide opportunities for pitch matching exercises.

Level I: Strings
Organizer: Melody and Pitch

Suggestions for Assessment	Suggested Resources/Notes
Appendix B	**Open strings and string levels**
• string checklist	**Artistry in Strings, Book 1** pp. 6 & 7
• composition rubric	**Artistry in Strings, Book 1,** **Teacher's Score and Manual** pp. 500, 509-512
Peer assessment/mentoring	**First position**
	Artistry in Strings, Book 1 p.11
	Artistry in Strings, Book 1, **Teacher's Score and Manual** Pgs. 505-509
	Low Position, Double Bass
	Artistry in Strings, Book 1, p.1
	Artistry in Strings, Book 1, **Teacher's Score and Manual** p.506
	Middle Position, Double Bass
	Artistry in Strings, Book 1, p.11
	Artistry in Strings, Book 1,
	Teacher's Score and Manual p.506
	Half and whole steps
	Artistry in Strings, Book 1 p.13 and throughout the book Artistry in Strings, Book 1,
	Teacher's Score and Manual Pgs. 505-506
	ApRo Theory Lessons 83 and 84
	Scales & arpeggios
	Artistry in Strings, Book 1, p.24, p.54
	ApRo Theory, Lessons 90 and 91

Level I: Strings
Organizer: Melody and Pitch (Continued)

Outcomes	Suggestions for Teaching and Learning
Students will be expected to	

3. demonstrate in the string ensemble:
    • use of open strings
    • first position
    • whole/half note steps
    • harmonics
	Listening
	
	• Aurally identify whole steps and half steps.
	
	• Aurally identify major and natural minor scales.
	
	• Aurally identify mistakes in a scale when played.
	
	• Teacher plays or sings a melody for the purpose of melodic dictation.
	
	• Listen to simple melodies while following the score and identify the misplayed notes.
	
	• Listen to varied musical examples and derive the tonality as being major or minor. Relate the tonality to mood and expression.
	
	• Use worksheets containing melodic phrases with missing pitches. Students identify the missing pitches.
	
	Creating
	
	• Student composition. Encourage students to create and notate short compositions in D and/or G major using either computer software or pencil and paper. Perform on their instrument.
	
	• Provide opportunities for students to create three and five note melodies using simple rhythmic patterns.
	
	• Improvise melodic variations on a given melody.
	
	• See Appendix A.

Level I: Strings
Organizer: Melody and Pitch (Continued)

Suggestions for Assessment	Suggested Resources/Notes
Portfolio	**Harmonics**
• Melodic dictation: Students notate a melodic phrase.	**Artistry in Strings, Book 1**, p.10
• Student response/reflective journal entry to peer/self performances and recorded performances	**Key signatures**
• Listening diary: reflective response to recorded performances (Eridol recorder)	**ApRo Theory** Lessons 51,52 and 53
	Compose a song
	Artistry In Strings, Book1, p.51,
	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.18- 20
	D Major
	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

Level I: 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**

Suggestions for Teaching and Learning

Performing

- Demonstrate double-stops, ensuring bottom string received most bow weight/pressure.

- Provide opportunities for students to play simple homophonic duets. Have students experience playing both the melody and harmony line.

- Sing/play I, IV, V chords and progressions, assigning chord tones to members of the ensemble.

- Sing and play intervals (above) +3, P4, P5, and P8.

- Identify intervals from musical score(s) based in the keys of G and D.

- Perform melody while teacher accompanies with appropriate chordal progression.

- Perform rounds with duos, small groups, or sections.

- Perform simple ensemble music with one performer per part.

- Read from the treble, bass and grand staves.

Listening

- Aurally identify chords changes in a piece.

- Listen to the simple harmonic structure I-IV-V-I of a piece and be able to identify the chords.

- Listen to music played in unison and harmony.

- Students aurally identify intervals, +3, P8, P5 and P4.

- Students will identify intervals from musical scores(s) based in keys of C+, F+, G+, and D+.

Level I: Strings
Organizer: Harmony

Suggestions for Assessment	Suggested Resources/Notes
Portfolio • aural/oral quizzes (Using instruments, music software, or www.musictheory.net quiz students on their aural recognition of the intervals) • theory worksheets • melodic dictation: Students notate melodic phrase heard. • Student response/reflective journal entry to peer/self performances and recorded performances • Listening diary: reflective response to recorded performances • peer assessment/mentoring	**Duets** **Artistry in Strings, Book 1** pgs. 15 and 21 **Double stops, perfect 5th and perfect 4th intervals** **Artistry in Strings, Book 1** p.46 **Ledger lines, clefs** **Artistry in Strings, Book 1** p.3 **Ensemble Playing** **Artistry in Strings, Book 1** pgs. 33, 44, 49, 52 **Artistry in Strings, Book 1**, Accompaniment CD **Chord progressions** **Making Music 7** Module E Lesson 4 **I, IV, V Chords and progressions** **Making Music 7** Module H Lesson 41, 42, 43, 44 Module E Lesson 1, 2, 3 **Intervals +3, P5** **Making Music 7** Module B, Lesson 8 Module C, Lesson 16 Module H, Lesson 8

Level I: Strings
Organizer: Harmony (Continued)

Outcomes	Suggestions for Teaching and Learning
Students will be expected to	
2. demonstrate in the string ensemble: • double stops • ensemble playing	*Creating* • Create and improvise simple melodic lines by playing over basic harmonic chord progressions provided by piano accompaniment. • Provide opportunities for students to compose melodies and root chord accompaniments using computer applications. Have students perform their compositions while the rest of the class identifies the musical concepts used. • Working in small groups, students create simple harmonic compositions. • Using computer websites (i.e. www.musictheory.net) students can practice identifying intervals aurally through interval ear trainers. • Create texture through the layering of drum patterns. • Create a chordal accompaniment to a simple or well-known melody. • Improvise simple harmonic accompaniments. • Working in pairs, one student sings/plays melody while second student improvises a complementary descant or harmony part.

Level I: Strings
Organizer: Harmony (Continued)

Suggestions for Assessment	Suggested Resources/Notes
Appendix B	**Interval P4**
• string checklist	**Making Music 7** Module A, Lesson 5
	Interval P8
	Making Music Module I, Lesson 7
	Intervals +3, P4, P5 and P8
	ApRoTheory Lessons 103 and 104
	Musictheory.net

Level I: Strings
Organizer: Form

Outcomes	Suggestions for Teaching and Learning
Students will be expected to	
1. perform, listen to and create using:	*Performing*
• **rondo**	• Demonstrate ABACA (rondo) form through movement
• **1st/2nd endings**	• Construct visual examples to identify rondo from.
• *cadences – plagal, perfect, imperfect*	• Use musical examples to illustrate, identify, read and perform rondo form. Students work in small groups to perform and analyze the form of notated examples (a known piece). Provide each group with specific questions related to form which they must investigate and answer.
	• Play/sing a variety of musical selections that include 1st/2nd endings.
	• Construct plagal, perfect and imperfect cadences. Assign chord tones to members of the ensemble, and perform cadences as a group/
	Listening
	• Select musical examples of different musical styles, genres and cultures to identify (visually and aurally) and reinforce form and phrase identification.
	• Using guided listening, students aurally identify plagal, perfect and imperfect cadences heard in musical examples.
	• Work in small groups to aurally identify the form(s) of various types of musical examples.
	• Relate form in music to visual art. Display three or four visual art selections. Discuss the concepts of repetition and contrast and how this creates unity and variety in both music and visual art.
	Creating
	• Explore the concepts of rondo.
	• Create/improvise B and C sections of rondo form.
	• Compose a rhythmic/melodic rondo. Perform compositions for class on their instrument.

Level I: Strings
Organizer: Form

Suggestions for Assessment	Suggested Resources/Notes
Appendix B • composition rubric **Observation** • checklists of individual creation and/or performances, alone and in a small group as related to form.	**1st and 2nd endings** **Artistry in Strings, Book 1** p.25 **Making Music 7** Module H Lesson 7 **ApRo Theory** Lesson 27 **Rondo form** **The Body Rondo Book** **Cadences** **www.good-ear.com**

Level I: 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*

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.

*   Play from rhythm flashcards using body percussion.

*   Provide opportunities for students to interpret/perform non-traditional notation.

*   Discuss the use of expressive devices and interpretation when learning a new piece.

*   Reinforce the meaning and performance of musical terms and signs.

*   Encourage students to identify/explain/describe expressive elements using proper musical terminology.

*   Encourage students to make personal decisions regarding expressive devices when playing.

Listening

*   Listen to and reflect on a composer's use of expressive devices.

*   View and discuss performance videos in relation to the use of expressive elements.

*   Discuss the use of expressive devices and interpretation when learning a new piece.

Level I: Strings
Organizer: Expression

Suggestions for Assessment	Suggested Resources/Notes

Suggestions for Assessment

<u>Appendix B</u>

- string checklist

<u>Portfolio</u>

- glossary of terms
- Student reflections and assessment of recorded, self and peer performances
- listening diary
- reflective journal entry
- worksheets/quizzes

Suggested Resources/Notes

<u>Slurs</u>

Artistry in Strings, Book 1
p.36

**Artistry in Strings, Book 1,
Teacher's Score and Manual**
p.511

<u>Right hand pizzicato</u>

Artistry in Strings, Book 1
p.13

<u>Left hand pizzicato</u>

Artistry in Strings, Book 1
p.17

<u>Slow bows</u>

Artistry in Strings, Book 1
pp. 22 and 41

Level I: Strings
Organizer: Expression (Continued)

Outcomes

Students will be expected to

2. demonstrate on the string ensemble:

   - slur
   - pizzicato (left and right hand)
   - slow bow

Suggestions for Teaching and Learning

Creating

- Visually represent/interpret musical expressive devices heard in a musical example.

- Choose a piece for a performance, which contains no expressive devices. Lead a discussion as to appropriate dynamics, tempo, articulation etc, for this selection and why. Assist the students to make musical decisions and reflect on why they made this choice.

- 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, articulation and dynamics.

- Have students improvise body percussion rhythms for a call and response ensemble piece.

- Explore and experiment with different methods of playing pizzicato.

Level I: Strings
Organizer: Expression (Continued)

Suggestions for Assessment	Suggested Resources/Notes
Observation	**Body percussion**
• Oral responses to unknown musical selections.	**Making Music 7** Module D Lesson 1
• Oral identification of musical elements and/or expressive devices that contribute to the mood and feeling of the selection.	**The Body Rondo Book**
• class discussions	**Tempo** **ApRo Theory** Lesson 42

Level I: Strings
Organizer: Contexts

Outcomes	Suggestions for Teaching and Learning

Students will be expected to
 	
1. perform, listen to and create using:
 	
   • **global music**
   • *world drumming*
	Performing
	
	• Provide opportunities for students to play in a variety of instrumental settings (homogeneous and heterogeneous settings, duet, trios, quartets, etc.), either in unison or in harmony, accompanied or unaccompanied.
	
	• Perform music from different cultures (Global Music).
	
	• Play pieces from a variety of styles, genres and eras.
	
	• Perform a folk dance from another culture.
	
	• Introduce drumming by having students drum the rhythms of known songs and rhymes. Continue by adding beat against rhythm and then ostinati.
	
	Listening
	
	• Listen and respond to music of various cultures using recordings from the recommended resources.
	
	• Play pieces from different countries. Compare/contrast and discuss these selections.
	
	• Discuss the influences of other cultures in today's popular music, i.e. Latin music, reggae, hip hop, etc.
	
	• Avail of opportunities to expose students to live performances of music from other cultures.
	
	• Make a connection to the artwork of that country, when listening to music of different cultures.

Level I: Strings
Organizer: Contexts

Suggestions for Assessment	Suggested Resources/Notes
Appendix B	**Cultural music**
• string checklist	**Artistry in Strings, Book 1**
Portfolio	p.14 - Japan, England
	p.15 - France
• Students reflections commenting on performances they may have had the opportunity to view.	p.16 - Norway, Germany, America
	p.20 - Egypt
• worksheet/quizzes	p.24 - Czech Republic
	p.25 -Netherlands
• Reflective journal entry: Student response to peer and self performances	p.42 - Iroquois, Israel, Spain
	p.49 - Nigeria, Scotland
• listening diary	p.50 – Australia
• peer assessment/mentoring	**Artistry in Strings, Book 1, Teacher's Score and Manual** Enrichment CD, CD excerpt list p.462
• Composition Assignment: Students create and notate a drumming composition.	**Artistry in Strings, Book 1, Teacher's Score and Manual** World Music Worksheets, pp. 427-461
	World Drumming
	Artistry in Strings, Book 1, Teacher's Score and Manual Percussion Enrichment, p.478
	PULSE DVD

Level I: Strings
Organizer: Contexts (Continued)

Outcomes

Students will be expected to

1. perform, listen to and create using: (con't)

    - **global music**
    - *world drumming*

Suggestions for Teaching and Learning

Creating

- 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.

- Create a percussion piece using metallic instruments.

- 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: Strings
Organizer: Contexts (Continued)

Suggestions for Assessment	Suggested Resources/Notes
Observation	**Global music/dance**
	African Rhythms and Beats
• Oral responses through discussion	
	PULSE DVD
• Aural identification of music from different cultures.	
	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)

Level I: Strings
Organizer: Technique

Outcomes

Students will be expected to

1. demonstrate in the string ensemble:

    *   instrument hold
    *   bow hold and left hand position
    *   bass bow hold (German/French)
    *   left hand finger positions
        Cello: 1st and 3rd and extended (backwards),
        Violin/Viola: 1st position, Low 2/High2, Low 4/High 4,
        Bass: Middle and low position
    *   pivots
    *   open strings (string level)
    *   right hand pizzicato
    *   left hand pizzicato
    *   slow bows
    *   martelé bowing

Suggestions for Teaching and Learning

*   Demonstrate the position change of the elbow and arm with each open string played.

*   Play in first position, ensuring fingertips of all four fingers make contact with the string.

*   Demonstrate proper instrument hold.

*   Perform with correct standing and sitting postures.

*   Demonstrate proper bow hold, emphasizing balance between (bent) thumb and middle finger using a pencil and/or bow.

*   Demonstrate proper left hand placement. Left hand and arm need to be free of tension- wrist straight; fingers shadowing fingerboard at all times.

*   Model or demonstrate slur, pizzicato and slow bow

*   View live/taped performances, responding to the techniques used.

*   Aurally identify the change in intonation between low 2/high 2.

*   Provide opportunities for students to listen to professional recording of their instruments.

*   Students improvise a short melody using proper use of high 2 and low 2.

*   Students re-interpret a known melody via using proper right and left hand pizzicato technique.

Level I: Strings
Organizer: Technique

Suggestions for Assessment	Suggested Resources/Notes
Appendix B • string checklist • assessment records • performance rubrics **Observation** • peer/self assessment of performance techniques	**Technique** **Artistry in Strings, Book 1** p. 4 - instrument hold p. 5 - Bow hold p. 11 - left hand; 1st position pp. 6 & 7 - open strings and string levels p.13 - right hand pizzicato pp. 17 - left hand pizzicato pp. 22, 41 - slow bows p. 29 – Martelé Bowing p. 11 - violin, viola, cello: first position, Bass: low and middle positions pp. 13 & 14 - Violin and viola, low 2/high 2 pp. 13 & 22 - Bass (low position), shifting p. 28 – Bass (low position), 2nd and 3rd finger pivots p. 22 – Bass (middle position) low and high pivots p. 28 – Bass (middle position) 3rd finger pivot pp. 38-39 - Violin/Viola: High 4/low 4, Cello: 3rd position,

Level I: Strings
Organizer: Technique (Continued)

Outcomes

Students will be expected to

1.   demonstrate: (con't)

- instrument hold
- bow hold and left hand position
- bass bow hold (German/French)
- left hand finger positions
  Cello: 1st and 3rd and extended (backwards), *Violin/Viola:* 1st position, Low 2/High2, Low 4/High 4, *Bass:* Middle and low position
- pivots
- open strings (string level)
- right hand pizzicato
- left hand pizzicato
- slow bows
- martelé bowing

Suggestions for Teaching and Learning

- Demonstrate correct arm movements and bow stroke. Violin and viola open the arm from the elbow while keeping the upper arm relatively still. For cello and bass, the arm moves form the body like a wing and then opens from the elbow. The wrist and finger motion adjusts to keep the bow perpendicular to the string. Students can use an empty toilet paper roll to bow through to practice correct bow arm movement without instrument.

- Martelé bowing is used in marcato sections. The bow stroke is played with pressure being applied at the beginning of the bow stroke and released as the bow moves. Pressure is applied before the bow moves so that the note has a clean attack.

- In legato bowing, students need to change bow direction without a break in sound. Wrist and fingers will change direction before the bow

Level I: Strings
Organizer: Technique (Continued)

Suggestions for Assessment	Suggested Resources/Notes
Observation • peer/self assessment of performance techniques	**Assessment** **Artistry in Strings, Book 1, Teacher's Score and Manual** p. 497 – Fitting the instrument to the student p. 463-464 – Unit I Assessment Record and Unit I Solo Repertoire Checklist p. 465 – Unit II Assessment Record p. 466 – Solo Performance Checklist – Units II and III p. 467 – Unit II Solo Repertoire Checklist p. 468 – Unit III Assessment Record p. 470 – Unit III Solo Repertoire Checklist p. 471 – Unit IV Assessment Record p. 473 – Unit IV Solo Repertoire Checklist p. 474 – Unit IV and V Solo Performance Checklist p. 475 – Unit V Assessment Record p. 476 – Unit V Solo Repertoire p. 477 – Unit V Solo Recital Worksheet **Professional Recording** **Making Music 7**, Module C, Lesson 9 (Violin) **Making Music 7**, Module C, Lesson 4 (Cello) **Making Music 7**, Module C, Lesson 7 (Violin) **Making Music 8**, Module A, Lesson 6 (Cello, Violin) **Making Music 8**, Module C, Lesson 8 (Violin, String Quartet)

Band Setting

Grade 8/Level II

GRADE EIGHT/LEVEL II STRING OUTCOMES

Rhythm & Metre *Students will be expected to:*	**Melody & Pitch** *Students will be expected to:*	**Harmony** *Students will be expected to:*	**Technique** *Students will be expected to:*

1. perform, listen to and create using:
• **6/8 triple-tee**
• **ka-tim**
• **equivalent rests**
• **3/8**
• *12/8*
• *9/8*
	1. perform, listen to and create using:
	• **a & e minor scales**
	• **major arpeggios**
	• **melodic intervals (above):** **-3, +6, -6**
	• **changing voice**
	• **blues scale**
	• *whole tone scale*
	• *pentatonic scale*
	3. demonstrate in the string ensemble:
	   • C+ and arpeggio
	   • d- and arpeggio
	   • Bb+ and arpeggio
	   • A+ and arpeggio
	   • F major and arpeggio
	   • in tune playing
		1. perform, listen to and create using:
		• **chord:V7**
		• **harmonic intervals** (-3, +6, -6)
		2. demonstrate in the string ensemble:
		   • ensemble playing
			1. perform and demonstrate, in the string ensemble, an understanding of:
			• refined bow division and bow speed
			• hooked bowing
			• low 1st finger, third position (violin/viola)
			• backward extension and 4th position (cello)
			• 3rd position (bass)
			• tuning of instrument
			• refined intonation, string crossings and bow hold
			• spiccato bowing

Form *Students will be expected to:*	**Expression** *Students will be expected to:*	**Contexts** *Students will be expected to:*	

1. perform, listen to and create using:
• **theme & variations**
• *minuet & trio*
	1. perform, listen to and create using:
	• **tenuto**
	• **acoustic sounds**
	• *electronic sounds*
	2. perform and demonstrate an understanding of:
	   • legato
	   • bow division
	   • hooked bowing
	   • accents
		1. perform, listen to and create using:
		• Newfoundland Labrador folk music
		• Newfoundland Labrador folk dance
		• rock-n-roll
		• *environmental music (technology; sound scapes; iconic notation)*	

Level II: Strings
Organizer: Rhythm and Metre

Outcomes	Suggestions for Teaching and Learning
Students will be expected to	
1. perform, listen to and create using: • **6/8 triple-ti** • **ka-tim** • **equivalent rests** • **3/8** • *12/8* • *9/8*	*Performing* • Develop rhythmic memory by echo clapping, rhythmic notation of words/phrases, rhythmic notation of a known melody, and rhythmic dictation. • Use rhythmic ostinati. • Use software programs for drill, reinforcement and practice of terminology, both rhythmic and melodic. • Practice ka-tim using recommended resources. • Practice 6/8 and equivalent rests using recommended resources. • Conduct and aurally identify compound metres. • Introduce the conducting patterns for 6/8, 3/8 as they appear in the repertoire. Explain compound metre. • While playing known songs, students take turns conducting the ensemble to experience the pulse of new metres. • Write the rhythm on the board and have students identify the metre, insert bar lines and identify the strong and weak beats. • 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). *Listening* • Listen to or play a variety of compositions from a range of historical and cultural contexts. Discuss, compare and contrast the use of metre. • Aurally identify and conduct metres heard.

Level II: Strings
Organizer: Rhythm and Metre

Suggestions for Assessment	Suggested Resources/Notes
Appendix B	**6/8 time**
• string checklist	**Artistry in Strings, Book 2**
• composition rubric	p.45
	Pieces using triple ti in 6/8 time
Observation	**The Body Rondo Book**
• Rhythm quiz: Student(s) clap a rhythmic example. from Lesson 57- 59 of ApRo Theory.	p.5 - Alpha Six
	p. 9 - Red Hot Rondo
	p. 2 - San Francisco Rondo
	Pieces using 12/8
	Making Music 8
	Module I, Lesson 17 - Lift Ev'ry Voice and Sing

Level II: Strings
Organizer: Rhythm and Metre (Continued)

Outcomes	Suggestions for Teaching and Learning

Students will be expected to
 	
1. perform, listen to and create using: (con't)
    • **6/8 triple-ti**
    • **ka-tim**
    • **equivalent rests**
    • **3/8**
    • *12/8*
    • *9/8*
	Creating
	
	• Provide opportunities for students to read, improvise, and notate rhythmic patterns.
	
	• Using acoustic and/or electronic sound bytes from Audacity's (or equivalent recording software) sample sound file, create rhythmic sequences. Perform and discuss.
	
	• Invite students to use computer notation programs (in addition to pen and paper) to create and notate short compositions in 2/4, ¾, 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.
	
	• Compose variations on a well-known melody, changing the rhythm only.

Level II: Strings
Organizer: Rhythm and Metre (Continued)

Suggestions for Assessment	Suggested Resources/Notes

Suggestions for Assessment

<u>Portfolio</u>

- 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

Suggested Resources/Notes

<u>Pieces using ka-tim</u>

Making Music 7
Module H Lesson 33
Module F Lesson 5 (Goin' Down
The Road Feelin' Bad")

Making Music 8
Module E, Lesson 6

Level II: Strings
Organizer: Melody and Pitch

Outcomes

Students will be expected to

1. perform, listen to and create using:
    *   **a and e minor**
    *   **major arpeggio structure**
    *   **blues scale**
    *   **changing voice**
    *   **melodic intervals (above): -3, +6, -6,**
    *   *pentatonic scale*
    *   *whole tone scale*

2. continue with in tune singing and exploring **the changing voice**

Suggestions for Teaching and Learning

Performing

*   Practice scales slowly using various bow divisions and bowings.

*   Play repertoire in new keys.

*   Ensemble playing.

*   Encourage sight-reading using the following process: identify metre and key, identify rhythmic patterns, identify opening note, play entire selection while keeping a steady beat.

*   Teacher presents 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.

*   Continue to sing through the vocal change, being cognizant of the fact that boys and girls are different. Using selections from the recommended resources, students should perform pieces according to their vocal ability.

Listening

*   Invite a male vocalist to sing for class to demonstrate and discuss male vocal techniques.

*   Listen to a variety of musical examples and aurally identify their tonalities.

*   Listen to a melodic line in major tonality. Listen to the same melodic line in a minor tonality. Compare/contrast.

*   Reinforce intonation by having a student(s) match a pitch played by the teacher or another member of the ensemble. While the teacher or student sustains the pitch have the student push the pitch sharp and flat. Students can work in groups of two, and trade roles.

*   Students listen to musical examples and aurally identify whole tone, blues or pentatonic scales heard as played by the teacher.

*   Explain the blues scale as a diatonic scale with lowered third, fifth and seventh pitches. It consists of the minor pentatonic scale.

Level II: Strings
Organizer: Melody and Pitch

Suggestions for Assessment	Suggested Resources/Notes
Appendix B • string checklist **Portfolio** • Self assessment of in tune singing/playing in major and minor tonalities • Sample of students compositions and worksheets • Theory quiz: Quiz students on writing a blues, whole tone and natural minor scales.	**Scale and arpeggios** **Artistry in Strings Book 2** pp. 60 & 61 F major, p.22 **Natural Minor** **Making Music 8** Module H Lessons 42, 43 **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" **Whole Tone Scale** **Making Music** 7, Module C, Lesson 15

Level II: Strings
Organizer: Melody and Pitch (Continued)

Outcomes

Students will be expected to

3. demonstrate in the string ensemble:

   - C+ and arpeggio
   - d- and arpeggio
   - Bb+ and arpeggio
   - A+ and arpeggio
   - F major and arpeggio
   - in tune playing

Suggestions for Teaching and Learning

Creating

- Students create and perform melodic variations on known melodies (i.e. pop tunes, TV commercial tune). Discuss how the tune was altered. (e.g. What musical elements were manipulated.)

- Improvise a melody using major arpeggios.

- Create short melodic phrases in new keys, including minor modes.

- Provide opportunities for students to transpose simple melodic phrases or tunes into new keys.

- Create, using their instruments, a simple two bar blues riff using the pitches of the D7 chord or d minor pentatonic scale/

Level II: Strings
Organizer: Melody and Pitch (Continued)

Suggestions for Assessment	Suggested Resources/Notes
Observation	**Pentatonic Scale**
• 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	**Making Music 7**, Module C, Lesson 15
• Using software program, assess student's ability to distinguish major/minor	**Making Music 8**, Module B, Lesson 7, "Badenma"
	Making Music 8, Module D, Lesson 4, "Hornpipe and Jig"
	Making Music 8, Module I, Lesson 22, "Wade in the Water"
	Minor Pentatonic
	Making Music 8, Module F, Lesson 15
	Blues Scale
	Making Music 8 Module C, Lesson 16
	Making Music 7 Module B, Lesson 6 Module I, Lesson 10
	See Appendices C, E, G, I

Level II: Strings
Organizer: Harmony

Outcomes

Students will be expected to

1. perform, listen to and create: using:

    - **chord:V7**
    - **harmonic intervals -3, +6, -6**

2. demonstrate in the string ensemble:

    - ensemble playing

Suggestions for Teaching and Learning

Performing

- Perform canons/rounds. Have students sing the melody/round first as a full ensemble and then transfer melody/round to instruments for performance.

- Discuss the final chord of the canon/round (usually the tonic).

- Play/sing identified interval above a given note.

Listening

- Aurally identify interval(s) heard.

- Working in pairs and using their instruments, students add appropriate tonic and dominant chord tones to a given or known melody.

- Students listen to and critique the quality of their ensemble performances.

Creating

- Have students work in small groups, with their instruments to create tonic and dominant chord tone accompaniments to an assigned melody or piece.

- Use Eridol recorder to record a simple melody, download the track into a recording software (Audacity) and students create a root chord accompaniment (V7)for this melody. Have students perform their compositions for the class.

- Students record an improvised melody and add it as a second track to their original in Audacity (Recording software)

Level II: Strings
Organizer: Harmony

Suggestions for Assessment	Suggested Resources/Notes
Portfolio	<u>Name the interval</u>
• Using worksheets/quizzes, students will indicate intervals as the teacher plays them.	**Artistry in Strings, Book 2** p. 19
• Self assessment of in-tune interval singing	<u>Ensemble playing</u>
• Individual/group reflection of their own performance and the performance of others.	**Artistry in Strings, Book 2** pp. 24, 38 & 52
Observation	<u>Rounds</u>
• Using music software or Musictheory.net, quiz students on their aural recognition of the outlined intervals.	**Artistry in Strings, Book 2**, pp.15, 16, 17, 22 and 29
	<u>V7 Chord</u>
	Making Music 7 Module E Lesson 4, 5, 7, 8
	<u>Minor Third</u>
	Making Music 7 Module E Lesson 11
	<u>+3, +6, +6 Intervals</u>
	ApRo Theory Lessons 69, 95-105

Level II: Strings
Organizer: Form

Outcomes	Suggestions for Teaching and Learning

Students will be expected to
 	
1. perform, listen to and create using:
    • **theme & variations**
    • *minuet & trio*
	Performing
	
	• Play/perform pieces using Theme and Variations form.
	
	• Construct forms using movement/dance.
	
	• Play forms using body percussion.
	
	Listening
	
	• Explore and discuss the forms of Minuet and Trio and Theme and Variations through listening activities. Provide a visual representation on the board.
	
	• Aurally identify and label the form of recorded musical examples.
	
	Creating
	
	• Students create their 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.
	
	• Listen to an example of Minuet and Trio. In small groups, students create complimentary dance movements. Perform and discuss.
	
	• Introduce a simple folk song as a theme. Students create variations in metre, melody and and tempo.
	
	• Working in pairs or small groups, with their instruments, students will be provided with a theme section of four measures (3/4 or 4/4 time) Students create a four measure variation of that theme. Extend the activity by having the students notate and/or discuss

Level II: Strings
Organizer: Form

Suggestions for Assessment	Suggested Resources/Notes
Appendix B	**Theme and Variations**
• composition rubric	**Artistry in Strings, Book 2**
• Observation checklists of individual creation and/or performances, as related to form.	pp. 52 and 59
	Making Music 7,
Portfolio	Module I, Lesson 19
• listening diaries	**Minuet & Trio**
• compositions	
• projects/assignments	**Making Music 7**
	Module C Lesson 6

Level II: Strings
Organizer: Expression

Outcomes	Suggestions for Teaching and Learning
Students will be expected to	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.

Outcomes

Students will be expected to

1. perform, listen to and create using:

    - **tenuto**
    - **acoustic sounds**
    - *electronic sounds*

2. perform and demonstrate an understanding of:

    - legato
    - bow division
    - hooked bowing
    - accents

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/legato bowing to students.

- Explain bow division and bow speed.

- 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.

- Demonstrate accents.

- 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.

- Craft written or verbal responses to unknown musical selections. Identification of musical elements and/or expressive devices that contribute to the mood and feeling of the selection.

- Give students a choice of tempi and/or dynamic levels. Perform known songs using different tempi and dynamic levels. Students compare and discuss changes.

Listening

- Listen to music from a variety of cultures, eras and styles. Have students listen for expressive elements and discuss or record elements in listening logs.

- When listening to music of their own and other cultures, discuss musical elements that contribute to the expressiveness of the music.

- 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.

Level II: Strings
Organizer: Expression

Suggestions for Assessment	Suggested Resources/Notes
Appendix B • string checklist	**Legato bowing** **Artistry in Strings, Book 1** p. 37 **Bow division** **Artistry in Strings, Book 1** p. 40 **Artistry in Strings, Book 2** p.6 **Hooked bowing** **Artistry in Strings, Book 2** p. 26 **Accents** **Artistry in Strings, Book 2** p. 28

Level II: Strings
Organizer: Expression (Continued)

Outcomes	Suggestions for Teaching and Learning
Students will be expected to	

1. perform, listen to and create using: (con't)
 	
   • **tenuto**
   • **acoustic sounds**
   • *electronic sounds*
 	
2. perform and demonstrate an understanding of:
 	
   • legato
   • bow division
   • hooked bowing
   • accents
	Creating
	
	• Allow students to experiment with bow styles. Play a known piece changing the bow styles (hooked and legato). Record the changes and discuss.
	
	• 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.)
	
	• Use electronic sounds/instruments to improvise a melody over chord progression(s).
	
	• Experiment and explore and create with electronic sounds.

Level II: Strings
Organizer: Expression (Continued)

Suggestions for Assessment	Suggested Resources/Notes
Portfolio	**Electronic sounds**
• glossary of terms	**Making Music 7** Module E Lesson 12
• worksheets/quizzes	
• student response to peer and self performances:	**Making Music 7** Module F Lesson 7
• listening diary	
• reflective journal entry	
• peer assessment/mentoring	

Level II: Strings
Organizer: Contexts

Outcomes	Suggestions for Teaching and Learning
Students will be expected to	
1. perform, listen to and create using: • **rock-n-roll** • **Newfoundland Labrador folk Music** • **Newfoundland Labrador folk dance** • *environmental music (technology, sound scapes, iconic notation)*	*Performing* • Perform and/or listen to Newfoundland Labrador folk music. • Perform/discuss the connection between Newfoundland Labrador Folk songs and Newfoundland Labrador folk dances. • Perform Newfoundland Labrador Folk Dances. • Diagram a time line reflecting the development of rock and roll. • Perform and listen to Environmental Music (technology, sound scapes, iconic notation). *Listening* • Use musical examples or videos to highlight an artist or an aspect of Newfoundland and Labrador culture/music. • Compare recordings of different artists performing the same Newfoundland Labrador folk piece. • Feature the life and musical example 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. • 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. • Play two musical selections from different cultures or time periods and compare/contrast the two. Discuss the lives and music of the composers and include the factors (historical, cultural, social, political, economical, technical etc.) that may have influenced the music.

Level II: Strings
Organizer: Contexts

Suggestions for Assessment	Suggested Resources/Notes
Portfolio	<u>Various styles of music</u>
Student response to peer and self performances:	**Artistry in Strings, Books 1 and 2**
• listening diary	<u>Rock-n-Roll</u>
• reflective journal entry	**Artistry in Strings, Book 1** p. 201
• peer assessment/mentoring	**Making Music 7** Module B Lesson 8
• Journal entry: Students keep a record of Newfoundland Labrador composers and musicians that they have studied.	<u>Newfoundland Labrador folk dances</u>
	Eric West's Songs of Newfoundland and Labrador – school edition Appendix C
	<u>Newfoundland Labrador folk artists</u> **Rufus!** **Emile Benoit**
	<u>Newfoundland Labrador folk songs</u>
	Songs of Newfoundland and Labrador – school edition (Eric West)
	Songs of Labrador (Tim Borlase) Appendix D
	<u>Newfoundland Labrador music</u> **Downhomer Presents Between the Jigs and Reels**
	Ti-Jardin - Memoires du Passe
	Newfoundland Labrador Folklore – A Sampler of Songs

Level II: Strings
Organizer: Contexts (Continued)

Outcomes	Suggestions for Teaching and Learning
Students will be expected to	
1. perform, listen to and create using: (con't) • **rock-n-roll** • **Newfoundland Labrador folk Music** • **Newfoundland Labrador folk dance** • *environmental music (technology, sound scapes, iconic notation)*	*Creating* • Using technology, have students create a new arrangement of a Newfoundland Labrador piece. • Perform lyrics of a Newfoundland Labrador folk song using the melody of a rock and roll song. • Work with Social Studies teacher to make connections with music and the study of Newfoundland and Labrador Culture. • Have students 'modernize' a folk song. • Using music software and technology, students can create music to accompany a Newfoundland Labrador Folk Dance. • Experiment with environmental sounds to create music. • See Appendix D.

Level II: Strings
Organizer: Contexts (Continued)

Suggestions for Assessment	Suggested Resources/Notes
Appendix B • string checklist • composition rubric	**Environmental Music (technology, sound scapes, iconic notation)** **Making Music 7** Module D Lesson 9 Module D Lesson 11 Stomp DVD **Making Music 8** Module B Lesson 9 Module D Lesson 10 CD 3- track 31 "Bombay Dreams"

Level II: Strings
Organizer: Technique

Outcomes	Suggestions for Teaching and Learning
Students will be expected to	
1. perform and demonstrate, in the string ensemble, an understanding of:	• Demonstrate/play legato bowing.
	• Explain/experiment with bow division and speed.
• refined bow division and bow speed	• Demonstrate/perform hooked bowing on the open strings, 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.
• hooked bowing	
• low 1st finger, third position (violin/viola)	• Demonstrate tuning of the instrument.
	• Demonstrate positions and fingering.(Ensure that the thumb remains opposite the second finger in the backward extension in the cello) Finger and hand shape remains the same with shifting. Thumb moves with hand, and fingers shadow the string(s).
• backward extension and 4th position (cello)	
• 3rd position (bass)	• Listen to string music for the string soloist, ensemble and orchestra. Discuss techniques heard.
• tuning of instrument	• Encourage students to play along with accompanying CDs.
	• View live/taped performances, responding to the techniques used.
• refined intonation, string crossings and bow hold	• Aurally identify the change in intonation with new fingerings.
	• Aurally identify if performed piece is in tune.
• spiccato bowing	• Practice shifting using simple well known melodies - (e.g. Twinkle, Twinkle) using/moving only 1st finger to change pitch accordingly on the D string.
	• Improvise a short melody demonstrating proper use of new fingerings.
	• Re-interpret/create a known melody using hooked bowing.
	• Detaché and martelé strokes should be taught prior to teaching off the string spiccato bow stroke. Spiccato requires a relaxed bow hold and combines both vertical and horizontal motion with a bounce when the bow meets the string.

Level II: Strings
Organizer: Technique

Suggestions for Assessment	Suggested Resources/Notes
Appendix B	**Student tuning of instrument**
• string checklist	**Artistry in Strings, Books 1 and 2**, CDs, Tracks 3-7 (These are recordings of the pitches needed for the tuning of the open strings, not instruction in how to tune the strings)
Portfolio	**Bow Division and bow speed**
• fingering quizzes	**Artistry in Strings, Book 1**, p. 40
	Artistry in Strings, Book 2, p. 6
Observation	**Hooked Bowing**
• performance tests	**Artistry in Strings, Book 2**, p. 26
	Violin/Viola, Low 1st finger
	Artistry in Strings, Book 2, p. 18
	Violin/Viola, Third Position
	Artistry in Strings, Book 2, p.32
	Backward Extension/Cello
	Artistry in Strings, Book 2, p. 18
	4th position/Cello
	Artistry in Strings, Book 2, p. 21
	Spiccato bowing
	Artistry in Strings, Book 1, p.45 **Artistry in Strings, Book 2**, p.6
	Double Stops
	Artistry in Strings, Book 1, pgs 46-47
	Professional Recording
	Making Music 7, Module C, Lesson 9 (Violin)
	Making Music 7, Module C, Lesson 4 (Cello)
	Making Music 7, Module C, Lesson 7 (Violin)
	Making Music 8, Module A, Lesson 6 (Cello, Violin)
	Making Music 8, Module C, Lesson 8 (Violin, String Quartet)

Band Setting

Grade 9/Level III

GRADE NINE/LEVEL III STRING OUTCOMES

Rhythm & Metre *Students will be expected to:*	Melody & Pitch *Students will be expected to:*	Harmony *Students will be expected to:*	Technique *Students will be expected to:*
1. perform, listen to and create using: • **mixed metre** • **2/2** • **4/2** • *asymmetric metre* • *5/4* • *5/8* • *7/8*	1. perform, listen to and create using: • **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 2. perform and demonstrate in the string ensemble an understanding of: • scale of F+ and thirds, • a, d, g natural and melodic minor scales and thirds • D chromatic scale	1. perform, listen to and create using: • **chords: ii, vi** • **polyphonic** • **harmonic intervals** +2, -2, +7, -7, • *tritone* • *monophonic* 2. perform in string ensemble(s)	1. demonstrate and perform in the string ensemble: • refined bow hold, left hand position, string crossings and intonation • tuning of instrument • vibrato: to be determined by the teacher • left hand finger positions: cello: 2nd position and forward extension violin/viola: low 1st and 4th finger in 1st position bass: 3rd position • tremolo • martelé , spiccato and portato bowing • scales using a variety of bowings
Form *Students will be expected to:*	Expression *Students will be expected to:*	Contexts *Students will be expected to:*	
1. perform, listen to and create using: • improvisation • *fugue* 2. perform and demonstrate in the string ensemble, an understanding of: • AABA	1. perform, listen to and create using: • **rubato** • **rap** • *choral speech* 2. perform and demonstrate in the string emsemble, an understanding of: • tremolo • martelé, • spiccato bowing • portato bowing	1. perform, listen to and create using: • **jazz/blues** • *musical theatre* • *'classical' music* 2. perform in the string ensemble: • string repertoire from differing genres	

Level III: Strings
Organizer: Rhythm and Metre

Outcomes	Suggestions for Teaching and Learning

Students will be expected to
 	
1. perform, listen to and create using:
  • **mixed metre**
  • **2/2 (Cut time)**
  • **4/2**
  • *asymmetric metre*
  • *5/4*
  • *5/8*
  • *7/8*
	Performing
	
	• Continue to play repertoire utilizing new rhythms as they arise in the music.
	
	• 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.
	
	• Perform rhythmic ostinati to known pieces.
	
	• Use software programs for drill, reinforcement and practice of terminology, both rhythmic and melodic.
	
	Listening
	
	• Use listening examples to highlight rhythmic elements. Ask students to aurally identify these elements and discuss contribution to the effectiveness of the music.
	
	• Listen to music from a variety of cultural and historical contexts. Analyze music to discover standard or typical metres used in each context.
	
	• Provide opportunities for students to write rhythm(s) played be teacher.
	
	• Listen to a variety of music selections with mixed metres. Discuss

Level III: Strings
Organizer: Rhythm and Metre

Suggestions for Assessment	Suggested Resources/Notes

Suggestions for Assessment

<u>Portfolio</u>

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

- rhythmic dictation

- glossaries of rhythm and metre terminology

Suggested Resources/Notes

<u>3/4, 4/4, 6/8,2/2, 2/4 metres</u>

Artistry in Strings, Book 2
p.52 - Five Variations on a Theme

<u>Mixed Metre 5/8, 7/8</u>

Body Rondo
 "The Mixed Up Irregular Rondo", p. 16

<u>Perform 2/2</u>

Making Music 7
Module I, Lesson 18, 19, 20, 21

Making Music 8
Module I, Lesson 15

<u>Tempo</u>

ApRo Theory
Lessons 42, 44, 45 and 49

<u>Time Signature</u>

ApRo Theory
Lessons 9 and 23

Level III: Strings
Organizer: Rhythm and Metre (Continued)

Outcomes	Suggestions for Teaching and Learning
Students will be expected to	how the mixed metre influences the 'feel' of the music.
1. perform, listen to and create using: (con't)	
• **mixed metre**	
• **2/2 (Cut time)**	*Creating*
• *4/2*	• Create, improvise, or echo rhythm patterns in specific metres.
• *asymmetric metre*	
• *5/4*	• Create rhythm compositions using a variety of rhythmic patterns.
• *5/8*	
• *7/8*	• Experiment with technological tools (Audacity/ Sonar) to facilitate understanding of rhythm patterns to generate an ostinato to perform with a known song.
	• Create an accompaniment to a known piece, using a variety of instruments.
	• 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.
	• Create/add rhythmic ostinati to known pieces.

Level III: Strings
Organizer: Rhythm and Metre (Continued)

Suggestions for Assessment	Suggested Resources/Notes
Observation • performance tests	**Rhythm Exercises** **ApRo Theory** Lessons 13, 19, 24, 34,35,36,38,39,40and 41

Level III: Strings
Organizer: Melody and Pitch

Outcomes

Students will be expected to

1. perform, listen to and create using:
   - *melodic* & **harmonic minor scale structure**
   - **melodic intervals: +2, -2, +7, -7**
   - *tritone*

2. continue addressing in-tune singing

3. continue to explore the **changing voice**

Suggestions for Teaching and Learning

Performing

- Practice scales using a variety of bowings.

- Echo play a melodic pattern or phrase, as performed by the teacher.

- Sing the melody of the song, then transfer to their instrument.

- Encourage sight-reading 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.

- Provide opportunities for students to play pieces from the listed keys.

- Teacher presents examples of melodic and harmonic scales with an explanation of their structures. Students write and perform examples of scales. Starting on a given note, students perform melodic patterns based on these scales.

Listening

- Have the whole ensemble hold a pitch, then the conductor points to a section. Everyone else stops playing as the section sustains the tone, then the rest of the ensemble determine if they are playing in tune. Take turns with different sections, or smaller groups.

- Aurally identify scales performed by teacher as harmonic or melodic minor..

Level III: Strings
Organizer: Melody and Pitch

Suggestions for Assessment	Suggested Resources/Notes
Appendix B • string checklist	**All scales and thirds except D chromatic** **Artistry in Strings, Book 2** pp. .60 and 61 **D Chromatic** **Artistry in Strings, Book 2** p. 50 **Bowing examples for scales** **Artistry in Strings, Book 2** p. 61 **Changing Voice** **Making Music 8 Module J**, p. 20 **Walking Bass Line** **Making Music 7**, Module I, Lesson 10 **Making Music 8**, Module G, Lesson 7

Level III: Strings
Organizer: Melody and Pitch (Continued)

Outcomes

Students will be expected to

2. perform and demonstrate in the string ensemble an understanding of:
    - scale of F+ and thirds,
    - a, d, g natural and melodic minor scales and thirds
    - D chromatic scale

Suggestions for Teaching and Learning

Creating

- Students will write and perform examples of scales starting on given notes. Students will write simple melodies that use a limited range of pitches, and then transpose their melodies to another key.

- Provide students with a simple rhythmic pattern and have students create simple melodies in the context of a minor tonality. Have students include basic melodic structures including steps, skips, or repeated notes. Or, have students include a particular interval under study. Students can record their compositions and all compositions can be compiled for a class CD.

- Students 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).

Level III: Strings
Organizer: Melody and Pitch (Continued)

Suggestions for Assessment	Suggested Resources/Notes
<u>Observation</u> • improvisation activities	<u>**Harmonic and Melodic Scales**</u> **Making Music 8**, Module H, Lesson 44, 49 **ApRo Theory** Lessons 123, 124 and 125 melodic minor scales

Level III: Strings
Organizer: Harmony

Outcomes	Suggestions for Teaching and Learning
Students will be expected to	
1. perform, listen to and create: using: • **chords: ii, vi** • **harmonic intervals +2, -2, +7, -7** • **polyphonic** • *monophonic* • *tritone* 2. perform in string ensemble(s)	*Performing* • Begin rehearsal with warm-ups that consist of harmony. Play major and minor scales in canon, utilizing a variety of rhythms. Or, choose a section of the ensemble to play scales while the remaining sections of the ensemble are assigned the tonic or dominant of the I, IV and V7 chord accompaniment. Have sections switch roles. • Students practice reading and maintaining independent parts by performing rounds and canons. • Perform/sing harmonic intervals in pairs or as a divided class. • Sing/play vocal chording of: ii, vi, and tritone. • Provide opportunities for students to play in a variety of instrumental settings (homogeneous, heterogeneous, duets, trios, quartets, etc.) either in unison or in harmony, accompanied or unaccompanied. *Listening* • 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 heard. *Creating* • Using computer applications, provide opportunities for students to compose melodies incorporating identified intervals. Students perform their compositions. • Provide opportunities for students to compose melodies and root chord accompaniments using computer applications. • Create simple melodies over a 12-bar blues accompaniment. • Use Eridol recorder to record a simple melody, download the track into a recording software (Audacity) and students improvise a simple melody to accompany (polyphonic texture) this melody. Have students perform their compositions for the class. • Students record their improvised melody and add it as a second track to their original in Audacity.

Level III: Strings
Organizer: Harmony

Suggestions for Assessment	Suggested Resources/Notes
Appendix B	**Chorale (Duet)**
	Artistry in Strings, Book 2
• checklists	p.9
Observation	**Round**
	Artistry in Strings, Book 2
• aural identification of intervals	p.14, No. 48
• oral performance of intervals	**Intervals**
	Artistry in Strings, Book 2
• using music software or musictheory.net, quiz students on their aural recognition of the outlined intervals	pgs. 3, 19
	Ensemble pieces
	Artistry in Strings, Book 2
	pgs. 24, 38, 52 and 54
	Intervals (above) +2, -2, +7,-7
	ApRo Music Theory
	Lessons 95-100
	Making Music, Module H, Lesson 28
	Monophonic
	Making Music 7
	Module C Lesson 2
	Polyphonic
	Making Music 7
	Module G Lesson 6

Level III: Strings
Organizer: Form

Outcomes

Students will be expected to

1. perform, listen to and create using:

    - **improvisation**
    - *fugue*

2. perform and demonstrate in the string ensemble, an understanding of:

    - AABA

Suggestions for Teaching and Learning

Performing

- Create a diagram to visually represent form(s).

- Using examples of fugue, engage in a discussion on fugue form.

- Perform jazz repertoire, and explore improvisation opportunities.

- Improvise dance movements to selected jazz pieces.

Listening

- Provide students with opportunities to listen to a variety of musical forms. Identify and discuss form(s) heard.

- Listening to musical examples, students will identify when fugue theme is heard.

- Aurally identify the 'voices' in which the fugue theme is heard.

- Identify the number of times the fugue theme occurs.

Creating

- Using computer software, have students create their own fugue.

- Improvise ostinati patterns (rhythmic or melodic) to accompany known songs.

- Discuss and make comparisions between motive and theme.

Level III: Strings
Organizer: Form

Suggestions for Assessment	Suggested Resources/Notes
Portfolio	<u>**Fugue**</u>
• Music composition: Students create their own rondo form using simple melodies.	**Making Music 7**
	Module E, p. 16 & 25
	CD #10 - tracks 8, 9 & 10
	<u>**AABA form**</u>
	Artistry in Strings, Book 2
	p. 34
	<u>**Improvisation**</u>
	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: 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 string emsemble, an understanding of:
    - tremolo
    - martelé,
    - spiccato bowing
    - portato bowing

Suggestions for Teaching and Learning

Performing

- Demonstrate tremolo.

- Demonstrate martele bowing. Explain that martele is "pizzicato with the bow". The bow must grab the string at the beginning of each bow stroke almost like a pressure and release effect. The bow however remains on the string.

- Demonstrate spiccato bowing. Practice using open strings and therefore adjusting elbows and arm level to each string. Watch that the shoulders are relaxed and not raised. Exaggerate the movement first using a pendulum movement and then make the movement smaller and more defined until the bow is at its bouncing point. There is a bounce to this bowing and the bow does leave the string.

- Demonstrate portato bowing. Explain that in portato bowing the notes are slurred but there is a breath or or break between the notes.

- Students read and perform spoken canons/rounds.

- Students perform a known song by speaking the lyrics.

Listening

- Listen to appropriate selections of rap. Discuss and reflect on the effect/impact of no melodic line. How does the absence of melodic line 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.

- Aurally identify use of rubato in piece.

- Explore and discuss use of tempo and articulation and as expressive devices.

Creating

- Create personal choral speech composition based on student's community. (Similar to Ernst Toch's *Geographic Fugue*)

- Create a rap.

- Create new expressive sounds via exploring unconventional ways of playing the instrument.

Level III: Strings
Organizer: Expression

Suggestions for Assessment	Suggested Resources/Notes
Appendix B	**Martelé bowing**
	Artistry in Strings, Book 2
• string checklist	p.13
• composition rubric	**Spiccato Bowing**
	Artistry in Strings, Book 2
• student journal reflections.	p. 8
	Portato bowing
	Artistry in Strings, Book 2
	p.29
	Rap
	Making Music 7
	Module A, Lesson 2
	Making Music 7
	Module B, Lesson 5
	CD #1, Track 5
	CD #2, Track 17

Level III: Strings
Organizer: Contexts

Outcomes

Students will be expected to

1. perform, listen to and create using:
    - **jazz/blues**
    - *musical theatre*
    - *'classical' music*

2. perform in the string ensemble:
    - string repertoire from differing genres

Suggestions for Teaching and Learning

Performing

- Continue to provide students with opportunities to play repertoire from a variety of styles and genres.
- Perform and/or listen to the music of different styles and genres including musical theatre, jazz/blues and 'classical' music.
- Study life and music of a composer/musician.
- Students will explore the components of musical theatre such as: producer, lyricist, composer, choreographer, sound designer, and set designer.
- Write new lyrics to a blues/jazz song.

Listening

- Use musical examples of various cultures/time periods and composers for listening and performing. Take time to explore influences on musicians and their music when opportunities arise. Include references to past and present composers and musicians.
- Reflect on and respond to music of different cultures, time periods, and composers/musicians. Students may write a short written response in their portfolio.
- Listen to the performances of peers and use appropriate musical terminology to discuss.
- Provide opportunities for students to attend live performances and follow with discussion in class.
- Listen to and compare recordings of different artists performing the same piece.
- Feature the life and musical example of a composer/musician.
- Students will view/listen to various music theatre works.
- Listen to and become familiar with selected pieces from musicals.
- Attend local productions of musicals. Write a review.
- Listen to a blues/jazz piece performed by different artists. Compare and discuss interpretations.
- Listen to rock, blues and jazz music. Compare and contrast the styles using the elements of music.
- Play two musical selections from different cultures or time periods and compare/contrast the two. Discuss the lives and music of the composers and include the factors (historical, cultural, social, political, economical, technical etc.) that may have influenced the music.

Creating

- Have students create or adapt a story for their own musical theatre production.
- Students compose a 12 bar blues melody.
- Students choreograph new dance steps to a familiar musical.
- Using technology have students change the style and context of a piece or create a new arrangement.

Level III: Strings
Organizer: Contexts

Suggestions for Assessment	Suggested Resources/Notes

Suggestions for Assessment

Portfolio

- lyric compositions

- melodic compositions

- concert reviews

- performance reflections

- listening diaries

- Journal entry: 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

'Classical' music

Artistry in Strings, Book 2
p.11 (Mozart)
Artistry in Strings, Book 2
p.26 (Beethoven and Holst)
Artistry in Strings, Book 2
p.23 (Joe Turner - trad. blues)

Musical Theatre

Making Music 8
Module A, Lesson 7, 8
Module C, Lesson 17

Jazz and Blues

Making Music 8
Module C, Lesson 16
Module B, Lesson 3, 6, 14
Module G, Lesson 7
Module I, Lesson 10

Level III: Strings
Organizer: Technique

Outcomes	Suggestions for Teaching and Learning
Students will be expected to 1. demonstrate and perform in the string ensemble: • refined bow hold, left hand position, string crossings and intonation • tuning of instrument • vibrato: to be determined by the teacher • left hand finger positions: cello: 2nd position and forward extension violin/viola: low 1st and 4th finger in 1st position bass: 3rd position • tremolo • martelé , spiccato and portato bowing • scales using a variety of bowings	• Demonstrate tremolo. It is a rapid bow stroke played at the tip of the bow using wrist and fingers to create movement. • Demonstrate martele bowing. Explain that martele is "pizzicato with the bow". The bow must grab the string at the beginning of each bow stroke almost like a pressure and release effect. The bow however remains on the string. • Demonstrate spiccato bowing. Practice using open strings and therefore adjusting elbows and arm level to each string. Watch that the shoulders are relaxed and not raised. Exaggerate the movement first using a pendulum movement and then make the movement smaller and more defined until the bow is at its bouncing point. There is a bounce to this bowing and the bow does leave the string. • Demonstrate portato bowing. (louré bowing) Explain that in portato bowing the notes are slurred but there is a breath or or break between the notes. Similar to a slurred staccato. Bow weight released slightly between notes. • Listen to string music for the string soloist, ensemble and orchestra. Discuss techniques heard. • View live/taped performances, responding to the techniques used. • Aurally identify the change in intonation with new fingerings. • Improvise a short melody demonstrating proper technique. • Re-interpret a known melody via using new technique.

Level III: Strings
Organizer: Technique

Suggestions for Assessment	Suggested Resources/Notes
Observation	**Martele bowing/Double stop martele** **Artistry in Strings, Book 2** p.13 & p.15
• string checklist (See Appendix B)	**Spiccato Bowing** **Artistry in Strings, Book 2** p. 8
• performance tests	**Portato bowing/ Portato double stops** **Artistry in Strings, Book 2** p.29 & p.31, No. 118
• listening quizzes	**Positions** **Artistry in Strings, Book 2** p.34- cello: 2nd position and p. 36 forward extension position p.32 - Volin/viola: 3rd position pgs. 58-59 – Studies 1-8, Review of Second, Third, and Fourth positions.
	Fingering **Artistry in Strings, Book 2** p. 40 - violin/viola: low 1st finger and 4th finger
	Tuning/Intonation **Artistry in Strings, Books 1 and 2, CD, Tracks 3-7**
	Bowing examples for scales **Artistry in Strings, Book 2** p. 61
	Vibrato **Viva Vibrato** - Neil A. Kjos website (www.kjos.com)
	Tips on Posture, instrument sizing, right and left hand techniques **Michael Hopkins String Pedagogy Notebook** (www.uvm.edu/~mhopkins)