

PUBLIC SCHOOLS OF EDISON TOWNSHIP
DIVISION OF CURRICULUM AND INSTRUCTION

Freshmen Orchestra/Concert Orchestra/Chamber Orchestra

Length of Course:	<u>Full Year</u>
Elective / Required:	<u>Elective</u>
Schools:	<u>High School</u>
Student Eligibility:	<u>Grades 9-12</u>
Credit Value:	<u>5 Credits</u>
Date Approved:	<u>September 21, 2015</u>

TABLE OF CONTENTS

STATEMENT OF PURPOSE	3
COURSE OBJECTIVES	4
Unit 1: TUNING	5
Unit 2: WARM-UP STRING CALISTHENICS.....	8
Unit 3: RHYTHM STUDIES	10
Unit 4: CHORALES	12
Unit 5: KREUTZER ETUDE NO. 2.....	14
Unit 6: VIBRATO.....	16
Unit 7: NATURAL HARMONICS	18
Unit 8: POSITIONS.....	20
Unit 9: SHIFTING TO & FROM UPPER POSITIONS	22
Unit 10: UPPER POSITIONS.....	24
Unit 11: SCALE BUILDING	26
Unit 12: BOWING & ONE & TWO OCTAVE SCALES & ARPEGGIOS	28
Unit 13: CLEFS	30
Unit 14: TWO & THREE OCTAVE SCALES & ARPEGGIOS.....	32
Unit 15: MUSICAL PERIOD, STYLE AND REPERTOIRE	34
Unit 16: SOLO AND ENSEMBLE REPERTOIRE	37
Unit 17: SIGHT-READING.....	40

APPENDICES

- A Performance Assessments
- B Course Texts and Supplemental Materials
- C Technology/Website References
- D Arts Education Advocacy Resources
- E Edison's Essential Instructional Behaviors;
Frameworks; NJCCCS

Modifications will be made to accommodate IEP mandates for classified students.

STATEMENT OF PURPOSE

Music and Visual Arts are a significant and integral part of our culture. It is, therefore, the responsibility of every visual art and music educator to help students become more appreciative of all styles. It will contribute to the success of the students as we forge ahead into the millennium.

The High School Orchestra Program is passionate about providing a variety of opportunities to its student musicians. Music is everywhere, in all nations and cultures, in all segments of society, media, and nature. Whether it's serving the community at events or competing at local and statewide festivals, the students are dedicated to interacting with the world around them as well as the person within.

Music is a natural form of expression of the human spirit that nourishes the mind, body, and soul. Ever committed to a well-rounded music education, the High School Orchestra Program develops its students into well-rounded, innovative human beings.

Our school district provides an extensive arts program, which will enable students to succeed and compete in the global marketplace using the New Jersey Core Curriculum Content Standards in conjunction with the New Jersey Visual and Performing Arts Curriculum Frameworks and technological exploration.

This curriculum guide was prepared by:

Brian Verdi, John P. Stevens High School
Brittney Leghorn, Edison High School

Coordinated by:
Robert Pispecky, Supervisor of Music and Visual Arts

COURSE OBJECTIVES

Students will:

1. Further develop the linguistic value of music through a better understanding of its variety of **elements**.
 - Rhythm
 - Melody
 - Harmony
 - Form

National Standards: 1,2,3,4,5,6 NJCCS: 1.1.12.B.1; 1.3.12.B.1; 1.3.12.B.2; 1.4.12.A.2; 1.4.12.B.1
 21st Century Skills: Learning & Innovation Skills
2. Nurture creativity through **musical expression** by eliciting aesthetic and intellectual responses.
 - To utilize music as a form of communication, self-expression, and creativity
 - To understand that music affects emotion
 - To express thoughts, ideas and emotions through a musical means

National Standards: 6,7,8,9
 NJCCS: 1.1.12.B.2; 1.4.12.A.1; 1.4.12.A.3
 21st Century Skills: Learning & Innovation Skills, Life & Career
3. Acquire an appreciation of music culture and **musical awareness** as it relates to music history, ultimately promoting one's relative responsibilities to their surroundings.
 - To create an awareness and appreciation of cultural diversity
 - To appreciate the historical context and social significance of music
 - To cultivate a lifelong support of the arts
 - Develop poise, self-confidence, leadership qualities and positive social habits
 - To be able to identify quality musical performances through aesthetic and intellectual understandings

National Standards: 8,9
 NJCCS: 1.2.12.A.1; 1.2.12.A.2; 1.4.12.A.4; 1.4.12.B.3
 21st Century Skills: Global awareness, civic literacy, Learning & Innovation Skills, Life & Career Skills
4. Enhance the neurological process by activating more areas of the brain simultaneously than any other endeavor, equipping students with a significant advantage for intellectual development of **musical spontaneity**.
 - To utilize musical studies to enhance cognition in all disciplines
 - To create, interpret, listen, improvise, and perform music
 - To comprehend and translate musical notation into kinesthetic and aural responses
 - To develop one's mind to their fullest potential

National Standards: 3,4,5,6,7
 NJCCS: 1.3.12.B.3; 1.3.12.B.4; 1.4.12.B.2
 21st Century Skills: Learning & Innovation Skills, Life & Career Skills

Unit 1: TUNING

Targeted Standards: 1.3 Performance: All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.

Unit Objectives/Conceptual Understandings: Students will be able to manipulate their instruments' tuning mechanisms to raise and lower pitch, recognize vibrations between open strings and provide direction for pitch correction, incorporate the Tips for Individual Tuning as they tune their instruments, perform open string, unison tuning, perform tuning by fifths (violin, viola, cello), perform tuning by harmonics (cello and bass), and state possible purposes and concepts of non-standard tuning (violin and viola).

Essential Questions: What does an in-tune versus an out-of-tune instrument sound like? What can we hear when our instruments are out-of-tune? When do we know our instruments are in-tune?

Unit Assessment: Tuning Exams, Peer Assessment, Teacher Observation

	Core Content Objectives		Instructional Actions	
Cumulative Progress Indicators	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
<p>1.3.12.B.2 – Analyze how the elements of music are manipulated in original or prepared musical scores.</p> <p>1.3.12.B.3 – Improvise works through the conscious manipulation of the elements of music, using a variety of traditional and nontraditional sound sources, including electric sound-generating equipment and music generation programs.</p>	<p>Introduction In order for students to play in tune, their instrument must be in tune. The study of tuning begins with matching unisons between the open strings and a reference pitch such as an electronic tuner or concertmaster. The tuning pitch must be from a sustainable source. Violin, viola and cello must have a complete set of workable fine tuners.</p> <p>Fundamental Knowledge - The mechanics behind tuning</p>	<p>Violin (tuning by fifths) 1. Students will demonstrate proper tuning order (A,D,G,E). 2. Students will first become Comfortable with unison (or Octave) tuning. 3. Once comfortable with unison tuning, students will tune by fifths.</p> <p>Viola/Cello (tuning by fifths) 1. Students will demonstrate proper tuning order (A,D,G,C). 2. Students will first become comfortable with unison (or octave) tuning.</p>	<p>- Teacher will demonstrate and explain proper tuning technique. - Students will practice tuning in stages (unison and then fifths) for violin, viola and cello, (Unison and then harmonics) for cello and bass. - Teacher will walk around the room to assist students during tuning exercises. - Teacher will monitor the mastery of each concept with formative assessments at various stages.</p>	<p>Question/Discussion</p> <p>Student Demonstration</p> <p>Tuning Exams</p> <p>Peer Assessment</p> <p>Teacher Observation</p>

Unit 1: TUNING (Con't)

Cumulative Progress Indicators	Core Content Objectives		Instructional Actions	
	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
	- The concepts and purposes of non-standard tuning (scordatura and cross-tuning).	<p>3. Once comfortable with Unison tuning, students will tune by fifths.</p> <p>Cello (tuning with harmonics)</p> <p>1. Before tuning with harmonics, students will be able to tune the A string in unison to the given reference pitch.</p> <p>2. Students will continue the procedure by matching D to G and G to C.</p> <p>Bass (tuning with harmonics)</p> <p>1. Before tuning with harmonics, students will be able to tune the A string in unison to the given reference pitch.</p> <p>2. Students will be able to locate the left hand 1st and 4th finger harmonics in III Pos.</p> <p>3. Students will be able to check tuning by matching the pitch of the 1st finger harmonic on the A string with the 4th finger harmonic on the D string (these harmonics sound the same pitch)</p>		

Unit 1: TUNING (Con't)

Resources: Brungard, K.D., Alexander, M., Dackow, S., & Anderson, G.E (2011). Expressive techniques for orchestra. Madison, MI: Tempo Press

Read/perform a variety of orchestra literature from an extensive library of music. See Appendix "B" for further resource guides.

Instructional Adjustments: Modifications, student difficulties, possible misunderstandings

- Immersion for ESL students
- IEP adjustments as needed per student

Unit 2: WARM-UP STRING CALISTHENICS

Targeted Standards: 1.3 Performance: All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.

Unit Objectives/Conceptual Understandings: Students will be able to perform that portion of String Calisthenics which they have learned, use proper posture, position and technique while performing prescribed sections of String Calisthenics, and perform String Calisthenics to a metronomic beat of quarter note = 60-120.

Essential Questions: Why is it important to warm-up?

Unit Assessment: Playing Exams, Peer Assessment, Teacher Observation

Cumulative Progress Indicators	Core Content Objectives		Instructional Actions	
	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
<p>1.3.12.B.2 – Analyze how the elements of music are manipulated in original or prepared musical scores.</p> <p>1.3.12.B.3 – Improvise works through the conscious manipulation of the elements of music, using a variety of traditional and nontraditional sound sources, including electric sound-generating equipment and music generation programs.</p>	<p>Introduction Students should review the skills they know so that their technique remains strong. When unfamiliar material is introduced, the teacher will use the appropriate portion of <i>Expressive Techniques for Orchestra</i> to introduce, incorporate, and internalize those skills until they are performed to proficiency.</p>	<p>1. Students will be able to perform ascending and descending major, minor, high-augmented, low-augmented, high-diminished, low-diminished, and chromatic finger patterns at the appropriate tempi.</p> <p>2. Students will be able to produce a rich, clear, and mature sound by placing the bow near the bridge and reducing bow speed.</p> <p>3. Students will develop an even sound throughout the bow stroke through the use of pronation of the down bow and supination of the up bow.</p>	<p>-Teacher will select an exercise from String Calisthenics to warm-up at the beginning of each class.</p> <p>-Appropriate repertoire will be used to reinforce the skills being covered in the String Calisthenics exercises.</p> <p>-Teacher will express the importance of warming-up and discuss proper warm-up technique.</p> <p>-Students will model the teacher on various exercises.</p> <p>-Teacher will walk around the room to assist students.</p>	<p>Question/Discussion</p> <p>Student Demonstration</p> <p>Playing Exams</p> <p>Student Assessment</p> <p>Teacher Observation</p> <p>Music Performance</p>

Unit 2: WARM-UP STRING CALISTHENICS (Con't)

Core Content Objectives			Instructional Actions	
Cumulative Progress Indicators	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
	Fundamental Knowledge -How to practice/strengthen the performance of various ascending and descending finger patterns. -Understand that practicing the above skills will increase reading fluency. -Understand the mechanics behind good tone production. -Understand expressive bowing terms and the mechanics behind their execution. -Mechanics behind shifting -Understand the geography of the fingerboard -Fluency in reading alternate clefs	4. Students will be able to perform the following expressive bow techniques (slurred, linked, alternating, spiccato, hooked, and portato). 5. Students will be able to perform same finger, low finger to high finger, and high finger to low finger shifts. 6. Students will be able to read and perform music in alternate clefs 7. Students will be able to perform in various positions violin/viola (I,II,III,IV,V) cello (I,II, II ½, III ½, IV, and thumb position) bass (I, II, II ½, III, III ½, IV, V, and thumb position).		
Resources: Brungard, K.D., Alexander, M., Dackow, S., & Anderson, G.E (2011). Expressive techniques for orchestra. Madison, MI: Tempo Press Read/perform a variety of Orchestra literature from an extensive library of music. See Appendix "B" for further resource guides. Instructional Adjustments: Modifications, student difficulties, possible misunderstandings			<ul style="list-style-type: none"> • Immersion for ESL students • IEP adjustments as needed per student 	

Unit 3: RHYTHM STUDIES

Targeted Standards: 1.3 Performance: All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.

Unit Objectives/Conceptual Understandings: Students will be able to sight read Rhythmic Studies #1-4, perform Rhythmic Studies #1-4 at increasing tempos as mastery occurs, perform the bowings addressed in each study, perform with good tone and rhythmic accuracy.

Essential Questions: What is the difference between simple meter and compound meter?

Unit Assessment: Sight-reading Exams, Peer Assessment, Teacher Observation

	Core Content Objectives		Instructional Actions	
Cumulative Progress Indicators	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
<p>1.3.12.B.2 – Analyze how the elements of music are manipulated in original or prepared musical scores.</p> <p>1.3.12.B.3 – Improvise works through the conscious manipulation of the elements of music, using a variety of traditional and nontraditional sound sources, including electric sound-generating equipment and music generation programs</p>	<p>Introduction The ability to read and execute rhythms has been diagnosed as the prime issue in instrumental sight-reading. The study of rhythmic reading, and consequently bow development, is paramount to the success of improving sight-reading in string players.</p> <p>Fundamental Knowledge -Understand the difference between simple meter and compound meter</p>	<p>1. Students will be able to perform eighth note rhythms in simple meter.</p> <p>2. Students will be able to perform eighth and dotted quarter rhythms in simple meter.</p> <p>3. Students will be able to perform sixteenth-note rhythms in simple meter.</p> <p>4. Students will be able to perform dotted eighth and sixteenth note syncopated rhythms with and without hooked bowings.</p>	<p>-Teacher will show PowerPoint on simple meter.</p> <p>-Teacher will discuss simple meter and how to identify it visually/aurally.</p> <p>-Students will model the teacher on various exercises.</p> <p>-Teacher will show PowerPoint on compound meter and play the appropriate Rhythmic Studies.</p> <p>-If problems occur, teacher will encourage students to count, clap, pizzicato, and then play with the bow.</p>	<p>Question/Discussion</p> <p>Student Demonstration</p> <p>Sight-Reading Exams</p> <p>Student Assessment</p> <p>Teacher Performance</p> <p>Music Performance</p> <p>Meter Worksheets</p>

Unit 3: RHYTHM STUDIES (Con't)

Cumulative Progress Indicators	Core Content Objectives		Instructional Actions	
	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
	-Understand how to properly subdivide and externalize the beat -Understand the values of notes/rests (whole, half, quarter, eighth, sixteenth, and all of the aforementioned dotted note values)	5.Students will be able to perform eighth, quarter, and dotted quarter rhythms in compound meters. 6.Students will be able to perform triplet rhythms.	-Rhythmic Studies will be used as a warm-up tool or as a review if rhythmic issues occur within the ensemble's repertoire.	
Resources: Brungard, K.D., Alexander, M., Dackow, S., & Anderson, G.E (2011). Expressive techniques for orchestra. Madison, MI: Tempo Press Read/perform a variety of Orchestra literature from an extensive library of music. See Appendix "B" for further resource guides.			Instructional Adjustments: Modifications, student difficulties, possible misunderstandings <ul style="list-style-type: none"> • Immersion for ESL students • IEP adjustments as needed per student 	

Unit 4: CHORALES

Targeted Standards: 1.3 Performance: All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.

Unit Objectives/Conceptual Understandings: Students will observe the composer and country of origin, perform the Chorale and Rondeau with good intonation in all keys, perform the Chorale and Rondeau with ensemble balance as prescribed by the director, perform the Chorale and Rondeau following the baton of the director, perform with speed and amplitude of vibrato as prescribed by the director.

Essential Questions: How do we balance sound in an ensemble? What do we listen for?

Unit Assessment: Playing Exams, Peer Assessment, Teacher Observation

	Core Content Objectives		Instructional Actions	
Cumulative Progress Indicators	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
<p>1.3.12.B.1- Analyze compositions from different world cultures and genres in respect to technique, musicality, and stylistic nuance, and/or perform excerpts with technical accuracy, appropriate musicality, and the relevant stylistic nuance.</p> <p>1.3.12.B.2 – Analyze how the elements of music are manipulated in original or prepared musical scores.</p>	<p>Introduction Study of the Chorale and Rondeau provides the director an opportunity to teach concepts of balance, phrasing, articulation, rubato, and how to follow a conductor.</p> <p>Fundamental Knowledge -Understand all finger patterns in major keys: D, G, C, F, and Bb -The history behind English composer Henry Purcell's Rondeau from <i>Abdelazer</i> -Understand all finger patterns in minor keys: b, e, a, d, and g</p>	<p>1. Students will be able to perform all settings of <i>O Welt, ich muss dich lassen</i> in the keys of D, G, C, F, and Bb major with good intonation.</p> <p>2. Once the above settings are mastered, students will perform the Chorale in the additional keys of A, E, Eb, and Db major.</p>	<p>-Teacher will explain and discuss the benefits of studying/mastering repertoire in multiple keys and styles -Students will model the teacher on various exercises. -Teacher will encourage students to memorize exercise material -Teacher will frequently incorporate exercises that require following the conductor -Teacher will pick a different expressive technique for students to focus on daily such as articulation, dynamics, phrasing, and balance.</p>	<p>Question/Discussion</p> <p>Student Demonstration</p> <p>Playing Exams</p> <p>Student Assessment</p> <p>Teacher Observation</p> <p>Music Performance</p>

Unit 4: CHORALES (Con't)

	Core Content Objectives		Instructional Actions	
Cumulative Progress Indicators	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
	-Understand the importance of memorization and listening for balance when playing in an ensemble -The mechanics behind proper vibrato			
Resources: Brungard, K.D., Alexander, M., Dackow, S., & Anderson, G.E (2011). Expressive techniques for orchestra. Madison, MI: Tempo Press Read/perform a variety of Orchestra literature from an extensive library of music. See Appendix “B” for further resource guides.				

Unit 5: KREUTZER ETUDE NO. 2

Targeted Standards: 1.3 Performance: All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.

Unit Objectives/Conceptual Understandings: Students will observe the composer and country of origin, perform with good intonation both within and between sixteenth-note sections, perform the assigned bowing variation when sixteenth-note passages occur in their part, perform the other expressive elements and articulations found in the arrangement.

Essential Questions: How can studying etudes increase musicians' technical/mechanical development? What techniques does Kreutzer Etude No. 2 address?

Unit Assessment: Playing Exams, Peer Assessment, Teacher Observation

	Core Content Objectives		Instructional Actions	
Cumulative Progress Indicators	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
<p>1.3.12.B.2 – Analyze how the elements of music are manipulated in original or prepared musical scores.</p> <p>1.3.12.B.3 – Improvise works through the conscious manipulation of the elements of music, using a variety of traditional and nontraditional sound sources, including electric sound-generating equipment and music generation programs.</p>	<p>Introduction The study of etudes is an essential part of any musician's practice routine. Etude's are designed to target and strengthen specific skills such as left and right hand articulation, coordination, intonation, and velocity.</p> <p>Fundamental Knowledge -The historic background of the etude composed by French violinist/composer Rodolphe Kreutzer -The mechanics behind proper bow technique</p>	<p>1. Students will be able to perform Kreutzer Etude No.2 with good intonation and clarity of tone produced by excellent coordination in the left and right hands.</p> <p>2. Students will be able to Perform twenty of the most commonly used bowings</p> <p>3. Students will learn to utilize all parts of the bow</p> <p>4. Students will be able to perform Kreutzer Etude No.2 with speed and accuracy.</p>	<p>-Teacher will demonstrate and explain proper bow technique</p> <p>-Teacher will select bowing variations that reflect and support the ensemble repertoire</p> <p>-Teacher will walk around the room to assist students</p> <p>-Teacher will assign a new bowing variation daily as a class warm-up</p>	<p>Question/Discussion</p> <p>Student Demonstration</p> <p>Student Assessment</p> <p>Teacher Observation</p> <p>Music Performance</p>

Unit 5: KREUTZER ETUDE NO. 2 (Con't)

Resources: Brungard, K.D., Alexander, M., Dackow, S., & Anderson, G.E (2011). Expressive techniques for orchestra. Madison, MI: Tempo Press

Read/perform a variety of Orchestra literature from an extensive library of music. See Appendix "B" for further resource guides.

Instructional Adjustments: Modifications, student difficulties, possible misunderstandings

- Immersion for ESL students
- IEP adjustments as needed per student

Unit 6: VIBRATO

Targeted Standards: 1.3 Performance: All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.

Unit Objectives/Conceptual Understandings: All students will describe the expressive components of vibrato: speed and amplitude, the violin/viola students will perform the basic motion of the violin/viola vibrato, the cello/bass students will perform the basic motion of the cello/bass vibrato, all students will perform exercise #1 with relaxed, flexible wrists, hands, and fingers, all students will perform exercise #2 (using metronome) with relaxed, flexible wrists, hands, and fingers.

Essential Questions: What is the function of vibrato? What types of vibrato are there?

Unit Assessment: Playing Exams, Peer Assessment, Teacher Observation

	Core Content Objectives		Instructional Actions	
Cumulative Progress Indicators	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
<p>1.3.12.B.1- Analyze compositions from different world cultures and genres in respect to technique, musicality, and stylistic nuance, and/or perform excerpts with technical accuracy, appropriate musicality, and the relevant stylistic nuance.</p> <p>1.3.12.B.2 – Analyze how the elements of music are manipulated in original or prepared musical scores.</p>	<p>Introduction The development of a mature vibrato is one of the capstones in production of a beautiful melodic tone. Because the composer does not normally dictate its use and application, the use of vibrato is left to the discretion of the performer. vibrato can elevate a performance of simple notes and rhythms to one of self-expression and individual interpretation.</p> <p>Fundamental Knowledge</p>	<p>Violin/Viola 1. Students' thumb will maintain continuous light contact with the neck as a base for the hand. 2. Students will perform vibrato without support of the left hand (support must come from the shoulder). 2. Students' finger knuckles will flex and move on top of the pad of the finger. 3. Students will perform exercise #1 successfully on a desktop before applying the concept to their instruments.</p>	<p>-Teacher will demonstrate and explain types of vibrato and how to appropriately use them in various styles of music. -Students will model the teacher on various exercises (with a metronome) -The teacher will encourage students to gradually integrate vibrato when notes of longer duration occur within the ensemble repertoire. -Teacher will walk around the room to assist students.</p>	<p>Question/Discussion</p> <p>Student Demonstration</p> <p>Playing Exams</p> <p>Student Assessment</p> <p>Teacher Observation</p> <p>Music Performance</p>

Unit 6: VIBRATO (Con't)

Core Content Objectives			Instructional Actions	
Cumulative Progress Indicators	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
1.3.12.B.3 – Improvise works through the conscious manipulation of the elements of music, using a variety of traditional and nontraditional sound sources, including electric sound-generating equipment and music generation programs.	-Understand the importance of a relaxed left hand position in the production of a warm/mature vibrato. -Understand the expressive functions of vibrato and when to utilize them. -Understand amplitude/frequency and how it varies depending on the mood of the music being performed as well as the pitch range.	Cello/Bass 1. Students will initiate vibrato with a shaking/rotating motion of the left arm. The throwing of the forearm will lead to rolling of the wrist. 2. Students' thumb will leave the neck when performing vibrato in V Position and above.	-Teacher will select repertoire with stylistic variety so that students may experiment with vibrato of different amplitude and frequency.	
Resources: Brungard, K.D., Alexander, M., Dackow, S., & Anderson, G.E (2011). Expressive techniques for orchestra. Madison, MI: Tempo Press Read/perform a variety of Orchestra literature from an extensive library of music. See Appendix "B" for further resource guides.			Instructional Adjustments: Modifications, student difficulties, possible misunderstandings <ul style="list-style-type: none"> • Immersion for ESL students • IEP adjustments as needed per student 	

Unit 7: NATURAL HARMONICS

Targeted Standards: 1.3 Performance: All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.

Unit Objectives/Conceptual Understandings: Students will perform left-hand movement freely up and down the fingerboard, locate the indicated natural harmonics, cello/bass students will tune their instruments using natural harmonics.

Essential Questions: How do we perform a natural harmonic? In what ways can performing natural harmonics help develop our technique?

Unit Assessment: Playing Exams, Peer Assessment, Teacher Observation

Cumulative Progress Indicators	Core Content Objectives		Instructional Actions	
	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
<p>1.3.12.B.2 – Analyze how the elements of music are manipulated in original or prepared musical scores.</p> <p>1.3.12.B.3 – Improvise works through the conscious manipulation of the elements of music, using a variety of traditional and nontraditional sound sources, including electric sound-generating equipment and music generation programs.</p>	<p>Introduction Shifting to natural harmonics introduces left-hand movement without tension. Students learn to move freely up and down the neck of the instrument locating natural pitches without concern of having to place a finger solidly down.</p> <p>Fundamental Knowledge -Understand the mechanics behind the production of natural harmonics and how they can be used for tuning and practicing shifts.</p>	<p>Violin/Viola 1. Students will be able to shift on the violin and viola from I to III Position. 2. Students will keep shoulders relaxed and aligned while shifting. 3. Students will swing the left elbow freely from the shoulder during large shifts. 4. Students will move thumb in frame with the first finger when ascending. 5. Students' 4th finger will lightly slide along the string until it divides the vibrating string in half and the natural harmonic clearly sounds.</p>	<p>-Teacher will demonstrate and explain natural harmonics and describe the process of proper shifting technique. -Students will model the teacher on various exercises. -The teacher will begin reading natural harmonic shifting exercises out of a textbook -Teacher will walk around the room to assist students. -Students will practice shifting to natural harmonics and incorporate them into their daily tuning routine (cello/bass). -Appropriate repertoire will be selected to reinforce concepts.</p>	<p>Question/Discussion</p> <p>Student Demonstration</p> <p>Playing Exams</p> <p>Student Assessment</p> <p>Teacher Observation</p> <p>Music Performance</p>

Unit 7: NATURAL HARMONICS (Con't)

Core Content Objectives			Instructional Actions	
Cumulative Progress Indicators	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
	-Understand the geography of the fingerboard I to III (violin/viola), ½ string and IV Position (cello), and III Position Harmonics (bass).	Cello/Bass 1. Students' thumb will move in the frame with the second finger when ascending. 2. Students will allow the hand to continue down the neck using the thumb as an anchor on the bout. 3. Students' 3 rd fingers will lightly slide along the string until it divides the vibrating string in half and the natural harmonic sounds clearly.		
Resources: Brungard, K.D., Alexander, M., Dackow, S., & Anderson, G.E (2011). Expressive techniques for orchestra. Madison, MI: Tempo Press Read/perform a variety of Orchestra literature from an extensive library of music. See Appendix "B" for further resource guides.			Instructional Adjustments: Modifications, student difficulties, possible misunderstandings <ul style="list-style-type: none"> • Immersion for ESL students • IEP adjustments as needed per student 	

Unit 8: POSITIONS

Targeted Standards: 1.3 Performance: All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.

Unit Objectives/Conceptual Understandings: Violin/viola students will perform the finer patterns in III Position with correct intonation, Cello students will perform the finger patterns in III, III ½, and IV Positions with correct intonation, bass students will perform the finger patterns in ½, II, II ½, III, V, and V ½, Positions with correct intonation, all students will observe the composer and country of origin, perform the composition with the correct style from its musical period, perform dynamics and other expressive elements found in each composition, and perform each composition with correct bowings.

Essential Questions: Why is it necessary to learn new positions on a stringed instrument?

Unit Assessment: Playing Exams, Peer Assessment, Teacher Observation

	Core Content Objectives		Instructional Actions	
Cumulative Progress Indicators	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
<p>1.3.12.B.2 – Analyze how the elements of music are manipulated in original or prepared musical scores.</p> <p>1.3.12.B.3 – Improvise works through the conscious manipulation of the elements of music, using a variety of traditional and nontraditional sound sources, including electric sound-generating equipment and music generation programs.</p>	<p>Introduction The study of upper positions (anything above I Position) is a necessary part of increasing one's ability to perform more difficult literature. Not only are upper positions needed to provide higher pitches, but also to enable the performer to group notes in a more efficient manner, and to explore a greater range of tones and colors.</p> <p>Fundamental Knowledge</p>	<p>Violin/Viola</p> <ol style="list-style-type: none"> Students will be able to shift on the violin and viola from I to III Position. Students will keep shoulders relaxed and aligned while shifting. Students will move relaxed thumb in frame with the first finger when ascending. Students will play staff line Notes with 1st or 3rd finger and staff space notes with 2nd or 4th finger. <p>Cello/Bass</p>	<p>-Teacher will use Upper Position Exercises to teach finger patterns in a sequential manner.</p> <p>-Students will model the teacher on various exercises.</p> <p>-Teacher will walk around the room and assist students.</p> <p>-Teacher will encourage students to sing/internalize melodic patterns before performing them on their instruments in alternate positions.</p>	<p>Question/Discussion</p> <p>Student Demonstration</p> <p>Playing Exams</p> <p>Student Assessment</p> <p>Teacher Observation</p> <p>Music Performance</p>

Unit 8: POSITIONS (Con't)

Core Content Objectives			Instructional Actions	
Cumulative Progress Indicators	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
	-Understand fingerboard geography and which finger patterns to utilize in various positions and key signatures (requires a thorough understanding of where the half steps and whole steps occur across all four strings).	1. Cello students will be able to perform finger patterns with good intonation in III, III ½, and IV Position. 2. Students' thumb will move in the frame with the 2 nd finger. 3. Bass students will be able to perform finger patterns with good intonation in ½, II, II½, III, V, and V 1/2 Position.	-Teacher will use Upper Position Exercises to reinforce mastery of passages that occur in upper positions within the ensemble repertoire.	
Resources: Brungard, K.D., Alexander, M., Dackow, S., & Anderson, G.E (2011). Expressive techniques for orchestra. Madison, MI: Tempo Press Read/perform a variety of Orchestra literature from an extensive library of music. See Appendix "B" for further resource guides.			Instructional Adjustments: Modifications, student difficulties, possible misunderstandings <ul style="list-style-type: none"> • Immersion for ESL students • IEP adjustments as needed per student 	

Unit 9: SHIFTING TO & FROM UPPER POSITIONS

Targeted Standards: **1.1 The Creative Process:** All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art. **1.3 Performance:** All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.

Unit Objectives/Conceptual Understandings: Students will be able to perform same finger shifts ascending and descending, observe the composer and the country of origin, perform compositions with the correct style from its musical period, perform the dynamics and other expressive elements found in each composition and perform each composition with correct bowings.

Essential Questions: How do we shift into the upper positions? What notes ought to be prepared before moving into position? When one shifts on their instrument, should the shift make a sound? How does shifting differ stylistically from one musical period to the next? How can we use shifting to make music more expressive sounding?

Unit Assessment: Playing Exams, Peer Assessment, Teacher Observation

	Core Content Objectives		Instructional Actions	
Cumulative Progress Indicators	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
<p>1.1.12.B.2 - Synthesize knowledge of the elements of music in the deconstruction and performance of complex musical scores from diverse cultural contexts.</p> <p>1.3.12.B.1 - Analyze compositions from different world cultures and genres with respect to technique, musicality, and stylistic nuance, and/or perform excerpts with technical accuracy, appropriate musicality, and the relevant stylistic nuance.</p>	<p>Introduction Shifting to and from upper positions is an important part of a student's technique. It is required for scale and arpeggio study beyond I Position. Advanced literature requires shifting ability to reach higher positions, making available new pitches and greater tone quality pallet.</p> <p>Fundamental Knowledge - The mechanics behind proper shifting</p>	<p>Violin/Viola:</p> <ol style="list-style-type: none"> 1. Students will be able to shift on the violin and viola from I to III Position. 2. Students will keep shoulders relaxed and aligned while shifting 3. Students will move thumb in frame with the first finger when ascending. 4. Students' thumbs will lead when shifting from a higher position to a lower. 	<ul style="list-style-type: none"> - Teacher will demonstrate and explain shifting and describe the process of proper shifting technique. - Students will model the teacher on various exercises. - The teacher will begin reading shifting exercises out of a textbook. - Teacher will walk around the room to assist students. - Students will practice shifting exercises and music that incorporates shifting. 	<p>Question/Discussion</p> <p>Student Demonstration</p> <p>Playing Exams</p> <p>Student Assessment</p> <p>Teacher Observation</p> <p>Music Performance</p>

Unit 9: SHIFTING TO & FROM UPPER POSITIONS (Con't)

Cumulative Progress Indicators	Core Content Objectives		Instructional Actions	
	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
	<ul style="list-style-type: none"> - Different musical periods associated with types of expressive shifts. - Understand the geography of the fingerboard in I to II (bass) or I III (violin, viola and cello) position. 	<p>5. Students will be able to ascending or descending, with the 1st finger and arrive at its designated note to establish the frame of the new position.</p> <p>Cello/ Bass</p> <ol style="list-style-type: none"> 1. Students shifting for the cello will move from I to III Position. 2. Students shifting on the bass will move from I to II position. 3. Students thumb will move in the frame with the second finger when ascending. 4. When students ascending or descending, 1st finger will arrive at its designated note to establish the frame of the new position. 	<ul style="list-style-type: none"> - Appropriate repertoire will be selected to reinforce shifting concepts. 	
<p>Resources: Brungard, K.D., Alexander, M., Dackow, S., & Anderson, G.E (2011). Expressive techniques for orchestra. Madison, MI: Tempo Press</p> <p>Read/perform a variety of Orchestra literature from an extensive library of music. See Appendix "B" for further resource guides.</p>			<p>Instructional Adjustments: Modifications, student difficulties, possible misunderstandings</p> <ul style="list-style-type: none"> • Immersion for ESL students • IEP adjustments as needed per student 	

Unit 10: UPPER POSITIONS

Targeted Standards: 1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art. **1.3 Performance:** All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.

Unit Objectives/Conceptual Understandings: The violin/viola student will perform the finger patterns in IV position with correct intonation. The cello/bass student will perform the finger patterns in Thumb Position with correct intonation. All students will observe the composer and country of origin. All students will perform the composition with the correct style from its musical period. All students will perform the dynamics and other expressive elements found in each composition. All students will perform each composition with correct bowings.

Essential Questions: What steps are involved in properly shifting on a stringed instrument? How is the thumb positioned in relation to the hand when shifting?

Unit Assessment: Playing Exams, Peer Assessment, Teacher Observation

	Core Content Objectives		Instructional Actions	
Cumulative Progress Indicators	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
<p>1.1.12.B.2 - Synthesize knowledge of the elements of music in the deconstruction and performance of complex musical scores from diverse cultural contexts.</p> <p>1.3.12.B.1 - Analyze compositions from different world cultures and genres with respect to technique, musicality, and stylistic nuance, and/or perform excerpts with technical accuracy, appropriate musicality, and the relevant stylistic nuance.</p>	<p>Introduction</p> <p>The study of upper positions (anything above I Position) is a very necessary part of increasing one's ability to perform more difficult literature. Not only are upper positions needed to provide higher pitches, but also enable the performer to group notes in a more efficient manner and to explore a greater range of tone colors throughout the instrument.</p>	<p>Violin/Viola</p> <ol style="list-style-type: none"> 1. Keep shoulders relaxed and aligned when shifting. 2. Relaxed thumb will move with the first finger when moving up from one position to another. 3. In shifting to IV Position, the students will roll the left elbow inward under the instrument. The left thumb will slightly rotate under the neck as needed. 4. When shifting into IV Position, the left wrist will bump the bout of the instrument slightly, and then finger near it, but not press against it. 	<p>Teacher will demonstrate and explain shifting describe the process of proper shifting technique.</p> <ul style="list-style-type: none"> - Students will model the teacher on various ear-training exercises. - The teacher will begin reading shifting exercises out of a textbook. - Teacher will walk around the room to assist students. - Students will practice shifting exercises and music that incorporates shifting. 	<p>Question/Discussion</p> <p>Student Demonstration</p> <p>Playing Exams</p> <p>Student Assessment</p> <p>Teacher Observation</p> <p>Music Performance</p>

Unit 10: UPPER POSITIONS (Con't)

Core Content Objectives			Instructional Actions	
Cumulative Progress Indicators	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
	Fundamental Knowledge - The mechanics behind proper shifting - Different musical periods associated with types of expressive shifts. - Understand the geography of the fingerboard.	5. 1 st finger will be up with the thumb as it touches the curve of the neck against the instrument. 6. Tune 1 st finger in IV Position to the appropriate open string or 4 th finger if possible. 7. Lead with the thumb when shifting from a higher position to a lower one. Cello/Bass 1. The thumb moves above the fingerboard in the lower position preparing to shift to Thumb Position. 2. The Elbow and forearm will move forward so that the thumb can squarely address the harmonic across the string.		
Resources: Brungard, K.D., Alexander, M., Dackow, S., & Anderson, G.E (2011). Expressive techniques for orchestra. Madison, MI: Tempo Press Read/perform a variety of Orchestra literature from an extensive library of music. See Appendix "B" for further resource guides.			Instructional Adjustments: Modifications, student difficulties, possible misunderstandings <ul style="list-style-type: none"> • Immersion for ESL students • IEP adjustments as needed per student 	

Unit 11: SCALE BUILDING

Targeted Standards: 1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.

Unit Objectives/Conceptual Understandings: The students will demonstrate appropriate use of the half-step bracket in scales and literature. Students will demonstrate finger patterns as they apply to major and minor scales. Students will recite the order of half- and whole-steps in major and minor scales. Students will locate scalar fragments in their literature and identify them by key.

Essential Questions: Why do we study and practice scales? What is the formula for a major and minor scale? How do we identify a key signature?

Unit Assessment: Playing Exams, Written Tests, Peer Assessment, Teacher Observation

	Core Content Objectives		Instructional Actions	
Cumulative Progress Indicators	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
1.3.12.B2 - Analyze how the elements of music are manipulated in original or prepared musical scores.	<p>Introduction The ability to understand scale construction allows the student to transfer the concepts of finger patterns and the order of half- and whole-steps into any key. A thorough understanding of scale building also provides the student with one of the prerequisite skills necessary to sight read in any key.</p> <p>Music Theory - Students will be able to write a major and minor scale in any key. - Students will be able to identify any key signature.</p>	<ul style="list-style-type: none"> - Students will accurately perform in any given key signature. - Students will demonstrate half- and whole-step patterns within a given key. - Students will perform major and minor scales. - Students will apply scale patterns, scale construction, to pieces and orchestral repertoire found in Appendix A. 	<ul style="list-style-type: none"> - Teacher will explain scale construction. - Teacher will use PowerPoints, staff paper, worksheets and dry erase board to explain scale construction and key signatures. - Students will participate in the explanation by performing concepts on their instruments as the music theory portion is being taught. - Teacher will instruct students to hold up finger patterns (by string) to demonstrate understanding. 	<p>Question/Discussion</p> <p>Student Demonstration</p> <p>Playing Exams</p> <p>Student Assessment</p> <p>Teacher Observation</p> <p>Music Performance</p> <p>Written Music Theory Tests</p>

Unit 11: SCALE BUILDING (Con't)

Cumulative Progress Indicators	Core Content Objectives		Instructional Actions	
	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
	<ul style="list-style-type: none"> - Students will understand how and why major and minor scales are constructed. - Students will be able to identify minor scale types such as natural minor, melodic and harmonic. - Students will know the difference between parallel minor and relative minor. 		<ul style="list-style-type: none"> - Teacher will instruct students to mark half-step brackets in the music where half-step difficulties occur. 	
Resources: Brungard, K.D., Alexander, M., Dackow, S., & Anderson, G.E (2011). Expressive techniques for orchestra. Madison, MI: Tempo Press Read/perform a variety of Orchestra literature from an extensive library of music. See Appendix "B" for further resource guides.			Instructional Adjustments: Modifications, student difficulties, possible misunderstandings <ul style="list-style-type: none"> • Immersion for ESL students • IEP adjustments as needed per student 	

Unit 12: BOWING & ONE & TWO OCTAVE SCALES & ARPEGGIOS

Targeted Standards: 1.3 Performance: All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.

Unit Objectives/Conceptual Understandings: Students will understand that performing scales and arpeggios using a variety of rhythms and articulations will assist in increasing speed and accuracy.

Essential Questions: What are some ways we can practice scales in a way that will increase speed and accuracy of both intonation and articulations?

Unit Assessment: Playing Exams, Peer Assessment, Teacher Observation

	Core Content Objectives		Instructional Actions	
Cumulative Progress Indicators	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
<p>1.3.12.B.1 - Analyze compositions from different world cultures and genres with respect to technique, musicality, and stylistic nuance, and/or perform excerpts with technical accuracy, appropriate musicality, and the relevant stylistic nuance.</p> <p>1.3.12.B2 - Analyze how the elements of music are manipulated in original or prepared musical scores.</p>	<p>Introduction The 48-note Scale is introduced with two-octave (bass one-octave) scales.</p> <p>Fundamental Knowledge - Know how to practice to increase speed. - Know how to practice for increased accuracy of rhythms, intonation, bowings, and articulations. - Know how to divide the bow up for a more even tone.</p>	<p>- Perform one or two octave scales with accurate intonation, rhythm, bowings, articulations, and bow control. - Apply scales studies to their music repertoire. - Perform music with proper fingering.</p>	<p>- Teacher will use scale activities to warm-up the class that corresponds to the repertoire being performed in class and the scale studies found in this unit. - Teacher will demonstrate and explain bow division, articulation, velocity, and scale rhythm studies. - Students will model teacher on various bowing exercises. - After understanding and performing rhythms, bowings, articulations, or techniques, the students will use resources to apply to scales.</p>	<p>Question/Discussion</p> <p>Student Demonstration</p> <p>Playing Exams</p> <p>Student Assessment</p> <p>Teacher Observation</p> <p>Music Performance</p>

Unit 12: BOWING & ONE & TWO OCTAVE SCALES & ARPEGGIOS (Con't)

Core Content Objectives			Instructional Actions	
Cumulative Progress Indicators	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
			- Newly learned techniques will be applied to the performance of orchestral repertoire	
Resources: Brungard, K.D., Alexander, M., Dackow, S., & Anderson, G.E (2011). Expressive techniques for orchestra. Madison, MI: Tempo Press Read/perform a variety of Orchestra literature from an extensive library of music. See Appendix "B" for further resource guides.			Instructional Adjustments: Modifications, student difficulties, possible misunderstandings <ul style="list-style-type: none"> • Immersion for ESL students • IEP adjustments as needed per student 	

Unit 13: CLEFS

Targeted Standards: 1.3 Performance: All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.

Unit Objectives/Conceptual Understandings: All students will read in both primary and alternate clefs with correct intonations. All students will perform clean shifts as called for in the exercises.

Essential Questions: Why is it necessary for all instrumentalist to have the ability to read other clefs other than their primary clef?

Unit Assessment: Playing Exams, Written Tests, Peer Assessment, Teacher Observation

	Core Content Objectives		Instructional Actions	
Cumulative Progress Indicators	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
<p>1.3.12.B2 - Analyze how the elements of music are manipulated in original or prepared musical scores.</p> <p>1.3.12.B.3 - Improvise works through the conscious manipulation of the elements of music, using a variety of traditional and nontraditional sound sources, including electronic sound-generating equipment and music generation programs.</p>	<p>Introduction Composers often use alternate clefs when the instrumental range goes higher than the customary clef for that instrument. The use of alternate clefs reduces the need for multiple ledger lines and the confusion that results from reading them. The ability to read in multiple clefs allows the performer to play more advanced literature that is notated as such.</p>	<ul style="list-style-type: none"> - Students will be able to read music in a variety of clefs such as alto, tenor and bass. - Students will be able to look at a music score and determine the pitches of each clef and instrument. - Students will write out the names of the notes of each clef in class and as homework assignments. - Students will perform clef within their repertoire and in method books. 	<ul style="list-style-type: none"> - The teacher will explain the importance of reading in each clef. - The teacher will lecture on clef position, clef names, and notation. - Teacher will use PowerPoints to assist in describing and explaining clef positions. - Students will engage in lectures by performing music theory examples on their instruments. - Students will practice reading various clefs through examples in method books and additional resources such as music repertoire. 	<p>Question/Discussion</p> <p>Student Demonstration</p> <p>Playing Exams</p> <p>Student Assessment</p> <p>Teacher Observation</p> <p>Music Performance</p> <p>Written Music Theory Tests</p>

Unit 13: CLEFS (Con't)

	Core Content Objectives		Instructional Actions	
Cumulative Progress Indicators	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
	Fundamental Knowledge - In order to increase range and the ability to perform advanced music, musicians need to read secondary clefs fluently. Music Theory - Students will know the names of the notes in each clef. - Students will know the octave number and position in relationship to the music keyboard.		- Students will practice clef positions at home and at school.	
Resources: Brungard, K.D., Alexander, M., Dackow, S., & Anderson, G.E (2011). Expressive techniques for orchestra. Madison, MI: Tempo Press Read/perform a variety of Orchestra literature from an extensive library of music. See Appendix “B” for further resource guides.			Instructional Adjustments: Modifications, student difficulties, possible misunderstandings <ul style="list-style-type: none">• Immersion for ESL students• IEP adjustments as needed per student	

Unit 14: TWO & THREE OCTAVE SCALES & ARPEGGIOS

Targeted Standards: 1.3 Performance: All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.

Unit Objectives/Conceptual Understandings: All western music is made up of stepwise motions or skips. By practicing scales and arpeggios in different keys and modes, instrumentalist will increase their development to perform music more accurately in-tune, with better tone and increase speed.

Essential Questions: Why is it necessary to study scales and arpeggios? What are the benefits of studying major and minor scales and arpeggios in three octaves (two for bass)?

Unit Assessment: Playing Exams, Written Tests, Peer Assessment, Teacher Observation

Cumulative Progress Indicators	Core Content Objectives		Instructional Actions	
	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
<p>1.3.12.B2 - Analyze how the elements of music are manipulated in original or prepared musical scores.</p> <p>1.3.12.B.3 - Improvise works through the conscious manipulation of the elements of music, using a variety of traditional and nontraditional sound sources, including electronic sound-generating equipment and music generation programs.</p>	<p>Introduction The 48-note scale continues with three-octave scales (bass two-octaves)</p> <p>Fundamental Knowledge - Students will memorize the fingers for each major and minor scale and arpeggios in two and three octaves.</p>	<ul style="list-style-type: none"> - Students will be able to perform a two octave and/or three octave major and minor scale and arpeggio. - Students will be able to perform scales and arpeggios with increased accuracy by practicing with a metronome and increasing tempi. - Students will practice scales with different articulations, rhythms, bowings with attention to accuracy in intonation. 	<ul style="list-style-type: none"> - Teacher will lecture on universal fingering patterns for all stringed instruments. - Teacher will give out fingerings for all major and minor scales and arpeggios. - Students will practice scales and arpeggios, learning the universal finger patterns. - Students will practice with electronic tuners to increase note accuracy. - Students will practice in class and at home with electronic tuners. - Scales will be used as warm up exercises in the beginning of class. 	<p>Question/Discussion</p> <p>Student Demonstration</p> <p>Playing Exams</p> <p>Student Assessment</p> <p>Teacher Observation</p> <p>Music Performance</p> <p>Test in writing out fingerings for certain scales.</p>

Unit 14: TWO & THREE OCTAVE SCALES & ARPEGGIOS (Con't)**Resources:**

Brungard, K.D., Alexander, M., Dackow, S., & Anderson, G.E (2011). Expressive techniques for orchestra. Madison, MI: Tempo Press

Read/perform a variety of Orchestra literature from an extensive library of music. See Appendix "B" for further resource guides.

Instructional Adjustments: Modifications, student difficulties, possible misunderstandings

- Immersion for ESL students
- IEP adjustments as needed per student

Unit 15: MUSICAL PERIOD, STYLE AND REPERTOIRE

Targeted Standards: **1.1 The Creative Process:** All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art. **1.2: History of the Arts and Culture:** All students will understand the role, development, and influence of the arts throughout history and across cultures. **1.3 Performance:** All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art. **1.4 Aesthetic Responses & Critique Methodologies:** All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.

Unit Objectives/Conceptual Understandings: What are the differences in articulation and style between the Baroque, Romantic, Classical and 20th century music? Why is it important to know the history of a composer and when they lived when performing music? What insights does a composer's life have on his or her music? How does knowledge of history help musicians interpret music?

Essential Questions: What are the differences in articulation and style between the baroque, romantic, classical and 20th century music? Why do we need to change style when we perform music from different periods? What historical innovations and limitations gave rise to musical style for each musical period? What world events occurred during each of the music periods?

Unit Assessment: Playing Exams, Peer Assessment, Teacher Observation

	Core Content Objectives		Instructional Actions	
Cumulative Progress Indicators	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
1.1.12.B.1 - Examine how aspects of meter, rhythm, tonality, intervals, chords, and harmonic progressions are organized and manipulated to establish unity and variety in genres of musical compositions. 1.1.12.B.2 - Synthesize knowledge of the elements of music in the deconstruction and performance of complex musical scores from diverse cultural contexts.	Introduction Students' knowledge of music history should be emphasized to understand how music was performed in certain musical periods. In addition, knowledge of music history creates an understanding of historical events, innovations and instrument limitations that lead to musical styles for each period.	<ul style="list-style-type: none"> - Students will be able to perform repertoire accurately for each historical period. - Students will perform with appropriate articulations, bowings, tone, and ornamentations according to the musical period. - Students will be able to interpret rhythm, tempi, style, expressiveness and phrasing in relation to each music period. 	<ul style="list-style-type: none"> - Students will connect music history to world history with the ability to describe events, innovations and limitations that lead to why music sounded the way it did for each music period. - Teacher will lecture on each musical period through the use of modeling instruments and through PowerPoint presentation. 	Question/Discussion Student Demonstration Playing Exams Student Assessment Teacher Observation Music Performance

Unit 15: MUSICAL PERIOD, STYLE AND REPERTOIRE (Con't)

Cumulative Progress Indicators	Core Content Objectives		Instructional Actions	
	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
<p>1.2.12.A.1 - Determine how dance, music, theatre, and visual art have influenced world cultures throughout history.</p> <p>1.2.12.A2 - Justify the impact of innovations in the arts (e.g., the availability of music online) on societal norms and habits of mind in various historical eras.</p> <p>1.3.12.B.1 - Analyze compositions from different world cultures and genres with respect to technique, musicality, and stylistic nuance, and/or perform excerpts with technical accuracy, appropriate musicality, and the relevant stylistic nuance.</p> <p>1.3.12.B2 - Analyze how the elements of music are manipulated in original or prepared musical scores.</p>	<p>Fundamental Knowledge:</p> <ul style="list-style-type: none"> - Students will know major composers, historical settings, instrumentation, stylistic characteristics, stylistic bowings, structural forms and overall characteristics of each of the musical periods. These periods include the Baroque, Classical, Romantic and 20th century music. - Students will connect music history to world history. 		<ul style="list-style-type: none"> - Popular classical music of each period will be used for students to practice styles of a particular period. Such music includes Hallelujah Chorus from Handel's Messiah to experience Baroque music, Eine kleine Nachtmusik by Moart to describe the Classical Period, St. Paul Suite by Holst to describe Romantic period, and Hoedown by Copland to describe 20th century music. 	

Unit 15: MUSICAL PERIOD, STYLE AND REPERTOIRE (Con't)

Cumulative Progress Indicators	Core Content Objectives		Instructional Actions	
	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
<p>1.4.12.A.1 - Use contextual clues to differentiate between unique and common properties and to discern the cultural implications of works of dance, music, theatre, and visual art.</p> <p>1.4.12.A.2 - Speculate on the artist's intent, using discipline-specific arts terminology and citing embedded clues to substantiate the hypothesis.</p>				
<p>Resources: Brungard, K.D., Alexander, M., Dackow, S., & Anderson, G.E (2011). Expressive techniques for orchestra. Madison, MI: Tempo Press</p> <p>Read/perform a variety of Orchestra literature from an extensive library of music. See Appendix "B" for further resource guides.</p>			<p>Instructional Adjustments: Modifications, student difficulties, possible misunderstandings</p> <ul style="list-style-type: none"> • Immersion for ESL students • IEP adjustments as needed per student 	

Unit 16: SOLO AND ENSEMBLE REPERTOIRE

Targeted Standards: 1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art. **1.3 Performance:** All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art. **1.4 Aesthetic Responses & Critique Methodologies:** All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.

Unit Objectives/Conceptual Understandings: Students will perform a piece(s) of music by themselves or with a small ensemble to encourage independency as a performer.

Essential Questions: Why is it important to perform in small ensembles and to study solo works?

Unit Assessment: Playing Exams, Peer Assessment, Teacher Observation

	Core Content Objectives		Instructional Actions	
Cumulative Progress Indicators	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
<p>1.1.12.B.1 - Examine how aspects of meter, rhythm, tonality, intervals, chords, and harmonic progressions are organized and manipulated to establish unity and variety in genres of musical compositions.</p> <p>1.1.12.B.2 - Synthesize knowledge of the elements of music in the deconstruction and performance of complex musical scores from diverse cultural contexts.</p>	<p>Introduction Large ensembles like an orchestra often lead to students to depend on each other to perform compositions. In orchestra, string players perform with other students who play the same part. Independency needs to be a part of the overall orchestra curriculum. Solo pieces and small ensembles create the independence needed to foster individual problem solving.</p> <p>Fundamental Knowledge - Students will know that independency leads to confidence in their ability to play alone and with others.</p>	<ul style="list-style-type: none"> - Students will perform selected repertoire, solo and small ensembles, with appropriate fingerings and with accurate intonation. - Students will perform repertoire with correct style from its musical period. - Students will perform the dynamics and other expressive elements found in each composition. - All students will perform each composition with appropriate bowings. - Students will become more confident in their playing by performing alone and in small groups. 	<ul style="list-style-type: none"> - Students will select a solo piece or create or be assigned to a small ensemble. - Students will explain their composition's style, composer, and musical period. - Students will perform their piece for the class or in a public area to demonstrate their ability to perform independently of other players. 	<p>Question/Discussion</p> <p>Student Demonstration</p> <p>Playing Exams</p> <p>Student Assessment</p> <p>Teacher Observation</p> <p>Music Performance</p>

Unit 16: SOLO AND ENSEMBLE REPERTOIRE (Con't)

Cumulative Progress Indicators	Core Content Objectives		Instructional Actions	
	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
<p>1.3.12.B.1 - Analyze compositions from different world cultures and genres with respect to technique, musicality, and stylistic nuance, and/or perform excerpts with technical accuracy, appropriate musicality, and the relevant stylistic nuance.</p> <p>1.3.12.B2 - Analyze how the elements of music are manipulated in original or prepared musical scores.</p> <p>1.4.12.A.1 - Use contextual clues to differentiate between unique and common properties and to discern the cultural implications of works of dance, music, theatre, and visual art.</p> <p>1.4.12.A.2 - Speculate on the artist's intent, using discipline-specific arts terminology and citing embedded clues to substantiate the hypothesis.</p>	<p>When performing a solo or small ensemble work, students will:</p> <ul style="list-style-type: none"> - observe the composer, country of origin for stylistic consideration. 			

Unit 16: SOLO AND ENSEMBLE REPERTOIRE (Con't)**Resources:**

Brungard, K.D., Alexander, M., Dackow, S., & Anderson, G.E (2011). Expressive techniques for orchestra. Madison, MI: Tempo Press

Read/perform a variety of Orchestra literature from an extensive library of music. See Appendix "B" for further resource guides.

Instructional Adjustments: Modifications, student difficulties, possible misunderstandings

- Immersion for ESL students
- IEP adjustments as needed per student

Unit 17: SIGHT-READING

Targeted Standards: **1.1 The Creative Process:** All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art. **1.3 Performance:** All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art. **1.4 Aesthetic Responses & Critique Methodologies:** All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.

Unit Objectives/Conceptual Understandings: Students will be able to identify the elements that are important to accurately sight read and perform music such as identifying the key signature, time signature, and tempo markings. Students will scan music before playing unknown works by observing repeat signs, accidentals, key changes, tempo changes, bowings, and dynamics. Students will be able to identify composers and time periods to perform music stylistically accurate to the musical period.

Essential Questions: What are the steps involved in sight-reading a piece of music? What does the acronym RATED mean and how can it help you improve your sight-reading? Why is the composers important to articulations and interpretations of the music?

Unit Assessment: Playing Exams, Peer Assessment, Teacher Observation, Smart Music Software Assessments

	Core Content Objectives		Instructional Actions	
Cumulative Progress Indicators	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
<p>1.1.12.B.1 - Examine how aspects of meter, rhythm, tonality, intervals, chords, and harmonic progressions are organized and manipulated to establish unity and variety in genres of musical compositions.</p> <p>1.1.12.B.2 - Synthesize knowledge of the elements of music in the deconstruction and performance of complex musical scores from diverse cultural contexts.</p>	<p>Introduction The study of sight-reading is essential to any musician. It provides a shortcut to learning difficult material and allow easier material to be performed with little or no rehearsal. As opted to solo study, good sight0reading skills are a prerequisite to membership in an ensemble, as players may not have individual coaching on ensemble parts.</p> <p>Fundamental Knowledge</p>	<ul style="list-style-type: none"> - Students will be able to determine the key, tempo, meter, and rhythm of a piece in which they have never seen or practiced before. - After 30 seconds of processing the music, the student will be able to perform the piece with little to no musical errors. - After the first or second reading of the piece, students should have gain a stylistic interpretation of the piece by considering the composer and the musical period the piece was composed in. 	<ul style="list-style-type: none"> - Teacher will lecture on the importance of being a good sight-reader. - Teacher will explain the acronym RATED. - Teacher will give several different pieces from different time periods for the orchestra students to read. - Students will have time to look over the music and process it in their heads. - After several minutes, students will perform selections. 	<p>Question/Discussion</p> <p>Student Demonstration</p> <p>Playing Exams</p> <p>Student Assessment</p> <p>Teacher Observation</p> <p>Music Performance</p> <p>Sight-reading Assignments using Smart Music software.</p>

Unit 17: SIGHT-READING (Con't)

Cumulative Progress Indicators	Core Content Objectives		Instructional Actions	
	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
<p>1.3.12.B.1 - Analyze compositions from different world cultures and genres with respect to technique, musicality, and stylistic nuance, and/or perform excerpts with technical accuracy, appropriate musicality, and the relevant stylistic nuance.</p> <p>1.3.12.B2 - Analyze how the elements of music are manipulated in original or prepared musical scores.</p> <p>1.4.12.A.1 - Use contextual clues to differentiate between unique and common properties and to discern the cultural implications of works of dance, music, theatre, and visual art.</p> <p>1.4.12.A.2 - Speculate on the artist's intent, using discipline-specific arts terminology and citing embedded clues to substantiate the hypothesis.</p>	<p>- Students will memorize the acronym RATED. R – Roadmap A – Accidentals and key changes T – Tempo changes E – Expressive bowings D – Dynamics</p> <p>- Students will use this acronym and the chart found in Appendix B assist and remind them of things to think about before performing a piece.</p> <p>- Students will also be asked to consider the musical period in which the composer lived(s) to determine the pieces style.</p>	<p>- Students will be able to adjust their style of playing by changing articulation and tone quality for certain musical periods.</p>	<p>- Sight-reading exercises will be performed throughout the year.</p> <p>- Smart Music software will also be used on a weekly basis to encourage students to practice their sight-reading on a daily basis.</p>	

Unit 17: SIGHT-READING (Con't)**Resources:**

Brungard, K.D., Alexander, M., Dackow, S., & Anderson, G.E (2011). Expressive techniques for orchestra. Madison, MI: Tempo Press

Read/perform a variety of Orchestra literature from an extensive library of music. See Appendix "B" for further resource guides.

Instructional Adjustments: Modifications, student difficulties, possible misunderstandings

- Immersion for ESL students
- IEP adjustments as needed per student

APPENDIX A

PERFORMANCE ASSESSMENTS

MUSIC DEPARTMENT AUDITION WORKSHEET

NAME: _____

DATE: _____

MUSICIANSHIP

Characteristic tone quality/timbre

- ☐ Consistently demonstrates tones of a superior tone color.
- ☐ Usually demonstrates a strong concept of tone color, except at extreme ranges of tessitura.
- ☐ Has a concept of characteristic tone quality, but is not able to demonstrate consistently.
- ☐ Does little to demonstrate a characteristic tone color.
- ☐ Has trouble making a characteristic sound.

Intonation

- ☐ Consistently demonstrates understanding of intervallic relationships between notes in all ranges.
- ☐ Usually demonstrates understanding of intervallic relationships between notes except at extreme ranges of tessitura.
- ☐ Makes an effort to demonstrate ability to hear intervallic distances but is not always successful.
- ☐ Does little to adjust between pitches.
- ☐ Is not aware of any pitch alterations that are necessary.

Expression, Phrasing, & Dynamics

- ☐ Consistently demonstrates an understanding of musical expression, with and without markings. Breathes/pauses musically.
- ☐ Follows all markings found in the music, but performance seems contrived. Breaths/pauses are usually placed musically.
- ☐ Makes an effort to demonstrate some expression, but lacks maturity to express consistently. Breathing/pauses somewhat arbitrary.
- ☐ Does little to follow the written markings. Breathing/pauses are arbitrary.
- ☐ Is not aware of the need for musical expression or proper breathing or phrasing.

Stylistic Accuracy

- ☐ Consistently demonstrates an understanding of the proper style required for the music.
- ☐ Usually performs music with proper style.
- ☐ Has a concept of stylistic consideration but is not always able to demonstrate it.
- ☐ Does little to perform with any degree of style.
- ☐ Is not aware of the necessity to perform with proper style.

TECHNIQUE

Rhythmic Accuracy

- ☐ Consistently demonstrates an understanding of pulse control and rhythmic placement.
- ☐ Demonstrates an understanding of rhythmic relationships, but unable to maintain steady beat.
- ☐ Has some difficulty in performing rhythms accurately. Steady beat is usually not present.
- ☐ Has great difficulty in performing rhythms accurately. Steady beat is usually not present.
- ☐ Is unable to perform many rhythms accurately. Has a great deal of trouble keeping a steady beat.

Melodic Accuracy

- ☐ Consistently performs with accurate pitches.
- ☐ Usually performs with accurate pitches.
- ☐ Has some difficulty in performing accurately.
- ☐ Has great difficulty in performing with correct pitches.

Articulation

- ☐ Consistently performs with proper articulation.
- ☐ Usually performs with proper articulation.
- ☐ Has difficulty in performing proper articulation.
- ☐ Is not able to perform the written articulation.

Sight-Reading Accuracy

1 2 3 4 5 6 7 8 9 10

Rubric Construction Form

Performer's Name _____

Construct your own rubric by determining which features you will assess, then name at least three levels of competence, from less to more skilled.

Determine the maximum number of points, which may be received from each feature. Then add these for the total possible number of points.

Use this rubric to score performances.

Performance Feature	Maximum Points	Score
Overall Score	Possible Total:	Actual Score:

Evaluator _____ Class _____ Date _____

Self-Observation/Self-Assessment

Listen to your performance and then answer the following:

1. This is what I did well.

2. This is what I think I need to improve.

3. This is my recommendation for a plan for improvement.

Other Comments/Observations:

APPENDIX B

**COURSE TEXTS &
SUPPLEMENTAL MATERIALS**

Three-Octave Scales and Arpeggios (Violin)

C Major Scale

Two staves of music for the C Major Scale and Arpeggio. The top staff shows the scale ascending and descending over three octaves, with fingerings (1-4) and bowings (I, II, III, IV, V, VI, VII, VIII, IX, X, XI, XII) indicated. The bottom staff shows the arpeggio ascending and descending over three octaves, with fingerings (1-4) and bowings (I, II, III, IV, V, VI, VII, VIII, IX, X, XI, XII) indicated.

C Melodic Minor Scale

Two staves of music for the C Melodic Minor Scale and Arpeggio. The top staff shows the scale ascending and descending over three octaves, with fingerings (1-4) and bowings (I, II, III, IV, V, VI, VII, VIII, IX, X, XI, XII) indicated. The bottom staff shows the arpeggio ascending and descending over three octaves, with fingerings (1-4) and bowings (I, II, III, IV, V, VI, VII, VIII, IX, X, XI, XII) indicated.

G Major Scale

Two staves of music for the G Major Scale and Arpeggio. The top staff shows the scale ascending and descending over three octaves, with fingerings (1-4) and bowings (I, II, III, IV, V, VI, VII, VIII, IX, X, XI, XII) indicated. The bottom staff shows the arpeggio ascending and descending over three octaves, with fingerings (1-4) and bowings (I, II, III, IV, V, VI, VII, VIII, IX, X, XI, XII) indicated.

G Melodic Minor Scale

Two staves of music for the G Melodic Minor Scale and Arpeggio. The top staff shows the scale ascending and descending over three octaves, with fingerings (1-4) and bowings (I, II, III, IV, V, VI, VII, VIII, IX, X, XI, XII) indicated. The bottom staff shows the arpeggio ascending and descending over three octaves, with fingerings (1-4) and bowings (I, II, III, IV, V, VI, VII, VIII, IX, X, XI, XII) indicated.

D Major Scale

Two staves of music for the D Major Scale. The first staff shows the scale from D4 to D5 with fingering: 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. Above the staff are Roman numerals: I, II, III, IV, V, VI, VII, VIII, IX, X, XI, XII. The second staff shows the descending scale with fingering: 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1. Above the staff are Roman numerals: VII, VI, V, IV, III, II, I. An **Arpeggio** section follows, showing the scale in arpeggiated form with fingering: 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. Above the staff are Roman numerals: I, II, III, IV, V, VI, VII, VIII, IX, X, XI, XII.

D Melodic Minor Scale

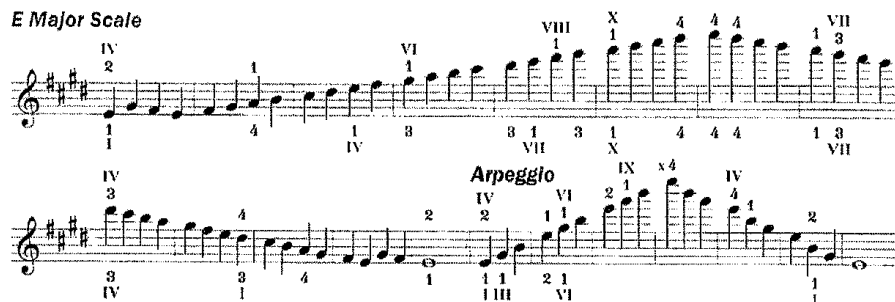
Two staves of music for the D Melodic Minor Scale. The first staff shows the scale from D4 to D5 with fingering: 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. Above the staff are Roman numerals: I, II, III, IV, V, VI, VII, VIII, IX, X, XI, XII. The second staff shows the descending scale with fingering: 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1. Above the staff are Roman numerals: VII, VI, V, IV, III, II, I. An **Arpeggio** section follows, showing the scale in arpeggiated form with fingering: 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. Above the staff are Roman numerals: I, II, III, IV, V, VI, VII, VIII, IX, X, XI, XII.

A Major Scale

Two staves of music for the A Major Scale. The first staff shows the scale from A4 to A5 with fingering: 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. Above the staff are Roman numerals: I, II, III, IV, V, VI, VII, VIII, IX, X, XI, XII. The second staff shows the descending scale with fingering: 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1. Above the staff are Roman numerals: VII, VI, V, IV, III, II, I. An **Arpeggio** section follows, showing the scale in arpeggiated form with fingering: 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. Above the staff are Roman numerals: I, II, III, IV, V, VI, VII, VIII, IX, X, XI, XII.

A Melodic Minor Scale

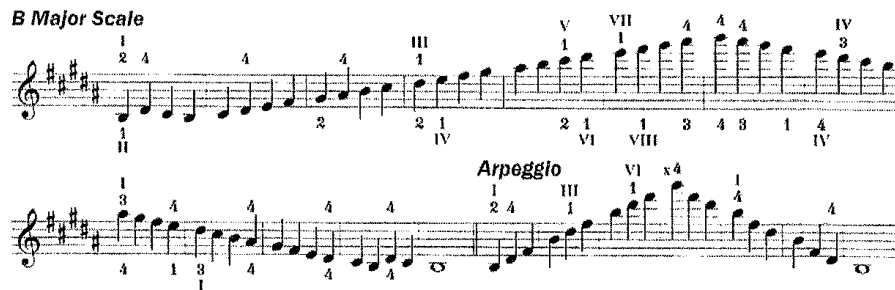
Two staves of music for the A Melodic Minor Scale. The first staff shows the scale from A4 to A5 with fingering: 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. Above the staff are Roman numerals: I, II, III, IV, V, VI, VII, VIII, IX, X, XI, XII. The second staff shows the descending scale with fingering: 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1. Above the staff are Roman numerals: VII, VI, V, IV, III, II, I. An **Arpeggio** section follows, showing the scale in arpeggiated form with fingering: 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. Above the staff are Roman numerals: I, II, III, IV, V, VI, VII, VIII, IX, X, XI, XII.

E Major Scale

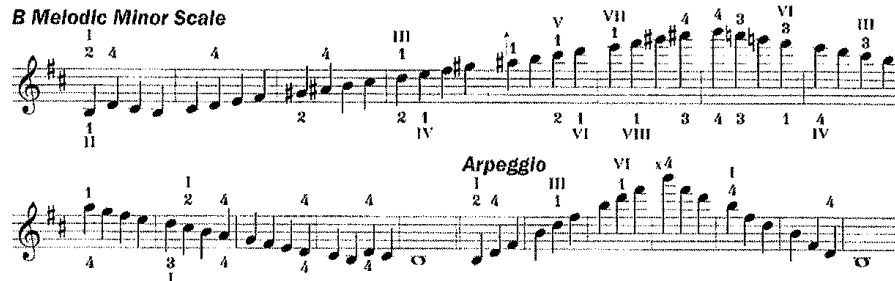
Two staves of music for the E Major Scale and its Arpeggio. The first staff shows the scale ascending and descending with fingering (1-4-3-2-1) and bowing (1-2-3-4) markings. The second staff shows the arpeggio (E-G-A-B-A-G-E) with fingering and bowing markings. Roman numerals I-X are placed above the notes.

E Melodic Minor Scale

Two staves of music for the E Melodic Minor Scale and its Arpeggio. The first staff shows the scale ascending and descending with fingering and bowing markings. The second staff shows the arpeggio (E-G-A-B-A-G-E) with fingering and bowing markings. Roman numerals I-X are placed above the notes.

B Major Scale

Two staves of music for the B Major Scale and its Arpeggio. The first staff shows the scale ascending and descending with fingering and bowing markings. The second staff shows the arpeggio (B-D-E-F-E-D-B) with fingering and bowing markings. Roman numerals I-VIII are placed above the notes.

B Melodic Minor Scale

Two staves of music for the B Melodic Minor Scale and its Arpeggio. The first staff shows the scale ascending and descending with fingering and bowing markings. The second staff shows the arpeggio (B-D-E-F-E-D-B) with fingering and bowing markings. Roman numerals I-VIII are placed above the notes.

A³ Major Scale

G[#] Melodic Minor Scale

The musical score for 'Arpeggio' consists of two staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 1/2 time signature. It contains a series of eighth and sixteenth notes, with some notes marked with 'x' and others with '1'. Above the staff, there are Roman numerals: I, 3, 4, 1, 3, 4, 1, II, IV, I, 3, 4, 8, and II. The second staff also begins with a treble clef, the same key signature, and a 1/2 time signature. It contains a series of eighth and sixteenth notes, with some notes marked with '1' and others with 'x'. Above the staff, there are Roman numerals: I, 3, 4, 1, 3, 4, 1, II, IV, I, 3, 4, 8, and II. The word 'Arpeggio' is written above the second staff. The score ends with a double bar line and a 1/2 time signature.

E^b Major Scale

E♭ Melodic Minor Scale

The musical score for 'The Swan' by Camille Saint-Saëns is presented in two systems. The first system is the piano introduction, marked 'Piano' and 'Andante'. It features a melody in the right hand and a bass line in the left hand, both in G major. The second system is the solo for the Swan, marked 'Solo' and 'Allegretto'. It features a melody in the right hand and a bass line in the left hand, both in G major. The score includes fingerings, articulations, and dynamic markings.

B[♭] Major Scale

First system of the B[♭] Major Scale. The treble clef staff shows the scale from middle C (C4) to C5. Fingerings are indicated by numbers 1-4. The bass clef staff shows the scale from B3 to B4. An **Arpeggio** section is marked with a bracket over the final notes of both staves. Roman numerals I through VIII are placed above the notes.

B[♭] Melodic Minor Scale

First system of the B[♭] Melodic Minor Scale. The treble clef staff shows the scale from middle C (C4) to C5. Fingerings are indicated by numbers 1-4. The bass clef staff shows the scale from B3 to B4. An **Arpeggio** section is marked with a bracket over the final notes of both staves. Roman numerals I through VIII are placed above the notes.

F Major Scale

First system of the F Major Scale. The treble clef staff shows the scale from middle C (C4) to C5. Fingerings are indicated by numbers 1-4. The bass clef staff shows the scale from F3 to F4. An **Arpeggio** section is marked with a bracket over the final notes of both staves. Roman numerals I through VIII are placed above the notes.

F Melodic Minor Scale

First system of the F Melodic Minor Scale. The treble clef staff shows the scale from middle C (C4) to C5. Fingerings are indicated by numbers 1-4. The bass clef staff shows the scale from F3 to F4. An **Arpeggio** section is marked with a bracket over the final notes of both staves. Roman numerals I through VIII are placed above the notes.

Three-Octave Scales and Arpeggios (Viola)

C Major Scale

Three-octave C Major Scale and Arpeggio for Viola. The scale is written in treble and bass staves. Fingerings are indicated by numbers 1-4. Bowings are indicated by '4' and '3'. The arpeggio is written in treble and bass staves, with fingerings and bowings indicated.

C Melodic Minor Scale

Three-octave C Melodic Minor Scale and Arpeggio for Viola. The scale is written in treble and bass staves. Fingerings are indicated by numbers 1-4. Bowings are indicated by '4' and '3'. The arpeggio is written in treble and bass staves, with fingerings and bowings indicated.

G Major Scale

Three-octave G Major Scale and Arpeggio for Viola. The scale is written in treble and bass staves. Fingerings are indicated by numbers 1-4. Bowings are indicated by '4' and '3'. The arpeggio is written in treble and bass staves, with fingerings and bowings indicated.

G Melodic Minor Scale

Three-octave G Melodic Minor Scale and Arpeggio for Viola. The scale is written in treble and bass staves. Fingerings are indicated by numbers 1-4. Bowings are indicated by '4' and '3'. The arpeggio is written in treble and bass staves, with fingerings and bowings indicated.

D Major Scale

The image shows a musical score for a piece titled "Arpeggio" by Debussy. It consists of two staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a single melodic line with various fingering numbers (1, 2, 3, 4) and articulation marks (accents, slurs). The second staff continues the melody, also with detailed fingering and articulation. The word "Arpeggio" is written above the second staff. The score is presented in a clean, black-and-white format with clear notation and fingerings.

D Melodic Minor Scale

Arpeggio

A Major Scale

The image shows a musical score for the song "The Rose Tree" in G major, 3/4 time. The score is written for voice and piano. The first system shows the vocal melody and a piano accompaniment. The second system is marked "Arpeggio" and features a more complex piano accompaniment with arpeggiated chords. The score includes various musical notations such as notes, rests, and dynamic markings.

A Melodic Minor Scale

The musical score for "The Windmill" (BWV 812) by J. S. Bach is presented in two systems. The first system shows the right hand (treble clef) and left hand (bass clef) playing a sequence of chords and intervals. The second system continues the piece, featuring a section marked "Arpeggio" where the right hand plays a rapid arpeggiated figure. The score includes various musical notations such as clefs, notes, rests, and dynamic markings.

E Major Scale

2 Major Scale

The 2 Major Scale is presented in two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major (two sharps). The scale is written in a single line for each hand, with notes connected by a continuous line. Fingering is indicated by numbers 1-4 above or below the notes. Articulation marks (vertical lines) are placed above the notes. The scale is divided into measures by bar lines. The first measure contains the first four notes (D, E, F#, G), the second measure contains the next four notes (A, B, C, D), and the third measure contains the final four notes (E, F#, G, A). The scale is repeated in the lower staff, with the same fingering and articulation.

Arpeggio

The 2 Major Arpeggio is presented in two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major (two sharps). The arpeggio is written in a single line for each hand, with notes connected by a continuous line. Fingering is indicated by numbers 1-4 above or below the notes. Articulation marks (vertical lines) are placed above the notes. The arpeggio is divided into measures by bar lines. The first measure contains the first four notes (D, E, F#, G), the second measure contains the next four notes (A, B, C, D), and the third measure contains the final four notes (E, F#, G, A). The arpeggio is repeated in the lower staff, with the same fingering and articulation.

E Melodic Minor Scale

E Minor Scale

Arpeggio

B Major Scale

[illegible]

B Melodic Minor Scale

B Melodic Minor Scale

Arpeggio

***A^b* Major Scale**

A^b Major Scale

The image displays the A-flat Major Scale in two systems. The first system covers the first octave, and the second system covers the second octave. Each system consists of a treble staff and a bass staff. Fingerings are indicated by numbers 1-4 above or below notes. Articulations like slurs and accents are used. Roman numerals (I-VIII) are placed above notes to indicate scale degrees. The word 'Arpeggio' is written above the second system. The key signature has two flats (B-flat and E-flat).

G# Melodic Minor Scale

G^b Melodic Minor Scale

The first staff shows the G^b Melodic Minor Scale. The key signature has two flats (B^b and E^b). The scale is written in a single line of music. The ascending scale is: G^b (fing. 1), A^b (fing. 3), B^b (fing. 4), C^b (fing. 1), D^b (fing. 3), E^b (fing. 3), F^b (fing. 3), G^b (fing. 1). The descending scale is: F^b (fing. 1), E^b (fing. 3), D^b (fing. 3), C^b (fing. 1), B^b (fing. 4), A^b (fing. 3), G^b (fing. 1). The second staff shows the scale ascending and descending with fingering and breath marks, labeled "Arpeggio". The ascending scale is: G^b (fing. 1), A^b (fing. 3), B^b (fing. 4), C^b (fing. 1), D^b (fing. 3), E^b (fing. 3), F^b (fing. 3), G^b (fing. 1). The descending scale is: F^b (fing. 1), E^b (fing. 3), D^b (fing. 3), C^b (fing. 1), B^b (fing. 4), A^b (fing. 3), G^b (fing. 1).

E^b Major Scale

E^b Major Scale

The image displays the E-flat Major Scale on a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The ascending scale is written on the treble clef, and the descending scale is written on the bass clef. Fingering is indicated by numbers 1-4 above or below the notes. Interval numbers (I, II, III, IV, V, VI, VII, VIII) are placed above the notes to indicate the intervals between them. The descending scale includes a trill on the final note (E-flat) and a grace note on the penultimate note (D).

E^b Melodic Minor Scale

[illegible]

B^b Major Scale

Two staves of music for the B^b Major Scale. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two flats (B^b and E^b). The scale is written in ascending and descending order. Fingerings are indicated by numbers 1-4. Above the notes, Roman numerals I through VIII are placed. Below the notes, Roman numerals I through VIII are placed. An *Arpeggio* section is marked above the notes in the middle of the scale.

B^b Melodic Minor Scale

Two staves of music for the B^b Melodic Minor Scale. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two flats (B^b and E^b). The scale is written in ascending and descending order. Fingerings are indicated by numbers 1-4. Above the notes, Roman numerals I through VIII are placed. Below the notes, Roman numerals I through VIII are placed. An *Arpeggio* section is marked above the notes in the middle of the scale.

F Major Scale

Two staves of music for the F Major Scale. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B^b). The scale is written in ascending and descending order. Fingerings are indicated by numbers 1-4. Above the notes, Roman numerals I through VIII are placed. Below the notes, Roman numerals I through VIII are placed. An *Arpeggio* section is marked above the notes in the middle of the scale.

F Melodic Minor Scale

Two staves of music for the F Melodic Minor Scale. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B^b). The scale is written in ascending and descending order. Fingerings are indicated by numbers 1-4. Above the notes, Roman numerals I through VIII are placed. Below the notes, Roman numerals I through VIII are placed. An *Arpeggio* section is marked above the notes in the middle of the scale.

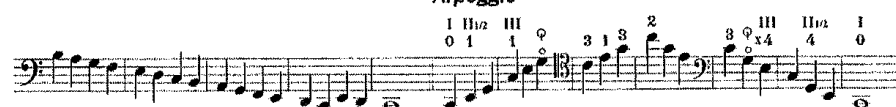
Three-Octave Scales and Arpeggios (Cello)

The finger pattern for the third octave of all major scales will be: 1 x2 shift, ^1 x2 shift, 1 x2^3 | ^x2 1 shift, x2 1 shift, ^x2 1
 The finger pattern for the third octave of all minor scales will be: 1^2 shift, 1 x2 shift, 1 x2^3 | x2 1 shift, ^x2 1 shift, 2^1
 (E Melodic minor scale ends x2 1)

C Major Scale



Arpeggio



C Melodic Minor Scale



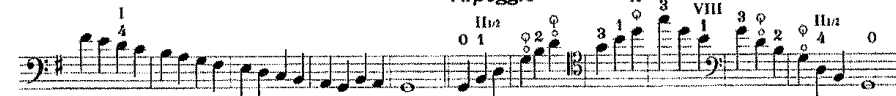
Arpeggio



G Major Scale



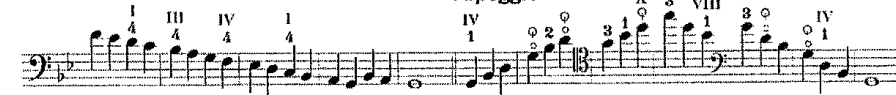
Arpeggio



G Melodic Minor Scale



Arpeggio



D Major Scale

E Major Scale**Arpeggio****E Melodic Minor Scale****Arpeggio****B Major Scale****Arpeggio****B Melodic Minor Scale****Arpeggio**

A^b Major Scale**Arpeggio****G[#] Melodic Minor Scale****Arpeggio****E^b Major Scale****Arpeggio****E^b Melodic Minor Scale****Arpeggio**

B^b Major Scale**B^b Melodic Minor Scale****F Major Scale****F Melodic Minor Scale**

Two-Octave Scales and Arpeggios (Bass)

C Major Scale



Arpeggio



C Melodic Minor Scale



Arpeggio



G Major Scale



Arpeggio



G Melodic Minor Scale



Arpeggio



D Major Scale

[illegible]

D Melodic Minor Scale

D Melodic Minor Scale

1 0 III 2 V 4 1 IX
x2 IX VII 1 2 1 2 1 0

Arpeggio

V III I IV IX
0 2 1 0 2 1 3 2 2 0 3 2 2 0 IV
A D G D

A Major Scale

A Major Scale

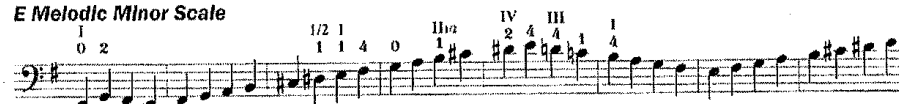
Arpeggio

A Melodic Minor Scale

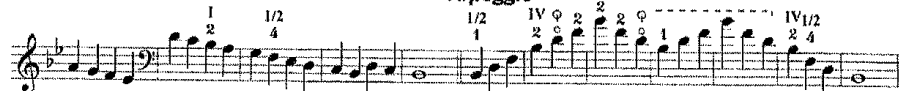
A Melodic Minor Scale

Arpeggio

E A D G E

E Major Scale**Arpeggio****E Melodic Minor Scale****Arpeggio****B Major Scale****Arpeggio****B Melodic Minor Scale****Arpeggio**

A[♭] Major Scale**Arpeggio****G[♯] Melodic Minor Scale****Arpeggio****E[♭] Major Scale****Arpeggio****E[♭] Melodic Minor Scale****Arpeggio**

B^b Major Scale**Arpeggio****B^b Melodic Minor Scale****Arpeggio****F Major Scale****Arpeggio****F Melodic Minor Scale****Arpeggio**

Sight Reading Chart

NAME OF COMPOSITION

Name of Composer:

Period of Music - Style

Identify:

Key Signature

Time Signature

Tempo Marking

*Scan the Music before Playing: **RATED***Roadmap: Repeats; 1st & 2nd Endings; D.C. al Coda; D.S. al Coda; Coda; Fine

Accidentals and Key Changes

Tempo Changes: Ritard; A tempo; Fermata; Accelerando

Expressive Bowings: Staccato; Legato; Slurred; Hooked slurs; Louré; Spiccato

Dynamics:

p

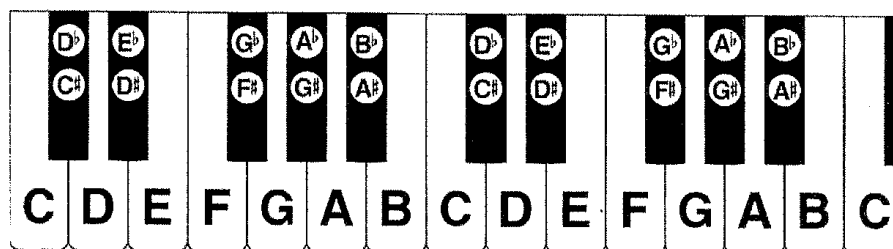
Soft

*mp**mf**f*

Loud

*mf**mp**p*

Soft



BASIC AND SUPPLEMENTAL MATERIAL**BASIC**

- Applebaum, Samuel Art and Science of String Performance, Port Washington, NY: Alfred Music Co., 1990.
- Applebaum, Samuel Orchestral Bowing Etudes, Rockville Centre, NY: Belwin, Inc., 1990.
- Littrell, David, (Ed.). Teaching Music through Performance in Orchestra, Vol. 1, 2, & 3. Chicago: GIA Publications. 2003
- MENC Teaching Stringed Instruments, A Course of Study, MENC, Reston, VA, 1991.

SUPPLEMENTAL

- Bronstein, Raphael The Science of Violin Playing, Neptune City, NJ., Paganiniana Publications, 1977.
- Flesch, Carl The Art of Violin Playing (two volumes), NY: Carl Fischer, Reprint of 1930 monograph, 1980.
- Galamian, Ivan Principles of Playing and Teaching, Englewood Cliffs, NJ: Prentice Hall, 1985.
- Tartini, Giuseppe The Art of Bowing, Reprint of 1905 NY: G. Schirmer, 1981.
- Zimmermann, Frederick A Contemporary Concept of Bowing Technique for the Double Bass, NY: Leeds Music Co. division of MCA Music, 1966.

MAGAZINES

- The Strad 30 Cannon Stree, London, EC4M6YJ, UK
- Strings 501 Canal Blvd, Suite J Richmond, CA 94804-3505

TEACHER TEXTS

- Applebaum, Samuel The Way They Play, Books 1-15, Neptune City, NJ: Paganiniana Publications, 1973-1986.
- Axelrod, Herbert R. Heifetz, Neptune City, NJ: Paganiniana Publications, 1980.
- Brungard, K.D., Alexander, M., Dackow, S., & Anderson, G.E Expressive Techniques for Orchestra. Madison, MI: Tempo Press 2011
- Farisch, Margaret Orchestral Music in Print, vol 6t, supplemental, 1994 Philadelphia, PA: Musicdata.

Farisch, Margaret	String Music in Print, vol 6s, supplemental NY: Musicdata, 1994
Geminiani, Francesco	The Art of Playing the Violin, London, England: Oxford University Press, 1952.
Hamann, D., Gillespie, R.	Strategies for Teaching Strings: Building a Successful String and Orchestra Program, Oxford University Press; 3 Ed., 2012.
Jacob, Gordon	Orchestra Technique, NY: Oxford University Press, 1965.
Lochner, Louis P.	Fritz, Kreisler, Neptune City, NJ: Paganiniana Publications, Reprint of 1951, 1988.
Madison, Thurber	Perspectives in Music Education, Reston, VA: MENC, 1975.
Magidoff, Robert	Yehudi Menuhin, NY: Doubleday and Co., Reprint of 1936 ed., 1970.
Pulver, Jeffrey	Paganini: The Romantic Virtuoso, NY: Reprint of 1936 ed., lib, 1970.
Schwarz, Boris	Great Masters of the Violin, NY: Simon and Schuster, 1985.
Seashore, Carl	Psychology of Music, NY: Dover Publications, 1981.
Tartini, Giuseppe	The Art of the Bowing, Reprint of 1905, G. Schirmer, 1981.
Slonimsky, Nicolas	Thesaurus of Scales and Melodic Patterns, Charles Scribners Sons: NY 1947.
Smith, Jean	Teaching Strings with Paul Rolland, NSOA, 1973.
Straub, Bergonzi, and Witt	Strategies for Teaching Strings and Orchestra, MENC, Reston, VA 1996.

PROFESSIONAL AND RESOURCE MAGAZINES

ASTA Journal	Athens, GA: American String Teachers Association
MENC Journal	Reston, VA: Music Educations National Conference
Tempo Magazine	Randolph, NJ: New Jersey Music Educators Assoc.
The Strand Magazine	London, England: Hill Publications, Ltd.
Strings	San Anselmo, CA:, P.O. Box 767.

Audio Visual Resources

Video Tapes

Perlman, Itzhak	Beethoven Violin Concerto, KU 1187V Art and Music, P.O. Box 2153, Dept. FA2, Charleston, W. VA. 25328-2153 (29.99)
Rogell, Gillian	At the Heart of Chamber Music: A Practical Guide for the Player, The Coach, and the Music Lover GIA Publications, Inc. 7404 South Mason Avenue, Chicago, IL 60638 (29.95)
Heifetz, Oistrakh	Command Performance, B.V. Bdezkmboc, 3034-KA, Rotterdam, Holland (29.99)
Yo-Yo Ma	At Tanglewood, 7199, Music in Motion P.O. Box 8338124, Richardson, TX 75083-3814

Listed: **Some Suggested Chamber Orchestra and Concert Orchestra Library by Title**

***Also, visit the following website for an extensive 32-page list of all recommended Grade Levels 1-6 of substantial Orchestra Literature to perform with a Concert Orchestra**
<http://www.teachingmusic.org>

ORCHESTRA REPERTOIRE			
TITLE	COMPOSER	ARRANGER	GRADE
1812 Overture Op. 49	Tchaikowsky		6
3rd Movement form String Quartet No. 2	Notturmo, Borodin	Farago, Frank	3
A Celtic Explosion	Rocks, Danny		3
A Charlie Brown Christmas	Guaraldi & Mendelson	Pugh, David	4
A Christmas Festival	Anderson, Leroy		4
A La Cubana Marche Militaire	Granados, Enrique	Langey, Otto	4
A Puccini Trilogy	Puccini, Giacomo	Colnot, Cliff	4
A Severn Rhapsody for Chmaber Orchestra	Finzi, Gerald		4
A Tribute to John Williams	Williams, John		6
A Whiter Shade of Pale	Brooker and Reid	Reed, John	4
Academic Festival Overture Op. 80	Brahms, Johannes		4
Adagietto from the fifth Symphony	Mahler Gustav		4
Adagio	Bishop, Jeffrey S.		4
Adagio for Strings	Barber, Samuel		4
Adagio in G Minor	Albinoni, Tomaso		4
Adagio in sol Minore for organ and strings	Albinoni, Tomaso		4
Adieu	Coleman, Todd		4
Ahl Perfido, Op. 65	Beethoven, L.		4
Aida, Ballet Music From	Verdi, Giuseppe	Isaac, Merle	4
Air (Arranged from Suite No. 3 (BWV 1068)	Bach, J.S.	Wilhelmj, August	4
Air for Strings	Joio, norman Dello		2
Airport Love Theme	Newman, Alfred	Muller, Frederick	3
Al Castello Medioevale	Bolzoni, G		4
Aladdin	Nielsen, Carl		4
Alice in Wonderland	Elfman, Danny	Kazik, James	3.5
All My Love	Zeplin	Mximoff, Richard	4
Aila Tchaikovsky	Tchaikovsky, P.I.	Meyer, Richard	3
Allegro from Sonata No. 1	Telemann, G. P.	Mosier, Kirt N.	3.5
Allegro Spirito	Haydn, J.	Wilson, Paul	2
Alleluia and Fugue for String Orchestra	Hovhanness, Alan		5
Amadeus!	Mozart, W.A.	Hoffman, Jamin	3.5
America from West Side Story	Bernstein, Leonard	Bulla, Stephenb	5
America the Beautiful	Ward, S., Bates, K	Turner, J.	3
An American in Paris Suite	Gershwin, G.		4
An English Suite for String Orchestra	Parry, C. Hubert H.		4
An Irish Party in Third Class	Moore, Larry	Storm, Gaelic	2.5
An Italian Energy	Alshin, Harry		4
An Outdoor Overture for Orchestra	Copland, Aaron		4
Anacreon Overture	Cherubini, Luigi		4
Anastasia	Ahrens and Flaherty	Custer, Calvin	4
Ancient Flower	Nishimura, Yukiko		2
Andante cantabile from String Quartet No. 1	Tchaikovsky, P.I.	McAlister, Clark	5
Andante e Presto	Tartini, Giuseppe	Revised	4

		Bonelli, E.	
Andante Festiveo	Sibelius, Jean		4
Andante Grazioso and Capriccio Op. 63	Fuchs, Robert		4
Andantino from the String Quartet Op. 10	Debussy, Claude	Arr. Lucas Drew	4
Angelus!	Liszt, Franz		4
Arietta for String Orchestra	Anderson, Leroy		4
Autumn from the Four Seasons Op. 8 No. 3	Vivaldi, Antonio		4
Bacchanale from Samson & Delilah	Saint-Saens, C.	Isaac, Merle J.	4
Bach's Lunch	Bach, J.S.	Seidenberg, Danny	4
Bachianas Brasileiras No. 5 (8 cellos)	Villa-Lobos, H.		4
Bachianas Brasileiras No. 5 (guitar and str)	Villa-Lobos, H.	Krance, John	4
Bailes Para Orquestra (Dances for Orchestra)	Meyer, Richard		4
Ballet Suite (Mottl)	Lully, Jean-Baptiste	Scores needed	4
Baltic Dance	Mosier, Kirt N.		5
Barcarolle from Tales of Hoffmann	Offenbach, Jacques	Dackow, Sandra	3
Barber of Seville, Overture	Rossini, Gioachino	Alshin, Harry	3.5
Bashana Haba 'Ah	Manor & Hirsh	Conley, Lloyd	3
Battalia	Bider, H.	McBrien, B.	3
Blackberry Blossom	Gackstatter, Gary		3
Blue-Fire Fiddler	Newbold, Soon Hee		3
Bossa Verde	Ligon, Bert		3
Boulevard of Broken Dreams	Green Day	Phillips, Bob	2.5
Brahms String Quartets Opus 51 and 61	Brahms, Johannes		6
Brigid's Fire	Bishop, Jeffrey S.		3
Bring Me to Life	Evanescence's	Tally, Tom	3
Brook Green Suite for String Orchestra	Holst, Gustav		3
Buckeye Pioneers Suite	Williams, Mark		3
Bugler's Holiday	Anderson, Leroy		5
Cantique De Noel (O Holy Night)	Adam, Adolphe	Longfield, Robert	2
Canzona Double String Orchestra	Gabrielli, Giovanni		3
Canzone Sotto Le Stelle	Roussanova Lucas Elena		3.5
Caprice Parisienne for String Orchestra	Quagenti, Samuel		1.5
Capriol Suite for String Orchestra	Warlock, Peter		3
Chaopagroove (A Rhythm Fantasy for Strings)	Anger, Darol		3.5
Chasing Cars	Snow Patrol	Ivanov, Sasha	3
Christmas Eve Suite Op. 36	Gade, Niels		2
Christmas Eve/Sarajevo 12/24	O'Neill, Paul and Kinkel, Robert	Phillips, Bob	3.5
Con Te Partiro (Time to Say Goodbye)	Satori, Francesco	Ricketts, Ted	3.5
Concertino for String Orchestra	Adler, Samuel		3
Concerto Grosso in D Major op. 6. No. 7	Corelli, Arcangelo	Fisher, Harry	3
Concerto Grosso No. 1	Bloch, Ernest		6
Concerto Grosso Op. 7, No. 1	Geminiani, F.		3
Contrasts in E Minor	Feese, Francis		3

Dance of the Sugar Plum Fairy	Tschaikowsky, P.I.	Frost, Robert	3
Do You Hear What I Hear	Regney & Shayne	Barker, Warren	3.5
Don't Stop Believin	Perry, Schon and Cain	Moore, Larry	3
Drifen	Atwell, Jae Shirl		2
DUBLIN	Phillips, Bob		3
Ear-Igami	Meyer, Richard		2
Egmont Overture	Beethoven, L.V.	McCashin, R. D.	5
Eighteenth Variations	Rachmaninoff, Sergei	Monday, Deborah	3.5
Elegy for String Orchestra	Jones, Samuel		3
English Folk Song Suite	Williams, Ralph	Bulla, Stephen	3.5
Entrance of the Queen of Sheba	Handel, G. F.	Fisher, H.B.	2
Essay for Orchestra	Del Borgo, Elliot	Del Borgo, Elliot	3.5
Fantasia on a Theme from Thailand	Meyer, Richard		2.5
Fiesta Mexicana for String Orchestra	Quagenti, Samuel		3.5
Finlandia Tone-poem for Orchestra Op. 26	Sibelius, Jean		5
Five Ukrainians in a Bell Tower	Leontovych, Mykola Dmytrovych	England, Rick	3.5
Folk Tune and Fiddle Dance	Fletcher, Percy E.		3
Folk Tune and Fiddler's Fury	Stafford, Alexamder		5
French Christmas Suite	Franck, Cesar	Gordon, Philip	3
Fritz Kriesler Album No. 1	Kreisler, Fritz	Isaac, Merle	3.5
Front Porch Jam	Marshall, Dean	Phillips, Bob	3.5
Frosty the Snow Man	Nelson & Rollins	Chase, Bruce	1.5
Funf Stucke (concertino)	Hindemith		6
Game of Thrones	Djawadi, Ramin	Moore, Larry	2
Geometric Dances	Meyer, Richard		3
God Bless America (string orch and Choir)	Berlin, Erving	Verdi, Brian	3
Golliwoggs Cakewalk (Abridged)	Debussy, Claude	Isaac, Merle	3
GREIG	Newbold, Soon Hee		5
Grieg String Quartett in G minor Opus 27	Grieg, Edvard		6
Halo Theme	O'Donnell and Salvatori	Phillips, Bob	3.5
Hanukkah Habanera	McCarrick, Tim	McCarrick, Tim	3
Hatikvah-The Hope	Traditonal	Borgo, Eliot, Del	3
Have Yourself a Merry Little Christmas	Martin and Blane	Gold, Martin	2
Haydn String Quartet IV 51-83	Haydn, J.		5
Haydn String Quartets Band I	Haydn, J.		5
Haydn String Quartets Vol. II 30 Famous	Haydn, J.		5
Haydn String Quartets Vol. III Nr. 31-50	Haydn, F.G.		5
Holberg Suite Op. 40	Grieg, Edvard		5
Hurricane	30 Seconds to Mars'	Bichner, Mary	3
I Don't Want to Miss a Thing	Aerosmith's	McMillen, Jim	3
I'll Be Home For Christmas	Kent and Gannon	Marxh, Gerry J.	3
In The Bleak Midwinter	Holst, Gustav	McBrien, B.	2.5
Jazz Suite for Strings and Rhythm	Tiffault, Leighton		2.5
Just Give Me a Reason	Ruess, Moore, Bhasker	Story, Michael	2
La Donna E Mobile	Verdi, Giuseppe	Hoffman,	3

		Jamin	
Largo from Symphony No. 9	Dvorak, Antonin	McCashin, Robert D.	3.5
Layla	Clapton, Eric & Gordon, Jim	Ford, Ralph	3
Legend	Meyer, Richard		3
Let It Snow! Let It Snow! Let It Snow!	Styne, Julie & Cahn, Sammy	Bullock, Jack	3
Libertango	Piazzolla, Astor	Kazik, James	3
Lord of The Rings "the fellowship of the Ring"	Shore, Howard	Whitney, John	3.5
Lowdown, Hoe-down	Firth, Andy	Phillips, Bob	3
Lyric Metal	Balmages, Brian		5
Mantras	Meyer, Richard		3
Meditation	Glazunov, Alexander	Ellege, Chuck	5
Midnight's Celtic Run	Lieberman, Julie Lyonn		3.5
Millennium	Meyer, Richard		3
Mosaics	Feese, Francis		3.5
Mozart String Quartets Vol. 1	Mozart, W. A.		5
Mozart String Quartets Vol. 2	Mozart, W. A.		5
Mr. Brightside	The Killers'	Tally, Tom	3
Music from Frozen	Andrerson-Lopez, Kristen & Lopez, Robert	Longfield, Robert	3
Music from Grease	Warren and Jacobs	Wasson, Jim	3
Music from Ratatouille	Giacchino, Michael	Bulla, Stephen	3.5
Nessun Dorma from Turandot	Puccini, Giacomo	Ricketts, Ted	3
New World Symphony (from the)	Dvorak, Antonin	Hefurth, C.P.	3
North Star to Freedom	Newbold, Soon Hee		3
Northeast Return	Cline, Thornton		3
Nutcracker Ballet	Tschaikowsky, P.I.	Isaac, Merle	3
Of Glorious Plumage	Meyer, Richard		4.5
On the Steppes of Central Asia	Borodin, Alexander	Leidig, Vernon	3
Orange Blossom Special	Rouse, Ervin	Custer, Calvin	1
Orange Jam	Bishop, Jeffrey S.		2.5
Overture to Egmont Op. 84	Beethoven, Ludwig V.		5
Parade of the Wooden Soldiers	Jessel, Leon	McLeod, James	2
Pavane for a Dead Princess	Ravel, Maurice	Goldsmith, Owen	3
Peer Gynt Suite No. 1 from Incidental Music	Grieg, Edvard		6
Pomp and Circumstance	Elgar, Sir Edward	Shafer, Robert	3
Postcards from Mexico	Gordon, Louis	Ed. Applebaum	3
Prelude	Saint-Saens, C.		5
Prelude and Bagatelle for String Orchestra	Zupko, Ramon		3.5
Prelude and Fugue in E Minor	Bach, J.S. attributed to	Leavitt, John	3
Quartet in F Major	Ravel, Maurice		5
Quartet No. 1	Tchaikovsky, P.I.		5
Quartet No. 3	Shostakovich, Dimitri		6
Radioactive (Imagine Dragons)	Reynolds, McKee, Sermon, Grant, Mosser	Moore, Larry	3
Remote Control	Meyer, Richard		2.5
Roar	Perry, Katty	Parrish, Todd	3
Romance op. 11	Finzi, Gerald		6
Rudolph the Red-Nosed Reindeer	Marks, Johnny	Marks, Johnny	3.5
Rumanian Folk Dances	Bartok, Bela	Willner, Arthur	2

Russian Sailors' Dance	Giliere, Reinhold	Isaac, Merle J.	3
Schindler's List, Theme from	Williams, John	Custer, Calvin	3
Serenade (String Orchestra)	Herbert, Victor		5
Serenade for String Orchestra op. 10	Dohnanyi, Ernst von	Drew, Lucas	5
Serenade for Strings	Washburn, Robert		3
Serenade for Strings	Tchaikovsky, P.I.	Chase, Bruce	3
Sextet No. 1 in B flat Major op. 18	Brahms, Johannes		5
Shakespeare in Love (Movie Theme)	Warbeck, Stephen	Osborne, Tony	3
Sheperd's Hey	Grainger, Percy A.	Dackow, Sandra	3
Silent Night	Gruber, Franz	Bullock, Jack	3
Sinfonia IX in C Minor	Mendelssohn, Felix		5
Sinfonie D-dur	Tartini, Giuseppe		3
Ski Ride	Niessen, Josef		2
Sky Life for String Orchestra	Balakrishnan, David		5
Souvenir de Florence op. 70	Tchaikovsky, P. I.		6
String Jig	Macdermot, Galt		3
String Quartet No. 1 Op. 7	Schoenberg, Arnold		6
Suite for Strings	Washburn, Robert		3
Symphony For Strings No. 1	Bishop, Jeffrey S.		3
Symphony No. 40 in G Minor	Mozart, W. A.		6
Symphony No. 8 in B minor (unfinished)	Schubert, Franz		5
Symphony No. 8 in G Major, 4th movement	Dvorak, Antonin		4.5
The Beatles Forever	Lennon and McCartney	Moore, Larry	3
The Beatles Vol. 1 & 2	Lennon and McCartney		3
The Best of Green Day	Green Day	Wagner, Douglas	3
The Christmas Song	Torme, Mel and Wells, Robert	Krogstad, Bob	3
The Cider House Rules	Portman, Rachel	Moore, Larry	2
The Four Seasons, Winter Vivaldi	Vivaldi, Antonio		5
the Idylls of Pegasus	Meyer, Richard		3
The Montagues and the Capulets		Siennicki, Edmunc	
Romeo and Juliet	Prokofieff, Serge		3
The New 101 for Strings	Showtunes & Oldies	Arnold, Jay	3
The Sounds of Christmas	Conley, Lloyd		3
The Spirt of Hanukkah	Capnegro, John		1.5
The Star Spangled Banner	Smith, J.S.	Graham &	3.5
The Sting, Medley from (Entertainer, II Solace)	Joplin, Scott	Muller, Frederick	5
The Three Minute Nutcraker	Tchaikovsky, P.I.	Conley, Lloyd	3
Three London Sinfoniettas	Bach, J.C.		4
Three Preludes for String Orchestra	Gordon, Louis		4
Three Tunes from Shakespeare's England	Hare, Nicholas		2
Tintinabulations	Pierpont, J.S.	Punwar, Katherine W.	3
Toccata	Frescobaldi, G.	Higgins, Jim	3.5
Toccata and Fugue in D minor	Bach, J. S.	Stokowski	6
Traditional Scottish Fiddle Tune	Lyn, Tam		3
Two Concertos for String Orchestra	Geminiani, F.		5
Two Pieces from the film Henry V	Walton		3
Two Waltzes Op. 54	Dvorak, Antonin		4
Vanishing Pointe	Meyer, Richard		4
Violin Concerto in D Minor	Albinoni, Tomaso		5

Violin Concerto in F Minor Cat Num. 361	Vivaldi, Antonio		3.5
Violin Concerto No. 3 in G Major (k.216)	Mozart, W. A.	Velke, Fritz	4
Western Sketches	Gordon, Louis	Ed. Applebaum	3
William Tell Overture	Rossini, Gioachino	Lehmeir, Jerry	3
World of WarCraft	Brower, Duke, Hayes	Brubaker, Jerry	4
Zombie (Hampton String Quartet)	The Cranberries	Reed, John	4

CATALOGUES

Music Time, Inc. (Music)	P.O. Box 405 Haddonfield, NJ 08033 www.musictime.com
J.W. Pepper (Music)	P.O. Box 850 Valley Forge, PA 19482-0850 www.jwpepper.com
Educational Record Center	3233 Burnt Mill Dr., Suite 100 Wilmington, NC 28403-2698 www.erc-inc.com
Rhythm Orchestra Instruments	P.O. Box 126, Fort Worth, TX 76101-0126 www.rhythmOrchestra.com
Music in Motion	P.O. Box 833814, Richardson, TX 75083 www.musicmotion.com
Lentine's Music, Inc. (Music technology)	844 N. Main St. Akron, Ohio 43310 www.lentine.com
Lyons Music Products	P.O. Box 1003 Elkhart, IN 46515 www.4lyons.com
General Music Store	4004 Technology Dr. South Bend, IN 46515 www.wwandbw.com
Suzuki Musical Instruments	P.O. Box 261030, San Diego, CA 92196-1030 www.suzukimusic.com
Music Educator Supply	P.O. Box 560085, Dallas, TX 75356-0085
LMI (Music Products for Education Interstate Orchestra Instruments)	1776 Armitage CT., Addison, ILL 60101-4225 13819 W. National Ave., New Berlin, W53151 www.interstatemusic.com
Lucks Music Library	32300 Edward Ave, Madison Heights, MI 48071 www.lucksmusic.com
NEMC (Orchestra Instruments)	1181 Route 22, P.O. Box 1130 Mountainside, NJ 07092
Sam Ash, Inc.	Rt. 27, Edison, NJ 08817 www.samash.com
The Music Shop	P.O. Box 688, 68 Fanny Road Boonton, NJ 07005 www.musicp@idt.net
City Music Center	Kenilworth, NJ 07033
Dillon Music	325 Fulton Ave., Woodbridge, NJ http://www.dillonmusic.com/
Steve Weiss Music	2324 Wyandotte Road, Willow Grove, PA 19090 www.steveweissmusic.com

Sheet Music Suppliers

www.hickeys.com
www.kendormusic.com
www.musictime.com
www.otterdist.com
www.jwpepper.com
www.presser.com
www.Rkingmusic.com
www.sierramusic.com
www.walrusmusic.com

APPENDIX C

TECHNOLOGY/WEBSITE REFERENCES

SUGGESTED WEBSITES

www.astaweb.org
www.menc.org
www.CJMEA.org
www.NJMEA.org

<http://www.sbgmusic.com/html/teacher/reference/histor.html>
www.smartmusic.com
www.lentine.com
www.gvox.com

SUGGESTED COMPUTER SOFTWARE

<u>TITLE</u>	<u>PUBLISHER</u>
1. Finale 2014	Make Music
2. Sibelius	Sibelius Software
3. Smart Score	Musitek
4. Music Office	Pyware
5. Music Ace	Harmonic Vision
6. Music Ace II	Harmonic Vision
7. Musiclab Melody	Musicware
8. Musitron 2	Rising Software
9. The Musical World of Professor Piccolo	Opcode Systems
10. Essentials of Music Theory - Level 1	Alfred
Level 2	Alfred
Level 3	Alfred
11. The Art of Listening	Clearview/eav
12. Intonation Trainer	Coda Software
13. Auralia	Rising Software
14. The Pianist	PG Music

APPENDIX D

ARTS EDUCATION ADVOCACY

RESOURCES

PEOPLE / BOOKS / LINKS

Daniel Coyle

The Talent Code

Richard Florida

The Rise of the Creative Class

The Great Reset

Howard Gardner

Frames of Mind: The Theory of Multiple Intelligences

Multiple Intelligences: New Horizons in Theory & Practices

Five Minds for the Future

www.howardgardner.com

Malcolm Gladwell

Blink, The Tipping Point, Outliers

Stephen Melillo

The Let's Find Out Teaching Suite: Hypertools for the Music Educator

www.stormworld.com

Sir Ken Robinson

The Arts in Schools

The Element: How Finding Your Passion Changes Everything

Out of Our Minds: Learning to be Creative

James Jordan

The Musician's Soul

The Musician's Spirit

Links

<http://www.supportmusic.com/>, <http://menc.org/>, <http://www.childrensmusicworkshop.com/advocacy/>
<http://www.youtube.com/user/schoolmusic>, www.youtube.com/user/musicedadvocate, www.ted.com
www.njmea.org, www.benjaminzander.com, www.iste.org

APPENDIX E

**EDISON ESSENTIAL INSTRUCTIONAL
BEHAVIORS, AND NEW JERSEY
CORE CURRICULUM CONTENT STANDARDS**

Framework For Essential Instructional Behaviors, K-12
Public Schools of Edison Township
Division of Curriculum and Instruction

Draft 13

Framework For Essential Instructional Behaviors, K-12
Common Threads

Edison's Framework for Essential Instructional Behaviors, K-12, represents a collaboratively developed statement of effective teaching. The lettered indicators are designed to explain each common thread, but do not denote order of importance. This statement of instructional expectation is intended as a framework; its use as an observation checklist would be inappropriate.

1. Planning Which Sets The Stage For Learning & Assessment

Does the planning show evidence of:

- a. units and lessons which show a direct relationship between student learning needs, the written curriculum, and the New Jersey Core Curriculum Content Standards.
- b. clearly defined, curriculum-based learning objectives that are based on diagnosis of student needs and readiness levels
- c. instructional strategies and materials that challenge students to achieve at the highest standards of performance.
- d. lesson design sequenced to make meaningful connections to overarching concepts and essential questions.
- e. use of thematic disciplinary units to integrate science, social studies, language arts, and math.
- f. activities to promote student reading, writing, listening, speaking, and viewing.
- g. provision for effective use of available materials, technology and outside resources.
- h. accurate knowledge of subject matter.
- i. knowledge of a variety of instructional strategies and best practices, including strategies for assessing student readiness levels and differentiating instruction.
- j. strategies to enable co-planning and co-teaching in shared teaching situations.
- k. lessons that provide for increasing student independence and responsibility for learning.
- l. multiple means of assessment, including performance assessment, that are authentic in nature and realistically measure student understanding.
- m. diagnostic and formative assessments that inform instructional design.
- n. appropriate homework assignments that reinforce and extend learning and build upon previously learned concepts.

2. Productive Learning Climate & Classroom Management

Does the student-teacher interaction and the classroom show evidence of:

- a. an environment which is learner-centered, content rich, and reflective of children's efforts.
- b. a climate of mutual respect, one that is considerate of and addresses differences in culture, race, gender, and readiness levels.
- c. opportunities for student voice and student choice.
- d. proactive rules and routines which students have internalized, and effective use of relationship-preserving reactive strategies when necessary.
- e. a safe, positive and open classroom environment in which children and teachers take risks, and learn by trial and error.
- f. effective use of classroom time with a focus on accomplishing learning objectives.
- g. classroom furniture and physical resources arranged in a way that supports student interaction, lesson objectives and learning activities.

OVER

3. Teaching & Learning

Does the instruction show evidence of:

- a. differentiation of instruction to meet the needs of all learners, including meeting the targeted goals of students with Individualized Education Plans (IEPs).
- b. use of a variety of grouping strategies including individual conferences, cooperative learning structures, flexible groups, learning partners, and whole-class instruction based on assessments of student readiness levels and interests.
- c. addressing the visual, auditory, and kinesthetic/tactile learning modalities.
- d. use of available technology including computer PowerPoint and multi-media presentations by teacher and students.
- e. deliberate selection and use of cognitive organizers and hands-on manipulatives.
- f. modification of content, strategies, materials and assessment based on the interest and immediate needs of students during the lesson.
- g. students achieving the objectives of the lesson through a variety of planned and, when appropriate, unplanned learning activities.
- h. strategies for concept building including the use of the experiential learning cycle, inductive learning, and discovery-learning and inquiry activities.
- i. use of prior knowledge to build background information through such strategies as anticipatory set, K-W-L, and prediction brainstorm.
- j. deliberate teacher modeling of effective thinking and learning strategies during the lesson.
- k. real world applications and connections to students lives, interests, and home cultures.
- l. opportunities for students to actively process the learning through closure at salient points in the lesson.
- m. use of questioning strategies that promote discussion, problem solving, divergent thinking, multiple responses, and higher levels of thinking through analysis, synthesis, and evaluation.
- n. development of students' understanding as evidenced through their growing perspective, empathy, and self-knowledge regarding the content and meaning of the lesson.
- o. active student engagement, individually and collaboratively, throughout the lesson.
- p. varied writing activities such as journals, learning logs, creative pieces, letters, charts, notes, and research reports that connect to and extend learning in all content areas.
- q. assessing student learning before, during, and after the lesson, to provide timely feedback to students and adjust instruction accordingly.

4. Professional Responsibilities & Characteristics

Does the teacher show evidence of:

- a. continuing the pursuit of knowledge of subject matter and current research on effective practices in teaching and learning.
- b. reflecting upon teaching to inform instruction.
- c. maintaining accurate records and completing forms/reports in a timely manner.
- d. communicating with parents about their child's progress and the instructional process.
- e. treating learners with care, fairness, and respect.
- f. working collaboratively and cooperatively with colleagues.
- g. sharing planning and instructional responsibilities in co-teaching partnerships.
- h. maintaining positive and productive relationships with Child Study Team members, guidance counselors, school nurses, speech therapists, and other professional staff at the building level.
- i. maintaining positive relationships with school support staff including secretaries, paraprofessionals, lunch aides, and custodial staff.
- j. being flexible and open to suggestions from supervisors and administrators.
- k. presenting a professional appearance.

New Jersey Core Curriculum Content Standards for Music

[All NJCCCS information was directly copied from the New Jersey Core Curriculum Content Standards.]

INTRODUCTION

THE VISION

Experience with and knowledge of the arts is a vital part of a complete education. The arts are rich disciplines that include a vibrant history, an exemplary body of work to study, and compelling cultural traditions. An education in the arts is an essential part of the academic curriculum for the achievement of human, social, and economic growth. The education of our students in the disciplines of dance, music, theater, and visual art is critical to their personal success and to the success of New Jersey as we move into the twenty-first century. The arts offer tools for development. They enable personal, intellectual, and social development for each individual. Teaching in and through the arts within the context of the total school curriculum, especially during the formative years of an elementary K-6 education, is key to maximizing the benefits of the arts in education.

For students, an education in the arts provides:

- The ability to be creative and inventive decision-makers;
- Varied and powerful ways of communicating ideas, thoughts, and feelings;
- An enhanced sense of poise and self-esteem;
- The confidence to undertake new tasks;
- An increased ability to achieve across the curriculum;
- A framework that encourages teamwork and fosters leadership skills;
- Knowledge of the less recognized experiences of aesthetic engagement and intuition;
- Increased potential for life success; and
- An enriched quality of life

Recent studies such as *Critical Links* and *Champions of Change* provide evidence of the positive correlations between regular, sequential instruction in the arts and improved cognitive capacities and motivations to learn. These often result in improved academic achievement through near and far transfer of learning (i.e., music and spatial reasoning, visual art and reading readiness, dance and non-verbal reasoning and expressive skills, theater and reading comprehension, writing proficiency, and increased peer interaction). Additionally, the arts are uniquely qualified to cultivate a variety of multiple intelligences.

For our society, an education in the arts fosters a population that:

- Is equipped with essential technical skills and abilities significant to many aspects of life and work;
- Understands and can impact the increasingly complex technological environment around us;
- Has a humanities focus that allows social, cultural, and intellectual interplay, among men and women of different ethnic, racial, and cultural backgrounds; and

- Is critically empowered to create, reshape, and fully participate in the enhancement of the quality of life for all.

It is the intent of the standards to ensure that all students have regular sequential arts instruction and that specialization takes into account student choice. This is in keeping with the National Standards for Arts Education (1994) which states:

"All basic subjects, including the arts, require more than mere exposure or access. While valuable, a once-a-month visit from an arts specialist, visits to or from professional artists, or arts courses for the specially motivated do not qualify as basic or adequate arts instruction. They certainly cannot prepare all students to meet the standards presented here. These standards assume that students in all grades will be actively involved in comprehensive, sequential programs that include creating, performing, and producing on the one hand, and study, analysis, and reflection on the other. Both kinds of activities are indispensable elements of a well-rounded education in the arts."

In New Jersey, equitable access to arts instruction can only be achieved if the four arts disciplines are offered throughout the K-12 spectrum. At the K-6 level, it is the expectation that students are given broad-based exposure through instruction as well as opportunities for participation in each of the four arts forms. In grades 7-8, they should gain greater depth of understanding in at least one of those disciplines. In grades 9-12, it is the expectation that students demonstrate competency in at least one arts discipline. The state arts standards also reflect the same expectations as those stated in the National Standards for Arts Education (1994). The goal is that by graduation all students will be able to communicate at a basic level in the arts, and that they:

- Communicate proficiently, demonstrating competency in at least one art form, including the ability to define and solve artistic problems with insight, reason, and technical proficiency;
- Be able to develop and present basic analysis of works of art from structural, historical, and cultural perspectives;
- Have an informed acquaintance with exemplary works of art from a variety of cultures and historical periods; and
- Relate various types of arts knowledge and skills within and across the arts disciplines.

The revised arts standards assist educators in delineating the required knowledge and expected behaviors in all four of the arts disciplines. This format reflects the critical importance of locating the separate arts disciplines as one common body of knowledge and skills.

STANDARD 1.1

The Creative Process

ALL STUDENTS WILL DEMONSTRATE AN UNDERSTANDING OF THE ELEMENTS AND PRINCIPLES THAT GOVERN THE CREATION OF WORKS IN MUSIC.

STRANDS AND CUMULATIVE PROGRESS INDICATORS

*Building upon knowledge and skills gained in preceding grades,
by the end of Grade 12, students will demonstrate proficiency in:*

1.1.12.B.1 (Knowledge & Skill)

- Understanding nuanced stylistic differences among various genres of music is a component of musical fluency. Meter, rhythm, tonality, and harmonics are determining factors in the categorization of musical genres.
- Examine how aspects of meter, rhythm, tonality, intervals, chords, and harmonic progressions are organized and manipulated to establish unity and variety in genres of musical compositions.

1.1.12.B.2 (Knowledge & Skill)

- Musical proficiency is characterized by the ability to sight-read advanced notation. Musical fluency is also characterized by the ability to classify and replicate the stylistic differences in music of varying traditions.
- Synthesize knowledge of the elements of music in the deconstruction and performance of complex musical scores from diverse cultural contexts.

STANDARD 1.2**History of the Arts & Culture**

*ALL STUDENTS WILL UNDERSTAND THE ROLE, DEVELOPMENT, AND CONTINUING
INFLUENCE OF THE ARTS THROUGHOUT HISTORY AND ACROSS CULTURES.*

STRANDS AND CUMULATIVE PROGRESS INDICATORS

*Building upon knowledge and skills gained in preceding grades,
by the end of Grade 12, students will demonstrate proficiency in:*

1.1.12.A.1 (Knowledge & Skill)

- Cultural and historical events impact art-making as well as how audiences respond to works of art.
- Determine how music has influenced world cultures throughout history.

1.1.12.A.2 (Knowledge & Skill)

- Access to the arts has a positive influence on the quality of an individual's lifelong learning, personal expression, and contributions to community and global citizenship.
- Justify the impact of innovations in the arts (e.g., the availability of music online) on societal norms and habits of mind in various historical eras.

STANDARD 1.3
Performance

ALL STUDENTS WILL SYNTHESIZE THOSE SKILLS, MEDIA, METHODS, AND TECHNOLOGIES APPROPRIATE TO CREATING, PERFORMING AND/OR PRESENTING WORKS OF ART IN MUSIC.

STRANDS AND CUMULATIVE PROGRESS INDICATORS

Building upon knowledge and skills gained in preceding grades, by the end of Grade 12, students will demonstrate proficiency in:

1.3.12.B.1 (Knowledge & Skill)

- Technical accuracy, musicality, and stylistic considerations vary according to genre, culture, and historical era.
- Analyze compositions from different world cultures and genres with respect to technique, musicality, and stylistic nuance, and/or perform excerpts with technical accuracy, appropriate musicality, and the relevant stylistic nuance.

1.3.12.B.2 (Knowledge & Skill)

- The ability to read and interpret music impacts musical fluency.
- Analyze how the elements of music are manipulated in original or prepared musical scores.

1.3.12.B.3 (Knowledge & Skill)

- Understanding of how to manipulate the elements of music is a contributing factor to musical artistry.
- Improvise works through the conscious manipulation of the elements of music, using a variety of traditional and nontraditional sound sources, including electronic sound-generating equipment and music generation programs.

1.3.12.B.4 (Knowledge & Skill)

- Basic vocal and instrumental arranging skills require theoretical understanding of music composition.
- Arrange simple pieces for voice or instrument using a variety of traditional and nontraditional sound sources or electronic media, and/or analyze prepared scores using music composition software.

STANDARD 1.4

Aesthetic Responses & Critique Methodologies

ALL STUDENTS WILL DEMONSTRATE AND APPLY AN UNDERSTANDING OF ARTS PHILOSOPHIES, JUDGMENT, AND ANALYSIS TO WORKS OF ART IN MUSIC.

STRANDS AND CUMULATIVE PROGRESS INDICATORS

Building upon knowledge and skills gained in preceding grades, by the end of Grade 12, students will demonstrate proficiency in:

1.4.12.A.1 (Knowledge & Skill)

- Recognition of fundamental elements within various arts disciplines (music) is dependent on the ability to decipher cultural implications embedded in artworks.
- Use contextual clues to differentiate between unique and common properties and to discern the cultural implications of works of music.

1.4.12.A.2 (Knowledge & Skill)

- Contextual clues within artworks often reveal artistic intent, enabling the viewer to hypothesize the artist's concept.
- Speculate on the artist's intent, using discipline-specific arts terminology and citing embedded clues to substantiate the hypothesis.

1.4.12.A.3 (Knowledge & Skill)

- Artistic styles, trends, movements, and historical responses to various genres of art evolve over time.
- Develop informed personal responses to an assortment of artworks across the four arts disciplines (dance, music, theatre, and visual art), using historical significance, craftsmanship, cultural context, and originality as criteria for assigning value to the works.

1.4.12.A.4 (Knowledge & Skill)

- Criteria for assessing the historical significance, craftsmanship, cultural context, and originality of art are often expressed in qualitative, discipline-specific arts terminology.
- Evaluate how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to artwork.

1.4.12.B.1 (Knowledge & Skill)

- Archetypal subject matter exists in all cultures and is embodied in the formal and informal aspects of art.
- Formulate criteria for arts evaluation using the principles of positive critique and observation of the elements of art and principles of design, and use the criteria to evaluate works of music from diverse cultural contexts and historical eras.

1.4.12.B.2 (Knowledge & Skill)

- The cohesiveness of a work of art and its ability to communicate a theme or narrative can be directly affected by the artist's technical proficiency as well as by the manner and physical context in which it is performed or shown.
- Evaluate how an artist's technical proficiency may affect the creation or presentation of a work of art, as well as how the context in which a work is performed or shown may impact perceptions of its significance/meaning.

1.4.12.B.3 (Knowledge & Skill)

- Art and art-making reflect and affect the role of technology in a global society.
- Determine the role of art and art-making in a global society by analyzing the influence of technology on the visual, performing, and multimedia arts for consumers, creators, and performers around the world.