

PUBLIC SCHOOLS OF EDISON TOWNSHIP
OFFICE OF CURRICULUM AND INSTRUCTION



Orchestra Grade 8

Length of Course:	Term
Elective/Required:	Elective
Schools:	Middle Schools
Eligibility:	Grade 8
Credit Value:	N/A
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Modifications will be made to accommodate IEP mandates for classified students

STATEMENT OF PURPOSE

Education exists to enable each individual to realize and maintain their full potential. Instrumental music education specifically involves the development of each individual's aptitude, understanding, and appreciation of music. The middle school curriculum provides the opportunity to further pursue and develop each student so that they may participate in and enjoy an art form such as music. Additionally, this will provide the student with the unique experience of bringing to life a work of art.

The middle school music programs provide opportunities for each individual to develop a comprehensive foundation of basic knowledge, skills, and techniques and serve not only as an Arts specific course but also provide a vehicle by which associated disciplines are enhanced and supported.

This curriculum guide has been designed to expose all students to the music educational experience outlined within. As a precursor to the high school curriculum, each student will be offered thorough and analogous music instruction and will be fully prepared for the continuing education offered at the high school level. This curriculum serves as a continuing follow-up to the development of the individual and ensemble experience of the elementary and middle school level (grades 6 and 7). Additionally, Social Emotional Learning (SEL) skills are an integral part of learning music through the exploration of vast cultural and ethnic diversity reflective of our community and the art form itself.

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INTRODUCTION

This curriculum guide covers 8th-grade orchestra. The 8th-grade orchestra is open to all students regardless of playing ability. Emphasis is placed on developing the basic elements of instrumental performance relative to intonation, tone, technical facility, posture, rhythm, and music-reading skills combined with a preliminary exposure to orchestra literature through grade three.

In 8th-grade orchestra, emphasis is placed on developing the artistic elements and technique (e.g. phrasing, ornamentation, articulation, dynamics) necessary for performing orchestra literature up to grade 3.

COURSE OBJECTIVES

Students will:

1. Play with proper bow hand and bow arm with the least amount of tension.
2. Play with proper left hand with a straight wrist and rounded fingers with the least amount of tension.
3. Play in six keys: up to two flats and three sharps.
4. Perform with developed martele, spiccato, sautille, and detache strokes.
5. Perform double stops.
6. Play two-octave scales and arpeggios up to two flats and three sharps.
7. Play basic rhythmic patterns needed to perform most junior high orchestra music.
8. Play with facility and handle short, technically difficult passages.
9. Be able to follow a conductor.
10. Understand phrasing, dynamics, and the four basic music periods and style characteristics and how to play them.
11. Develop intermediate improvisatory skills.
12. Be able to perform expressively within an ensemble with awareness to intonation, blend, balance, timbre, musical independence, and tone quality.
13. Begin the development of vibrato.
14. Be able to shift from first to third position.
15. Be able to read in first and third position.
16. Develop appropriate patterns of practice at home and school to support musical growth.
17. Develop an appreciation of historical, social, and cultural influences and traditions
18. Demonstrate and develop an awareness of acceptable standards of behavior in the classroom, poise, self-confidence, leadership qualities, and positive social habits.
19. Demonstrate knowledge of the process of critique and critical thinking skills.

COURSE OUTLINE

Eighth-grade string class performance goals and objectives are built on the bowing, instrument position, and left-hand technique, music reading, and aural skills established in the first- and second-year string classes. Remedial work may be needed. However, by the end of 8th grade, the majority or at least eighty-percent of students should be able to demonstrate the following performance skills.

Bowing

- Consistent parallel bowing
- Consistently acceptable bow hand shape (see Appendix I)
- Understanding, application, and demonstration of three fundamental techniques of tone production: Bow weight, bow speed, and distance from the bridge.
- Smooth direction changes
- Acceptable tone production at different dynamic levels
- Moderate to fast tempo string crossings
- Slur of more than four notes
- Basic martele stroke
- Slow to moderate tempo spiccato strokes.

Instrument Position and Left-Hand Skills

- Consistently lengthen and balanced body posture (see Appendix I)
- Instrument is appropriate size for student (see Appendix I)
- Consistently acceptable instrument position (see Appendix I)
- Consistently acceptable left-hand shape (see Appendix I)
- Violin and viola finger pattern, cello extension, and bass shifting for F, A, D (viola and cellos beginning on the C string), and B-flat-major scales (Other scales, such as E-flat major, may be introduced if students' first- and second-year classes meet more than twice per week.)
- Violin and viola finger patterns, cello extensions, and bass shifting for the g, a, c, and e natural minor scales.
- Violin, viola, cello shifting between lower positions.
- Beginning vibrato

Music Reading

- Read and name notes in major keys: F, A, D, C, B-flat (E-flat optional)
- Read and name notes in the g, a, c, and e natural minor scales
- Accurately sight-read musical examples in the major keys of D, G, C, F, A, B-flat (E-flat) and d, g, a, c, e natural minors, incorporating rhythmic and rest values involving dotted eighth notes and rests, triplet eighth-note patterns, an eighth-note

followed by two sixteenths or two-sixteenths followed by an eighth note, a dotted eighth followed by a sixteenth, and syncopated rhythmic figures such as an eighth followed by a quarter and another eighth note.

- Perform music that incorporates rhythmic combinations, keys and time signatures within the above music reading parameters.

Aural Skills & Intonation

- Accurately tune instruments independently with an electronic tuner or by ear.
- Attentive listening and playing in-tune through the listening of sympathetic vibrations and ringing notes of the open strings.
- Proper posture, sitting, and standing that promotes accurate intonation (see appendix).
- Imitate by ear four-note pitch patterns in the keys of D, G, C, F, A, and B-flat
- Imitate by ear simple rhythms involving whole, half, dotted half, dotted quarter, quarter, eighth, and sixteenth notes
- Play simple melodies by ear in multiple keys
- Demonstrate tuning involving harmonics and bowing two strings simultaneously.

Musicality

- Play music with an increased regard for all facets of phrasing
- Recognize and execute various phrases of sequences
- Recognize and execute various articulations
- Recognize and execute musical symbology to dynamics, e.g., *mp*, *pp*, *mf*, *ff*, etc.
- Recognize and execute musical symbology to expression e.g., *sfz*, *rit*, *rall*, *dim*, *accel.*, etc.
- Play music representative of a variety of styles including, baroque, classical, romantic, 20th century, and modern music. Listen to music representative of a variety of styles Attend live performances representative of a variety of styles

Performance and Performing Groups

- Perform a wide variety of music
- Music from a variety of periods
- Popular music shows
- Solos of small ensembles feature
- Music literature of different compositional devices (unison, harmonic, counter, melody, etc.)
- Performances: holiday and/or winter and spring, school assemblies, school exchange concerts, social and civic programs, district-wide programs, out-of-state programs, adjudicated festivals, in-state programs (Region and All-State orchestras, NJMEA orchestra festivals).

Performing Groups

- 8th-grade orchestra
- Chamber Orchestra
- Small Ensembles
- Other ensembles as determined by interest
- Additional ensembles sponsored by NAFME which are selected via audition, e.g., Central Region/All-State Bands, All-Eastern ensembles, etc.

Integrating Visual and Performing Arts

The following activities can be used to integrate visual arts and music:

- Select a piece of music to be performed by the orchestra and have the art students create a slide show presentation to be shown during the performance.
- Art students draw instruments and/or students play instruments.
- Art and music students work together to create a concert program.
- Art and music Students research the same historical period (renaissance, baroque, classical, etc.) and prepare projects on the music and art of the time period they select.

Career Exploration

The following outline lists the various career opportunities available in music:

Music Education

- Elementary/Secondary School Music Teacher
- Music Supervisor/Administrator
- College/University Music Teacher
- Studio/Private Music Teacher

Music Performance

- Classical/Jazz/Pop/rock Instrumentalist
- Studio Musician
- Conductor
- Military Musician

Composing and Arranging Careers

- Classical/Jazz/Pop Composer
- Educational composer
- Transcriber
- Orchestrator

Broadcasting/Recording/Film Careers

- Producer
- Recording Engineer
- Disc Jockey

Manufacturing and Merchandising Careers

- Instrument Sales Representative
- Retail Music Store Manager/Salesperson

Publishing and Journalism Careers

- Music Publisher
- Music Critic

Instrumental Repairperson

Music Therapist

OVERVIEW OF THE ORCHESTRA CURRICULUM

Grades 4 - 8

The school orchestra curriculum specifies the sequential learning outcomes of students in the orchestra program. These outcomes include the fundamental skills and concepts necessary for playing string instruments with musical skills and concepts necessary for playing string instruments with musical understanding. The following table describes the general skills and concepts listed at the sequential level that make up the content of the model school orchestra curriculum.

	Tone Quality	Rhythm and Bowing	Finger Patterns & Scales
Grades 4 - 6	Demonstrates: correct bow hair tension, bow adequately rosined, ability to draw straight bow, proper contact point between bridge and fingerboard, even bow speed	Demonstrates: detache (legato) two-note slur and tie bow lifts ('), right-hand pizzicato, imitates bowing exercises, rhythms using these note values and corresponding rests: 	Plays scales: Violin - G, D, A, viola/cello - C, G, D bass - G, D. Plays finger patterns violin/viola - 0 1 23 4, 0 12 3 4, cello - 0 1 34, 0 12 4, bass - 0 1 4, 0 12, second and third positions
Grades 6 & 7	Plays forte and piano dynamic levels with good tone, Experiments with preliminary vibrato motions, demonstrates proper tone production on all four strings	Demonstrates: staccato, three- and four-note slures, left-hand pizzicato (+), double open strings, hooked bow rhythms using these patterns and corresponding rests: 	Plays G, D, C, scales, Plays finger patterns: violin/viola-0 1 2 34, cello - 0 1 234 (forward extension) 01 234 (backward extension), bass - 1/2 position, plays octave harmonics on each string

Grade 8	Demonstrates basic vibrato motion, performs crescendo, diminuendo, and other markings, broad dynamic range to include pp to ff.	Demonstrates detached slurs spiccato (near frog), accent/martele, 6/8 meter, rhythms using: 	Plays scales: C, G, D, A, F, Bb: two-octave scales violin/viola/cello, one-octave scales for bass. Plays finger patterns: violin/viola 012 3 4, 01 2 34, cello - reinforce extensions, bass- reinforce third position, plays one-octave minor scales, plays familiar basic melodies in higher positions.
* Gillespie, R. and Hamann, L. D., Strategies for teaching strings: Building a successful string and orchestra program, 2004, p. 23.			

**NEW JERSEY STUDENT LEARNING STANDARDS - VISUAL AND PERFORMING
ARTS (NJSLS-VPA) 2020 FOR MUSIC ENSEMBLES**

Artistic Process: Creating

Anchor Standard 1: Generating and conceptualizing ideas.

Enduring Understanding: The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.

Essential Question(s): How do musicians generate creative ideas?

Anchor Standard 2: Organizing and developing ideas

Enduring Understanding: Musicians' creative choices are influenced by their expertise, context, and expressive intent.

Essential Question(s): how do musicians make creative decisions?

Anchor Standard 3: Refining and completing products.

Enduring Understanding: Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.

Essential Question(s): How do musicians improve the quality of their creative work?

Artistic Process: Performing

Anchor Standard 4: Selecting, analyzing, and interpreting work.

Enduring Understanding: Performers' interest in and knowledge of musical work, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.

Essential Question(s): How do performers select repertoire?

Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.

Enduring Understanding: To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.

Anchor Standard 6: Conveying meaning through art

Enduring Understanding: Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence the audience's response.

Essential Question(s): When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?

Artistic Process: Responding

Anchor Standard 7: Perceiving and analyzing products

Enduring Understanding: Individuals' selection of musical work is influenced by their interests, experiences, understandings, and purpose. Response to music is informed by analyzing context (i.e., social, cultural, historical) and how creator(s) or performer(s) manipulate the elements of music.

Essential Question(s): How do individuals choose music to experience? How does understanding the structure and context of music inform a response?

Anchor Standard 8: Interpreting intent and meaning.

Enduring Understanding: Thought their use of elements and structures of music, creator, and performers.

Essential Question(s): How do we discern the musical creators' and performers' expressive intent?

Anchor Standard 9: Applying criteria to evaluate products.

Enduring Understanding: The personal evaluation of music work(s) and performance(s) is informed by analysis, interpretation, and established criteria.

Essential Question(s): How do we judge the quality of musical work(s) and performance(s)?

Artistic Process: Connecting

Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.

Enduring Understanding: Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.

Essential Question(s): How do musicians make meaningful connections to creating, performing, and responding?

Anchor Standard 11: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.

Enduring Understanding: Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.

Essential Question: How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music.

ASSESSMENTS IN MUSIC

Music does not lend itself well to quantifiable methods that evaluate student progress using percentage grades (i.e. the difference between 85% and 89%). Whole class discussion and feedback as well as proficiency scales and rubrics will be used to assess student learning (Grice, 2020, p. 23-24).

Using Informal Assessments of the Whole Class

Informal assessments of the whole class allow teachers to take a snapshot of students' progress toward a learning goal.

- **Continuous feedback:** During class, the teacher structures rehearsal for the entire ensemble to perform together, as well as in sections. Throughout the rehearsal, the teacher provides students with information on their ability to perform correctly and strategies on how to improve.
- **Group discussions around recordings:** The teacher records portions of class rehearsal and plays back the recording to the class. Students listen to the recording and identify strengths and areas to improve in their individual parts, as well as the whole ensemble.
- **Sectional rehearsals:** Students work on their performance techniques in small groups. This can be led by the teacher or a capable student who has demonstrated leadership skills. The teacher provides feedback to the section and individual students focused on improving skills.
- **Repertoire selection:** The teacher and students discuss and reflect on their qualities of performance and overall strengths. In doing so, the teacher and students can work collaboratively to select music to meet their needs, while also increasing the performance rigor. The teacher makes sure to communicate the rationale behind selecting music at a technical and conceptual level.
- **Team teaching:** When possible, the lead teacher is working with the majority of the students, while a second teacher is working with individuals or small sections on technique. This allows for interventions, such as enrichment and remediation, to occur while the rest of the class continues with the scheduled activities.
- **Check for understanding:** The teacher asks students to answer questions regarding composers, genres, notation, techniques, and so on, as well as classroom procedures. The teacher utilizes bell ringers, exit slips, quizzes, and surveys to gather student responses. The teacher discusses the results with the students and clarifies any misunderstandings.
- **Check for performance skills:** The teacher provides general feedback to the entire class, ensemble, small group, or section on ways to improve performance. The teacher may utilize audio or video to record and replay performances to

support feedback. In some cases, the teacher may invite a guest conductor or adjudicator to offer additional feedback.

- **Student reflection and discussions:** The teacher establishes informal activities in which students reflect on their musical performances individually or with their peers. Students are responsible for identifying strengths and areas for growth. The teacher guides students to share responses and recognize general patterns that can highlight and improve all student work.

Formal Assessments

Formal assessments allow teachers to provide individual feedback and track individual progress.

- **Proficiency scales and rubrics:** The teacher individually assesses and scores all students using scaled learning targets that align with the essential skill he or she has been taught in music. Teachers, with the help of students, can create brief descriptive statements that identify success criteria for each level (for example, exceeding standards, meeting standards, approaching standards, and not meeting standards).
- **Selected - or short-response items:** The teacher creates and scores traditional assessments that employ selected-response (for example, multiple-choice, true or false, and so on) and short constructed-response items (for example, short answers, artists, fill in the blank, and so on.). These questions could focus on musicians, periods, style, culture, instruments, instrument care, and so on.
- **Student demonstrations:** The teacher observes individual students demonstrating procedural skills. The teacher assigns a score that reflects the student's ability to perform essential skills in relation to the performance expectation of the class. Students might perform scales, short musical passages, or other demonstrations of technique and musicianship.
- **Portfolios:** Students collect and share artifacts to demonstrate their knowledge and skills. These include artifacts such as digital images, videos, and recordings. Music portfolios could consist of recital and performance recordings, original compositions or lyrics, essays, and so on. (Grice, 2020, p. 24-27)

SEQUENCE, SCOPE, AND PACING: 8th GRADE ORCHESTRA

WEEKS 1 - 9	WEEKS 10 - 18
<p><u>Unit 1: Beginning a New Ensemble: Tuning, Posture, Instrument Maintenance, and Private Teachers</u></p> <p>1.1 Review left and right-hand posture, sitting and standing.</p> <p>1.2 Review instrument maintenance, new strings, bow, properly sized instruments, and the purchase of quality instruments.</p> <p>1.3 Review tuning instruments with pegs, and fine-tuners using an electronic tuner or app.</p> <p>1.4 Discuss private lessons and region auditions.</p> <p><u>Unit 2: Warm-Ups: Tone, Intonation & String Calisthenics</u></p> <p>2.1 Tone production: Weight, sounding point & bow speed.</p> <p>2.2 Intonation: Sympathetic vibrations and electronic tuner</p> <p>2.3 String Calisthenics: One string warm-ups</p> <p><u>Unit 3: Scales & Key Signatures</u></p> <p>3.1 Review 1-octave scales: C major, G Major, D Major, A Major, and F Major.</p> <p>3.2 Major scale construction & identify key signatures up to 2 flats and 3 sharps.</p> <p>3.3 Review two-octave C major scale (violin, viola, and cello) and 1 octave for bass.</p>	<p><u>Unit 4: Rhythm & Time Signatures</u></p> <p>4.1 Learning to count and play in simple meters.</p> <p>4.2 Learning to count and play in compound meters.</p> <p>4.3 Distinguish between compound and simple meters and learn to subdivide in both meters.</p> <p><u>Unit 5: Shifting, Positions, & 2 Octave Scales</u></p> <p>5.1 Shifting into 3rd position.</p> <p>5.2. Playing in 3rd position</p> <p>5.3 Learning to play 2 octaves G, D, and A major scales.</p> <p><u>Unit 6: Sight-Reading</u></p> <p>6.1 Sight-reading skills</p> <p>6.2 Sight-read grade 1 & 2 music</p> <p>6.3 Sight-read grade 3 music</p>

Unit 1: Beginning a New Ensemble: Tuning, Posture, Instrument Maintenance, Regions, and Private Teachers

Stage 1 – Desired Results	
<p>NJ Student Learning Standards - Visual and Performing Arts - Music Ensembles:</p> <p>Anchor Standard 3: Refining and completing products. Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.</p>	
<p>MODIFICATIONS:</p> <ul style="list-style-type: none"> ● One on one individualized instruction ● Emphasize note taking strategies ● Create or share video and/or audio recordings ● Use handouts ● Review peer work and provide feedback ● Create a study guide for intervention ● Build a glossary notebook 	
<p>Essential Questions:</p> <ul style="list-style-type: none"> ● Why is it important to hold the bow and instrument without tension and with proper posture? ● Why is it important to maintain our instruments? ● Why is it important to play an instrument that is the right size for us? ● What makes tuning our instrument accurately an essential skill to learn as a string player? ● Where can we go to learn to play music outside of the school orchestra? 	<p>Enduring Understandings: <i>Students will understand that...</i></p> <ul style="list-style-type: none"> ● holding your bow and instrument with proper posture and without tension promotes accurate intonation, bow control, and tone quality, and makes it easier and more enjoyable to play our instruments. ● playing an instrument that is properly maintained makes it easier to learn, easier to make a good sound, and more enjoyable to play. ● playing an instrument that is the appropriate size allows us to play without tension which makes learning easier and more enjoyable. ● learning to tune an instrument is an essential skill needed for string players to play in tune. ● private teachers, youth orchestras, summer camps, and auditioning for region orchestra are some ways

	students can learn music outside of the school day.
<p>Student objectives (outcomes): <i>We Are Learning to...</i></p> <ul style="list-style-type: none"> ● Hold the instrument and bow with proper posture. ● Play our instruments without tension, including but not limited to, a relaxed left hand when holding the neck of the instruments, creating space between the neck of the instrument and the hand, holding the bow with rounded and relaxed fingers, playing with the tips of the fingers on the fingerboard (Violin and Viola), having a straight wrist, and bow with the elbow and not shoulder joints. ● Recognize when an instrument is in need of repair including, new strings, string height adjustment, a need to either lower or raise the bridge, a lower or higher nut, recognizing when a bow needs to be rehaired, etc. ● Know where to bring an instruments to fixed ● Identify a quality instrument and where to purchase one ● How to choose a private teacher. ● What are the advantages are there to auditioning for youth orchestras, regions, and other events 	
Stage 2 – Assessment Evidence	
<p>Informal Assessments:</p> <ul style="list-style-type: none"> ● Continuous feedback to students informing them on their ability to hold their instruments properly and providing strategies on how to improve. ● Check for understanding and pose questions regarding posture, instrument maintenance, and opportunities to learn music outside of the school day. ● Students reflect and discuss posture with peers and teachers and identify strengths and areas for growth. 	<p>Formal Assessments:</p> <ul style="list-style-type: none"> ● The teacher creates electronic portfolios of video recordings organized and stored on a Google Classroom assignment to track student learning. ● Students demonstrate posture and are given a score that reflects their skill level. Example of assessment: Rubric for posture found in the appendix. ● Students evaluate their instruments for necessary repairs and the teacher reviews the repair sheet with students.

Stage 3 – Learning Plan	
<p>The teacher should formulate learning plans that address desired objectives and reach student understanding in a way that is ideal for their students. Example lesson plans are listed below and may be used as a reference.</p> <p style="text-align: center;">Example Lesson Plan for Unit 1.1 <i>Review of Posture</i></p> <p>Subject: 8th Grade Orchestra Teacher:</p> <p style="text-align: right;">Period(s): Duration: Approx: 1-week</p> <p>Objective(s):</p> <ol style="list-style-type: none"> 1. The learner will demonstrate good posture through the proper support of the instrument and bow. 2. The learner will demonstrate how to sit and stand with good posture when playing their instrument. 3. The learner will demonstrate proper posture through the performance of a D major 1-octave scale. <p>Procedure/Strategies:</p> <ol style="list-style-type: none"> 1. Students are instructed to take out their instruments and rosin their bows. 2. They are then asked to leave the instrument on the floor in front of them and stand for the duration of the lesson. 3. The teacher proceeds to do daily warm-ups by having students stretch their hands and fingers. 4. Begin with an entry question (What is tension?) to hook students into considering the effects of tension on their playing. 5. Students explore the sensation of tension by either clenching their fists or squeezing a ball. 6. The teacher explains the different levels of tension. "Squeeze the ball as hard as you can. That is level 3 tension. Squeeze the ball with medium tension. That is a level 2. Just gently hold the ball with no tension. That is a level 1." 	

7. The teacher will demonstrate and review the violin/viola, cello, and bass bow holds and emphasizes that there is no need to squeeze the bow or instrument.
8. Students are then instructed to pick up their bows holding them gently at the stick with their left hands.
9. Students place their hands on the bow as the teacher walks around the room to correct posture.
10. The students then perform various daily bow exercises, such as pinky taps, rocket ships, windshield wipers, etc.
11. The teacher instructs students to put bows down and pick up their instruments and remain in a standing rest position.
12. Students practice standing and sitting rest positions.
13. The teacher discusses how to put shoulder rest and provides a diagram explaining how the shoulder should go on the instrument. The teacher also provides an accessory list that includes where a shoulder rest can be purchased.
14. The teacher demonstrates how to hold instruments: Violin/violas support instruments on the shoulder with the use of a shoulder rest. Students support the instrument on the shoulder with no hands. Cellos and basses learn to use a rockstop or strap to help support their instruments.
15. The teacher discusses that shoulder rest should be used at all times and that students should not lift the left shoulder when playing as it causes squeezing or tension. Cello and bass students learn to balance and center their instruments with a proper tilt.
16. Students continue to stand as they hold the instrument and bow in rest position.
17. The teacher develops a routine for violin and violas: "Feet together, zip your feet, step forward with the left, put your violin/viola over your left foot (holding the instrument by the neck), Statue of Liberty (raising the instrument), on your head (instrument shoulder rest is placed on their heads), on your ear (button of the instrument placed on the ear), on your shoulder (the instrument is placed on shoulder).
18. The teacher places a tape in the middle of the bow stick for each student.
19. The teacher asks the students to place the bow screw in their "belly" to support their bow hold. This gives the students time to get their bow hand posture right.
20. The teacher asks students to bow slowly four times on the open D string from the middle tape to the tip.
21. The teacher then reviews the one-octave D major scale playing it slowly. The learners demonstrate their ability to hold the bow and instrument.
22. The teacher concludes with a closing question, "How does playing with proper posture and no tension help us to play our instrument?"
23. Students are given time to answer and consider their experiences.

Closure: The teacher reviews all points in the lessons.

Example Lesson Plan for Unit 1.2*Review of Maintenance*

Subject: 8th Grade Orchestra
Teacher:

Period(s):
Duration: Approx: 1 week

Objective(s):

1. The learner will demonstrate an understanding that maintaining their instruments makes it easier and more enjoyable to play their instrument.
2. The learner will recognize properly sized instruments and understand why playing an instrument that is properly sized allows for a more enjoyable and successful learning experience.
3. The learner will recognize the characteristics of a quality string instrument and how it benefits their intonation (ringing notes), playing speed (properly adjusted bridge and nut), and tone (bow and string quality).
4. The learner will identify string specialty shops versus multi-musical instrument shops and the criteria for purchasing a quality string instrument.

Procedure/Strategies:*Review:*

1. Teacher reviews posture at the beginning of each class by having students demonstrate the bow hand separate from holding the instrument, instrument support (violin and violas on shoulder and cello and basses with proper endpin length and balance), and finger (violin and viola, tips of the fingers; bass and cello fleshy parts of fingers) and left-hand placement (space between hand and neck a blanched left hand).
2. Teacher reviews tone production through long tone exercises. The teacher reminds students at the beginning of each lesson not to move their upper arm when drawing the bow and to draw the bow from the elbow. Exercises might include setting a metronome to a quarter note equalling 60, using the full bow with flat horsehair, keeping the bow close and parallel to the bridge, and using the entire

length of the bow with a smooth even sound. The teacher touches upon three aspects of tone production: 1. bow speed, 2. bow pressure or resistance, 3. distance from the bridge.

Warm-Up:

1. The teacher assists students in tuning their instruments.
2. Teacher has students perform long tones on their open strings with a metronome.
3. Students play a 1 octave D major scale, with whole notes, quarter note equals 60 while demonstrating a proper posture of bow and left hand.
4. Teacher corrects students' posture by reminding them to hold their instrument properly.
5. Teacher lectures and demonstrates to students how a stringed instrument should be properly set up by examining the students' instruments and showing them what adjustments need to be made so that they can play their instruments with ease.
6. The teacher demonstrates the proper size for instruments: violin and viola students reach out with their left hand to the end of the scroll and put their fingers inside the scroll to see if their instrument is the correct size for them. Cello and bass players make sure the spacing on the fingerboard is comfortable to play.
7. Teacher describes what a luthier is and a string specialty shop. The teacher also lectures on the proper setup of a stringed instrument and why it's important to go to a string specialty shop to get repairs and quality purchase instruments. The teacher also provides a list of string specialty shops in the area.
8. The teacher again demonstrates quality string instruments by performing them in class and showing students how easy they are to play and make a great sound. The teacher also emphasizes the need to rehair bows and also purchase carbon fiber or fiberglass bows versus cheaper wood bows and how quality bows affect their tone quality.

Closure:

- Teacher summarizes all points and emails parents and students with a list of string specialty shops in the area.

ASSESSMENTS FOR UNIT 1

Balanced and Lengthened Posture

INSTRUMENT AND ARM PLACEMENT RUBRIC (additive) (5 points)

CRITERIA	POINTS
Body is balanced and centered over feet	1
Body is lengthened	1
Violin or viola falls naturally between shoulder and chin in playing position. Cello contacts knees and chest and 'C' peg rests behind the player's left ear. Bass balances correctly on the left hip (standing) or leg (sitting).	1
Instrument is angled to provide ease of access for bowing and fingering	1
Elbow falls over left foot, under instrument (violin, viola) OR Elbow maintains correct height (cello and bass)	1
TOTAL	

Proper Bow Hold (see *Orchestra Expressions*, pg. 7 & 11 for illustrations)

a. Static: resting bow on string

BOW HOLD RUBRIC (additive) (5 points)

CRITERIA	POINTS
Thumb bent at both knuckles and contacting and base of thumbnail contacting hair	1
Index finger placed on the side, between the middle knuckle and top knuckle	1
Middle finger contacts stick, across from thumbnail, just above top knuckle (violin and viola) or between the middle knuckle and top knuckle (cello and bass)	1

Ring finger contacts stick, at top knuckle crease (violin and viola), or between the middle knuckle and top knuckle (cello and bass)	1
Little finger rests on top of bow stick (violin and viola), or on top knuckle crease (cello and bass)	1
TOTAL	

STRING INSTR. REPAIRS & EQUIPMENT CHECKLIST

STUDENT'S NAME: _____ CHECK BY (TEACHER): _____

REPAIRS TO BE COMPLETED BY: September 30th

INSTRUMENT REPAIRS & ACCESSORIES

INSTR. BODY:	Clean and Polish			
PEGS:	Stick		Slip	String Holes too Close
STRINGS:	Needs New Strings			
FINGERBOARD:	Clean		Needs planning	
NUT:	Grooves Too High		Grooves too low	Grooves uneven
BRIDGE:	Replace Bridge		Bridge Too High	Bridge is Warped
SOUNDPOST:	Replace Sound Post		Adjust SP	Missing Sound Post
TAILPIECE:	Replace Tailpiece			
FINE TUNERS:	Wrong Size		Ben	Replace
CHINREST:	Needs Chin Rest		Replace	Missing Cork
SEAM REPAIR:	Upper Bout		Lower Bout	Top
OPEN CRACK:	On Top		On Back	At Bottom Saddle
BOW:	Replace Bow (No Wood Bows)		Replace Grip	Replace Hair
CASE:	Latchest Or Zipper Repair		Replace Case	
ACCESSORIES NEEDED	Shoulder Rest		Cello Strap	Cleaning Cloth

ACCESSORIES NEEDED	Music Stand	Metronome	Stool
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Teacher's Signature: _____

Date: _____

Unit 2: Warm-Ups: Tone, Intonation & String Calisthenics

Stage 1 – Desired Results	
<p>NJ Student Learning Standards - Visual and Performing Arts - Music Ensembles:</p> <p>Anchor Standard 3: Refining and completing products Anchor Standard 5: Developing and refining technique and models or steps needed to create products. Anchor Standard 6: Conveying meaning through art. Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.</p>	
<p>MODIFICATIONS:</p> <ul style="list-style-type: none"> ● Emphasize note taking strategies ● Create or share video and audio recordings ● Use handouts ● Review peer work and provide feedback ● Create a study guide for intervention ● Build a glossary notebook 	
<p>Essential Questions:</p> <ul style="list-style-type: none"> ● How do musicians improve the quality of their creative work? ● How do the acoustics of string instruments influence the tone and intonation of the sound created? 	<p>Enduring Understandings: <i>Students will understand that...</i></p> <ul style="list-style-type: none"> ● Warming up allows students to review techniques they already know so that their technique remains strong.

<ul style="list-style-type: none"> • How does the placement of the bow alter the sound produced? • How do musicians choose what warm-ups to do for a given practice session? 	<ul style="list-style-type: none"> • Instrumental music is a skill and art that must be continuously practiced and maintained • The specific weight, speed, and placement of the bow will completely alter the sound produced • Musicians have to work out muscles just like athletes do. (Our fingers will only move as effortlessly fast as we train them to!) • Science has a big place in the music classroom- sympathetic vibrations, harmonics, and perfect intervals all influence our intonation and tone production
<p>Student objectives (outcomes): <i>We Are Learning to...</i></p> <ul style="list-style-type: none"> • Manipulate and control the bow to achieve a full sound <ul style="list-style-type: none"> ◦ Changing weight, speed, placement of bow to match sound with the ensemble and create a full, ringing tone • Maintain good-quality tone even in shorter bow strokes • Recognize the ideal part of the bow to perform in based on the composer's notes, the time period of the piece, and the desired sound result • Match open strings with fingered notes on neighboring strings • Use an electronic tuner to tune all notes • Perform string calisthenics (example book to use: Expressive Techniques for Orchestra) • Use proper posture, position and technique while performing prescribed string calisthenics. • Perform string calisthenics to a metronomic beat of quarter note = 60-120. 	
<p>Stage 2 – Assessment Evidence</p>	
<p>Informal Assessments:</p> <ul style="list-style-type: none"> • Continuous feedback to students informing them on their ability to hold their instruments properly and providing strategies on how to improve. 	<p>Formal Assessments:</p> <ul style="list-style-type: none"> • The teacher adds video recordings to the electronic portfolios stored on a Google Classroom assignment to track student learning. • Students demonstrate tone production and intonation using a

<ul style="list-style-type: none"> • Check for understanding and pose questions regarding tone production, intonation, and bow placement. • Students reflect and discuss warm-up strategies with peers and teachers and identify strengths and areas for growth. • Students perform basic exercises for peers with a tuner to check general intonation 	<p>basic exercise or scale and are given a score that reflects their skill level. Rubrics can be used for this assessment.</p> <ul style="list-style-type: none"> • Students demonstrate string calisthenics proficiency in a video assignment in the electronic portfolio • Students create an individualized warm-up plan for the week(s) based on skill level and desired practice plan. A practice plan template is found on page 48.
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Stage 3 – Learning Plan

The teacher should formulate learning plans that address desired objectives and reach student understanding in a way that is ideal for their students. Example lesson plans are listed below and may be used as a reference.

Example Lesson Plan for Unit 2.1

Tone Production

Subject: 8th Grade Orchestra

Teacher:

Period(s):

Duration: Approx: 1-week

Objective(s):

1. The learner will demonstrate how to manipulate and control their bow to achieve a full sound
2. The learner will demonstrate how to change the weight, speed, and placement of the bow in order to achieve varying bow strokes
3. The learner will demonstrate a knowledge of the bow; specifically, where in the bow to perform based off of the composer's notes, the time period of the piece, and the desired sound result

Procedure/Strategies:

1. Students are instructed to take out their instruments and rosin their bows.
2. Based on skill level, students will tune their instruments with assistance from the teacher
3. The teacher proceeds to review the steps to attaining proper posture
4. The teacher leads the class in open string daily warm-ups to check intonation and benign matching tone
5. The teacher demonstrates the proper bow placement, speed, and weight for a full sound half note
6. The teacher leads the class in varying open string and basic scale warm-ups using half notes and quarter notes to check the tone production of the students
7. The students discover the different sounds produced when starting in different parts of the bow
8. The teacher again leads the class in varying basic warm-ups to explore and practice achieving a full sound in all parts of the bow
9. The students work in small groups in order to check each others progress
 - a. One student plays, the others in the group watch the bow to act as a "mirror" and watch the steadiness of the bow, the placement, the speed, etc
 - b. The students video record themselves on their devices in order watch back and review themselves
10. The teacher leads a discussion on how string musicians decide the "right" bowing for different sections of pieces. Further discussion on the following should be encouraged:
 - a. Time period
 - b. Necessity (achieving spiccato etc)
 - c. Dynamic
11. The teacher uses additional music and resources to enforce the above objectives. Some examples are
 - a. Easy scale based warm-ups
 - b. Daily Warm-ups for String Orchestra
 - c. Easy chorales
 - d. The First Ten Minutes
12. The teacher concludes with a closing question, "How does the placement of our bow impact the sound we create?"
13. Students are given time to answer and consider their experiences.

Closure: The teacher reviews all points in the lessons.

Example Lesson Plan for Unit 2.2

Intonation

Subject: 8th Grade Orchestra

Period(s):

Teacher:**Duration:** Approx: 1 week**Objective(s):**

1. The learner will demonstrate a proficient use of an electronic tuner
2. The learner will be able to tune by matching pitch
3. The learner will recognize the importance of tone quality and bow control in relation to intonation
4. The learner will be able to match open strings with fingered notes on neighboring strings

Procedure/Strategies:*Review:*

1. The teacher reviews (from Unit 1) how to use an electronic tuner/app
2. Teacher reviews tone production and the importance of a strong, steady tone during tuning
- 3.

Warm-Up:

1. The teacher assists students in tuning their instruments.
2. Teacher has students perform long tones on their open strings with a metronome.
3. Students play a 1 octave D major scale, with whole notes, quarter note equals 60 while demonstrating a proper posture of bow and left hand.
4. Teacher corrects students' posture by reminding them to hold their instrument properly.

Lesson:

1. The teacher demonstrates tuning fingered notes with an electronic tuners
2. The students practice achieving a perfectly in tune D Major Scale in small groups
3. The teacher leads a discussion on sympathetic vibrations and the (simple version) science behind acoustics, vibrations, and harmonics
4. The teacher guides students in exploring and finding the harmonics on their instruments
5. The teacher demonstrates sympathetic vibrations for the students
 - a. Example: especially on a Viola, C string will vibrate very visibly when the C on G string is played
6. The teacher demonstrates how these sympathetic vibration can aid in our intonation
7. The teacher introduces and demonstrates fourths and fifths on the instrument for tuning

Continued Practice:

1. The students apply the sympathetic vibrations and electronic tuners knowledge to the basic warm-ups used in Unit 2.1
2. The students continue to practice bow control and tone production while using tuners and actively adjusting their intonation

Closure:

- Teacher summarizes all points in the lesson

Unit 3: Scales & Key Signatures

Stage 1 – Desired Results	
<p>NJ Student Learning Standards - Visual and Performing Arts - Music Ensembles: Anchor Standard 7: Perceiving and analyzing products Anchor Standard 11: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.</p>	
<p>MODIFICATIONS:</p> <ul style="list-style-type: none"> • Emphasize note taking strategies • Create or share video and audio recordings • Use handouts • Review peer work and provide feedback • Create a study guide for intervention • Build a glossary notebook 	
<p>Essential Questions:</p>	<p>Enduring Understandings: <i>Students will understand that...</i></p>

<ul style="list-style-type: none"> ● How will the tonality and key of a piece inform a musician on how to make their practice plans ● How can musicians use the key signature at the beginning of the piece to gather information on the piece before even performing or practicing the music? ● How does understanding the structure and context of music inform a response? ● How does the key and tonality a piece is composed in affect the expressive choices a musician has to make? 	<ul style="list-style-type: none"> ● In order to be a successful musician, it is crucial to understand the theory behind the music we are learning ● Having a comprehensive knowledge of scale and key signature construction will allow the student to broaden their repertoire and be independent music learners ● The key and tonality a piece is composed directly impacts the expression conveyed to the audience ● The key a piece is in will change the function of a specific pitch
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Student objectives (outcomes):

We Are Learning to...

- Perform with accurate intonation and tone quality the following one octave Major scales: C, G, D, A, F
- Identify and construct the Key Signatures and Scales for the following Major Keys: C, G, D, A, F, B flat
- Perform the two-octave C Major scale with accurate intonation and tone quality
- Perform basic melodies in the following Major Keys: C, G, D, A, F
- Expand our warm-up String Calisthenics to include more varying finger patterns
- Identify important pitches in scales, including the tonic and the dominant

Stage 2 – Assessment Evidence

<p>Informal Assessments:</p> <ul style="list-style-type: none"> ● Continuous feedback to students informing them on their ability to maintain a steady tone and accurate intonation while playing the one-octave scales ● Check for understanding and pose questions regarding key signature and scale identifications ● Students complete scale and key signature construction exercises with 	<p>Formal Assessments:</p> <ul style="list-style-type: none"> ● The teacher adds video recordings to the electronic portfolios stored on a Google Classroom assignment to track student learning. ● Students demonstrate scale proficiency in a video assignment in the electronic portfolio ● Students complete scale construction and key signature identification test ● Students create an individualized warm-up plan for the week(s) based
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<p>peers and teachers and identify strengths and areas for growth.</p> <ul style="list-style-type: none"> • Students perform scales for peers with a tuner to check general intonation and finger placement accuracy 	<p>on skill level and desired practice plan, now including more scales. A practice plan template is found on page 48.</p>
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Stage 3 – Learning Plan

The teacher should formulate learning plans that address desired objectives and reach student understanding in a way that is ideal for their students. Example lesson plans are listed below and may be used as a reference.

Example Lesson Plan for Unit 3.1

Review One Octave Major Scales: C, G, D, A, F

Subject: 8th Grade Orchestra

Period(s):

Teacher:

Duration: Approx: 1-week

Objective(s):

1. The learner will perform with accurate intonation and tone quality the following one octave Major scales: C, G, D, A, F
2. The learner will perform basic melodies in the following Major Keys: C, G, D, A, F
3. The learner will identify important pitches in scales, including the tonic and the dominant

Procedure/Strategies:

Review:

1. The teacher reviews (from Unit 1) how to use an electronic tuner/app
2. Teacher reviews tone production and the importance of a strong, steady tone during tuning
3. (After warm-up) the teacher reviews the finger pattern of a one octave scale that starts on an open string

Warm-Up:

1. The teacher assists students in tuning their instruments.
2. Teacher has students perform long tones on their open strings with a metronome.
3. Students play a 1 octave D major scale, with whole notes, quarter note equals 60 while demonstrating a proper posture of bow and left hand.

4. Students play the 1 octave D major scale with tuner in front of them to check their individual tuning on finger placements

Lesson:

1. The teacher leads the class in all other open string one octave scales (G, A- violins only, C- cello/viola only).
2. Students perform scales in small groups or partners with electronic tuner
3. Bass students review the finger pattern separately
4. Teacher leads the entire class in performing simple melodies in D, G, A (violins), and C (violas and cellos). As classes advance- two, three, four part harmony can be introduced
5. Teacher reviews C major with violins; emphasizes f natural finger placement. Violins are paired with viola or cello partners to practice matching intonation to the open string scale
6. Teacher reviews A major with violas and cellos; emphasizes c sharp and g sharp finger placement/extension. Violas and cellos are paired with violin partners to practice matching intonation to open string scale
7. Teacher reviews note b flat with entire class and class performs the F major scale
8. Teacher leads the entire class in performing simple melodies in C, F, and A major

Continued Practice:

1. Advanced students can perform quartets and chorales in the keys studied. Example rep: The First Ten Minutes, Habits of a Successful Middle, A Scale in Time

Closure: The teacher reviews all points in the lessons. Videos of scales can be added to student online portfolios.

Unit 4: Rhythm & Time Signatures

Stage 1 – Desired Results

NJ Student Learning Standards - Visual and Performing Arts - Music Ensembles:

Anchor Standard 1: Generating and conceptualizing ideas.

Anchor Standard 8: Interpreting intent and meaning.

Anchor Standard 9: Applying criteria to evaluate products.

MODIFICATIONS:

- Emphasize note taking strategies
- Create or share video and audio recordings
- Use handouts
- Review peer work and provide feedback
- Create a study guide for intervention
- Build a glossary notebook

Essential Questions:

- How does a musician decide when a passage is performance ready? What steps does a musician take to problem-solve a rhythmic disconnect?
- How does a musician “feel” a downbeat? What other parts of the measure or phrase help the audience “feel” the pulse at all?
- How can a musician convey personal creative expression while still maintaining rhythmic and technical accuracy?
- How does the historical background of a piece affect the execution of the rhythm and bow strokes?

Enduring Understandings:

Students will understand that...

- The historical and cultural background of a piece of music will directly influence the creative choices a musician makes
- Recognizing the strong beats in a musical selection and accurately subdividing the rhythm allows a musician to learn more efficiently, and further guides the student to becoming an advanced, independent music learner
- Accurate rhythmic execution requires perfect practice and repetitive exercises

Student objectives (outcomes):

We Are Learning to...

- Count and play in simple meters
- Count and play in compound meters
- Subdivide in simple and compound meters
- Identify whether a piece of music is in simple or compound meter, both by sight and by ear
- Play (both by rote and through music reading) a variety of rhythms:
 - Whole, Half, Quarter, Eighth, Sixteenth, and combinations of Eighth/Sixteenth Notes
 - Quarter note triplets and Eighth note triplets
- Identify the strong beats in a passage of music
- Research and identify the cultural background of a composer to make informed decisions on the accurate phrasing and execution of a rhythmic passage of music

Stage 2 – Assessment Evidence	
<p>Informal Assessments:</p> <ul style="list-style-type: none"> • Continuous feedback to students informing them on their ability to maintain a steady beat while counting and clapping/playing various rhythm exercises • Check for understanding and pose questions regarding time signature and subdivision identifications • Students complete time signature and sight-reading rhythmic exercises with peers and teachers and identify strengths and areas for growth. • Students perform rhythmic exercises to a metronome or class-performed ostinato to check personal growth 	<p>Formal Assessments:</p> <ul style="list-style-type: none"> • The teacher adds video recordings to the electronic portfolios stored on a Google Classroom assignment to track student learning. • Students demonstrate various rhythmic proficiency in a video assignment in the electronic portfolio • Students complete time signature identification and rhythm completion test • Students create an individualized warm-up plan for the week(s) based on skill level and desired practice plan, now including more rhythmic exercises. A practice plan template is found on page 48.
Stage 3 – Learning Plan	
<p>The teacher should formulate learning plans that address desired objectives and reach student understanding in a way that is ideal for their students. Example lesson plans are listed above for Units 1, 2, 3, and may be used as a reference.</p>	
<p>Unit 5: Shifting, Positions, & Two Octave Scales</p>	
Stage 1 – Desired Results	
<p>NJ Student Learning Standards - Visual and Performing Arts - Music Ensembles: Anchor Standard 2: Organizing and developing ideas Anchor Standard 3: Refining and completing products.</p>	
<p>MODIFICATIONS:</p>	

- Emphasize note taking strategies
- Create or share video and audio recordings
- Use handouts
- Review peer work and provide feedback
- Create a study guide for intervention
- Build a glossary notebook

Essential Questions:

- How can a shift or position change be both an expressive choice and a technical choice? And how does a musician make the final decision
- How do musicians improve the quality of their creative work
- How do string musicians use the geography of the fingerboard to play in any position, in any key?

Enduring Understandings:

Students will understand that...

- Shifting is a skill that requires hyper awareness of arm, wrist, fingers and locked-in intonation
- Shifting and playing in higher positions allows string players to play otherwise impossible musical passages
- Like all other techniques, shifting requires dedicated and perfected practice that only improves with continuous, methodical practice sessions.

Student objectives (outcomes):

We Are Learning to...

- Shift into 3rd position
- Play simple melodies in 3rd position
- Play melodies with simple shifts into 3rd position
- Play Two-Octave G, D, and A major scales

Stage 2 – Assessment Evidence

Informal Assessments:

- Continuous feedback to students informing them on their ability to shift in and out of 3rd position while maintaining perfect intonation

Formal Assessments:

- The teacher adds video recordings to the electronic portfolios stored on a Google Classroom assignment to track student learning.

<ul style="list-style-type: none"> ● Check for understanding and pose questions regarding finger patterns in 1st position vs. 3rd position ● Students complete 3rd position finger charts ● Students perform simple melodies in 3rd position and Two-Octave scales for their peers to identify strengths and areas of growth 	<ul style="list-style-type: none"> ● Students demonstrate shifting and Two-Octave scale proficiency in video assignments in the electronic portfolio ● Students complete timed 3rd position finger chart test ● Students create an individualized warm-up plan for the week(s) based on skill level and desired practice plan, now including shifting exercises. A practice plan template is found on page 48.
Stage 3 – Learning Plan	
<p>The teacher should formulate learning plans that address desired objectives and reach student understanding in a way that is ideal for their students. Example lesson plans are listed above for Units 1, 2, 3, and may be used as a reference.</p>	

Unit 6: Sight-Reading

Stage 1 – Desired Results	
<p>NJ Student Learning Standards - Visual and Performing Arts - Music Ensembles: Anchor Standard 4: Selecting, analyzing, and interpreting work Anchor Standard 9: Applying criteria to evaluate products.</p>	
<p>MODIFICATIONS:</p> <ul style="list-style-type: none"> ● Emphasize note taking strategies ● Create or share video and audio recordings ● Use handouts ● Review peer work and provide feedback ● Create a study guide for intervention ● Build a glossary notebook 	
<p>Essential Questions:</p> <ul style="list-style-type: none"> ● How does a musician judge the quality of their musical performance? ● How does a musician judge their future abilities as a musician and what is attainable in a given time frame? ● How do performers select repertoire? ● How do we as musicians celebrate culture without appropriating or disrespecting it? 	<p>Enduring Understandings: <i>Students will understand that...</i></p> <ul style="list-style-type: none"> ● When curating a concert, a musician or director has to consider the: style, time period, length, difficulty, tempo, tonality ● Sight-reading is a valuable tool to help musicians see how proficient they are in scales, rhythm, facility, and general phrasing, as well as many other musical techniques ● Not all arrangements are created equal! A musician has to look for the quality of an arrangement before selecting it for a performance
<p>Student objectives (outcomes): <i>We Are Learning to...</i></p> <ul style="list-style-type: none"> ● Develop sight-reading skills and apply them to grade 1, 2, and 3 music ● Check the roadmap of a piece ● Identify the key signature and look for accidentals, tonics, or other markers to clue us into the tonality 	

- Identify the time signature and meter of a piece
- Develop our inner music- hearing the music by sight-singing

Stage 2 – Assessment Evidence

Informal Assessments:

- Continuous feedback to students informing them on their ability to decipher the roadmap of a piece
- Check for understanding and pose questions regarding time signature and repetitive rhythmic passages
- Check for understanding and pose questions regarding key signature and accidentals
- Students sight-read various grade level pieces

Formal Assessments:

- Students create a “fake” virtual concert to match the ensembles of their school
 - Ex: Students must pick 3 songs for 6th Grade Orchestra, 5 songs for 7/8 Grade Orchestra, 3 songs for Chamber Orchestra to curate a pretend winter or spring concert
- Students pick 2-3 songs as a class from the orchestra library that they deduce is an appropriate sight-reading level for them
- Students create a summer practice plan

Stage 3 – Learning Plan

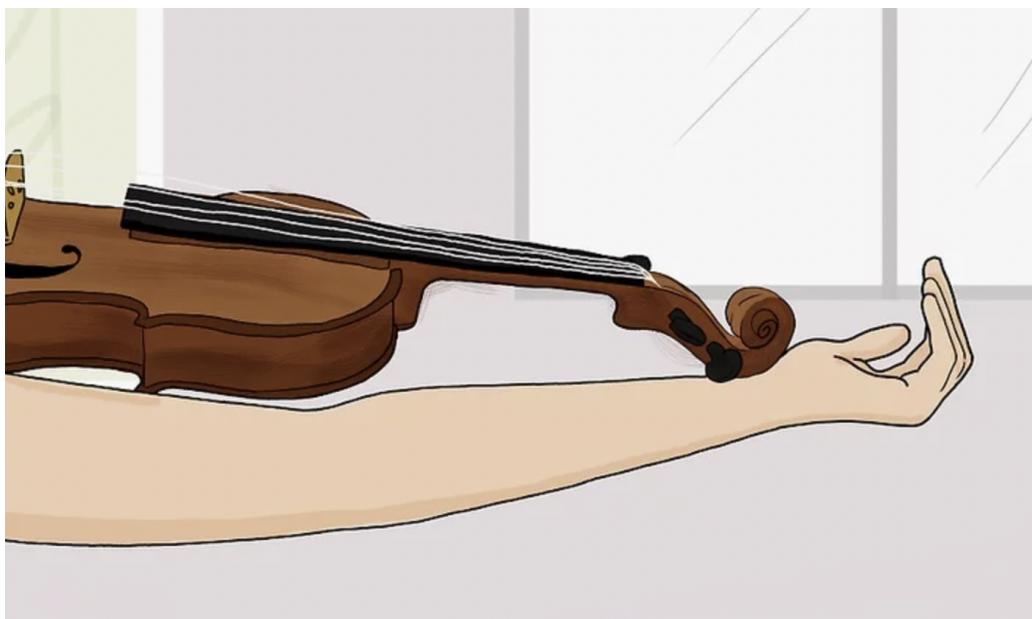
The teacher should formulate learning plans that address desired objectives and reach student understanding in a way that is ideal for their students. Example lesson plans are listed above for Units 1, 2, 3, and may be used as a reference.

APPENDIX I

POSTURE AND POSITIONS

Instrument Sizing

Violin/Viola:



Correct size



Too large, incorrect size.

Cello:

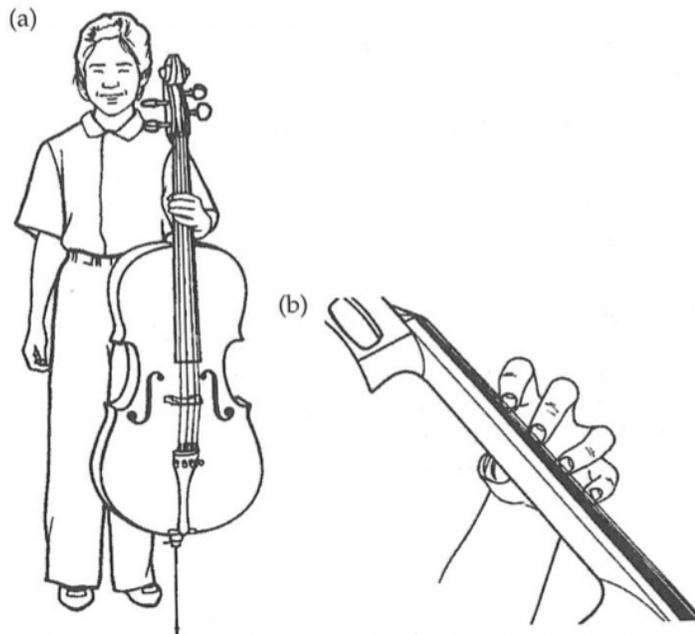


Figure 3.2 Instrument sizing for cello.

Bass:

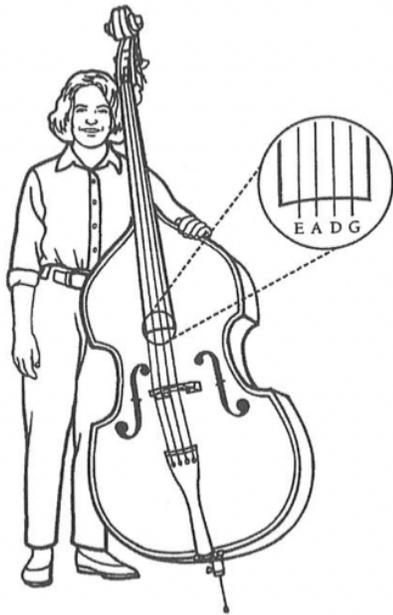
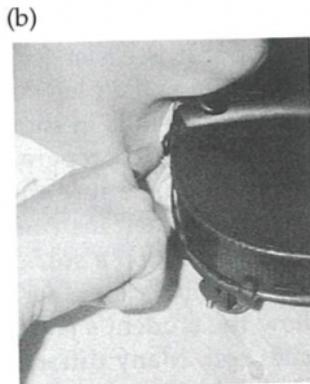
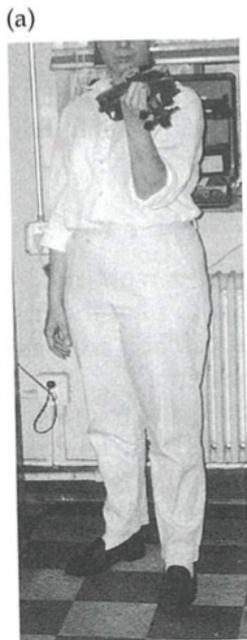


Figure 3.3 Instrument sizing for playing the bass while standing.

Sitting and Standing Posture

Violin and Viola



Cello:

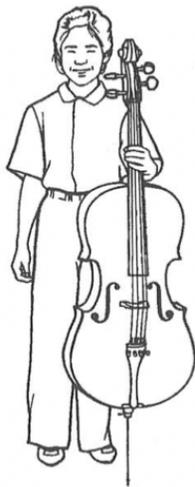


Figure 3.5 Determining length of cello endpin.



Figure 3.6 Chair and seated position for cello.

Bass:

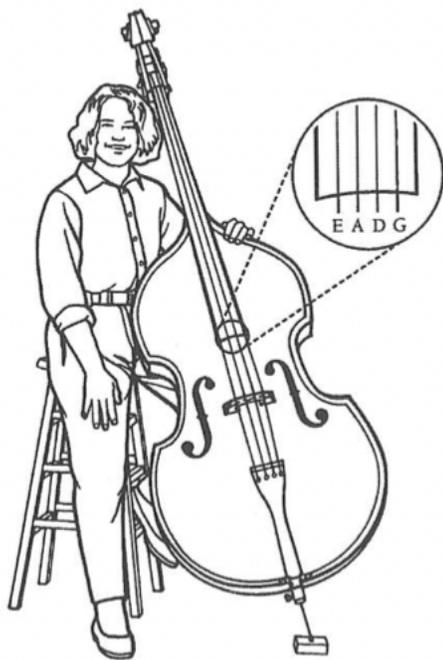


Figure 3.8 Seated position for bass.



Figure 3.9 Determining length of bass endpin.

LEFT HAND POSITION

Violin and Viola

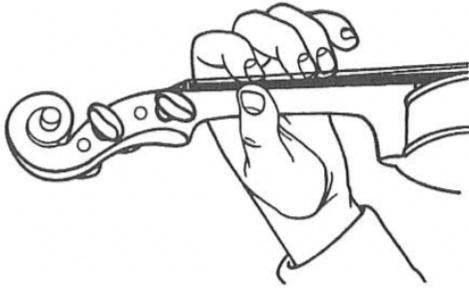


Figure 3.10 Left-hand position for violin and viola.



Figure 3.11 Left wrist and elbow position for violin and viola.

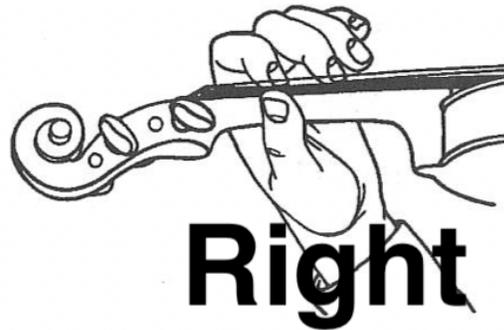
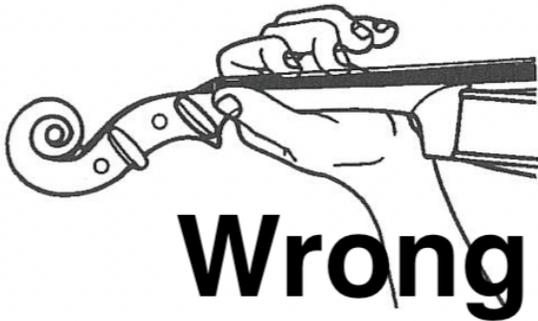


Figure 3.17 Thumb slides and position for violin and viola.

Cello

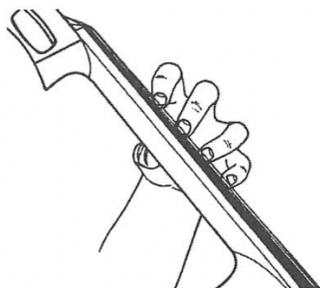


Figure 3.12 Left-hand position for cello.



Figure 3.13 Elbow position for cello.

Bass

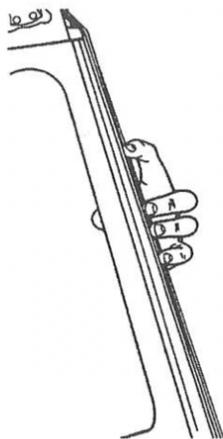


Figure 3.14 Left-hand position for bass.



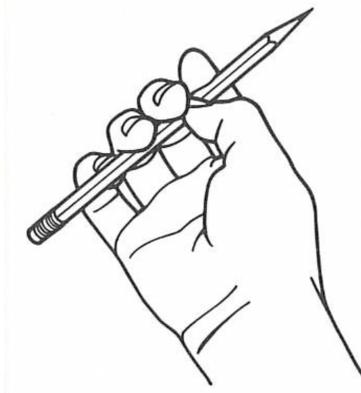
Figure 3.15 Left arm and hand position for bass.

BOW HAND POSTURE

Violin and Viola:



All fingers should be rounded and pinky should **not** be on the bow screw.



(Violin & Viola Bow Hold)

Cello:

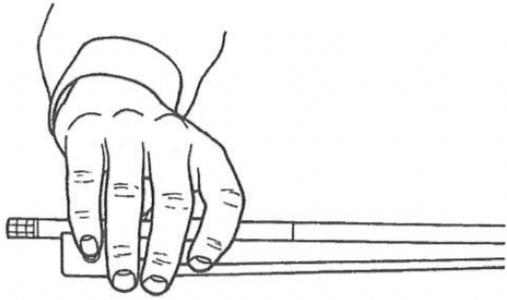


Figure 3.23 Bow hand shape for cello (view of the fingers).

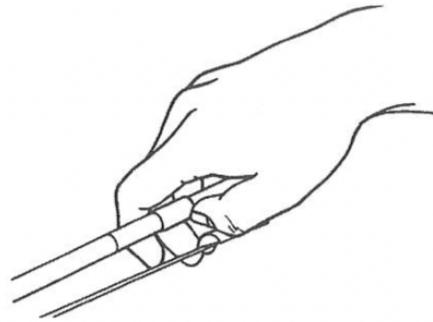


Figure 3.24 Bow hand shape for cello (view of the thumb).

Bass (French bow):

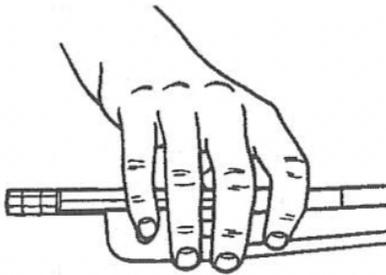


Figure 3.25 French bow hand shape for bass (view of the fingers).

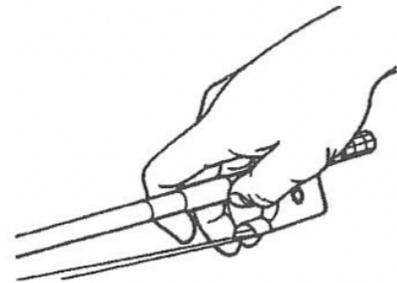


Figure 3.26 French bow hand shape for bass (view of the thumb).

Bass (German bow):

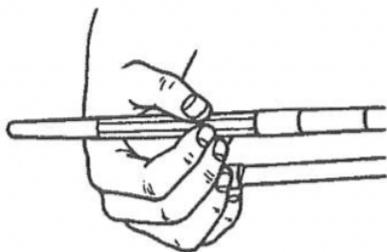


Figure 3.27 German bow hand shape for bass (front view).

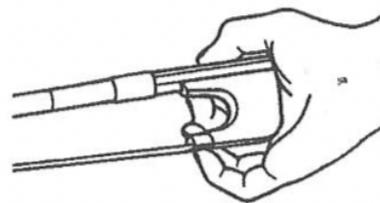


Figure 3.28 German bow hand shape for bass (back view).

APPENDIX II

PRACTICE PLAN

NAME:	
DATES:	
<p>Directions for this section: choose 4-5 days from the list below that you plan on practicing your instrument this week. Bold the text of the days you choose, and put a time goal next to it (ex: 15 mins, 30 mins, 45 mins)</p> <p>Hint: Look ahead at your school/extra curricular schedule. If you know your Thursdays are always busy with homework and family, don't choose Thursday!</p>	<p>This Section will be used to write a few sentences on how the practice session that day went. Think of this as a practice journal. You should only fill these out AFTER you practice that day</p>
Monday,	
Tuesday,	
Wednesday,	
Thursday,	
Friday,	
Saturday,	
Sunday,	
<p>Directions for this section: write out an overall practice goal for this week. You can use bullet points or full sentences, it's up to you. The goal could be getting better at specific measures of a concert piece, getting better at a technique that we've worked on in class (shifting, slurs, vibrato), or even getting better at reading notes or playing scales</p>	
<p>Overall Goal of the Week:</p> <p>-</p>	

<p>Directions for this section: Choose a specific piece/exercise for each category listed below. This section will serve as your “plan” for the whole week. These exercises should help you get to your overall goal. Remember, you can find all of this music on the HHMS Orchestra Website</p>	
Scale(s):	
Warm-ups:	
Concert Piece(s) with specific measures:	
(Extra: Solo Piece. Can be anything, even piece syou have at home or you found online)	
(Extra: Special string technique exercise. Example- some eighth graders have worked on shifting exercises)	
Anything else:	
<p>Reflection: (This will be completed at the end of the week)</p>	

RESOURCES: METHODS BOOKS, SUPPLEMENTS, AND STRING LITERATURE

Resources used in this curriculum guide should remain in the scope of the industry standard of grade 3 intermediate orchestra. Resources include method books, orchestra literature, supplemental materials, etc.

Method books to be used include: *Essential Elements for Strings* books 1 and 2 by Allen, Gillespie, and Hayes, *Expressive Techniques for Orchestra* by Burngrad, Alexander, Dackow and Anderson, *Sound Innovations for Strings* Intermediate level by Phillips and Moss, and *The Sight-Reading Book for Strings* by West.

Orchestra Literature includes the following:

GRADE 3 STRING ORCHESTRA MUSIC

Title	Composer	Arranger	Publisher [Collection]	Grade
Star Valley Suite	Frost		Multiple Publishers; Southern Music Company; Tempo Press	3
Bourree	Bach	Muller/Fink	Neil A. Kjos Music Company	3
Rustic Dances	Brown		J&W Chester, Ltd.	3
Reverie	Corigliano		Shawnee Press	3
Three Miniatures for Strings	Daniels		Neil A. Kjos Music Company	3
Four Short Pieces	Franck	Corina	Southern Music Company	3
Symphony Espagnole	Lalo	Alshin	Highland/Etling	3
Gavotte	Lully	Isaac	Wynn Music Publishers	3
Concert March and Danse Antique	Mazas	Isaac	Bourne, Co.	3
Ballet Music to Les Petits Riens	Mozart	Gordon	Theodore Presser Company	3
Antique Dances and Airs	Respighi	Alshin	Kendor Music, Inc.	3
Vanguard Overture	Stephan		Neil A. Kjos Music Company	3
When Johnny Comes Marching Home	Anon. or Trad.	Stephan	Kendor Music, Inc.	3
Modus a 4	Atwell		Neil A. Kjos Music Company	3
Brandenburg Concerto No. 3	Bach	Isaac	Multiple Publishers; Etling; Barenreiter/Verlag; Foreign Music Distributors	3

Gavotte-Rondo (from Sixth Violin Sonata)	Bach	Isaac	Wynn Music Publishers [String Orchestra Folio No. 1]	3
Two Gavottes	Bach		Carl Fischer, Inc.	3
Sinfonia in D Major	Bach	Dackow	Tempo Press	3
The Gotham Collection of Classics for Strings	Anon. or Trad.	Barnes	Jack Spratt Music Publishers	3
Adagio Cantabile (from Pathetique Sonata)	Beethoven	Gruselle	Highland/Etling	3
Rondo Festivo	Bell		Highland/Etling	3
Diversion for Strings	Berger		European American	3
Petite Suite	Berger		Summy/Birchard	3
Symphony for Strings	Bishop		Neil A. Kjos Music Company	3
Farandole (from L'Arlesienne Suite No. 2)	Bizet	Isaac	Highland/Etling	3
Jakiana Suite	Bosmans		Henri Elkan	3
Hungarian Dance No. 5	Brahms	Isaac	Highland/Etling	3
Theme and Variations	Bryant		Neil A. Kjos Music Company	3
Two Old Dances	Byrd		Carl Fischer, Inc.	3
Baroque Medley	Anon. or Trad.	Cechvala	Wynn Music Publishers	3
Sonatina	Clementi	Errante	Ludwig Music Publishing Company	3
Corelliana	Corelli	Hunt	Carl Fischer, Inc.	3
Sonata da Chiesa	Corelli	Glass	Associated Music Publishers Inc.	3
Sonata de Camera, Opera Quarta, No. 7 and 8	Corelli	Brown	Stainer & Bell	3
Rondo Caprice	Danela	Klotman	Mills Music, Inc.	3
Air and Dance	Daniels		Neil A. Kjos Music Company	3
Pendleton Suite	Daniels		Tempo Press	3
Suite for Strings	Diercks		Shawnee Press	3
Three Slavonic Dances	Dvorak	Isaac	Etling	3
Creekland Colors	Dyson		Neil A. Kjos Music Company	3
Prelude, Passacaglia, Fugue	Elliot		Wynn Music Publishers	3

Concerto Grosso	Farish		M.M. Cole Publishing Company	3
Contrasts in e minor	Feese		Young World Publishers	3
Saison de Cordes	Feese		Young World Publishers	3
Folk Tune and Fiddle Dance	Fletcher		Multiple Publishers;Boosey & Hawkes, Inc.;Edwin F. Kalmus	3
Canzon and Fuga	Froberger	Kinderman /Frost	Neil A. Kjos Music Company	3
Dialogue	Frost		Neil A. Kjos Music Company	3
Pyramids	Frost		Southern Music Company	3
Prelude and Fugue in e minor	Gordon	Applebaum	Belwin, Inc	3
Shepherd's Hey	Grainger	Alshin	Alfred Music Company, Inc.	3
Over the Sea to Skye	Gruselle		Highland/Etling	3
Rhineland Musical Scenes	Halen		Wingert/Jones	3
Allegro (from Concerto Grosso Op. 6 No. 1)	Handel	Dackow	Tempo Press	3
Entrance of the Queen of Sheba	Handel		Edwin F. Kalmus	3
Finale (from Water Music)	Handel	Douglas/Sontag	Sam Fox Publishing Company	3
Larghetto	Handel	Bauernschmidt	Wynn Music Publishers	3
Minuet (from Concerto Grosso No. 5)	Handel	Wright	RBC Publications	3
Suite III in G Major (from Water Music)	Handel	Anderson	Neil A. Kjos Music Company	3
Two Dances	Handel		Carl Fischer, Inc.	3
Water Music Suite	Handel	Etling	Highland/Etling	3
Sinfonia in D Major	Heinichen	Kerr	Wingert/Jones	3
Lullaby	Hofeldt		Neil A. Kjos Music Company	3
Sunward Overture	Hofeldt		Neil A. Kjos Music Company	3
The Gift	Hofeldt		Neil A. Kjos Music Company	3
Short Suite	Jaffe		Southern Music Company	3
Vistas de Mexico	Keuning		Southern Music Company	3
Passacaglia	Lane		Carl Fischer, Inc.	3

Serenade for Strings	Leyden		Plymouth Music Company	3
Airs and Dances	Lully	Steinitz	Oxford University Press	3
Chaconne	Lully	Fendler	Boosey & Hawkes, Inc.	3
Pastoral	Mazas	Farago	Wynn Music Publishers	3
Geometric Dances	Meyer		Highland/Etling	3
Mantras	Meyer		Highland/Etling	3
Celebration Suite	Missal		Neil A. Kjos Music Company	3
Kaleidoscope	Missal		Neil A. Kjos Music Company	3
Allegro (from Sonata in e minor)	Mozart	Clebanoff	Dorabet Music Co.	3
Dance Suite	Mozart	Johnson	Neil A. Kjos Music Company	3
Finale (from Serenade No. 9 Posthorn)	Mozart	Dackow	Tempo Press	3
Finale (from Symphony No. 15 in G Major)	Mozart	Dackow	Multiple Publishers;Southern Music Company;Tempo Press	3
Overture to Lucio Silla	Mozart	Dackow	Tempo Press	3
Sonatina in C Major	Mozart	Halen	Wingert/Jones	3
Sonatina No. 1	Mozart	Isaac	Wynn Music Publishers [String Orchestra Folio No. 1]	3
Symphony No. 29 in A Major	Mozart	Frost	Kendor Music, Inc.	3
Danza	Nelhybel		E.C. Kerby, Ltd.	3
Crossbow Overture	Niehaus		Highland/Etling	3
Introspection	Nunez		Neil A. Kjos Music Company	3
M to the Third Power	Nunez		Shawnee Press	3
Prelude and Fugue	Nunez		Shawnee Press	3
Four Movements for String Orchestra	Ovanin		Shawnee Press	3
Drei Stucke im Alten Stil	Penderecki		Schott Company	3
Suite (from Fairy Queen)	Purcell	Glass	Multiple Publishers;Associated Music Publishers Inc.;Barenreiter/Verlag;Foreign Music Distributors	3
Minuet	Rameau		Carl Fischer, Inc.	3
Pavane	Ravel	Isaac	Carl Fischer, Inc.	3

Bolero	Ravina	Isaac	Wynn Music Publishers	3
Evening Prayer Op. 88 No. 9	Reinecke		JTL Publications, G. Scott Music Publishing Co.	3
Antique Dance Suite	Anon. or Trad.	Rhoads	Wynn Music Publishers	3
Les Folies d'Espagne	Anon. or Trad.	Rhoads	Wynn Music Publishers	3
Trinal Contrasts	Rusch	Spinosa	Neil A. Kjos Music Company	3
French Military March	Saint-Saens	Isaac	Wynn Music Publishers	3
Contredanse	Salieri	Fendler	Boosey & Hawkes, Inc.	3
Gymnopedie No. 1	Satie	Klotman	Neil A. Kjos Music Company	3
Rosamunde: Ballet Music No. 1	Schubert	Dackow	Tempo Press	3
Sonatina (from Op. 137)	Schubert	Clebanoff	Dorabet Music Co.	3
Romanze and Scherzo	Schumann	Alshin	Highland/Etling	3
English Fugue	Selby	Sheinberg	Highland/Etling	3
Andante Festivo	Sibelius		Southern Music Publishing Company	3
Themes (from the Moldau)	Smetana	Frost	Kendor Music, Inc.	3
Dance Diabolique	Spears		Neil A. Kjos Music Company	3
Sinfonia in D	Stamitz, C	Green	Carl Fischer, Inc.	3
Concertino (from Op. 5 No. 8)	Stanley	Finch	Oxford University Press	3
Variations on a Well-Known Sea Chanty	Stephan		Neil A. Kjos Music Company	3
Sonata in D Major	Tartini	Mosier	Neil A. Kjos Music Company	3
Allegro (from Sonata No.1)	Telemann	Mosier	Neil A. Kjos Music Company	3
Overture in G dur	Telemann	Bauernschmidt	Multiple Publishers; Shawnee Press; Barenreiter/Verlag; Foreign Music Distributors	3
Telemann Suite	Telemann	Bauernschmidt	Wynn Music Publishers	3
Aria	Tenaglia		Carl Fischer, Inc.	3
Allegro in D Major	Vivaldi	Frackenpohl	Ludwig Music Publishing Company	3
Concerto in D	Vivaldi	Higgins	Wynn Music Publishers	3

Sonata de Camera in e minor	Vivaldi	Brown	Stainer & Bell	3
Fairfax Suite	Washburn		Boosey & Hawkes, Inc.	3
Serenade for Strings	Washburn		Oxford University Press	3
Suite for Strings	Washburn		Oxford University Press	3
Olympiad	Whear		Ludwig Music Publishing Company	3
Furiant	Smetana	Barnes	Pro-Art Publications [Classics for Strings]	3
Caprice	Danbe	Barnes	Pro-Art Publications [Classics for Strings]	3
Andante Op. No. 2	Bach	Barnes	Pro-Art Publications [Classics for Strings]	3
Toccatà	Seeger	Barnes	Pro-Art Publications [Classics for Strings]	3
Bourree	Muffatt	Bowen	Shawnee Press [Eight Masterworks]	3
Largo	Tartini	Bowen	Shawnee Press [Eight Masterworks]	3
Menuetto	Corelli	Clarke	Boston Music Company [String Music of the Baroque Era]	3
Gavotte	Rameau	Clarke	Boston Music Company [String Music of the Baroque Era]	3
La Rejouissance	Handel	Clarke	Boston Music Company [String Music of the Baroque Era]	3
Badinerie	Bach	Clarke	Boston Music Company [String Music of the Baroque Era]	3
Hornpipe and Air	Purcell	Clarke	Boston Music Company [String Music of the Baroque Era]	3
Largo (from Golden Sonata)	Purcell	Clarke	Boston Music Company [String Music of the Baroque Era]	3
Passacaile	Handel	Clarke	Boston Music Company [String Music of the Baroque Era]	3
Gigue	Telemann	Clarke	Boston Music Company [String Music of the Baroque Era]	3
Corrente	Corelli	Clarke	Boston Music Company [String Music of the Baroque Era]	3
Air	Handel	Clarke	Boston Music Company [String Music of the Baroque Era]	3
Gigue	Handel	Clarke	Boston Music Company [String Music of the Baroque Era]	3
Menuet (from Quartet No. 9)	Mozart	Pochon	Carl Fischer, Inc. [Pochon Academic Album]	3
Menuet	Haydn	Pochon	Carl Fischer, Inc. [Pochon Academic Album]	3
Gavotte (from Rodrigo)	Handel	Pochon	Carl Fischer, Inc. [Pochon Academic Album]	3

Sarabande	Bach	Pochon	Carl Fischer, Inc. [Pochon Academic Album]	3
Andante (from Quartet No. 3 Op. 1)	Bach	Pochon	Carl Fischer, Inc. [Pochon Academic Album]	3
Presto (from Quartet No. 2)	Haydn	Pochon	Carl Fischer, Inc. [Pochon Academic Album]	3
Grave, Allegro	dall'Abaco	Pochon	Carl Fischer, Inc. [Pochon Academic Album]	3
A Touch of Ireland	Anon. or Trad.	Del Borgo	FJH Music Company	3
An Elizabethan Suite	Anon. or Trad.	Barbirolli	Oxford University Press	3
Danny Boy	Anon. or Trad.	Alshin or Morales	Multiple Publishers;Alfred Music Company, Inc.;FJH Music Company	3
Mission Song, San Xavier del Bac	Anon. or Trad.	Gazda	Neil A. Kjos Music Company	3
Spring Breezes (Folk Song from Taiwan)	Anon. or Trad.	Meyer	Alfred Music Company, Inc.	3
Variations on a Theme by Tschaikowsky, Op. 35	Arensky		Edwin F. Kalmus	3
American Gaelic	Atwell		Neil A. Kjos Music Company	3
Barocca	Atwell		Latham Music Enterprises	3
Concerto in D Major	Bach	Issac	Alfred Music Company, Inc.	3
Concerto in d minor	Bach	Issac	Alfred Music Company, Inc.	3
March (from the Notebook for Anna Magdalena Bach)	Bach	Kerkorian	Lake State Publications	3
The Toreador Song (from Carmen, Suite No. 1)	Bizet	Frost	Kendor Music, Inc.	3
Fantasy on American Themes	Bryant		Neil A. Kjos Music Company	3
Cello Song	Daniels		Latham Music Enterprises	3
Viola Rondo	Daniels		Southern Music Company	3
Russian Gypsy Song	Dardess		Kendor Music, Inc.	3
Arlington Sketches	Del Borgo		Alfred Music Company, Inc.	3
Song for Strings	Edmondson	Mullins	Multiple Publishers;Neil A. Kjos Music Company;Queenwood Publications	3
Two Six-Part Intradas for Strings	Franck	Schering	Luck's Music Library	3

Three Bagatelles	Fry		Southern Music Company	3
Willow-Wood Copse, A Dreamy Waltz	Gazda		Carl Fischer, Inc.	3
Tres Valses Poeticos	Granados	McQuilkin	Neil A. Kjos Music Company	3
Chaconne	Handel	Myers	TRN Music Publisher	3
Belvedere Suite	Isaac		Alfred Music Company, Inc.	3
Six Pieces for String Orchestra	Lully		Luck's Music Library	3
Marcello Suite	Marcello	Siennicki	Alfred Music Company, Inc.	3
Plasir D' Amour	Martini	Longfield	FJH Music Company	3
An Irish Air	McQuilkin		Neil A. Kjos Music Company	3
Andante (from Songs without Words)	Mendelssohn	Willis	Alfred Music Company, Inc.	3
Fanfare Allegro (from Suite de Symphonies, No. 1)	Mouret	England	Alfred Music Company, Inc.	3
Hopak (from The Fair at Sorochinsk)	Moussorgsky	Issac	Alfred Music Company, Inc.	3
Nouvelle	Niehaus		Kendor Music, Inc.	3
Partita in G	Pachelbel	Seiffert	Edwin F. Kalmus	3
An English Suite	Parry		Luck's Music Library	3
Tower Music for Strings	Pezel	Hall	Great Works Publishing	3
Fantasia on a Original Theme	Phillips		Alfred Music Company, Inc.	3
Six Dance Suites, Nos. 1-3	Praetorius	Hoffmann	Edwin F. Kalmus	3
Six Dance Suites, Nos. 4-6	Praetorius	Hoffmann	Edwin F. Kalmus	3
English Suite	Purcell	Fishburn	Wingert/Jones	3
Music (from Abdelazar, Abdelazer Suite)	Purcell	Hoeckner	Edwin F. Kalmus	3
The Double Dealer Suite	Purcell	Stassevitc h	Edwin F. Kalmus	3
Tableaux pour Enfants	Rebikov	Davis	Great Works Publishing	3
Capriccio Espagnol	Rimsky-Korsa kov	Dackow	Tempo Press	3

Slava!	Rimsky-Korsakov	Dackow	Tempo Press	3
Symphony No. 4	Sammartini	Shiu	Southern Music Company	3
Traumerai	Schumann	Woodruff	Neil A. Kjos Music Company	3
Dos Fuegos	Sieving		Alfred Music Company, Inc.	3
Danza	Smith		Belwin, Inc	3
Andante and Allegro	Tartini	Clinesmith	Wingert/Jones	3
Little Dance Suite	Telemann		Luck's Music Library	3
Little Suite in D	Telemann		Edwin F. Kalmus	3
Lustige Suite in C Major	Telemann		Edwin F. Kalmus	3
Suite No. 1 in a minor (Suite for Strings in A minor)	Telemann		Edwin F. Kalmus	3
Three Pieces (from Album for the Young)	Tchaikovsky	Gruselle	Alfred Music Company, Inc.	3
Ashokan Farewell	Ungar	Custer	Belwin, Inc	3
Concerto in D Major for Harp and Strings	Vivaldi	Moore	Kolancy Music	3
Ocean Storm	Vivaldi	Fritz	Edwin F. Kalmus	3
Six Italian Dances	Warlock		Luck's Music Library	3
Concertino for String Orchestra	Whear		Ludwig Music Publishing Company	3
North Country Legend	Williams		Alfred Music Company, Inc.	3
Ahlan Sabaya Alfarah	Anon. or Trad.	Sarch	Neil A. Kjos Music Company	3
Souvenir de Porto Rico, (from March of the Gibaros, Op. 31)	Gottschalk	Frost	Kendor Music, Inc.	3
The Dance of Iscariot	Mosier		Neil A. Kjos Music Company	3
Concerto in e minor	Avison	Glass	Associated Music Publishers Inc.	3
Kentucky Jam	Atwell		Alfred Music Company, Inc.	3
Yorkshire Ballad	Barnes		Southern Music Company	3
Andante for Strings	Cacavas		Hal Leonard Music, Inc.	3
Final Quest	Chisham		Alfred Music Company, Inc.	3
String Chatter	Daniels		Neil A. Kjos Music Company	3

Reverie for String Orchestra	Day		Grand Mesa Music Publishers	3
Tanzun	Galliard	Fishburn/Luman	TRN Music Publisher	3
Russian Sailors' Dance	Gilere	Caponegro	Kendor Music, Inc.	3
Finale in D	Handel	Frackenpohl	Hal Leonard Music, Inc.	3
Clock Music	Haydn	Hoffman	Hal Leonard Music, Inc.	3
Prelude for String Orchestra	Lucas	Kirsten Yon	Belwin, Inc	3
Symphony No. 1 in D Major	Mahler	Dackow	Tempo Press	3
Adagio and Allegro	Marcello	Law	Grand Mesa Music Publishers	3
Small Overture	Mathews		Neil A. Kjos Music Company	3
Japanese Folk Trilogy	McGinty	Mullins	Queenwood Publications	3
The Gallagher Gal - For the Star of County Down	Monday		Neil A. Kjos Music Company	3
Ave Verum Corpus	Mozart	Del Borgo	Kendor Music, Inc.	3
The Shepherd King	Mozart	Hall	Great Works Publishing	3
Velvet Morning	O'Loughlin		Carl Fischer, Inc.	3
A Scottish Journey	Overholt		Neil A. Kjos Music Company	3
Spirited Dance	Siennicki		Great Works Publishing	3
Gauntlet	Spata		Alfred Music Company, Inc.	3
Fanfare and Frippery, No. 2	Stephan		Neil A. Kjos Music Company	3
Andante and Alla Breve	Telemann	Hellem	Neil A. Kjos Music Company	3
Follow the Drinking Gourd	Anon. or Trad.	Gruselle	Alfred Music Company, Inc.	3
Irish Suite #2	Anon. or Trad.	Caponegro	Kendor Music, Inc.	3
Scenes (from The Emerald Isle)	Anon. or Trad.	Gruselle	FJH Music Company	3
The Lovers' Waltz	Unger	Dabczynski	Alfred Music Company, Inc.	3
Spring	Vivaldi	Monday	Wynn Music Publishers	3
Autumn (from The Four Seasons)	Vivaldi	Meyer	Alfred Music Company, Inc.	3

Sheep May Safely Graze (from Cantata 208, BWV 208)	Bach	Dishinger	Medici Music Press	3
English Folk Song Suite	Vaughan-Williams	Bulla	Boosey & Hawkes, Inc.	3
A Keltic Feast	Meyer		Alfred Music Company, Inc.	3
A Scottish Ballade (Annie Laurie)	Anon. or Trad.	Sheldon	Alfred Music Company, Inc.	3
Albinoni's Adagio	Albinoni	Keiser	Multiple Publishers; Theodore Presser Company; Public Domain	3
Allegro in G (from Concerto for Two Guitars)	Vivaldi	Frackenpohl	Hal Leonard Music, Inc.	3
Autumn Vows	Day		Grand Mesa Music Publishers	3
Barcarolle from Tales of Hoffmann	Offenbach	Dackow	Tempo Press	3
Black Knight	Edlund		RBC Publications	3
Carmen Suite No. 2 (Chanson Du Toreador, La Garde Montante)	Bizet	Frost	Kendor Music, Inc.	3
Concertino	Boismortier	Librande	Alfred Music Company, Inc.	3
Contemplation	Lucas		Alfred Music Company, Inc.	3
Echoes of Bartok	Bartok	Cummings	Grand Mesa Music Publishers	3
Hashivenu (Cause Us to Return)	Anon. or Trad.	Leavitt	Hal Leonard Music, Inc.	3
Hymn and Fuguing Tune on Middlebury	La Plante		Grand Mesa Music Publishers	3
Ice Sculptures	Balmages		FJH Music Company	3
Kyrie Eleison	Anon. or Trad.	Conley	Tempo Press	3
Largo from Xerxes	Handel	Longfield	Tempo Press	3
Latin American Dances	Jones		TRN Music Publisher	3
Many Miles Away Across the Sea	Day		Grand Mesa Music Publishers	3
Midnight Rain	Day		Wingert/Jones	3
Prelude and Fugue	Schumann	Frost	Neil A. Kjos Music Company	3
Procession and Dance	Telemann	Law	Grand Mesa Music Publishers	3

Sakura, Sakura	Anon. or Trad.	Yamada or Clark	Carl Fischer, Inc.	3
Sea Songs	Vaughan Williams	Longfield	Boosey & Hawkes, Inc.	3
Song Without Words, Op. 102, No. 6 (Faith)	Mendelssohn	McCarrick	Alfred Music Company, Inc.	3
Sunayama	Anon. or Trad.	Yamada or Clark	Carl Fischer, Inc.	3
Supernova	Hopkins		Grand Mesa Music Publishers	3
Symphonia No. 4 in D Major for String Orchestra	Herschel	Latham/Farrar-Royce	Latham Music Enterprises	3
Symphony No. 16, III. Finale	Haydn	Dackow	Tempo Press	3
The Blacksmith	Anon. or Trad.	O'Loughlin	Carl Fischer, Inc.	3
To Tame the Raging Rapids	Balmages		FJH Music Company	3
Toccatà	Pachelbel	Conley	Hal Leonard Music, Inc.	3
Two English Voluntaries	Battishill/Traversers	England	Alfred Music Company, Inc.	3
Winter Solstice	Parrish		Alfred Music Company, Inc.	3
Madrigale	Bohm	Sieving	Alfred Music Company, Inc.	3
A Maid in Bedlam	Atwell		Neil A. Kjos Music Company	3
Badinerie	Bach, J.S.	Woolstenhulme	Neil A. Kjos Music Company	3
North Star to Freedom	Newbold		FJH Music Company	3
Rondo (from the Incidental Musi for Abdelazer)	Purcell	Stroud	LudwigMasters Publications	3
Fantasia on a Theme from Thailand (Pong Lang Dance)	Meyer		Alfred Music Company, Inc.	3
Warrior Legacy	Newbold		FJH Music Company	3
Elasticity	Giebler		Alfred Music Company, Inc.	3
Lament and Jubilation	Bobrowitz		Grand Mesa Music Publishers	3
On a Hymnsong of Phillip Bliss	Holsinger		TRN Music Publisher	3
Possibilities	Balmages		FJH Music Company	3

Slavonic Folk Suite	Reed	Longfield	LudwigMasters Publications	3
Tango Mysterioso	Day		Alfred Music Company, Inc.	3
Theme from Symphony No. 1, Movement 3	Mahler	Pfeil	Alfred Music Company, Inc.	3
Turning Point	Longfield		Hal Leonard Music, Inc.	3
Two Baroque Dances	Telemann	Cerulli	Belwin, Inc	3
The Ghost of Agincourt	McBrien		Wingert/Jones	3
Butterflies At Night	Campbell		LudwigMasters Publications	3
Dragonfly	Spata		Alfred Music Company, Inc.	3
Lyric Pieces	Grieg	McCashin	FJH Music Company	3
March Militaire, Op. 51, No. 1	Schubert	Cerulli	Alfred Music Company, Inc.	3
In Paradisum	Faure	Lipton	FJH Music Company	3
Grand March from Aida	Verdi	Hall	LudwigMasters Publications	3
Bagatelle	Beethoven	Gruselle	FJH Music Company	3
Salvation Is Created	Tchesnokov	McAlister	LudwigMasters Publications	3
Three Movements from Lincolnshire Posy	Grainger	Longfield	LudwigMasters Publications	3
Meadowlands	Folk Song	Bobrowitz	LudwigMasters Publications	3
The Ides of March	O'Loughlin		Carl Fischer, Inc.	3
Labyrinth	Zuehlsdorff		Grand Mesa Music Publishers	3
Suite for Strings	Charpentier	McCashin	FJH Music Company	3
Arioso	Hopkins		Alfred Music Company, Inc.	3
Flight	Day		Alfred Music Company, Inc.	3
Canyonland Skies	Monday		Carl Fischer, Inc.	3
Kilimanjaro	Silva		Carl Fischer, Inc.	3
On an Eastern Shore	Silva		Carl Fischer, Inc.	3
Suo Gan	Welsh Folk Song	Clark	Carl Fischer, Inc.	3
Danse Infernale	Del Borgo		FJH Music Company	3
Pavane and Lesquerarde	Delibes	McCashin	FJH Music Company	3
The Last Chorale	Bach, J.S.	Lipton	FJH Music Company	3

Sarabande	Bach, J.S.	Aronson	Grand Mesa Music Publishers	3
Greensleeves Fantasy	Folk Song	Bobrowitz	Grand Mesa Music Publishers	3
March from Second Suite	Holst	Lipton	Grand Mesa Music Publishers	3
Music For The Royal Fireworks	Handel	Caponegro	Kendor Music, Inc.	3
Such Sweet Sorrow	Woolstenhulme		Neil A. Kjos Music Company	3
The London Symphony - Themes from Symphony No. 104, Mvt. 1	Woolstenhulme		Neil A. Kjos Music Company	3
Chaconne and Variations	Handel	McCashin	Wingert/Jones	3
Kinetic	Atwell		Wingert/Jones	3
Wisp	Atwell		Wingert/Jones	3
A Lithuanian Nocturne	Traditional	Meyer	Alfred Music Company, Inc.	3
Badinerie from Orchestral Suite No. 2 in b minor	Bach, J.S.	Caponegro	Kendor Music, Inc.	3
Bavarian Rhapsody	Shaffer		FJH Music Company	3
Bravery and Grace	Sweet		Carl Fischer, Inc.	3
Carrickfergus	Traditional Irish Folk Song	Roszell	Alfred Music Company, Inc.	3
Concerto for Strings RV 158, Movement 3	Vivaldi	Farrar-Royce	Alfred Music Company, Inc.	3
Concerto Grosso Op. 6 No. 1	Handel	McCashin	Wingert/Jones	3
Dorian Dance	Joy		Grand Mesa Music Publishers	3
Elerazione	Bach, J.C.	Conley	Hal Leonard Music, Inc.	3
Free Spirit	O'Laughlin		Carl Fischer, Inc.	3
I Remember	Day		Grand Mesa Music Publishers	3
It Takes Two	Bernotas		Alfred Music Company, Inc.	3
Kazoku	Yamada or Clark		Carl Fischer, Inc.	3
March from Symphony No. 6	Tchaikovsky	Latham	LudwigMasters Publications	3

Presto from Symphony No. 1	Mozart	Monday	Kendor Music, Inc.	3
Sonatina In C, Mvt 1	Clementi	Christopher	Alfred Music Company, Inc.	3
Symphony No. 3, Mvt III	Stamitz	Phillips	Alfred Music Company, Inc.	3
The Explorers	Sharp		Belwin, Inc	3
The Highwire	Silva		Carl Fischer, Inc.	3
Vocalise from 14 Songs Op 34, No. 14	Rachmaninoff	Wagner	Alfred Music Company, Inc.	3
Waltzer from Serenade for Strings	Tchaikovsky	Farrar-Royce	Alfred Music Company, Inc.	3
Folk Tune Air and Fiddler's Fury	Safford		Multiple Publishers;Highland/Etling;Alfred Music Company, Inc.	3
Canarios (from Suite Espanola)	Sanz	Longfield	LudwigMasters Publications	3
Two Chorale Preludes (A Rose Springs Forth, My Heart Is Filled With Longing)	Brahms	McAlister	LudwigMasters Publications	3
Solitude	O'Loughlin		Carl Fischer, Inc.	3
Concerto In D For Strings	Telemann	Frackenpohl	Kendor Music, Inc.	3
Toccata Prima	Eberlin	Lipton	FJH Music Company	3
Rainfall in Vernazza	Thomas		FJH Music Company	3
A Nordic Lullaby	Grieg	La Plante	FJH Music Company	3
Legends of Glory	Griesinger		Wingert/Jones	3
Appalachian Celebration	Fagan		Highland/Etling	3
Allegro Spiritoso (from Divertimento N. 8, K. 213)	Mozart	Stockton	Grand Mesa Music Publishers	3
The Wing Glider	Bobrowitz		Grand Mesa Music Publishers	3
Allegro & Fugue (medium easy version)	Cueto		In The Clouds Music	3
Pavane Opus 50	Faure	Clark	Carl Fischer, Inc.	3
Allegro Giocoso	Brahms	Monday	Kjos Music	3
Song of the Ocean Winds	Gordon		Leap Year Music	3

Grand Dances	Sweelinck	Leavitt	Hal Leonard Music, Inc.	3
La Mariposa	Baum		Grand Mesa Music Publishers	3
Gagliarda	Respighi	Gruselle	FJH Music Company	3
Sinfonia	Handel	McAllister	Kendor Music, Inc.	3
Themes from Carmen	Bizet	Gruselle	FJH Music Company	3
El Relicario	Padilla	Longfield	Arco String Publications	3
Pulcinella Overture	Stravinsky	McCashin	FJH Music Company	3
Minuetto (from Symphony No. 5)	Schubert	McCashin	FJH Music Company	3
Allegro (from Serenade No. 1 in D)	Mozart	McCashin	FJH Music Company	3
Northumbrian Suite	English Folk Song	Coleman	Wingert/Jones	3
Echelon	Griesinger		FJH Music Company	3
Sleigh Ride	Mozart	Farrar-Royce	Belwin, Inc	3
La Rejouissance, Sarabande, and Gigue (from Suite in D)	Telemann	McCashin	Wingert/Jones	3
If Thou Be Near	Stolzel	Gruselle	FJH Music Company	3
Ai Hai Yo	Traditional Chinese Folk Song	Arcari	Excelcia	3
The Knight Errant	Silva		Excelcia	3
Beneath the Autumn Sky	Sluder		Tempo Press	3
Land of Dragons	Thomas		FJH Music Company	3
Sweet New Moon	Nishimura		Excelcia	3
"Jupiter" from The Planets	Holst	Monday	Neil A. Kjos Music Company	3
When the Stars Began to Fall	Spiritual	Allen	TRN Music Publisher	3
Purple Mountain Heather	Miller		Excelcia	3
Moonglade	Arcari		Excelcia	3
Frogs	Standridge		Grand Mesa Music Publishers	3
Larghetto and Allegro	Handel	McCashin	FJH Music Company	3
A Streak of Light	Griesinger		Carl Fischer, Inc.	3

Ironwork	Allen		Grand Mesa Music Publishers	3
Suite from Carmen	Bizet	McCashin	FJH Music Company	3
Summer Solstice	Tippette		Excelcia	3
A Ballad of Inis Mór	Spata		Carl Fischer, Inc.	3
Prelude in G Minor	Rachmaninoff	Otto	Highland/Etling	3
Allegro from "Xerxes"	Handel	Seldan	Wingert-Jones	3
In Memoriam	Bobrowitz		Grand Mesa Music Publishers	3
Momentum	Longfield		FJH Music Company	3
Celtic Impressions	Rosenhaus		Excelcia	3

GRADE 2 STRING ORCHESTRA MUSIC

Title	Composer	Arranger	Publisher [Collection]	Grade
Bach Suite for String Orchestra	Bach	Leidig	Highland/Etling	2
Bach Suite for String Orchestra	Bach	Leidig	Highland/Etling	2
The Arundel Suite	Brown		Stainer & Bell	2
All Through the Night	Anon. or Trad.	Dabczynski	Boosey & Hawkes, Inc.	2
Caprice	Frost		Southern Music Company	2
Handel in Miniature	Handel	Forbes	J&W Chester, Ltd.	2
Selections (from the Fireworks Music)	Handel	Frost	Lake State Publications	2
The Cremona String Ensemble Folio	Anon. or Trad.	Johnson	Carl Fischer, Inc.	2
String Swing	Nunez		Shawnee Press	2
Westminster Prelude and Fugue	Shaffer		Lake State Publications	2
Variations on a Ground	Shapiro		Neil A. Kjos Music Company	2
Little Classic Suite	Akers		Carl Fischer, Inc.	2
Air	Aubert		Carl Fischer, Inc.	2

Brandenburg Concerto No. 2	Bach	Isaac	Multiple Publishers;Alfred Music Company, Inc.;Barenreiter/Verlag;Foreign Music Distributors	2
Brandenburg Concerto No. 5	Bach	Isaac	Multiple Publishers;Highland/Etling;Barenreiter/Verlag;Foreign Music Distributors	2
Chorale and Minuet	Bach	Del Borgo	Highland/Etling	2
The Bedford Album	Bach	Brown	Stainer & Bell	2
Jakiana Suite	Bosmans		Henri Elkan	2
A Suite of English Folk Songs	Boyle		J&W Chester, Ltd.	2
Rustic Dances	Brown		J&W Chester, Ltd.	2
The Edric Album	Anon. or Trad.	Brown	Stainer & Bell	2
El Toro	Brubaker		Highland/Etling	2
Ten Short Pieces	Calabro		Elkan-Vogel Company, Inc.	2
Highland Song	Anon. or Trad.	Caponegro	Kendor Music, Inc.	2
Carpathian Strings	Cechvala		Wynn Music Publishers	2
Three Czech Songs	Anon. or Trad.	Cechvala	Southern Music Company	2
Corelliana	Corelli	Hunt	Carl Fischer, Inc.	2
Air and Dance	Daniels		Neil A. Kjos Music Company	2
Cello Rondo	Daniels		Neil A. Kjos Music Company	2
McAllen Suite	Daniels		Southern Music Company	2
Rondo Caprice	Daniels		Kendor Music, Inc.	2
Spring Song	Daniels		Neil A. Kjos Music Company	2
Dance Scenario	Del Borgo		Kendor Music, Inc.	2
Highridge Overture	Del Borgo		Kendor Music, Inc.	2
Irish Suite	Del Borgo		Kendor Music, Inc.	2
Petite Overture	Del Borgo		Kendor Music, Inc.	2
Sinfonia in G Major	Del Borgo		Kendor Music, Inc.	2
The Gypsy Rover	Del Borgo		Highland/Etling	2

Rondo (from Sonatina in B Op.151)	Diabelli	Siennicki	Highland/Etling	2
Kingsbridge March	Dyson		Neil A. Kjos Music Company	2
Prelude, Passacaglia, Fugue	Elliot		Wynn Music Publishers	2
Concerto Grosso	Farish		M.M. Cole Publishing Company	2
Colorado Suite	Feese		Young World Publishers	2
Winter Wonderland Suite	Feese	Struble	Young World Publishers	2
Celtic Suite	Fishburn		Wingert/Jones	2
Anagram for Strings	Forsblad		Hal Leonard Music, Inc.	2
Four Short Pieces	Franck	Corina	Southern Music Company	2
Contrasts	Frost		Southern Music Company	2
Hornpipe	Frost		Southern Music Company	2
Red River Rapids	Frost		Kendor Music, Inc.	2
Appalachian Sunrise	Gazda		Neil A. Kjos Music Company	2
Desert Chimes	Gazda		Neil A. Kjos Music Company	2
Two Grieg Songs	Grieg	Stephan	Kendor Music, Inc.	2
Rhineland Musical Scenes	Halen		Wingert/Jones	2
Hornpipe (from Water Music)	Handel	Meyer	Highland/Etling	2
Little Fugue	Handel	Siennicki	Etling	2
Overture (from the Royal Fireworks Music)	Handel	Meyer	Highland/Etling	2
Sarabande (from Suite No. 4, Vol. 2)	Handel	Myers	Lake State Publications	2
Water Music Suite	Handel	Etling	Highland/Etling	2
Menuet	Haydn		Carl Fischer, Inc.	2
Sinfonietta in G major	Haydn	Bauernschmidt	Shawnee Press	2
Quinto-Quarto Suite	Isaac		Highland/Etling	2

Dorian Variations	Israel		Ludwig Music Publishing Company	2
Renaissance Suite	Leidig		Highland/Etling	2
Forgotten Fairy Tale No. 1	MacDowell		JTL Publications, G. Scott Music Publishing Co.	2
A Modal Festival	Marsh		Hal Leonard Music, Inc.	2
Carnival	Matesky		Carl Fischer, Inc. [Wonderful World of Strings]	2
Norse Song	Matesky		Carl Fischer, Inc. [Wonderful World of Strings]	2
Sailor's Song	Matesky		Carl Fischer, Inc. [Wonderful World of Strings]	2
Scherzo	Matesky		Carl Fischer, Inc. [Wonderful World of Strings]	2
Concert March and Danse Antique	Mazas	Isaac	Bourne, Co.	2
An English Folksong	McQuilkin		Neil A. Kjos Music Company	2
Salisbury Overture	McQuilkin		Neil A. Kjos Music Company	2
Fanfare and Coronation	Meyer		Highland/Etling	2
Geometric Dances	Meyer		Highland/Etling	2
Candleberry Bay	Niehaus		Kendor Music, Inc.	2
Carroll County	Niehaus		Kendor Music, Inc.	2
Little Symphony	Nunez		Neil A. Kjos Music Company	2
A Shaker Hymn	O'Reilly		Highland/Etling	2
Ballade and Scherzo	O'Reilly		Highland/Etling	2
Orpheus in the Underworld Finale	Offenbach	Dackow	Tempo Press	2
Suite in C	Pleyel	Halen	Southern Music Company	2
Petit Etude	Pochon		Carl Fischer, Inc.	2
Midnight Tango	Pordon		Neil A. Kjos Music Company	2
Dorchester Street Songs	Porter		Neil A. Kjos Music Company	2
Purcell in Miniature	Purcell	Forbes	J&W Chester, Ltd.	2
Antique Dances and Airs	Respighi	Alshin	Kendor Music, Inc.	2

Antique Dance Suite	Anon. or Trad.	Rhoads	Wynn Music Publishers	2
Dance of the Tumblers (from Snow Maiden)	Rimsky-Korsakov	Dackow	Tempo Press	2
Schubert Dance Suite	Schubert	Frost	Kendor Music, Inc.	2
Prelude on an Early American Folk Hymn	Smith		Wingert/Jones	2
Fanfare and Frippery	Stephan		Lake State Publications	2
Czech Song and Dance	Townsend		J&W Chester, Ltd.	2
Trepak (from Nutcracker Suite)	Tchaikovsky	Dackow	Tempo Press	2
Serenade for Strings	Washburn		Oxford University Press	2
Song and Dance	Washburn		Boosey & Hawkes, Inc.	2
Dance Suite for Strings	Whitney		Belwin, Inc	2
Dorian Variations	Williams		Highland/Etling	2
March Alceste	Gluck	Brown	Stainer & Bell [The Edric Album]	2
Gavotte	Handel	Brown/Barnes	Multiple Publishers;Stainer & Bell [The Edric Album];Pro-Art Publications [Classics for Strings]	2
O Mistress Mine	Morley	Brown	Stainer & Bell [The Edric Album]	2
Minuet	Purcell	Brown	Stainer & Bell [The Edric Album]	2
Ballet	Bach	Brown	Stainer & Bell [The Edric Album]	2
March Scipio	Handel	Brown	Boosey & Hawkes, Inc.	2
Swedish Dance	Anon. or Trad.	Brown	Stainer & Bell [The Edric Album]	2
Galopede	Anon. or Trad.	Benoy	Oxford University Press [Traditional Tunes]	2
The Campbells are Coming	Anon. or Trad.	Shapiro	Shawnee Press [Folk songs of the British Isles]	2
Sarabande and Corrente	Corelli	Barnes	Pro-Art Publications [Classics for Strings]	2
Dance (from the Czar's Bride)	Rimsky-Korsakov	Barnes	Pro-Art Publications [Classics for Strings]	2
Prelude and Danse	Franck	Barnes	Pro-Art Publications [Classics for Strings]	2

Air and Bouree	Handel	Gordon	Witmark & Sons [Strings in Concert]	2
Ballet Music	Schubert	Gordon	Witmark & Sons [Strings in Concert]	2
Country Dance	von Weber	Gordon	Witmark & Sons [Strings in Concert]	2
Invocation	von Gluck	Gordon	Witmark & Sons [Strings in Concert]	2
Les Fetes Venitiennes	Campra	Gordon	Witmark & Sons [Strings in Concert]	2
Like Melodies Enchanting	Brahms	Gordon	Witmark & Sons [Strings in Concert]	2
Love Song	Beethoven	Gordon	Witmark & Sons [Strings in Concert]	2
Menuetto	Bach	Gordon	Witmark & Sons [Strings in Concert]	2
Menuet	Boyce	Gordon	Witmark & Sons [Strings in Concert]	2
Nocturne	Schumann	Gordon	Witmark & Sons [Strings in Concert]	2
Rondo	Haydn	Gordon	Witmark & Sons [Strings in Concert]	2
Sonata	Corelli	Gordon	Witmark & Sons [Strings in Concert]	2
Sonata	Scarlatti	Gordon	Witmark & Sons [Strings in Concert]	2
Two German Dances	Mozart	Gordon	Witmark & Sons [Strings in Concert]	2
Winter Evening	Vivaldi	Gordon	Witmark & Sons [Strings in Concert]	2
Go From My Window	Anon. or Trad.	Hare	J&W Chester, Ltd. [Three Tunes from Shakespeare's England]	2
Greensleeves	Anon. or Trad.	Hare	J&W Chester, Ltd. [Three Tunes from Shakespeare's England]	2
Nobodies Gigge	Anon. or Trad.	Hare	J&W Chester, Ltd. [Three Tunes from Shakespeare's England]	2
Hatikva	Anon. or Trad.	Shapiro	Concert Works Unlimited [Folk Songs of Israel]	2
Artsa Alinu	Anon. or Trad.	Shapiro	Concert Works Unlimited [Folk Songs of Israel]	2
K'ruim Anu	Anon. or Trad.	Shapiro	Concert Works Unlimited [Folk Songs of Israel]	2
Shalom Chaverim	Anon. or Trad.	Shapiro	Concert Works Unlimited [Folk Songs of Israel]	2
Join the Dance	Anon. or Trad.	Sontag	Galaxy Music Corporation [Folk Song Set]	2
The Silver Ring	Anon. or Trad.	Sontag	Galaxy Music Corporation [Folk Song Set]	2
Hail the Sun!	Anon. or Trad.	Sontag	Galaxy Music Corporation [Folk Song Set]	2
Song of the Vermland	Anon. or Trad.	Sontag	Galaxy Music Corporation [Folk Song Set]	2

Maddalena and the Bagpipes	Anon. or Trad.	Sontag	Galaxy Music Corporation [Folk Song Set]	2
Chorale Fantasia	Simon		FJH Music Company	2
Shenandoah	Anon. or Trad.	Shaffer	Lake State Publications	2
Dance of the Maidens (from the opera Prince Igor)	Borodin	Wagner	Belwin, Inc	2
Jericho Journey	Bulla		FJH Music Company	2
Contredanse	Clark		Belwin, Inc	2
Out of the Winter	Clark		Carl Fischer, Inc.	2
Rustic Dance	Del Borgo		Kendor Music, Inc.	2
Accents	Frost		Neil A. Kjos Music Company	2
The Dory Anne	Frost		Kendor Music, Inc.	2
Tres Valses Poeticos	Granados	McQuilkin	Neil A. Kjos Music Company	2
Belvedere Suite	Isaac		Alfred Music Company, Inc.	2
Petite Tango	Kriechbaum		Alfred Music Company, Inc.	2
Prelude and Dance	McGinty	Mullins	Queenwood Publications	2
Sahara Crossing	Meyer		Alfred Music Company, Inc.	2
Moonlight Shadows	O'Loughlin		Carl Fischer, Inc.	2
Two Modal Sketches	O'Reilly		Alfred Music Company, Inc.	2
Double Dealer Suite	Purcell	Stassevitch	Luck's Music Library	2
English Suite	Purcell	Fishburn	Wingert/Jones	2
Village Dance	Rameau	Gordon	Kendor Music, Inc.	2
Scheherazade	Rimsky-Korsakov	Frost	Kendor Music, Inc.	2
Finale (from Overture to William Tell)	Rossini	Dackow	Tempo Press	2
Folk Song	Simon		FJH Music Company	2
Country Wedding (from The Mouldau)	Smetana	Dackow	Tempo Press	2

Dance Celebration	Smith		Belwin, Inc	2
Crusader	Spata		Alfred Music Company, Inc.	2
Las Mariposas Exoticas	Spata		Alfred Music Company, Inc.	2
Three Pieces (from Album for the Young)	Tchaikovsky	Gruselle	Alfred Music Company, Inc.	2
Concerto In D Major for Harp and String Orchestra	Vivaldi	Moore	Franco Colombo	2
March of the Meistersingers (from the Opera Die Meistersinger)	Wagner	Dackow	Multiple Publishers; Ludwig Music Publishing Company; Tempo Press	2
Hopak	Alshin		Highland/Etling	2
Slavonic Legend	Del Borgo		Highland/Etling	2
Merry-Go-Round	Caponegro		Kendor Music, Inc.	2
Swedish Rhapsody	Alfven	Fishburn	Wingert/Jones	2
Anna's Minuet	Bach	Longfield	Hal Leonard Music, Inc.	2
Air and Caprice	Clark		Carl Fischer, Inc.	2
Painted Desert	McGinty	Mullins	Queenwood Publications	2
Crossing Pirates' Cove	Monday		Neil A. Kjos Music Company	2
Minuet and Galliard	Niehaus		Kendor Music, Inc.	2
Sunburst	Silva		Carl Fischer, Inc.	2
Avatar	Spata		Alfred Music Company, Inc.	2
Dabbling in the Dew	Anon. or Trad.	Atwell	Neil A. Kjos Music Company	2
Quintus	Clark		Carl Fischer, Inc.	2
Fanfare and Frippery, No. 2	Stephan		Neil A. Kjos Music Company	2
Three Schumann Pieces	Schumann	Joseph Phillips	Kendor Music, Inc.	2
Aussie Medley	Various	Frackenpohl	Kendor Music, Inc.	2
Boots and Saddle	Sharp		FJH Music Company	2

Brahms Interlude (from Rhapsody in b minor, Op. 79, No. 1)	Brahms	Monday	Kendor Music, Inc.	2
Dance of the Blessed Spirits from Orpheus and Euridice	Gluck	Longfield	Tempo Press	2
El Matador	Halferty		Kendor Music, Inc.	2
An Elizabethan Madrigal (Now is the Month of Maying)	Morley	Monday	Kendor Music, Inc.	2
Emperor Waltz (Op. 437)	Strauss	Monday	Kendor Music, Inc.	2
Highland Celebration	Silva		Carl Fischer, Inc.	2
Intensity	O'Loughlin		Carl Fischer, Inc.	2
Kinetic Energy	Clark		Carl Fischer, Inc.	2
Last Rose of Summer from Martha	Flotow	Longfield	Tempo Press	2
Mechanisms	Caponegro		Kendor Music, Inc.	2
Meditation and Ritual	Calhoun		Carl Fischer, Inc.	2
Minuet and Trio from Nannerl's Notebook	Mozart	Hash	Grand Mesa Music Publishers	2
Monkey's Dance (from The Fairy Queen Suite, No. 2)	Purcell	Frost	Kendor Music, Inc.	2
Preludio and Allegro	Corelli	Siegler	Alfred Music Company, Inc.	2
Shipwreck Beach for String Orchestra	Rabinowitz		Latham Music Enterprises	2
Sleepers, Wake (Cantata #140)	Bach	Caponegro	Kendor Music, Inc.	2
Sonatina	Hook	Strommen	Carl Fischer, Inc.	2
Sonatina No. 6 in C Major	Mozart	Calhoun	Carl Fischer, Inc.	2
Song for the Winter Moon	Cummings		Grand Mesa Music Publishers	2

Star-Crossed Warriors	Monday		Kendor Music, Inc.	2
Tales of the Kojiki	Yamada or Clark		Carl Fischer, Inc.	2
Terra Nova	Meyer		Alfred Music Company, Inc.	2
Variations Upon the Sailor's Hornpipe	Anon. or Trad.	Croft	Carl Fischer, Inc.	2
Whimsical Dance	Broege		Grand Mesa Music Publishers	2
Bach Minuets	Bach	Caponegro	Kendor Music, Inc.	2
An American Ballad	Anon. or Trad.	Barber	LudwigMasters Publications	2
Chinese Folk Fantasy	Anon. or Trad.	Curnow	Hal Leonard Music, Inc.	2
Lights on the Water	Daniels		Neil A. Kjos Music Company	2
Skip To My Lou	Stephan		Neil A. Kjos Music Company	2
The General's Order	Anon. or Trad.	Wang	LudwigMasters Publications	2
In A French Garden	Meyer		Alfred Music Company, Inc.	2
King William's March	Clarke	Phillips	Alfred Music Company, Inc.	2
Viva los Conquistadores!	Monday		Multiple Publishers;Alfred Music Company, Inc.;Highland/Etling	2
Fan Dance	Newbold		FJH Music Company	2
The Keeper Did A-Hunting Go	Anon. or Trad.	Gruselle	FJH Music Company	2
Aspen Glow	Day		Grand Mesa Music Publishers	2
Spirit of Colorado	Day		Grand Mesa Music Publishers	2
Mystic Dances	Frizzi		Hal Leonard Music, Inc.	2
Lijiang River Landscape	Traditional	Wang	LudwigMasters Publications	2
Shepherd's Hymn of Thanksgiving (Spmphony 6, Mvt. 5)	Beethoven	Wang	LudwigMasters Publications	2
Three German Dances	Haydn	Forsblad	TRN Music Publisher	2
Silhouettes	Silva		Carl Fischer, Inc.	2

Forest Hills Folk Suite	Phillips		Alfred Music Company, Inc.	2
Lyric Pieces	Grieg	McCashin	FJH Music Company	2
Toccat	Frescobaldi	Beeman	Grand Mesa Music Publishers	2
A Festive March	Handel	Wilcott	Grand Mesa Music Publishers	2
Madrigal (My Bonnie Lass)	Morley	Monday	Wingert/Jones	2
Loch Lomond	Traditional	Bobrowitz	Grand Mesa Music Publishers	2
The Rowan Tree	Traditional	Rosenhaus	Grand Mesa Music Publishers	2
Celtic Roots	Traditional	Baird	Shawnee Press	2
Ablaze	Bernotas		Alfred Music Company, Inc.	2
Folk Festival	O'Reilly		Alfred Music Company, Inc.	2
Bluebell	Nishimura		Carl Fischer, Inc.	2
Chester	Billings	Calhoun	Carl Fischer, Inc.	2
Epic	Clark		Carl Fischer, Inc.	2
Pulse Pounding	O'Laughlin		Carl Fischer, Inc.	2
Shepherd's Hey	English Folk Song	Meredith	Carl Fischer, Inc.	2
Sing We and Chant It	Morley	Monday	Carl Fischer, Inc.	2
Slavic Celebration	Calhoun		Carl Fischer, Inc.	2
Storm the Gates	Silva		Carl Fischer, Inc.	2
Little Turtle Dove	Traditional	Gruselle	FJH Music Company	2
Streets of Shilin	Owens		FJH Music Company	2
Velocity	Balmages		FJH Music Company	2
Ecosaise in G	Beethoven	Halferty	Kendor Music, Inc.	2
March of the Bowmen	Caponegro		Kendor Music, Inc.	2
Sinfonia	Telemann	Mathews	Neil A. Kjos Music Company	2
Procession of the Knights	Brubaker		Wingert/Jones	2
Angel's Steps	Nishimura		Carl Fischer, Inc.	2
Ethos	Clark		Carl Fischer, Inc.	2
The Fanfare Overture	Reznicow		TRN Music Publisher	2
Gothic Cathedral	Compello		Carl Fischer, Inc.	2

King Henry's Choice	Sharp		Alfred Music Company, Inc.	2
La Paloma	Spanish Folk Song	Vargas	Grand Mesa Music Publishers	2
Legend of the Lotus	Halferty		Kendor Music, Inc.	2
Pilgrim's Chorus from Tannhauser	Wagner	Dabcynski	Alfred Music Company, Inc.	2
Portal Gates	Clark		Carl Fischer, Inc.	2
Prairie Spirit	Hinds		Carl Fischer, Inc.	2
Primula	Nishimura		Carl Fischer, Inc.	2
Tribal Voices	Story		Alfred Music Company, Inc.	2
Ye Banks and Braes, O Bonnie Doon	Scottish Folk Song	Christopher	Alfred Music Company, Inc.	2
Childgrove	Anonymou s	Jae Atwell	LudwigMasters Publications	2
Lonestar	Strommen		Carl Fischer, Inc.	2
Expectations	Clark		Carl Fischer, Inc.	2
The Mask	Hinds		Carl Fischer, Inc.	2
Canciones De Ninos	Traditional	Monday	Kendor Music, Inc.	2
Mozart Symphony No. 40	Mozart	Caponegro	Kendor Music, Inc.	2
Classic Sinfonia	Del Borgo		Kendor Music, Inc.	2
Simple Gifts	Brackett	Gruselle	FJH Music Company	2
Theme and Variations from the "Trout" Quintet: From Piano Quintet in A Major	Schubert	Dabczynski	Highland/Etling	2
Yorktown	Parrish		Highland/Etling	2
Sonatina	Beethoven	Bullock	Belwin, Inc	2
French Dance: Jouissance vous donnerai	Traditional	Monday	Belwin, Inc	2
Bohemian Dance	Bobrowitz		Grand Mesa Music Publishers	2
Journey	Butz		Musica Propria, Inc.	2
The Olive Tree	Stein	Gazda	Kjos Music	2

Le Carillon a Musique	Law		Grand Mesa Music Publishers	2
Finnish Folk Song Suite	Traditional	Caravella	Wingert/Jones	2
Baroque Suite	Telemann	Hopkins	Kendor Music, Inc.	2
Boat Ride	Goldman		Soundwave	2
March for Strings	Purcell	Fishburn	Wingert/Jones	2
Sequoia	Holmes		Wingert/Jones	2
Intrada	Balmages		FJH Music Company	2
Premonitions	Neeck		Arco String Publications	2
El Condor Pasa	Robles	Cunalata	Wingert/Jones	2
Sparta	Parrish		Wingert/Jones	2
The Hunt (String Quartet No. 17)	Mozart	Clinesmith	Wingert/Jones	2
William Byrd Suite	Byrd	Wagner	Belwin, Inc	2
Down by the Salley Gardens	Traditional	Palmer	Alfred Music Company, Inc.	2
Parade of Stars	Campra	Leavitt	Hal Leonard Music, Inc.	2
Thunderstruck	O'Loughlin		Carl Fischer, Inc.	2
Dragon Fire	Day		Grand Mesa Music Publishers	2
La Rejouissance, Sarabande, and Gigue (from Suite in D)	Telemann	McCashin	Wingert/Jones	2
Beauteous Spirit	Kamuf		Highland/Etling	2
Allegretto (Incidental Music from Falstaff)	Verdi	Bishop	Wingert/Jones	2
Winter Reverie	Griesinger		Carl Fischer, Inc.	2
Mystical Mage	Woolstenhulme		Neil A. Kjos Music Company	2
Dark Frontier	Pasternak		Excelcia	2
Voyager	Newbold		FJH Music Company	2
Serenity	Tippette		FJH Music Company	2

Title	Composer	Arranger	Publisher [Collection]	Grade
Little Classic Suite	Akers		Carl Fischer, Inc.	1
Folk-Songs for Strings, Set 2	Anon. or Trad.	Auton	Oxford University Press	1
A Suite of English Folk Songs	Boyle		J&W Chester, Ltd.	1
March Alceste	Gluck	Brown	Stainer & Bell [The Edric Album]	1
Fiddling A-Round	Caponegro		Kendor Music, Inc.	1
British Grenadiers	Anon. or Trad.	Caponegro	Kendor Music, Inc.	1
Festival March (from Music For String Classes)	Carse		Augener (London)	1
Bagatelle for Strings	Cechvala		Shawnee Press	1
Baroque Medley	Cechvala		Wynn Music Publishers	1
Slovakian Dances	Anon. or Trad.	Cechvala	Kendor Music, Inc.	1
Cross Country	Chase		Lake State Publications	1
Ukrainian Folk Songs	Anon. or Trad.	Dackow	Tempo Press	1
Sonatine	Del Borgo		Neil A. Kjos Music Company	1
Winter Wonderland Suite	Feese	Struble	Young World Publishers	1
Celtic Suite	Fishburn		Wingert/Jones	1
Day, Night and Day	Frost		Kendor Music, Inc.	1
Fanfare for Strings	Gazda		Neil A. Kjos Music Company	1
Un Poco Barocco	Goldsmith		Southern Music Company	1
Two Grieg Songs	Grieg	Stephan	Kendor Music, Inc.	1
Handel in Miniature	Handel	Forbes	J&W Chester, Ltd.	1
Laurel Album	Handel	Brown	Stainer & Bell	1
Minuet (from Water Music)	Handel	Williams	Multiple Publishers; Highland/Etling; Barenreiter/Verlag; Foreign Music Distributors	1
Selections (from the Fireworks Music)	Handel	Frost	Lake State Publications	1

St. Anthony Chorale	Haydn	Dackow	Tempo Press	1
Two Diversions	Hofeldt		Neil A. Kjos Music Company	1
Apollo Suite	Isaac		Etling	1
Royal Processional	Keuning		Neil A. Kjos Music Company	1
Loch Lomond	Klauss		Kendor Music, Inc.	1
Strawberry Fair	Knight		J&W Chester, Ltd.	1
Renaissance Suite	Leidig		Highland/Etling	1
Quixotic Sketch	Niehaus		Kendor Music, Inc.	1
Apache	Nunez		Neil A. Kjos Music Company	1
Can-Can	Offenbach	Meyer	Highland/Etling	1
March Triumphant	Rusch	Spinosa	Neil A. Kjos Music Company	1
Festival March	Sheinberg		Highland/Etling	1
Suite for Strings	Siennicki		Etling	1
Roundelay in D	Stephan		Neil A. Kjos Music Company	1
Three Rustic Dances	von Weber	Gordon	Kendor Music, Inc.	1
Espana Waltz	Waldteufel	Isaac	Wynn Music Publishers	1
Dance Suite for Strings	Whitney		Belwin, Inc	1
Star Dancer	Williams		Highland/Etling	1
Baroque Fugue	Siennicki		Etling	1
O Mistress Mine	Morley	Brown	Stainer & Bell [The Edric Album]	1
Minuet	Purcell	Brown	Stainer & Bell [The Edric Album]	1
Ballet	Bach	Brown	Stainer & Bell [The Edric Album]	1
March Scipio	Handel	Brown	Boosey & Hawkes, Inc.	1
Swedish Dance	Anon. or Trad.	Brown	Stainer & Bell [The Edric Album]	1
The Greenwood Tree	Anon. or Trad.	Benoy	Oxford University Press [Traditional Tunes]	1
The Pirate's Waltz and The Steamboat Waltz	Anon. or Trad.	Benoy	Oxford University Press [Traditional Tunes]	1
Square Dance	Feese	Schaefer	Young World Publishers [Young World of Strings]	1

Irish Medley	Feese	Schaefer	Young World Publishers [Young World of Strings]	1
Overture	Feese	Schaefer	Young World Publishers [Young World of Strings]	1
Daybreak	Frost	Feese/Schaefer	Young World Publishers [Young World of Strings]	1
March for Strings	Feese	Schaefer	Young World Publishers [Young World of Strings]	1
Prelude and Fugue	Feese	Schaefer	Young World Publishers [Young World of Strings]	1
Men of Harlech	Anon. or Trad.	Shapiro	Shawnee Press [Folk songs of the British Isles]	1
Molly Malone	Anon. or Trad.	Shapiro	Shawnee Press [Folk songs of the British Isles]	1
The Ash Grove	Anon. or Trad.	Shapiro or Hopkins	Multiple Publishers;Shawnee Press [Folk songs of the British Isles];Kendor Music, Inc.	1
Go From My Window	Anon. or Trad.	Hare	J&W Chester, Ltd. [Three Tunes from Shakespeare's England]	1
Greensleeves	Anon. or Trad.	Hare	J&W Chester, Ltd. [Three Tunes from Shakespeare's England]	1
Nobodyes Gigge	Anon. or Trad.	Hare	J&W Chester, Ltd. [Three Tunes from Shakespeare's England]	1
Sword Dance	Arbeau	Phillips	Alfred Music Company, Inc.	1
Ode To Joy	Beethoven	Caponegro	Multiple Publishers;Lake State Publications;Kendor Music, Inc.	1
The Heavens Resound	Beethoven	Smith	Wingert/Jones	1
Bow-Regard's Parade	Caponegro		Kendor Music, Inc.	1
Canyon Sunset	Caponegro		Kendor Music, Inc.	1
Doodlin' Digits	Caponegro		Kendor Music, Inc.	1
Butterfly	Chase		Lake State Publications	1
Echo Canyon Polka	Chase		Lake State Publications	1
Prairie Lullaby	Compello		Carl Fischer, Inc.	1
Andover Holiday	Del Borgo		Kendor Music, Inc.	1
Clog Dance	Del Borgo		Kendor Music, Inc.	1
March Heroic	Del Borgo		Neil A. Kjos Music Company	1
St. Lawrence Overture	Del Borgo		Carl Fischer, Inc.	1

As an Eagle Stirs	Ewing		EPS	1
Aspen Falls	Frost		Lake State Publications	1
Echoes	Frost		Lake State Publications	1
Sailor's Song	Grieg	Myers	Lake State Publications	1
Shadow Dance	Meyer		Alfred Music Company, Inc.	1
All Strings Attached	Neihaus		Kendor Music, Inc.	1
Algadoon	Purcell	Niehaus	Kendor Music, Inc.	1
Wait your Turn!	Spata		Alfred Music Company, Inc.	1
Autumn Variations	Swayze		Latham Music Enterprises	1
Celtic Dance	Williams		Alfred Music Company, Inc.	1
Sailor's Song	Williams		Alfred Music Company, Inc.	1
Gavotte	Handel	Brown	Stainer & Bell	1
An American Hymn	Billings	Del Borgo	Kendor Music, Inc.	1
Festival Choral and March	Caponegro		Kendor Music, Inc.	1
Scottish Bobber	Clark		Carl Fischer, Inc.	1
March Jubilee	Cook		Neil A. Kjos Music Company	1
Regal Overture	Hopkins		Grand Mesa Music Publishers	1
Dragonhunter	Meyer		Alfred Music Company, Inc.	1
Dory's Waltz	Stephan		Neil A. Kjos Music Company	1
Tallis Canon and Variations	Tallis	Caponegro	Kendor Music, Inc.	1
Flow Gently, Sweet Afton	Anon. or Trad.	Strommen	Carl Fischer, Inc.	1
Be Thou My Vision	Anon. or Trad.	Frost	Kendor Music, Inc.	1
Allegro (from Concerto for Two Trumpets)	Vivaldi	Phillips	Kendor Music, Inc.	1
Fiddles on Fire	Williams		Alfred Music Company, Inc.	1
African Song and Round	Anon. or Trad.	Baker Monday	Kendor Music, Inc.	1
Bach Minuets	Bach	Caponegro	Kendor Music, Inc.	1
Ballad of the Silver Spur for String Orchestra	Frost		Latham Music Enterprises	1

Dominique's Dance	Nieto		Alfred Music Company, Inc.	1
Enchanted Village	O'Loughlin		Carl Fischer, Inc.	1
Gaelic Castle	Newbold		FJH Music Company	1
Honor and Glory	Newbold		FJH Music Company	1
Incantations for String Orchestra	Hinds		Latham Music Enterprises	1
Introduction and Scherzando for String Orchestra	Hinds		Latham Music Enterprises	1
Jupiter Theme from "The Planets"	Holst	Hash	Grand Mesa Music Publishers	1
Lochs and Glens	Halferty		Kendor Music, Inc.	1
Misty Cavern	Kazik		Hal Leonard Music, Inc.	1
Prelude and Fugue	Balmages		FJH Music Company	1
Scarborough Fair	Anon. or Trad.	Balmages	FJH Music Company	1
Skye Boat Song	Anon. or Trad.	Croft	Carl Fischer, Inc.	1
Twilight Dancers	Day		Alfred Music Company, Inc.	1
Water Music Dances	Handel	Monday	Neil A. Kjos Music Company	1
Yunnan Puzzle Tune	Anon. or Trad.	Wang	Kendor Music, Inc.	1
Rights of Conscience	Bates	Hellem	Neil A. Kjos Music Company	1
A Beethoven Lullaby	Balmages		FJH Music Company	1
Kemp's Jig	Anon. or Trad.	Wilcott	Grand Mesa Music Publishers	1
Overture for Strings	Handel	Lipton	Grand Mesa Music Publishers	1
The Trout (Die Forelle, Mvt IV)	Schubert	Caponegro	Kendor Music, Inc.	1
Fantasy on a Japanese Folk Song	Balmages		FJH Music Company	1
Shortnin' Bread Blues	Monday		Wingert/Jones	1

Woodland Park	Frost		LudwigMasters Publications	1
A Pirate's Dream	Day		Alfred Music Company, Inc.	1
Sourwood Mountain	Philips		Alfred Music Company, Inc.	1
The Red Lion	Woolstenhulme		Neil A. Kjos Music Company	1
Ode To Joy	Beethoven	Chase	Multiple Publishers;Kendor Music, Inc.;Lake State Publications	1
Aeolian Rock	Frizzi		Kendor Music, Inc.	1
Credo	Halferty		Kendor Music, Inc.	1
Koneko	Yamada or Clark		Carl Fischer, Inc.	1
March from Suite No. 1	Holst	Story	Alfred Music Company, Inc.	1
Military Symphony	Hayden	Hans	Wingert/Jones	1
The Old Rocking Chair	Woolstenhulme		Neil A. Kjos Music Company	1
Qin Shi's Stone Army	Arcari		Carl Fischer, Inc.	1
Kith and Kin	Sweet		Carl Fischer, Inc.	1
Hey Ho, the Wind	Monday		Carl Fischer, Inc.	1
A Starlit Night	Swearingen		Arco String Publications	1
Beyond The Thunder	Monday		Kendor Music, Inc.	1
Wexford Circle	Del Borgo		Kendor Music, Inc.	1
Our Heroes	Day		Highland/Etling	1
Gavotte	Grieg	Farrar-Royce	Belwin, Inc	1
Where the River Shannon Flows	Russell	Balmages	FJH Music Company	1
Verdant Meadows	Tippette		Carl Fischer, Inc.	1
Turbulence	Owens		FJH Music Company	1
Rainbow's End	Day		Alfred Music Company, Inc.	1
Dizzy Digits	Meyer		Highland/Etling	1
Three Buccaneers	Griesinger		FJH Music Company	1
Final Expedition	Tippette		Excelcia	1
Marsquake	Siegler		Grand Mesa Music Publishers	1

