

2011 EDITION



ASTA String Curriculum

Standards, Goals, and Learning Sequences for Essential Skills
and Knowledge in K–12 String Programs



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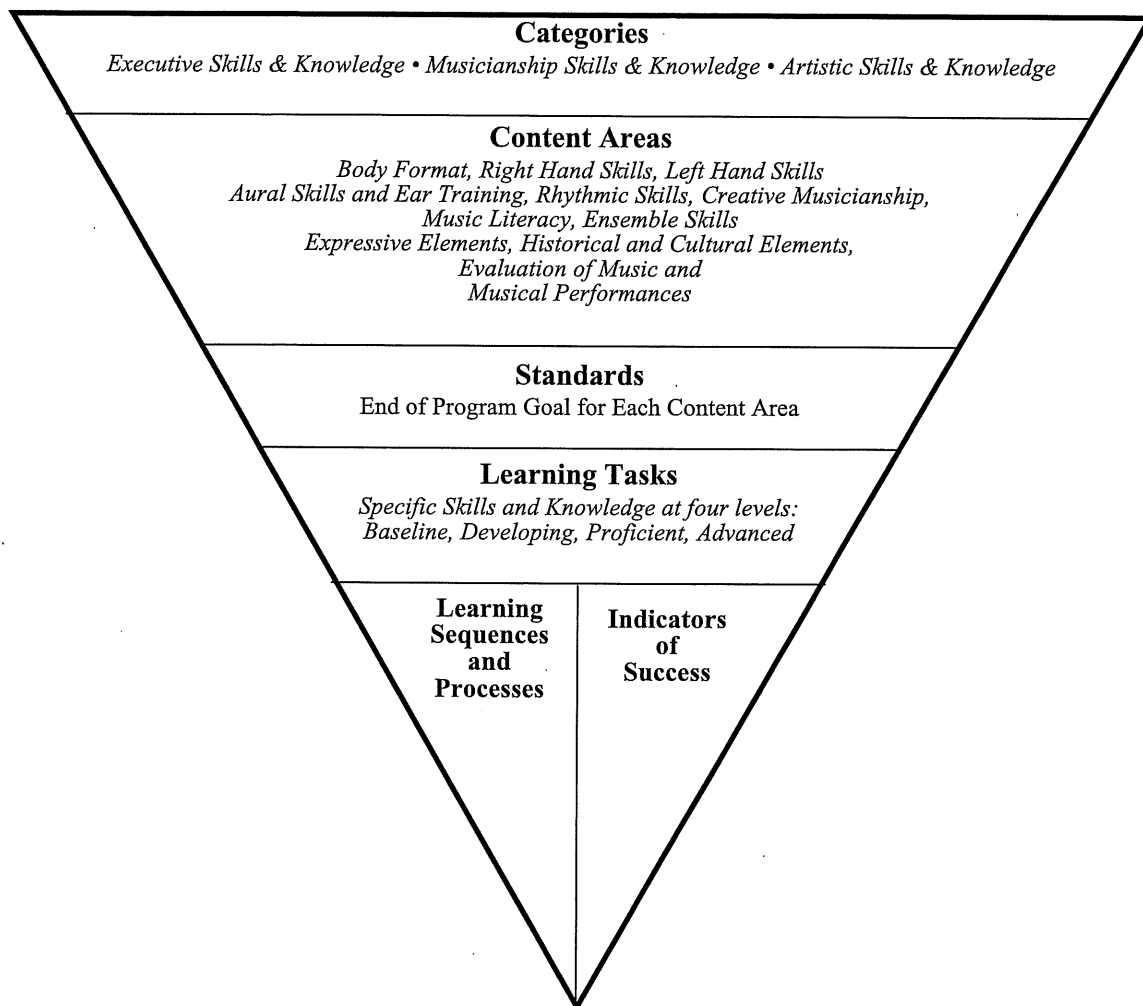
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Figure 1. General Organization of ASTA Curriculum



As shown above, the curriculum contains five general components:

- A. Categories of Skill and Knowledge
- B. Content Areas
- C. End-of-Program Standards
- D. Learning Tasks (divided into four additional levels)
- E. Learning Sequences and Process & Indicators of Success (Assessment)

Each of these components is described in more detail below:

A. Categories of Skills and Knowledge

We divided this curriculum into three categories, reflecting the skills and knowledge that should be present in the strings studio or classroom:

1. Executive Skills and Knowledge—those technical skills and understandings required to physically perform on the instrument, such as body format, bowings, etc.
2. Musicianship Skills and Knowledge—those elements, such as understanding of rhythms, aural skills, note-reading skills, etc., that relate to musical understandings.
3. Artistic Skills and Knowledge—those elements that relate to the creative and expressive side of music-making, beyond mere performance, such as improvisation, performance with artistic understanding, etc.

B. Content Areas

Each of the three categories above was divided into smaller content areas. While it may have been possible to create even smaller or larger categories, our committee determined that these specific areas were logical breakpoints for the curriculum.

1. Executive Skills and Knowledge—Body Format, Right Hand Skills, Left Hand Skills
2. Musicianship Skills and Training—Tonal Aural Skills and Ear Training, Rhythmic Skills and Ear Training, Creative Musicianship, Music Literacy, Ensemble Skills
3. Artistic Skills and Knowledge-- Expressive Elements, Historical and Cultural Elements, Evaluation of Music and Musical Performance

C. Standards

Rather than writing standards based on specific grade levels or years of study, this curriculum includes a single standard statement that serves as target for all levels of performance. In this approach, all levels of achievement in all content areas are measured in the context of the ultimate goal of performing at the level indicated in the standards.

1. **Standards Category 1: Executive Skills and Knowledge**

Content Area 1A—Body Format

Students perform with a lengthened and balanced posture; support instrument without tension, demonstrate ease of motion; format is adjusted for physiological changes due to growth; control of weight distribution, unilateral movement, bilateral movement, in sitting and standing position.

Content Area 1B—Left Hand Skills and Knowledge

Students perform with the correct placement and angle of the left arm-wrist-hand-fingers to the instrument; demonstrate position that is balanced and free of tension; play with independence of fingers, ease of motion and control of finger weight; produce characteristic tone, with vibrato (as appropriate); show understanding and ability to apply fingerings, finger patterns, shifting, extensions.

Content Area 1C—Right Hand Skills and Knowledge

Students perform with fluent bowing motion, control of variables (weight, angle, speed, and placement), in a variety of bowing techniques and articulations, with characteristic tone.

2. **Standards Category 2: Musicianship Skills and Knowledge**

Content Area 2A—Tonal Aural Skills & Ear Training

Students demonstrate the following abilities: matching and manipulating pitch, playing with a sense of tonality, tonal--melodic and tonal--harmonic function (horizontal and vertical relationships/functions of tonality), ear-to-hand skills, aural and kinesthetic awareness of pitch accuracy and intonation, including and related to improvisation.

Content Area 2B—Rhythmic Aural Skills and Ear Training

*Students perform simple and complex **rhythm** patterns/functions, with steady pulse/beat, correct sense of meter, metric organization and phrasing, in a variety of meters.*

Content Area 2C—Creative Musicianship

*Students demonstrate **creative musicianship** skills at all stages of development, including the ability to improvise variations of rhythmic, melodic, and harmonic patterns, within the traditions and standards of a variety of genres and practices; arrange and compose melodies and harmonies according to specific criteria and guidelines.*

Content Area 2D—Music Literacy

Students demonstrate sequential music literacy skills (decoding and comprehension), defined as an association of sound-to-symbol, in a given musical context, which includes: predictive components (understanding of reading based on audiation of written material) and knowledge of symbols and notation related to pitch, rhythm, dynamics, tonality, clef, articulation, etc.), based on the principle that sound comes before sight.

Content Area 2E—Ensemble Skills

Students perform in an ensemble, demonstrating sensitivity and the ability to adjust and maintain a uniform sense of rhythm, tempo, articulation, tone, blend, balance, and dynamics; understand conducting gestures, follow conductor and section leader, and are able to synchronize bowings.

3. Standards Category 3: Artistic Skills and Knowledge

Content Area 3A—Expressive Elements

Students employ expressive elements of music to communicate abstract thoughts, ideas, and meaning; to share the depth of the human experience; and for self-expression and understanding.

Content Area 3B—Historical and Cultural Elements

Students listen to, respond to, and perform music from a wide range of genres in a culturally authentic manner, reflecting the diverse nature of people groups and cultures across the world and in the US; performances demonstrate an understanding of historical and cultural contexts and reflect stylistic traditions and practice.

Content Area 3C—Evaluation of Music and Musical Performance

Students evaluate and analyze music for executive skill, musicianship, and artistic considerations; evaluate and analyze the individual and group performances based on appropriate criteria.

D. Learning Tasks

The learning task is the specific performance task or skill required at a given point. We have divided our learning tasks into four smaller levels: baseline, developing, proficient, and advanced. We anticipate that there will be discussion and perhaps energetic disagreement among our profession about the choice of these words, as there was even among our own committee! However, we hope that by defining these four levels that we can provide a useful working document for our profession.

Note: These tasks are not tied to a specific age, grade level, or number of years of performance. This is due to the fact that there is great diversity and disparity in our profession in the following areas:

- Starting age and grade
- Number of lessons or rehearsals per week
- Individual versus group instruction
- Prior learning, general musical environment, amount of home support
- Availability of instruments for practice outside of school
- Availability of qualified string teachers

These levels are not necessarily intended for those in studio-intensive or private-lesson intensive programs, where rates of progress may be much faster.

Baseline: This is typically found during the first- and/or second-year of instruction, depending on items listed above. These skills must be mastered in order for additional techniques to be learned. These are the basic, priority-level items for any beginning student.

Developing: This level is an extension of beginning-level technique; demonstrates more mastery of basic skills, moving into intermediate-level playing skills.

Proficient: At this level, students demonstrate mastery of beginning and intermediate-level skills, and performs with fluency and understanding. Should typically be found at middle-school level, but depending on items above, may not be found until high school level.

Advanced: These are upper level skills that should provide the student with the essential ability to perform on his or her instrument with musical and artistic understanding beyond the school years. This is the goal for all students at the exit-point from the public school program.

The learning task examples we have provided in this curriculum are intended to be representative of sample activities teachers might use in their classroom. There are excellent resources of other teaching strategies and activities already published and we highly encourage teachers to take advantage of them (we've included a resource list as part of this publication).

E. Learning Sequences and Processes

These are detailed descriptions for the teacher and/or student about how to perform or teach the given learning task. We have provided a parallel column for assessment points or indicators of success. For example, a description of how to initiate the basic beginning bow hold is included, with specific indicators of success that are understandable by the teacher and the student.

Summary

The curriculum is both sequential and developmental, moving from larger categories of skills and knowledge to specific learning tasks within each category. Figure 2 demonstrates how this works for the area of body format.

Scope and Sequence, Page 1

Category 1: Executive Skills and Knowledge				
	Baseline	Developing	Proficient	Advanced
<u>Content Area 1A—Body Format</u> <i>Students perform with a lengthened and balanced posture; support instrument without tension; demonstrate ease of motion; format is adjusted for physiological changes due to growth; control of weight distribution, unilateral movement, bilateral movement, in sitting and standing position.</i>	1.1—Establish posture (sitting and standing) on all instruments. 1.2—Basic playing position for violin and viola. 1.3—Basic playing position for cello. 1.4—Basic playing position for bass.	2.1—Unilateral movement (connected to bowing motion) 2.2—Bilateral movement (connected to bowing motion) 2.3—Continue Baseline criteria, monitoring and adjusting to physical characteristics of individual students.	3.1—Continue previous criteria, monitoring and adjusting to physical characteristics of individual students.	4.1—Continue previous criteria, monitoring and adjusting to physical characteristics of individual students.
<u>Content Area 1B—Left Hand Skills and Knowledge</u> <i>Students perform with the correct placement and angle of the left arm-wrist-hand-fingers to the instrument; demonstrate position that is balanced and free of tension; play with independence of fingers, ease of motion and control of finger weight; produce characteristic tone, with vibrato (as appropriate); show understanding and ability to apply fingerings, finger patterns, shifting, extensions.</i>	1.1—Initial left hand finger placement 1.2—Initial finger patterns a. Violin/Viola b. Cello/Bass 1.3—Lateral finger movement 1.4—Vertical technique	2.1—Extensions a. Violin/Viola b. Cello/Bass 2.2—Introduction of positions a. Violin/Viola b. Cello/Bass c. Half Positions 2.3—Refinement of shifting a. Violin/Viola b. Cello c. Bass 2.4—Harmonics 2.5—Finger substitutions 2.6—Simple double-stops (one open string, one fingered string) 2.7—Chromatic alterations (F–F#) 2.8—Extension of vertical technique	3.1—Initial vibrato development 3.2—Advanced positions (5th and higher) 3.3—Complex double stops (two fingered strings) 3.4—Advanced finger patterns—Violin/Viola (e.g., augmented and chromatic patterns) 3.5—Extension of vertical technique	4.1—Artistic development and applications of vibrato. 4.2—Extension of vertical technique

Scope and Sequence, Page 2

Category 1: Executive Skills and Knowledge	Baseline	Developing	Proficient	Advanced
Content Area 1C—Right Hand Skills and Knowledge <i>Students perform with fluent bowing motion, control of variables (weight, angle, speed, and placement), in a variety of bowing techniques and articulations, with characteristic tone.</i>	1.1—Perform pizzicato in guitar position—Violin/Viola 1.2—Perform pizzicato in playing position a. Violin/Viola b. Cello/Bass 1.3—Establishing initial bow hold—all instruments a. Violin/Viola b. Cello/Bass (French bow) c. Bass (German bow) 1.4—Perform pre-bowing exercises a. Violin/Viola b. Cello/Bass (French bow) c. Bass (German bow) 1.5—Perform with simple connected (détaché) bow strokes. a. Violin/Viola b. Cello/Bass (French bow) c. Bass (German bow) 1.6—Perform with simple separated (staccato) bow strokes. 1.7—Direction changes 1.8—Short slurs 1.9—String crossings 1.10—Basic bow distribution 1.11—Intro to weight, angle, speed, and placement (contact point and part of bow).	2.1—Extending the détaché bow stroke. 2.2—On-string strokes a. Martelé b. Slurred Staccato c. Hooked Bowings d. Longer slurs (three or more notes) e. Accented Détaché 2.3—Off-string strokes a. Brush stroke 2.4—Simple double stops 2.5—Extension of technique related to control of bowing variables (weight, angle, speed, and placement)	3.1—More advanced détaché bowings: a. Louré b. Détaché Lancé c. Portato d. Rapid Détaché e. Tremolo 3.2—Off-string strokes a. Spiccato 3.3—Special effect bowings a. Flautando b. Sul ponticello c. Sul tasto d. Col legno 3.4—Chords 3.5—Extension of technique related to control of bowing variables (weight, angle, speed, and placement)	4.1—Ricochet bowing 4.2—Sautillé 4.3—Flying Spiccato 4.4—Extension of technique related to control of bowing variables (weight, angle, speed, and placement)

Scope and Sequence, Page 3

Category 2: Musicianship Skills and Knowledge	Baseline	Developing	Proficient	Advanced
<u>Content Area 2A—Tonal Aural Skills & Ear Training</u> <i>Students demonstrate the following abilities: matching and manipulating pitch, playing with a sense of tonality, tonal-melodic and tonal-harmonic function (horizontal and vertical relationships/functions of tonality), ear-to-hand skills, aural and kinesthetic awareness of pitch accuracy and intonation, including and related to improvisation.</i>	1.1—Students perform, by ear, <i>melodic</i> tonal patterns (simple patterns and melodies within a tetrachord), in major and minor tonalities (vocally, pizzicato, and/or arco; neutral syllable, then solfege) 1.2—Students identify whether two performed <i>melodic</i> tonal patterns are the same or different. 1.3—Students correctly associate the words <i>high</i> and <i>low</i> with relative pitch differences (e.g., with the use of Curwen hand symbols and vocal solfege) 1.4—Students correctly identify direction of <i>melodic</i> motion (within a tetrachord). 1.5—Students alter melodies and harmonies (major-to-minor, minor-to-major) 1.6—Students perform, by ear, primary (tonic and dominant) <i>harmonic</i> tonal patterns (vocally, pizzicato, and/or arco; neutral syllable, then solfege) 1.7—Students improvise (vocally, pizzicato, and/or arco) <i>melodic</i> tonal patterns (within a tetrachord; neutral syllable, then solfege)	2.1—Students perform, by ear, <i>melodic</i> tonal patterns (patterns and melodies within a one-octave scale) in major and minor tonalities (vocally, pizzicato, and/or arco; neutral syllable, then solfege) 2.2—Students manipulate single pitches to adjust intonation and listen for “ringing tones” (resonance, sympathetic vibrations). 2.3—Students perform, by ear, primary (tonic, dominant, and subdominant) <i>harmonic</i> tonal patterns (vocally, pizzicato, and/or arco; neutral syllable, then solfege) 2.4—Students improvise (vocally, pizzicato, and/or arco) <i>melodic</i> tonal patterns (within an octave) 2.5—Students improvise (vocally, pizzicato, and/or arco) <i>harmonic</i> tonal patterns (vocally, pizzicato, and/or arco; neutral syllable, then solfege) 2.6—Students alter melodies and harmonies (major to minor and vice versa) 2.7—Students use fine tuners to adjust strings to match an external tonal reference	3.1—Students perform, by ear, <i>melodic</i> tonal patterns (patterns and melodies with chromatic alterations) in major and minor tonalities (vocally, pizzicato, and/or arco; neutral syllable, then solfege) 3.2—Students perform primary and secondary (ii, vi, vii) tonal patterns (vocally, pizzicato, and/or arco; neutral syllable, then solfege) 3.3—Students improvise (vocally, pizzicato, and/or arco; neutral syllable, then solfege) melodies and patterns, using chromatic alterations or simple modulations (e.g., major to relative/parallel minor). 3.4—Students improvise (vocally, pizzicato, and/or arco; neutral syllable, then solfege) simple accompaniments to melodies 3.5—Students use fine tuners and/or pegs to tune strings, in fifths, to an external tonal reference	4.1—Students perform, by ear, melodies and accompaniments in various modes and scales (e.g., Dorian, Mixolydian, Blues, etc.) and harmonies. 4.2—Students improvise melodies and accompaniments in various modes and scales (e.g., Dorian, Mixolydian, Blues, etc.) and harmonies.

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Category 2: Musicianship Skills and Knowledge (cont.)	Baseline	Developing	Proficient	Advanced
Content Area 2B—Rhythmic Aural Skills & Ear Training <i>Students perform simple and complex rhythm patterns/functions, with steady pulse/beat, correct sense of meter, metric organization and phrasing, in a variety of meters.</i>	1.1—Students will maintain a steady pulse while <i>singing</i> or <i>chanting</i> rhythm patterns 1.2—Students will demonstrate a sense of meter while <i>singing</i> or <i>chanting</i> rhythm patterns 1.3—Students will maintain a steady pulse while <i>playing</i> rhythm patterns 1.4—Students will demonstrate a sense of meter while <i>playing</i> rhythm patterns 1.5—Students will perform rhythm patterns containing rests 1.6—Students will perform rhythm patterns containing ties 1.7—Students will perform rhythm patterns containing upbeats 1.8—Students will improvise rhythm patterns corresponding to Learning Tasks 1.1–1.7	2.1—Students will perform rhythm patterns containing subdivisions 2.2—Students will perform rhythm patterns containing elongations 2.3—Students will perform rhythm patterns containing rests 2.4—Students will improvise rhythm patterns corresponding to Learning Tasks 2.1–2.3	3.1—Students will perform rhythm patterns in asymmetrical and unusual meters 3.2—Students will perform rhythm patterns containing hemiolas 3.3—Students will perform rhythm patterns containing enrhythmic notation 3.4—Students will improvise rhythm patterns corresponding to Learning Tasks 3.1–3.3	4.1—Students will perform rhythmic patterns in irregular meters and polymeters 4.2—Students will perform rhythm patterns in mixed meters 4.3—Students will perform rhythm patterns containing syncopation within a single macrobeat 4.4—Students will improvise rhythm patterns corresponding to Learning Tasks 4.1–4.3

Scope and Sequence, Page 5

Category 2: Musicianship Skills and Knowledge (cont.)				
Content Area 2C—Creative Musicianship <i>Students demonstrate creative musicianship skills at all stages of development, including the ability to improvise variations of rhythmic, melodic, and harmonic patterns, within the traditions and standards of a variety of genres and practices; arrange and compose melodies and harmonies according to specific criteria and guidelines.</i>	Baseline	Developing	Proficient	Advanced
	1.1—<u>Rhythmic</u>: Students derive rhythm patterns from speech and environmental sounds and link them with the motion of the bow-hand 1.2—<u>Tonal</u> (Melodic & Harmonic): Students create one-note solos against a class-generated accompaniment 1.3—<u>Textural</u>: Students reproduce sound effects from their environment on their instruments (exploratory focus) 1.4—<u>Compositional</u>: Students invent scoring techniques based on common objectives 1.5—<u>Creative Leadership</u>: Students invent their own physical language for conducting	2.1—<u>Rhythmic</u>: Students teach each other short original rhythmic phrases through call-and-response 2.2—<u>Tonal</u> (Melodic & Harmonic): Students use the root, third, and fifth of a chord to solo over student-generated accompaniment 2.3—<u>Textural</u>: Students translate a visual or experiential narrative into original sounds on their instruments (music as storytelling) 2.4—<u>Compositional</u>: Students add traditional notation into their original scores 2.5—<u>Creative Leadership</u>: Students rehearse conducting the group with individually created hand signals	3.1—<u>Rhythmic</u>: Students layer individual rhythmic phrases to create an original group piece 3.2—<u>Tonal</u> (Melodic & Harmonic): Students create solos using the notes of the scale as stepping-stones between chord tones 3.3—<u>Textural</u>: Students translate a visual or experiential narrative into original sounds on their instruments and add rhythmic components (rhythmic focus) 3.4—<u>Compositional</u>: Students add a second instrument to their original scores 3.5—<u>Creative Leadership</u>: Student conductors lead extemporaneous sound stories using nonverbal signals	4.1—<u>Rhythmic</u>: Students analyze rhythmic phrases for tonal content and improvise over class-generated accompaniments 4.2—<u>Tonal</u> (Melodic & Harmonic): Students create solos using three scales over class-generated three-chord harmonic motion 4.3—<u>Textural</u>: Students improvise descriptive stories, including melody and harmony (harmonic focus) 4.4—<u>Compositional</u>: Students add third and fourth parts to their original scores 4.5—<u>Creative Leadership</u>: Students combine original scores with student-conducted improvised sections

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Category 2: Musicianship Skills and Knowledge (cont.)				
Content Area 2D—Music Literacy <i>Students demonstrate sequential music literacy skills (decoding and comprehension), defined as an association of sound-to-symbol, in a given musical context, which includes: predictive components (understanding of reading based on audition of written material) and knowledge of symbols and notation related to pitch, rhythm, dynamics, tonality, clef, articulation, etc.). based on the principle that sound comes before sight.</i>	Baseline		Developing	
	Proficient		Advanced	
	1.1—Students correctly identify and perform basic music notation and symbols associated with the following skills and understandings to each corresponding curricular level (see list in learning tasks) 1.2—Students sight-read basic music notation and symbols 1.3—Students understand chord symbols (root only) 1.4—Students correctly identify the following key signatures: C, G, D, and F Major (with their relative minors) 1.5—Students correctly identify accidentals (♯, ♭, #) 1.6—Students correctly identify musical forms: AB and AB⁴	2.1—Students correctly identify tonality (including key signature) and perform repertoire through three sharps and three flats 2.2—Students correctly identify interval labels (numbers only) 2.3—Students correctly identify musical forms: <i>Theme and Variations</i>, <i>Rondo</i> and <i>Minuet and Trio</i>	3.1—Students correctly identify and perform chords from chord symbols (tonic, dominant, and subdominant) 3.2—Violists correctly identify and perform the pitches found on the treble-clef staff, for the D- and A-strings, through 3rd position 3.3—Cellists correctly identify and perform the pitches found on the tenor-clef staff, for the D- and A-strings, through 4th position 3.4—Bassists correctly identify and perform the pitches found on the tenor-clef staff, for the D- and G-strings 3.5—Students correctly identify and perform double-flats and double-sharps 3.6—Students correctly identify tonality (including key signature) and perform repertoire through four sharps and four flats 3.7—Students correctly identify musical form: <i>Sonata-Allegro</i>	4.1—Students correctly identify tonality (including key signature) for all major and minor keys 4.2—Students correctly identify and perform in modes and scales: Dorian, Mixolydian, and Blues 4.3—Students understand are able to perform notation associated with non-classical styles (e.g., twentieth century/modern, world music, other special effects

Scope and Sequence, Page 7

Category 2: Musicianship Skills and Knowledge (cont.)	Baseline	Developing	Proficient	Advanced
Content Area 2E—Ensemble Skills <i>Students perform in an ensemble, demonstrating sensitivity and the ability to adjust and maintain a uniform sense of rhythm, tempo, articulation, tone, blend, balance, and dynamics; understand conducting gestures; follow conductor and section leader, and are able to synchronize bowings.</i>	1.1—Students match pulse and rhythm to stay together as an ensemble. 1.2—Students adjust pitch within the ensemble. 1.3—Demonstrates self-discipline by working cooperatively with peers to produce a quality musical performance. 1.4—Display appropriate etiquette for style and venue of musical performance (classical concert vs. fiddle jam session). 1.5—Demonstrates well-disciplined personal demeanor during rehearsals and performance.	2.1—Students perform various tempos with a steady pulse. 2.2—Students adjust pitch within the ensemble. 2.3—Students demonstrate understanding of appropriate balance of the melody and accompanying lines. 2.4—Students imitate rhythm patterns at slow, medium, fast tempos following a conductor's beat pattern and cues. 2.5—Students match bow usage to section/ensemble.	3.1—Students follow section leader. 3.2—Students perform with style, articulation and pitch including adjusting dynamics according to musical function of their part (i.e. melody, harmony, counterpoint, etc.) 3.3—Follow conductor's more complex beat patterns, cues and expressive gestures.	4.1—Students adjust pulse, rhythm, pitch and dynamics within the ensemble. 4.2—Students demonstrate preparation, balance, blend, style, interpretation and music sensitivity.

Scope and Sequence, Page 8

Category 3: Artistic Skills and Knowledge	Baseline	Developing	Proficient	Advanced
Content Area 3A—Expressive Elements <i>Students employ expressive elements of music to communicate abstract thoughts, ideas, and meaning; to share the depth of the human experience; and for self-expression and understanding.</i>	1.1—Students shape phrases with simple dynamic variation 1.2—Students alter tone by modifying bow technique (WASP—weight, angle, speed and point of contact) 1.3—Students perform with articulations corresponding to baseline-level right-hand technical skills	2.1—Students evaluate and demonstrate multiple ways of performing a single melody 2.2—Students apply knowledge of performance practice to selected repertoire. 2.3—Students perform with articulations corresponding to developing-level right-hand technical skills	3.1—Students perform with an expanded range of dynamics, tempos, and timbre/tone color 3.2—Students perform with a characteristic tone at all dynamic levels 3.3—Students apply knowledge of performance practice to selected repertoire 3.4—Students perform with articulation corresponding to proficient-level right-hand technical skills 3.5—Students use vibrato, when appropriate, to enhance timbre and tone	4.1—Students perform with consistent timbre and tone quality at all dynamic levels 4.2—Students independently interprets and performs selection applying appropriate dynamics, tempos, and timbre 4.3—Students apply knowledge of performance practice to selected repertoire 4.4—Students perform with articulations corresponding to advanced-level right-hand technical skills 4.5—Students employ various styles of vibrato for enhancing the artistic interpretation of the piece, according to accepted performance practice 4.6—Students use ornamentation, as appropriate to the performance practice and conventions of the period and style
<i>Repertoire Note: As students progress throughout the four levels, the range of repertoire and styles should increase and become more eclectic. At the beginning level, the scope of music may be more limited, for example, to beginning folk songs. However, even these beginning level songs should reflect the local community and diverse cultural heritage.</i>				

Scope and Sequence, Page 9

Category 3: Artistic Skills and Knowledge				
Content Area 3B—Historical and Cultural Elements <i>Students listen to, respond to, and perform music from a wide range of genres in a culturally authentic manner, reflecting the diverse nature of people groups and cultures across the world and in the US; performances demonstrate an understanding of historical and cultural contexts and reflect stylistic traditions and practice.</i>	Baseline	Developing	Proficient	Advanced
	1.1—Students listen to selected music from diverse cultures and musical eras 1.2—Students identify, describe and compare distinguishing characteristics of composers and styles from selected repertoire 1.3—Students perform music from diverse styles	2.1—Students listen to selected music from diverse cultures and musical eras 2.2—Students identify, describe and compare distinguishing characteristics of composers and styles from selected repertoire 2.3—Students perform music from an expanding repertoire of diverse styles	3.1—Students listen to selected music from diverse cultures and musical eras 3.2—Students analyze and classify music according to style, composer, and genre 3.3—Students perform music from a large repertoire of diverse styles	4.1—Students listen to selected music from diverse cultures and musical eras 4.2—Students analyze and classify music according to style, composer, and genre 4.3—Students perform a comprehensive repertoire of eclectic styles in a manner that reflects understanding of cultural and stylistic traditions
	<i>Repertoire Note: As students progress throughout the four levels, the range of repertoire and styles should increase and become more eclectic. At the beginning level, the scope of music may be more limited, for example, to beginning folk songs. However, even these beginning level songs should reflect the local community and diverse cultural heritage.</i>			
Content Area 3C—Evaluation of Music and Musical Performance <i>Students evaluate and analyze music for executive skill, musicianship, and artistic considerations; evaluate and analyze the individual and group performances based on appropriate criteria.</i>	Baseline	Developing	Proficient	Advanced
	1.1—Students evaluate individual and group performance using established criteria. 1.2—Students describe personal preference in music listening and group performance.	2.1—Students evaluate individual and group performance using established criteria. 2.2—Students describe personal preference in music listening and group performance 2.3—Students, with teacher assistance, establish criteria for evaluating individual and group performances based on the level of music performed	3.1—Students evaluate individual and group performance using established criteria. 3.2—Students describe personal preference in music listening and group performance 3.3—Students, with teacher assistance, establish criteria for evaluating individual and group performances based on the level of music performed 3.4—Students compare and contrast performances of various interpretations of the same piece, using appropriate terminology and informed value judgments	4.1—Students evaluate individual and group performance using established criteria. 4.2—Students describe personal preference in music listening and group performance 4.3—Students, with teacher assistance, establish criteria for evaluating individual and group performances based on the level of music performed 4.4—Students compare and contrast performances of various interpretations of the same piece, using appropriate terminology and informed value judgments

Content Area 3A—Expressive Elements

Students employ expressive elements of music to communicate abstract thoughts, ideas, and meaning; to share the depth of the human experience; and for self-expression and understanding.

Learning Tasks

- 1.1 Students shape phrases with simple dynamic variation
- 1.2 Students alter tone by modifying bowing technique elements (i.e., *weight, angle, speed, placement/contact point*)
- 1.3 Students perform with articulations corresponding to baseline-level right-hand technical skills
- 2.1 Students evaluate and demonstrate multiple ways of performing a single melody
- 2.2 Students apply knowledge of performance practice to selected repertoire
- 2.3 Students perform with articulations corresponding to developing-level right-hand technical skills
- 3.1 Students perform with an expanded range of dynamics, tempos, and timbre/tone color
- 3.2 Students perform with a characteristic tone at all dynamic levels
- 3.3 Students apply knowledge of performance practice to selected repertoire
- 3.4 Students perform with articulation corresponding to proficient-level right-hand technical skills
- 3.5 Students use vibrato, when appropriate, to enhance timbre and tone
- 4.1 Students perform with consistent timbre and tone quality at all dynamic levels
- 4.2 Students independently interpret and perform musical selections, applying appropriate dynamics, tempos, and timbre.
- 4.3 Students understand and perform with correct performance practice for selected repertoire
- 4.4 Students perform with articulations corresponding to advanced-level right-hand technical skills
- 4.5 Students employ various styles of vibrato for enhancing the artistic interpretation of the piece, according to accepted performance practice.
- 4.6 Students use ornamentation, as appropriate to the performance practice and conventions of the period and style.

Level:

Baseline

Category 3: Artistic Skills and Knowledge	
Content Area:	3A—Expressive Elements
Benchmark:	<i>Students employ expressive elements of music to communicate abstract thoughts, ideas, and meaning; to share the depth of the human experience; and for self-expression and understanding.</i>
Learning Task:	1.1—Students shape phrases with simple dynamic variation
Learning Sequences & Processes	
<u>General Information, Prior Knowledge and Precursors</u> - Students should understand the concept of a phrase, as a musical thought or sentence. - Students perform with simple dynamic variations (<i>p</i>, <i>mp</i>, <i>mf</i>, <i>f</i>, <i>crescendo</i> and <i>decrescendo</i>) <u>Sequence of Activities</u> - Students listen to two examples of a phrase. The first performance without dynamics, the second time with dynamics. - Discuss which version they preferred and ask students to explain their reasoning behind their preference - Discuss how the loudness and softness can be achieved (e.g., through change of dynamics or the addition or deletion of players) - Students play a simple round observing the ensemble's dynamic changes as parts are added and deleted - Students determine where the first phrase of their music selection begins and ends - Once the phrase is isolated, the class determines how they will interpret the phrase. - The easiest phrase starts from a point of rest, builds tension then returns to a point of relative rest. Have students practice using a crescendo to build tension and a decrescendo to relax the tension. - If the melody has sequential or repetitive figures, students may use dynamic changes on each motif to build their phrase. - Ask several students to interpret a phrase using dynamic variations. The class votes or achieves consensus on dynamic choices and perform the phrase accordingly.	
Indicators of Success - The students volunteer to interpret their music selections using simple dynamics to shape phrases. - Students demonstrate tension and release through selected repertoire - When sightreading music, students apply dynamics according to the rise and fall of the phrase.	
Standards Links:	
Resources and References:	