

Scope and Sequence, Page 1

Category 1: Executive Skills and Knowledge		Baseline	Developing	Proficient	Advanced
<p><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></p>	<p>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.</p>	<p>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.</p>	<p>3.1—Continue previous criteria, monitoring and adjusting to physical characteristics of individual students.</p>	<p>4.1—Continue previous criteria, monitoring and adjusting to physical characteristics of individual students.</p>	
<p><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></p>	<p>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</p>	<p>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</p>	<p>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</p>	<p>4.1—Artistic development and applications of vibrato. 4.2—Extension of vertical technique</p>	

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

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<p>Category 2: Musicianship Skills and Knowledge</p>	<p>Baseline</p>	<p>Developing</p>	<p>Proficient</p>	<p>Advanced</p>
<p>Content Area 2A—Tonal Aural Skills & Ear Training <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></p>	<p>1.1—Students perform, by ear, <i>melodic</i> tonal patterns (simple patterns and melodies within a tetra-chord), 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 tetra-chord). 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 tetra-chord; neutral syllable, then solfege)</p>	<p>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</p>	<p>3.1—Students perform, by ear, <i>melodic</i> tonal patterns (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 and/or pegs to tune strings, in fifths, to an external tonal reference</p>	<p>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.</p>

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

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

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Category 2: Musicianship Skills and Knowledge (cont.)		Baseline	Developing	Proficient	Advanced
<p>Content Area 2D—Music Literacy</p> <p><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:</i></p> <p><i>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></p>	<p>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)</p> <p>1.2—Students sight-read basic music notation and symbols</p> <p>1.3—Students understand chord symbols (root only)</p> <p>1.4—Students correctly identify the following key signatures: C, G, D, and F Major (with their relative minors)</p> <p>1.5—Students correctly identify accidentals (♯, ♭, ♯)</p> <p>1.6—Students correctly identify musical forms: <i>AB</i> and <i>ABA</i></p>	<p>2.1—Students correctly identify tonality (including key signature) and perform repertoire through three sharps and three flats</p> <p>2.2—Students correctly identify interval labels (numbers only)</p> <p>2.3—Students correctly identify musical forms: <i>Theme and Variations</i>, <i>Rondo</i> and <i>Minuet and Trio</i></p>	<p>3.1—Students correctly identify and perform chords from chord symbols (tonic, dominant, and subdominant)</p> <p>3.2—Violists correctly identify and perform the pitches found on the treble-clef staff, for the D- and A-strings, through 3rd position</p> <p>3.3—Cellists correctly identify and perform the pitches found on the tenor-clef staff, for the D- and A-strings, through 4th position</p> <p>3.4—Bassists correctly identify and perform the pitches found on the tenor-clef staff, for the D- and G-strings</p> <p>3.5—Students correctly identify and perform double-flats and double-sharps</p> <p>3.6—Students correctly identify tonality (including key signature) and perform repertoire through four sharps and four flats</p> <p>3.7—Students correctly identify musical form: <i>Sonata-Allegro</i></p>	<p>4.1—Students correctly identify tonality (including key signature) for all major and minor keys</p> <p>4.2—Students correctly identify and perform in modes and scales: Dorian, Mixolydian, and Blues</p> <p>4.3—Students understand are able to perform notation associated with non-classical styles (e.g., twentieth century/modern, world music, other special effects</p>	

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Category 2: Musicianship Skills and Knowledge (cont.)		Baseline	Developing	Proficient	Advanced
<p>Content Area 2E—Ensemble Skills</p> <p><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></p>	<p>1.1—Students match pulse and rhythm to stay together as an ensemble.</p> <p>1.2—Students adjust pitch within the ensemble.</p> <p>1.3—Demonstrates self-discipline by working cooperatively with peers to produce a quality musical performance.</p> <p>1.4—Display appropriate etiquette for style and venue of musical performance (classical concert vs. fiddle jam session).</p> <p>1.5—Demonstrates well-disciplined personal demeanor during rehearsals and performance.</p>	<p>2.1—Students perform various tempos with a steady pulse.</p> <p>2.2—Students adjust pitch within the ensemble.</p> <p>2.3—Students demonstrate understanding of appropriate balance of the melody and accompanying lines.</p> <p>2.4—Students imitate rhythm patterns at slow, medium, fast tempos following a conductor’s beat pattern and cues.</p> <p>2.5—Students match bow usage to section/ensemble.</p>	<p>3.1—Students follow section leader.</p> <p>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.)</p> <p>3.3—Follow conductor’s more complex beat patterns, cues and expressive gestures.</p>	<p>4.1—Students adjust pulse, rhythm, pitch and dynamics within the ensemble.</p> <p>4.2—Students demonstrate preparation, balance, blend, style, interpretation and music sensitivity.</p>	

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Category 3: Artistic Skills and Knowledge	Baseline	Developing	Proficient	Advanced
<p>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></p>	<p>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</p>	<p>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</p>	<p>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</p>	<p>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</p>
<p><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></p>				

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Category 3: Artistic Skills and Knowledge		Baseline	Developing	Proficient	Advanced
<p>Content Area 3B—Historical and Cultural Elements</p> <p><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></p>	<p>1.1— Students listen to selected music from diverse cultures and musical eras</p> <p>1.2— Students identify, describe and compare distinguishing characteristics of composers and styles from selected repertoire</p> <p>1.3— Students perform music from diverse styles</p>	<p>2.1— Students listen to selected music from diverse cultures and musical eras</p> <p>2.2— Students identify, describe and compare distinguishing characteristics of composers and styles from selected repertoire</p> <p>2.3— Students perform music from an expanding repertoire of diverse styles</p>	<p>3.1— Students listen to selected music from diverse cultures and musical eras</p> <p>3.2— Students analyze and classify music according to style, composer, and genre</p> <p>3.3— Students perform music from a large repertoire of diverse styles</p>	<p>4.1— Students listen to selected music from diverse cultures and musical eras</p> <p>4.2— Students analyze and classify music according to style, composer, and genre</p> <p>4.3— Students perform a comprehensive repertoire of eclectic styles in a manner that reflects understanding of cultural and stylistic traditions</p>	
	<p><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></p>				
<p>Content Area 3C—Evaluation of Music and Musical Performance</p> <p><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></p>	<p>1.1— Students evaluate individual and group performance using established criteria.</p> <p>1.2— Students describe personal preference in music listening and group performance.</p>	<p>2.1— Students evaluate individual and group performance using established criteria.</p> <p>2.2— Students describe personal preference in music listening and group performance</p> <p>2.3— Students, with teacher assistance, establish criteria for evaluating individual and group performances based on the level of music performed</p>	<p>3.1— Students evaluate individual and group performance using established criteria.</p> <p>3.2— Students describe personal preference in music listening and group performance</p> <p>3.3— Students, with teacher assistance, establish criteria for evaluating individual and group performances based on the level of music performed</p> <p>3.4— Students compare and contrast performances of various interpretations of the same piece, using appropriate terminology and informed value judgments</p>	<p>4.1— Students evaluate individual and group performance using established criteria.</p> <p>4.2— Students describe personal preference in music listening and group performance</p> <p>4.3— Students, with teacher assistance, establish criteria for evaluating individual and group performances based on the level of music performed</p> <p>4.4— Students compare and contrast performances of various interpretations of the same piece, using appropriate terminology and informed value judgments</p>	