

5th GRADE ORCHESTRA

Description: Orchestra is offered to all 5th grade students. Instruction will focus on: instrumental techniques for violin, viola, cello, bass; ensemble rehearsal skills, performance techniques, and music reading. Students will meet two times per week with the orchestra instructor: once during the school day for a 30 minute homogeneous small group lesson and once before school for a 45 minute orchestra rehearsal. Recommended lesson group size is comprised of no more than six students. Participation in all scheduled lessons, rehearsals and performances is expected.

Course Overview

All students in the Fairfield Orchestra Program progress through an Ensemble Sequence and individual Instrument Skill Levels.

Fairfield's Orchestra Program Ensemble Sequence

<u>Grade/Course</u>	<u>Instrument Skill Level</u>	<u>Ensemble Sequence Marker</u>
4 th Grade Orchestra	I	Novice
5th Grade Orchestra	II	Novice
6 th Grade Orchestra	III	Novice
7 th Grade Orchestra	IV	Intermediate
8 th Grade Orchestra	V	Intermediate
Concert Orchestra	VI	Proficient
Symphonic Orchestra	VII	Accomplished
Chamber Orchestra	*Extension Course	Advanced

Course Goals

Students will have the ability to understand and engage with music in a number of different ways, including the **creative, responsive and performative** artistic processes. They will have the ability to perform music in a manner that illustrates careful preparation and reflects an understanding and interpretation of the selection. They will be musically literate.

Students will be artistically literate: they will have the knowledge and understanding required to participate authentically in the arts. They will have the ability to transfer arts knowledge, skills, experiences and capacities and make **connections** to other subjects and settings to promote and enhance lifelong learning.

Ensemble Goals:

Artistic Processes

- Perform
- Respond

Anchor Standards

- Select, analyze, and interpret artistic work for presentation.
- Develop and refine artistic techniques and work for presentation.
- Convey meaning through the presentation of artistic work.
- Perceive and analyze artistic work.
- Interpret intent and meaning in artistic work.
- Apply criteria to evaluate artistic work.
- Synthesize and relate knowledge and personal experiences to make art.

	<p>I. Learn and demonstrate ensemble performing techniques which will include responding to conductor's cues, ensemble balance and blend, and performance etiquette.</p> <p>II. Apply the principles of teamwork and cooperation to achieve a common goal in the ensemble setting.</p> <p>III. Successfully participate in authentic concert experiences through public performance in the most professional setting available.</p> <p>IV. Adhere to proper performance etiquette, concert dress, response to audience, and behavior when not engaged in active performance.</p> <p>Small Group Lesson Goals:</p> <p>I. Progress through Skill Level II in the Fairfield Public School orchestra program. Students will complete Skill Level II by the end of their 5th grade year.</p> <p>II. Develop instrument specific techniques in lessons and apply them to large ensemble rehearsals and performances.</p> <p>III. Learn proper care, safety and maintenance of their instrument.</p>	
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	IV. Develop independent problem solving strategies through appropriate practice techniques.	
Summary Ensemble Skill Objectives All students regardless of instrument will: <ol style="list-style-type: none"> Enumerate and perform whole, half, quarter, dotted half, paired eighth notes, dotted quarter, dotted eighth and four sixteenth note rhythms and their corresponding rests. Play and read 2/4, 3/4, 4/4 and 6/8 time signatures. Perform dynamic levels of p, mp, mf, f, crescendo, and decrescendo. Demonstrate the ability to read music for the full range of their instrument in first position (bass includes second and third position). Identify symbols: treble clef, bass clef, alto clef, bar line, measure, repeat sign, double bar line, key signature, bow lift, up bow, down bow. Play with appropriate articulation techniques including: tie, slur, staccato, plucking and bowing, hooked bow and double stops. Demonstrate bow lifts and left hand pizzicato. Perform a one octave D major scale. Perform a one octave G major scale. Perform a one octave C major scale. 	Summary Small Group Lesson Skill Objectives Executive Skills Students will: <ul style="list-style-type: none"> Exhibits proper posture and playing position Demonstrates proper right hand position Demonstrates proper left hand position Identifies parts of the instrument Tone Quality Students will: <ul style="list-style-type: none"> draw a straight bow demonstrate and define good tone quality demonstrate proper contact point between bridge and fingerboard demonstrate even bow speed adjust bow speed Bowing Students will demonstrate the following bow strokes and articulations: <ul style="list-style-type: none"> Detaché and Staccato Two, three, and four note slurs Hooked bowing Double stops 	Assessments Ensemble Assessments <ul style="list-style-type: none"> Written String Test for Grade 5 - Twinkle Variation Winter Concert and checklist Spring Concert and checklist Small Group Lesson Assessments <ul style="list-style-type: none"> Elementary School Orchestra Playing Test, Grade 5 – Rondino, in <i>Melody Book for Strings</i> Scale Assessment –Grade 5 Written Note Reading Test – Grade 5 Fundamental Executive Checklist by instrument. Tone Quality Checklist

	<ul style="list-style-type: none"> • Playing in the upper half, lower half, middle of the bow and adjust bow speed • Right hand pizzicato • Left hand pizzicato • Imitating bowing patterns <p>Finger Patterns</p> <ul style="list-style-type: none"> • Students will demonstrate proper finger patterns and positions are specific for each instrument. Refer to Skill level II Scale and finger pattern charts for differences. 	
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PERFORMING

Realizing artistic ideas and work through interpretation and presentation.

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.
- Musicians judge performance based on criteria that vary across time, place and cultures.

Essential Questions

- How do musicians improve the quality of their performance?
- When is a performance judged ready to present?

Process Components: Analyze, Interpret, Rehearse, Evaluate, Refine, Present

Repertoire

Ensemble

Students will perform grade level appropriate string arrangements that include Fairfield's Skill Level II objectives.

Small Group Lesson

Students will utilize grade level appropriate method books that include Fairfield's Skill Level II objectives.

Tasks

Ensemble

Students will:

- Perform D, G and C major scales as a group
- Rehearse as a full ensemble perform repertoire representing a variety of genres such as Folk Songs, Baroque, Romantic, Classical, Programmatic, March, and Novelty demonstrating appropriate dynamics while interpreting the conductor's non-verbal directions.
 - Analyze and interpret pitches, rhythms, note values, dynamics and articulations
 - Evaluate & Refine ensemble balance, blend, intonation and articulation.
- Apply the principles of teamwork and cooperation to achieve a common goal in the ensemble setting.
- Apply skills and techniques learned in small group lessons to large ensemble rehearsals and performances.

Assessment

Ensemble

- Winter and Spring Concert performance and checklist

Small Group Lesson

- Fundamental Executive Checklist by instrument.
- Tone Quality Checklist Grade 5
- Elementary School Orchestra Playing Test, Grade 5 – Rondino, in *Melody Book for Strings*

	<p>Small Group Lesson</p> <p>Students will:</p> <ul style="list-style-type: none"> • analyze, rehearse, evaluate, refine and perform a varied repertoire of solo literature while applying individual instrumental skill and techniques developed in skill level I • learn and demonstrate proper care and maintenance of their instrument. 	
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RESPONDING

Understanding and evaluating how the arts convey meaning

Enduring Understanding

- The personal evaluation of musical works and performances is informed by analysis, interpretation, and established criteria based on the elements of music. (PROGRESSIVE BY GRADE LEVEL)

Essential Question

- How do we judge the quality of musical work(s) and performances?

Process Components: Analyze, Evaluate

Repertoire

Ensemble

Students will perform grade level appropriate string arrangements that include Fairfield's Skill Level II objectives.

Small Group Lesson

Students will utilize grade level appropriate method books that include Fairfield's Skill Level II objectives.

Tasks

Ensemble

Students will analyze and evaluate the quality of their own performances by describing the uses of elements of music and expressive devices in Skill Level I using music vocabulary as appropriate.

Small Group Lesson

Students will:

- Listen to and evaluate group and solo performances using appropriate music vocabulary.
- Analyze and evaluate the quality of their own solo performances by describing the uses of elements of music and expressive devices.
- Through analysis and evaluation, apply problem solving strategies during at home practice.

Assessment

Ensemble

Formative post-concert analysis of ensemble's use of correct rhythms, note accuracy, balance and blend, and response to conductor's non-verbal cues in class discussion format.

- Written String Test for Grade 5 – Twinkle Variation

Small Group Lesson

Formative self-assessment of performances during lessons including note and rhythmic accuracy, dynamics, bowing, and position.

- Group discussion and reflection on solo performances
- Group discussion of problem solving strategies during at home practice.

**ORCHESTRA
SKILL LEVEL II
(Grade 5)**

A. Executive Skills

- Exhibits proper posture and playing position
- Exhibits proper rehearsal and performance procedures in ensemble playing
- Understands effective practice habits
- Demonstrates proper care and safety of instrument
- Demonstrates proper right hand position
- Demonstrates proper left hand position
- Identifies parts of the instrument

B. Tone Quality

Students should:

1. Draw a straight bow
2. Demonstrate and define good tone quality
3. Demonstrate proper contact point between bridge and fingerboard
4. Demonstrate even bow speed
5. Produce a sound that is characteristic of the instrument
6. Use appropriate articulation techniques
7. Play dynamic ranges of piano and forte
8. Adjust bow speed

C. Bowing

Students should demonstrate the following bow strokes and articulations:

1. Detaché and Staccato
2. Two, three, and four note slurs
3. Hooked bowing
4. Double stops with open strings
6. Playing in the upper half, lower half, middle of the bow and adjust bow speed
7. Bow lifts
8. Right hand pizzicato
9. Left hand pizzicato
10. Imitate bowing patterns

D. Rhythms and Note Reading

Students should:

1. Demonstrate eighth, quarter, half, dotted-half, whole, notes and corresponding rests, in addition to dotted quarter, dotted eighth, four sixteenths, and corresponding rests.
2. Demonstrate the ability to recognize and perform various rhythmic patterns.
3. Demonstrate the ability to read music for the full range of their instrument in first position (Bass includes second and third position).

4. Read music in the following Time Signatures: 2/4, 3/4, 4/4, 6/8
5. Identify and perform symbols and terms: Half note, Clef, Time signature, Bar line, Repeat sign, Up bow, Down bow, Whole note, staff, Quarter note, Eighth notes, Key signature, Quarter rest, Half rest, Whole rest, Dotted half note, Bow lift, Measure, Tie, Slur, Plucking, Bowing, Staccato, Hooked bow, Sixteenth notes, Dotted eighth note, Piano, Forte, Crescendo, Double stops

E. Scales and Scale Patterns

Scales	Violin	Viola	Cello	Bass
G MA	1 octaves	1 octave	1 octave	1 octave
D MA	1 octave	1 octave	1 octave	1 octave
Positions	I	I	I	I, ½ (II & III on G string)

F. Finger Patterns

	Violin	Viola	Cello	Bass
Finger Patterns	0 1 23 4 0 12 3 4	0 1 23 4 0 12 3 4	0 1 3 4 0 12 4	0 1 4 0 12 -24 -1 4

G. Performance

Students should:

1. Perform various solos throughout the year
2. Perform in the Winter and Spring concerts
3. Improvise simple melodies on their instrument
4. Compose simple melodies in D or G major for their instrument

FAIRFIELD PUBLIC SCHOOLS

Music Department

ELEMENTARY SCHOOL ORCHESTRA SCALE ASSESSMENT SCORING RUBRIC Grade 5

Student's Name: _____ Orchestra Teacher: _____

School: _____ Grade/Teacher _____

School Year: _____ Instrument: violin viola cello bass

	3 EXEMPLARY	2 ACCOMPLISHED	1 DEVELOPING	0 BELOW STANDARD
NOTE ACCURACY	All notes were played accurately. Student knows what fingers and finger patterns to use for each note in the scale.	Most notes were played accurately. Student knows what fingers and finger patterns to use for most notes in the scale but does not do them consistently.	Few notes were played accurately. Student knows what fingers and finger patterns to use but does not do them.	No notes were played accurately. Student does not know or understand the finger pattern to use for the notes in the scale.
INTONATION	All notes were played in tune. Fingers were placed on the stickers.	Most notes were played in tune. Fingers were placed on the stickers most of the time.	Few notes were played in tune. Fingers were sometimes placed on finger tapes.	No notes were played in tune. Fingers were not placed on finger tapes.

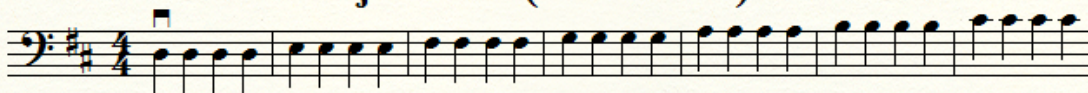
GRADE ACCURACY	SCALES INTONATION	DATE PLAYED	NOTE
5	D: (memorized for all)		
5	G: (memorized for viola, cello, bass)		
5	C : (not memorized)		

Scale Assessment

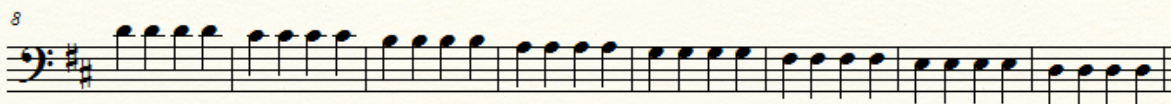
for Grade 5 cello/bass

D Major Scale (memorized)

Cello/Bass

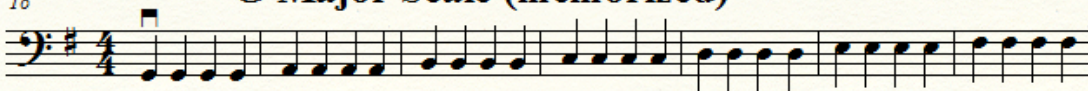


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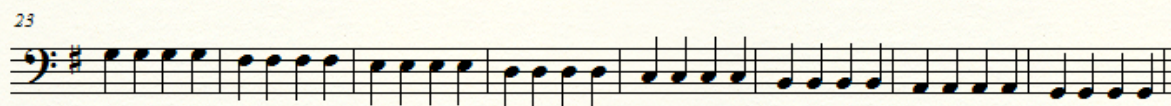


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G Major Scale (memorized)



23

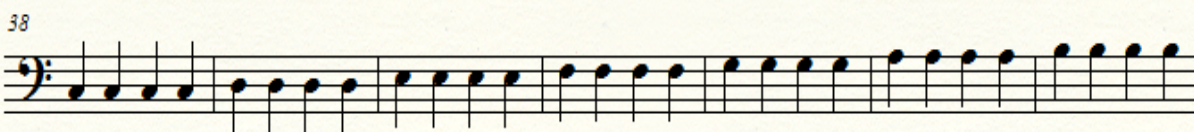


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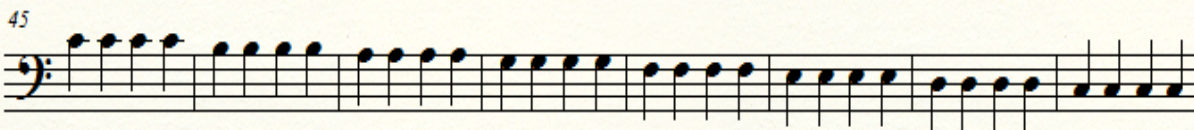
C Major Scale (with music)



38



45



53



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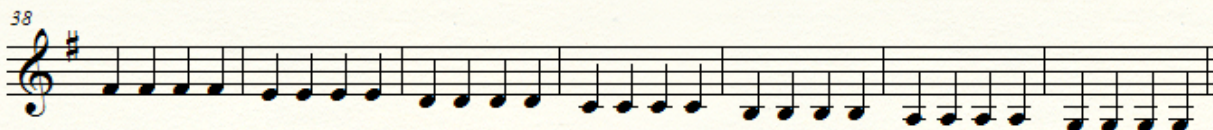
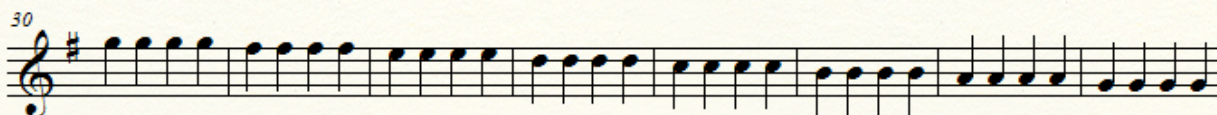
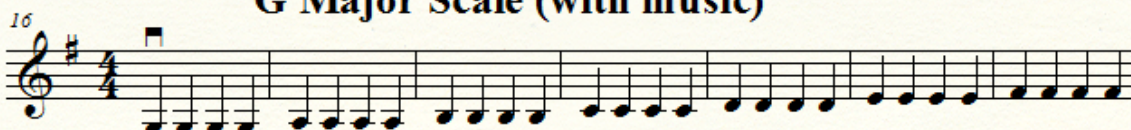
Scale Assessment

for Grade 5 violin

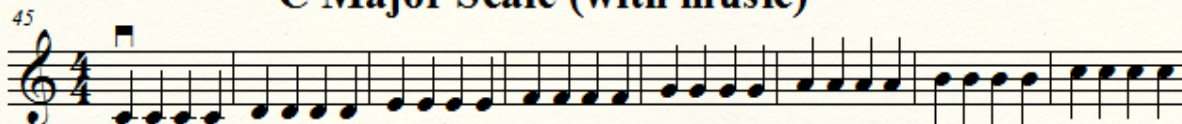
D Major Scale (memorized)



G Major Scale (with music)



C Major Scale (with music)



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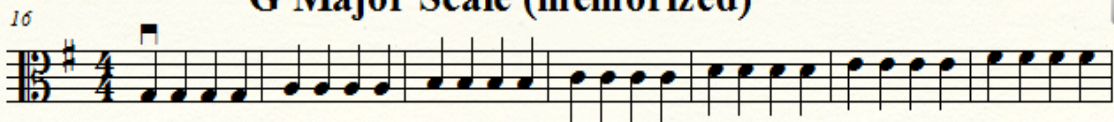
Scale Assessment

for Grade 5 viola

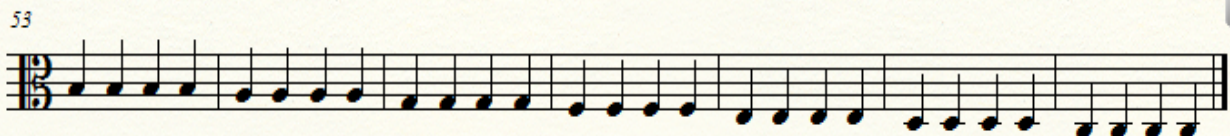
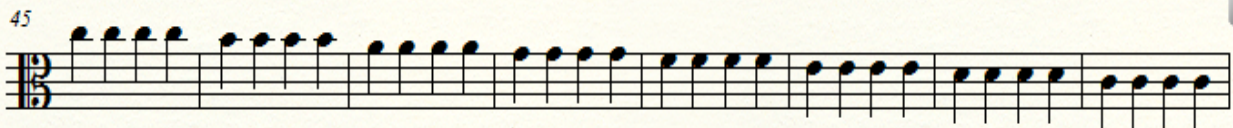
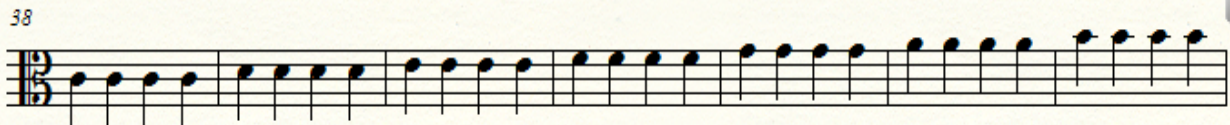
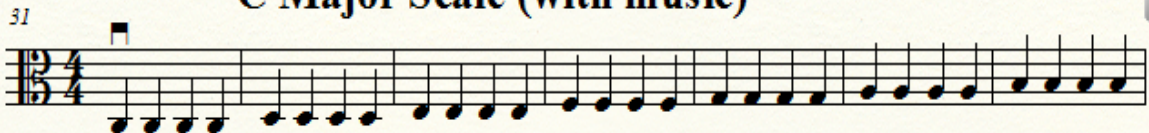
D Major Scale (memorized)



G Major Scale (memorized)



C Major Scale (with music)



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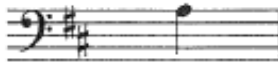
Music Department

ELEMENTARY SCHOOL ORCHESTRA NOTE READING TEST – Grade 5 – cello/bass

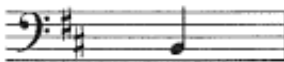
Student's Name: _____ Class: _____ Date: _____

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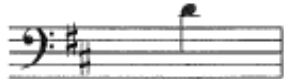
1. _____



2. _____



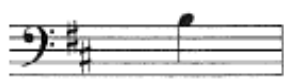
3. _____



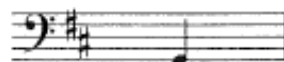
4. _____



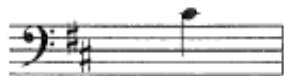
5. _____



6. _____



7. _____



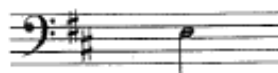
8. _____



9. _____



10. _____



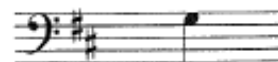
11. _____



12. _____



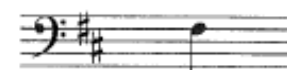
13. _____



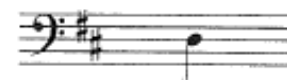
14. _____



15. _____



16. _____



FAIRFIELD PUBLIC SCHOOLS

Music Department

ELEMENTARY SCHOOL ORCHESTRA NOTE READING TEST – Grade 5 - viola

Student's Name: _____ Class: _____ Date: _____

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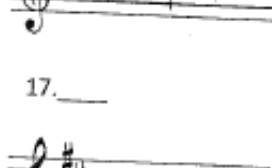
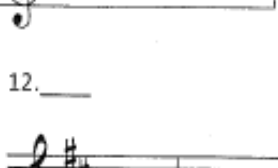
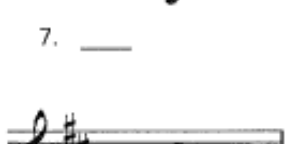
FAIRFIELD PUBLIC SCHOOLS

Music Department

ELEMENTARY SCHOOL ORCHESTRA NOTE READING TEST – Grade 5 – violin

Student's Name: _____ Class: _____ Date: _____

Write the name of the note in the blank space provided.



FUNDAMENTAL EXECUTIVE CHECKLIST FOR ELEMENTARY NOVICE

Violin and Viola

I. HOLDING THE INSTRUMENT

- ☐ A. Hold the instrument securely on the left shoulder between the jaw and collar bone at 45% angle
- ☐ B. Use a properly fitted chin rest, a shoulder pad is a must to insure the proper hold of the instrument.
- ☐ C. Left elbow should be under the center of the instrument and the instrument should be parallel to the floor.

II. LEFT HAND POSITION

- ☐ A. The thumb and first finger should form a "C" around the neck of the Instrument about an inch from the nut. Avoid squeezing the neck of the instrument.
- ☐ B. Be sure the valley between the first finger and thumb does not touch the instrument.
- ☐ C. The thumb should be opposite the first finger and should extend slightly above the top of the finger board.
- ☐ D. Arch left hand fingers and drop vertically on the strings with the fleshy part of finger-tips covering strings. Avoid FLAT fingers.
- ☐ E. Fingernails should angle slightly toward the bridge.
- ☐ F. Fingernails should be cut short enough so that they will not touch the strings.
- ☐ G. The back of the hand and wrist should be in a straight line with the elbow. Avoid collapsed wrist.

III. HOLDING THE BOW

- ☐ A. The inside tip of the right hand thumb should touch the bow stick at the corner of the frog. The thumb should remain curved while playing.
- ☐ B. The second finger should wrap around the bow stick opposite the thumb.
- ☐ C. The first finger should rest on the bow stick, slightly curved, on the bow grip.
- ☐ D. The third finger rests alongside the second finger with the fingertip pointing toward the pearl inset on the frog.
- ☐ E. The fourth finger should be slightly curved and rest on top of the bow stick.
- ☐ F. No tension or stiffness should be involved in holding the bow.
- ☐ G. Keep fingers off of the bow hair at all times.

IV. CARE OF THE INSTRUMENT

- ☐ A. Be sure you have a sturdy case with safe, efficient latches.
- ☐ B. Be sure latches are closed BEFORE picking up the case.
- ☐ C. Be careful NOT to drop the instrument or cause excessive jarring.
- ☐ D. Do not place books, food, or other articles in the case with the instrument.
- ☐ E. Handle the instrument by the neck; this will help to keep fingerprints off the body.
- ☐ F. Do not put broken rosin in the case. If the rosin breaks, throw it out.

FUNDAMENTAL EXECUTIVE CHECKLIST FOR ELEMENTARY NOVICE

Cello

I. HOLDING THE CELLO

- _____ A. Select a chair with a straight level seat that will permit the student to lean forward slightly. Avoid chairs that slope backwards, i.e. folding chairs.
- _____ B. Grasp the cello between the knees at the top of the lower bout and slide the end pin down until it touches the floor. This should be correct height for the instrument.
- _____ C. The end pin should rest on the floor in a line with the center of the body.
- _____ D. the instruments should be tilted slightly to the right.
- _____ E. The scroll should not rest on the shoulder. It should clear the shoulder.
- _____ F. Be careful that the cello is only an inch or two from the left side of the player's neck.
- _____ G. Both feet should be FLAT on the floor.
- _____ H. Students should have an end pin rest (rock stop) to keep the cello secure.

II. LEFT HAND POSITION

- _____ A. Thumb should be placed opposite the second finger. The tip of the thumb should rest lightly about midway on the neck of the cello.
- _____ B. Avoid thumb "cave in."
- _____ C. Avoid left elbow sag.
- _____ D. Think a squared hand position with fingers perpendicular to the strings. Avoid pointing the fingers toward the bridge.
- _____ E. Arch left hand fingers and drop vertically on the string with fleshy part of finger tops covering the strings.
- _____ F. Avoid FLAT fingers.
- _____ G. Second finger should drop with third. Avoid leaving the second finger in the air while the third and first are down. Similarly, fingers 1, 2, and 3 should help support the fourth finger.
- _____ H. Finger should be spaced a half step apart.

III. HOLDING THE BOW

- _____ A. Form a circle with the thumb and second finger.
- _____ B. Place the right side of the thumb on the stick against the corner of the frog, and curve the thumb slightly.
- _____ C. The middle, or second finger should be opposite the thumb with the stick resting against the middle point.
- _____ D. Curve the first finger slightly around the bow grip.
- _____ E. Place the fourth finger approximately at the middle of the frog with the first joint curved over the stick.
- _____ F. The third finger falls naturally in place beside the fourth finger.
- _____ G. All fingers on the bow are rounded and slightly separated.
- _____ H. No tension or stiffness should be present.
- _____ I. Keep fingers off the bow hair at all times.

IV. CARE OF THE CELLO

- _____ A. Carry the cello by your side in an upright position, with the bridge toward the body.
- _____ B. Take care not to bump the instrument when going through doorways.
- _____ C. When transporting a cello in a car, put it in a secure place where it will not fall over or bounce around.
- _____ D. Find a safe place in your home to put your cello when not in use.
- _____ E. Do not expose the cello to extreme temperatures.
- _____ F. Wipe rosin dust from the string, instrument, and the bow stick before returning the cello to its case.
- _____ G. Check the bridge regularly to be sure it is perpendicular to the top of the cello.
- _____ H. Take the bow from the case first.

FUNDAMENTAL EXECUTIVE CHECKLIST FOR ELEMENTARY NOVICE

Bass

I. HOLDING THE BASS

- _____ A. Adjust the end pin to proper height. The nut should be close to level with the forehead. The bridge should be close to level with the hand knuckles..
- _____ B. Lean the bass against your hip, on an angle.
- _____ C. The end pin should rest on the floor in a line with the center of the body.
- _____ D. Left foot should be behind the bass.
- _____ E. Students should have an end pin rest (rock stop) to keep the bass secure.

II. LEFT HAND POSITION

- _____ A. Thumb should be placed opposite the second finger. The tip of the thumb should rest lightly about midway on the neck of the bass.
- _____ B. Avoid a straight thumb.
- _____ C. Avoid left elbow sagging, or touching the bout.
- _____ D. Think a squared hand position with fingers perpendicular to the strings. Avoid pointing the fingers toward the bridge.
- _____ E. Arch left hand fingers and drop vertically on the string with fleshy part of finger tops covering the strings.
- _____ F. Avoid FLAT fingers.
- _____ G. Second finger should drop with third. Avoid leaving the second finger in the air while the third and first are down. Similarly, fingers 1, 2, and 3 should help support the fourth finger.

III. HOLDING THE BOW

Bass

- _____ A. Form a circle with the thumb and second finger.
- _____ B. Place the right side of the thumb on the stick against the corner of the frog, and curve the thumb slightly.
- _____ C. The middle, or second finger should be opposite the thumb with the stick resting against the middle point.
- _____ D. Curve the first finger slightly around the bow grip.
- _____ E. Place the fourth finger approximately at the middle of the frog with the first joint curved over the stick.
- _____ F. The third finger falls naturally in place beside the fourth finger.
- _____ G. All fingers on the bow are rounded and slightly separated.
- _____ H. No tension or stiffness should be present.
- _____ I. Keep fingers off the bow hair at all times.

IV. CARE OF THE BASS

- _____ A. Carry the bass with two hands in an upright position. Ideally, an adult should help with transporting the bass.
- _____ B. Take care not to bump the instrument when going through doorways.
- _____ C. When transporting a bass in a car, put it in a secure place where it will not fall over or bounce around. Avoid taking your bass on a bus.
- _____ D. Find a safe place in your home to put your bass when not in use.
- _____ E. Do not expose the bass to extreme temperatures.
- _____ F. Wipe rosin dust from the strings, instrument, and the bow stick before returning the bass to its case.
- _____ G. Check the bridge regularly to be sure it is perpendicular to the top of the bass.
- _____ H. When unpacking, take the bow out of the bag first. When packing, put the bow in last.

FAIRFIELD PUBLIC SCHOOLS

Music Department

ELEMENTARY SCHOOL ORCHESTRA PERFORMANCE TEST Grade 5

Student's Name: _____ Orchestra Teacher: _____

School: _____ Grade/Teacher _____

School Year: _____ Instrument: violin viola cello bass

Solo: Rondino

POINT SCALE:

3 Points = Exemplary

2 Points = Accomplished

1 Points = Developing

0 Points = Below standard

	<i>POINTS:</i>	3	2	1	0
MUSICIANSHIP:					
Note Reading					
Fingerings					
Playing Rhythms					
Tone (sound quality)					
Intonation (pitch accuracy)					
PLAYING POSITION:					
Posture					
Violin/Viola (on shoulder, parallel to ground)					
Cello (should lean against chest)					
Violin/Viola (left elbow tucked under)					
Cello/Bass (left elbow raised up)					
LEFT HAND SKILLS:					
Finger Shape (curved around fingerboard)					
Wrist Straight (violins/violas)					
Thumb Placement and Position					
BOW HOLD SKILLS:					
Thumb bent					
Thumb placement					
Fingers relaxed					
Finger placement					
BOWING SKILLS:					
Arm opens and closes at elbow					
Bows parallel to bridge					
Bows between bridge and fingerboard					

TOTAL POINTS _____ **out of 54**

0-10 = Below Standard

11-25 = Developing

26-40 = Accomplished

41-54 = Exemplary

VIOLIN

Rondino

[Form: ABACA]

Piano: page 17

MERLE J. ISAAC

Newly arranged by

Dorothy A. Straub and Robert S. Genualdi

Allegretto

5 *mf* [A]

10 *simile* *p* *f*

15 *p* [B] *mf*

20 *simile*

25 [C] *cantabile* *mf* smoothly

30 [D]

35

41 [E] *Allegretto* *mf* *simile*

46 *f*

05357

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VIOLA

Rondino

[Form: ABACA]

Piano: page 17

MERLE J. ISAAC

Newly arranged by

Dorothy A. Straub and Robert S. Genualdi

Allegretto

5 *mf* *simile* [A]

10 *p* *f*

15 *p* *mf* [B]

20 *simile*

25 [C] *cantabile* *mf smoothly*

30 [D]

35

41 [E] **Allegretto** *mf* *simile*

46 *f*

Rondino

[Form: ABACA]

Piano: page 17

MERLE J. ISAAC

Newly arranged by

Dorothy A. Straub and Robert S. Genualdi

Allegretto

mf detached

5 *simile*

10 *p* *f*

15 *p* *mf*

20 *simile*

25 *C* *cantabile* *mf* smoothly

30 *D*

35

41 *E* *Allegretto* *mf* detached *simile*

46 *f*

Rondino

[Form: ABACA]

BASS

Piano: page 17

MERLE J. ISAAC

Newly arranged by

Dorothy A. Straub and Robert S. Genualdi

Allegretto

5 *mf* detached **A**

10 *p* **B**

15 *p* **C** *cantabile*

20 *mf* *smoothly* **D**

25 *mf* *smoothly* **E** **Allegretto**

30 *mf* *smoothly* **D**

35

41 *mf* *detached* **E** **Allegretto**

46 *mf* *detached* *simile* **f**

05360

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Written String Test - Viola

Grade 5

Name: _____ Date: _____

Write the letter from the list below on the correct line:

- | | | |
|-------------------|---------------------|-----------------------|
| A. Half note | L. Key signature | W. Staccato |
| B. Clef | M. Quarter rest | X. Hooked bow |
| C. Time signature | N. Halfrest | Y. Sixteenth notes |
| D. Bar line | O. Whole rest | Z. Dotted eighth note |
| E. Repeat sign | P. Dotted half note | AA. Piano |
| F. Up bow | Q. Bow lift | BB. Forte |
| G. Down bow | R. Measure | CC. Crescendo |
| H. Whole note | S. Tie | DD. Double stops |
| I. Staff | T. Slur | |
| J. Quarter note | U. Plucking | |
| K. Eighth notes | V. Bowing | |

TWINKLE VARIATION

Viola

5

7

f

p

f

pizz.

arco

Written String Test - Violin

Grade 5

Name: _____ Date: _____

Write the letter from the list below on the correct line:

- | | | |
|-------------------|---------------------|-----------------------|
| A. Half note | L. Key signature | W. Staccato |
| B. Clef | M. Quarter rest | X. Hooked bow |
| C. Time signature | N. Half rest | Y. Sixteenth notes |
| D. Bar line | O. Whole rest | Z. Dotted eighth note |
| E. Repeat sign | P. Dotted half note | AA. Piano |
| F. Up bow | Q. Bow lift | BB. Forte |
| G. Down bow | R. Measure | CC. Crescendo |
| H. Whole note | S. Tie | DD. Double stops |
| I. staff | T. Slur | |
| J. Quarter note | U. Plucking | |
| K. Eighth notes | V. Bowing | |

TWINKLE VARIATION

The musical score for 'TWINKLE VARIATION' is written for Violin in G major (one sharp) and 4/4 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains various note values, rests, and dynamic markings like *f* (forte). The second staff starts with a repeat sign and includes a *pizz.* (pizzicato) marking. The third staff begins with a *p* (piano) marking and an *arco* (arco) marking. Numerous arrows point to specific musical elements across all three staves for identification purposes.

Written String Test – Cello/Bass

Grade 5

Name: _____ Date: _____

Write the letter from the list below on the correct line:

- | | | |
|-------------------|---------------------|-----------------------|
| A. Half note | L. Key signature | W. Staccato |
| B. Clef | M. Quarter rest | X. Hooked bow |
| C. Time signature | N. Half rest | Y. Sixteenth notes |
| D. Bar line | O. Whole rest | Z. Dotted eighth note |
| E. Repeat sign | P. Dotted half note | AA. Piano |
| F. Up bow | Q. Bow lift | BB. Forte |
| G. Down bow | R. Measure | CC. Crescendo |
| H. Whole note | S. Tie | DD. Double stops |
| I. Staff | T. Slur | |
| J. Quarter note | U. Plucking | |
| K. Eighth notes | V. Bowing | |

TWINKLE VARIATION

TONE QUALITY CHECKLIST FOR ELEMENTARY NOVICE

Tone Quality Checklist for Violin and Viola

Good Tone Production

- ☐ A. Tighten the bow hair enough to play without touching the string with the wood of the bow stick, yet still retain the curve of the bow. About the width of a pencil.
- ☐ B. ALWAYS LOOSEN THE BOW HAIR AFTER PLAYING.
- ☐ C. Rosin the bow hair well.
- ☐ D. Keep the bow on the string parallel to the bridge at all times.
- ☐ E. The strings support the bow and the bow hand only guides the bow.
- ☐ F. Feel the string, then pull the tone from the string with a gentle motion.
- ☐ G. There should be proper balance between bow speed and pressure.
- ☐ H. Beginning students usually start the tone at midpoint of the bow. Soon, however, they begin to start the tone at the frog and use the full bow, checking to be sure the bow is kept parallel to the bridge.

Tone Quality Checklist for Cello

Good Tone Production

- ☐ A. The bow moves in an arc around the bridge as it moves from string to string.
- ☐ B. Tighten the bow hair enough to play without touching the wood to the bow hair, but still retain the curve of the bow.
- ☐ C. Rosin the bow hair well.
- ☐ D. Keep the bow parallel to the bridge at all times.
- ☐ E. The strings support the bow and the bow hand only guides it.
- ☐ F. Feel the string, then pull the tone from the string with a gentle motion.
- ☐ G. There should be proper balance between the bow speed and pressure.
- ☐ H. Beginning students usually start the tone with small bows at the lower half of the bow. Soon, however, they should increase the amount of bow. Keep the bow parallel to the bridge.

Tone Quality Checklist for Bass

Good Tone Production

- ☐ A. The bow moves in an arc around the bridge as it moves from string to string.
- ☐ B. Tighten the bow hair enough to play without touching the wood to the bow hair, but still retain the curve of the bow.
- ☐ C. Rosin the bow hair well.
- ☐ D. Keep the bow parallel to the bridge at all times.
- ☐ E. The strings support the bow and the bow hand only guides it.
- ☐ F. Feel the string, then pull the tone from the string with a gentle motion.
- ☐ G. There should be proper balance between the bow speed and pressure.
- ☐ H. Beginning students usually start the tone with small bows at the lower half of the bow. Soon, however, they should increase the amount of bow. Keep the bow parallel to the bridge.