

Musitrax Strings: Unit 1

Unit summary: This unit is an introduction to the string instruments and the bowed string family. It creates the foundation of the basic techniques needed for tone production and ensemble playing as a beginner string ensemble, building on the skills and knowledge secured in MX Play.

		Skill development in support of end of year goals Pupils will be taught to:
P e r f o r m i n g	Singing (technical skills)	Sing songs with a range of up to an octave with accuracy, fluency and control. To recognize all Kodaly hand signs, matching hand signs to real pitch.
	Playing (technical skills and instrument knowledge)	Be able to pack and un-pack the instrument from the case in an orderly and safe way. Hold the instrument in both rest and playing positions. Play 'pizzicato' (plucking). Locate the four strings of the instrument and understand their pitch relations. Hold the bow and understand its importance in tone production. To locate the open strings using the bow. To play in open strings using the bow.
	Ensemble skills	Sing/play in time with a conductor/leader. Understand and follow conductors' signals for start and stop as an ensemble. To change from rest to playing position and back as an ensemble
	Expression	Understand and experience the expressive possibilities of string instruments. Understand and follow simple dynamic changes in the music they play: Strong-Soft/Forte-Piano. Suggest simple dynamics for the music they create/perform.
Com pos i n g	Improvising (generating ideas)	Improvise 4 beat rhythm patterns plucking. Improvise 1 or 2 bar response phrases to a given call using open strings 'pizzicato'.
	Composing (developing ideas)	Compose short rhythms and/or melodic phrases and sound patterns making use of open strings, plucking and with the bow. Contribute ideas to a small group or whole class composition
List en i n g a n d e n g	Listening and analysing	Identify key features of the music they engage with using the terms/concepts listed below.

Knowledge development in support of end of year goals. Pupils will be taught about the following terms/concepts:		
	Prior learning	New terms/concepts
Structure	Ostinato, call and response, phrase, round, partner songs, bar, question phrase, answer phrase, form, structure, repetition, contrast.	
Rhythm, metre and tempo	Pulse, beat, rhythm, quaver, crotchet, minim, semibreve, rest, time signatures (2, 3, 4), dotted crotchet, quaver rest	
Pitch and melody	Pitch, high, low, solfa do to ti, pitch pattern, higher, lower, pitch names a-g, step, leap, sharp, flat, whole tone, semitone	
Harmony and tonality	Drone, pentatonic scale, Major (do-scale), Minor (la-scale)	
Texture	Melody, accompaniment, unison, harmony	

aging critically with music	Evaluating and justifying	Describe in simple terms how choices of pitch, tempo, dynamics and timbre create different moods in music using the given terms/concepts. Make simple judgements about the success of performances and peers and give simple constructive feedback.
	Aural development	Learn rhythmic/melodic phrases and songs by ear. Sing and play simple phrases using solfa. Create a connection between their singing voice and their instrument by singing/vocalising parts to be played.

Dynamics and articulation	Dynamics, loud, quiet, forte, piano, crescendo, diminuendo, staccato, legato	Italian terms-Forte, piano.
Performing forces and playing techniques	A selection of instruments from classical, world, folk and popular traditions and basic playing techniques.	Pizzicato (plucked), arco (bow)

Working with/from notation	<ul style="list-style-type: none"> Revise reading 4 beat rhythm patterns using Kodaly rhythm syllables (Flashcards) Reading and locating the open strings D and A using staff notation.
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Scheme of work

Lesson	Learning aims	Warm-up	Core Activity	Development	Plenary/review
1	To recognize and name the bowed stringed instruments in the program and experience their expressive possibilities. To learn the clear steps to pack and unpack safely the instrument. To learn rest and playing position. To learn routines for plucking and experience plucking the different strings of the instrument.	Introduction to the program. 'Adjectives game'-Tutors to improvise and demonstrate expressive possibilities of the instruments.	Step by step demonstration and group practice unpacking the instrument, rest and playing position.	Changing from rest and playing positions. Singing routine for plucking. Explore plucking the strings of the instrument.	Can you create a plucking pattern that matches the adjectives chosen? Can you recognize and name the string instruments appearing in a recorded performance?
2	-To revise and consolidate instrument care routines, rest, playing and plucking positions. -To recognize and create 4 beat rhythm patterns.	-Don't Clap this one back-pattern 1 and 2.	-Revision of all packing and unpacking routines. -Changing between rest and playing position, plucking routine.	-Call and response on open strings, 1 note. (Don't Play this one back) -Jewish wedding song. Part 1. (D)	-Can you recognize and create 4 beat patterns plucking? -Can you name and locate the open strings on your instrument?

	-To perform their first piece of music on the instrument.		-Strategies and games for locating the open strings on the instrument.		-Perform Wedding Song Part 1. (Pizz)
3	-To revise hand signs for: d-r-m-s-l. -To locate and name all strings in their instrument. -To create a 1 bar response to a music call. -To change dynamic from strong to soft and learn the Italian terms for this dynamics: Forte-Piano.	-Chest-knees song-pentatonic-s-m-r-d-l hand signs.	-Routines from lesson 1 and 2, particularly locating and naming strings. -Improvise a 1 bar response to a call pattern using 1 and 2 strings. (Eg. D and A)	-Shiftetele Dance Part 2 (A and D) -Jewish Wedding Song Part 1 (Forte and Piano)	-Can you name and locate and name the of all the strings in the instrument? -Can you match the hand signs s-m-r-d-l? -Can you change from playing Forte to Piano? -Perform Shiftetele Part 2, and Jewish Wedding Song part 1 with change of dynamics.
4	-To read and aurally match simple 4 beat rhythm patterns using crochets, quavers and crochet rests. -To memorize a whole piece simple structure	-Don't clap this one back-patterns 1,2,3,4.	-Call and response in all strings. -Rhythm flashcards game: Crochet, quavers, crochet rests. Say-clap-pluck.	-Bow down Belinda. G and D.	-Can you read and play 4 beat rhythm patterns? -Can you match the rhythm patterns of 'Don't Clap' to flash cards? -Can you memorize a simple musical structure using 2 notes?
5	-To revise and match to singing voice all the hand signs within the octave. -To play and count minims. -To encourage leadership in their rhythm creative work. -To encourage reflection on features of the music they play.	-Doh-Reh-Mi Song (All octave hand signs)	-Locating strings games. -Call and response in all strings (using 2 strings-children to lead) -Jewish Wedding Song. Part 1. -Bow Down Belinda. G	-Wedding Song part 2 (counting-minims-rests)	-Can you demonstrate all hand signs in the octave? -Can you hold your counting on minims? -Can you describe the change between parts 1 and 2 of Wedding dance, using musical terms?

6	<ul style="list-style-type: none"> -To learn the routines for bow preparation and care. -To introduce good bow hold, balance and slow movement for tone production. 	<ul style="list-style-type: none"> -Opposites games. (Concentration-coordination) 	<ul style="list-style-type: none"> -The Bow!: Bow routines for bow preparation. (Hair tension-rosin) -Routines and demonstrations of bow hold principles. -Bow balance and 'driving' exercises. 	<ul style="list-style-type: none"> -Landing the bow on the string-'plane' -Point of contact-bow area. -Bowling on G -Wedding Song part 2, G. 	<ul style="list-style-type: none"> Importance of bow routines and bow hold, balance and movement for tone production. Suggested to motivate ALL learners: this is a long term skill.
7	<ul style="list-style-type: none"> -To interiorize pitch sounds within the octave. -To hold the bow with a functional hand shape for tone production. -To increase balance and awareness of the bow to locate all strings in the instrument. 	<ul style="list-style-type: none"> -Doh Reh Mi Song (Ghost sounds) 	<ul style="list-style-type: none"> -Revision and reinforcing of all bow routines from lesson 6. -Time for individual support. 	<ul style="list-style-type: none"> -Landing the bow and point of contact. -Changing the string games. -Wedding song Parts 1 and 2. (D-G) 	<ul style="list-style-type: none"> -Can you hear the sounds of the 'Ghost' hand signs in your head? -Can you hold the bow with a good shape of the hand? -Can you start locating the strings in your instrument without touching others? -Wedding song with the bow.
8	<ul style="list-style-type: none"> -To learn musical features and context of the Blues style -To improvise longer patterns using open strings -To memorize longer and more rhythmically complex music patterns 	<ul style="list-style-type: none"> Hey, my name is Joe! (Song-voice body coordination) 	<ul style="list-style-type: none"> -Introduction to Blues. (Audio-Video listening) -Improvise 1-2 bars response to a teachers call. (Pizz) -Manhattan Blues (Vamoosh) 	<ul style="list-style-type: none"> -Performance alongside backing track. -Add improvised solo parts (pluck) -Bow practice. 	<ul style="list-style-type: none"> -Discuss features of the Blues style. -Can you create and perform your own pattern using open strings? -Can you memorize more challenging changes in the structure of the music?
9	<ul style="list-style-type: none"> -To revise reading of 4 beat rhythm patterns. -To introduce pitch notation of D and A (Doh-Soh) -To discuss musical features that give music its character. 	<ul style="list-style-type: none"> Hey, my name is Joe! 	<ul style="list-style-type: none"> -Revision of rhythm flashcards. -Pitch notation of D-A (Doh-Soh) 	<ul style="list-style-type: none"> -Shifetele dance: Singing and reading parts 1 and 2. -Pluck and bowing ensemble practice. 	<ul style="list-style-type: none"> -Can you recognize and match flashcards to rhythm patterns? -Can you see the visual change in written pitch between D and A?

					-What musical feature gives Shiftetele dance its character?
10	<ul style="list-style-type: none"> -To prepare a short musical repertoire for performance. -To practice ensemble performance routines. -To develop strategies to memorize-read longer chunks of music. -To develop individual and group listening in order to recognize success and find points for improvement. 	-Opposites game (Concentration)	<ul style="list-style-type: none"> -Revision of structure of a possible performance repertoire: -Bow Down Belinda (Plucking) -Jewish Wedding Song (bow) -Shiftetele Dance (bow). 	<ul style="list-style-type: none"> -Improving tone quality and ensemble skills. -Practicing performance routines for starting and stopping of pieces. -Reflecting on performance to find points for improvement. 	<ul style="list-style-type: none"> -Can you remember the structure of the music to be played? Develop your memory strategies. -Can you play together with the ensemble and hear your own sound to improve? -What is good about our performance and how can we make it better?

Facilitating repertoire	Context and conventions	Application
Jewish Wedding Song (Trad. Frank B.)	-Traditional Jewish folk music. Wedding conventions. Call and response. Accompanied melody with one note- G. Strong and soft.	-Ensemble start and stop. Call and response as musical feature. Recommended to practice D part first, long G part at a later stage.
Bow Down Belinda (Fiddle Time Joggers)	-Changing between 2 notes. English folk song. Two note pattern to accompany melody.	-Great to work on repetition -contrast, simple music structure. -Changing between notes G-D, also D and A if transposed.
Manhattan Blues (Vamoosh)	-Blues style and its context. Slightly more complex 2 note accompaniment using rests. Opportunity for improvisation.	-Counting, remembering structure, rests and note changes.
Shiftetele Dance (Trad. Frank B.)	-Turkish-Albanian folk music. Characteristic rhythm with quavers and rests. Great performance item.	-Recommended to start with part 2, even crochets on A and D. Then start the dance rhythm work of part 1.

