

Fairfield Board of Education  
Visual and Performing Arts  
Grades K-6

Instrumental Music Curriculum  
Grades 4-6



Completed by the following committee in April 2022  
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# Visual Arts

## PHILOSOPHY

The visual arts are basic to the general education of students in grades K-6. The art experience makes a significant contribution to the growth of our students by stimulating creative thought, fostering self-expression, and promoting critical-thinking and life skills. Student self-esteem is enhanced through the creation of artwork, the acquisition of technical skills and expertise, and the sharing and preservation of their art. Furthermore, the visual arts enable students to bring shape, color and order to their changing world. They also allow students, as artists and designers, to reflect on their personal experiences and culture, and those within their community. In turn, students see their world differently by engaging in their own art, the art of peers, famous masters, contemporary artists, and others in their community.

A comprehensive foundation in the arts will provide all students with an appreciation of, and sensitivity to themselves and others and the world we live in, while relating to other disciplines to make all learning more meaningful. Teachers will incorporate the 21<sup>st</sup> century life and careers standards within their lessons. The goal of 21<sup>st</sup> Century Life and Career standards is to enable students to make informed decision that prepare them to engage as active citizens in a dynamic global society and to successfully meet the challenges and opportunities of the 21<sup>st</sup> century global workplace.

## Visual Arts Overall Objectives and Instructional Adaptations

### Visual Arts Goals:

1. Artists will develop creative thinking as an essential life skill.
2. Artists will participate in investigations through the completion of various art projects and assignments.
3. Artists will use their art-history knowledge to either follow or break artistic traditions in order to pursue their highest potential.
4. Artists will experiment with various forms, structures, materials, concepts, media, and approaches through their art making.
5. Artists will practice the use of safety and responsibility when using various art mediums and tools.
6. Artists will complete specific steps over time in order to create a successful art piece (practice, critique, reflect, revise, and refine).
7. Students will understand criteria used by curators to select artwork being preserved and displayed.
8. Artists will refine their artwork, and use specific methods in order to preserve and/or display it over time.
9. Students will explain the importance of items in art museums to our society and culture.
10. Artists will understand that one's life experiences affect art, and in turn, exposure to art can affect how someone understands self, others, and the world.
11. Artists will participate in self, peer, and famous-artist critiques.
12. Artists will evaluate art based on specific criteria.
13. Through art-making, artists make meaning of their personal experiences.

### NJSLS Standards:

- 1) 1.5.2.Cr1a: Engage in individual and collaborative exploration of materials and ideas through multiple approaches, from imaginative play to brainstorming, to solve art and design problems.
- 2) 1.5.2.Cr1b: Engage in individual and collaborative art making through observation and investigation of the world, and in response to personal interests and curiosity.
- 3) 1.5.2.Cr2a: Through experimentation, build skills and knowledge of materials and tools through various approaches to art making.
- 4) 1.5.2.Cr2b: Demonstrate safe procedures for using and cleaning art tools, equipment and studio spaces.
- 5) 1.5.2.Cr2c: Create art that represents natural and constructed environments. Identify and classify uses of everyday objects through drawings, diagrams, sculptures or other visual means including repurposing objects to make something new.
- 6) 1.5.2.Cr3a: Explain the process of making art, using art vocabulary. Discuss and reflect with peers about choices made while creating art.
- 7) 1.5.2.Pr4a: Select artwork for display, and explain why some work, objects and artifacts are valued over others. Categorize artwork based on a theme or concept for an exhibit.
- 8) 1.5.2.Pr5a: Explain the purpose of a portfolio or collection. Ask and answer questions regarding preparing artwork for presentation or preservation.
- 9) 1.5.2.Pr6a: Explain what an art museum is and identify the roles and responsibilities of the people who work in and visit museums and exhibit spaces. Analyze how art exhibits inside and outside of schools (such as museums, galleries, virtual spaces, and other venues) contribute to communities.
- 10) 1.5.2.Re7a: Identify works of art based on personal connections and experiences. Describe the aesthetic characteristics within both the natural and constructed world.
- 11) 1.5.2.Re7b: Describe, compare and categorize visual artworks based on subject matter and expressive properties.

<p>14. Artists will understand that people develop ideas of society, history, and culture by interacting with various art pieces.</p>	<p>12) 1.5.2.Re8a: Categorize and describe works of art, by identifying subject matter, details, mood, and formal characteristics.</p> <p>13) 1.5.2.R3a: Use art vocabulary to explain preferences in selecting and classifying artwork.</p> <p>14) 1.5.2.Cn10a: Create art that tells a story or describes life events in home, school and community.</p> <p>15) 1.5.2.Cn11a: Compare, contrast and describe why people from different places and times make art.</p> <p>16) 1.5.2.Cn11b: Describe why people from different places and times make art about different issues, including climate change.</p>

**Opportunities to Differentiate & Accommodate:**

- Teach in smaller increments
- Provide preferential seating
- Use special tools to assist
- Encourage cooperative partnerships
- Provide visual and supportive materials
- Promote participation
- Utilize systematic assessment and feedback
- Clarify
- Interpret and reinforce
- Per student's IEP/504

**Visual Arts Essential Questions:**

1. What shapes an artist's creative and innovative thinking?
2. How does collaborating in the subject of art expand one's ability to take creative risks?
3. How does understanding art history expand one's ability to create art?
4. What is the importance of trial and error as an artist?
5. Why is it important to follow correct art rules and procedures?
6. How does art and design shape one's life and community?
7. What are the steps of the artistic process that help one's art reach full potential?
8. How are works of art cared for and by whom?
9. Why is some artwork valued over others?
10. What criteria is used when selecting work for a portfolio?
11. How does one prepare artwork for presentation or preservation?
12. How do artifacts and pieces of art displayed in a museum help to cultivate more of an appreciation and understanding of the arts?
13. How do one's life experiences affect how they see art?
14. How does art affect how one understands the world?
15. How does knowing specific art vocabulary aid in one's ability to understand art?
16. What is the value in critiquing art?
17. How is personal opinion of an art piece different from critiquing a piece based on certain criteria?
18. How does engaging in art allow people to be more in-tune with their community?
19. How does art help one understand life of a different time, location, and culture?

## **DANCE OVERALL OBJECTIVES AND INSTRUCTIONAL ADAPTATIONS**

### **Goals**

- Explore the joy of moving.
- Differentiate between movement and choreography
- Identify and practice dances with choreography
- Recognize the choreographic structures of contrast and transition, and the process of reordering or of chance in dance masterworks.
- Create and demonstrate a solo or group dance composition; which blends variety in body patterns, range of motion, varied balances, variation in the elements of dance, and application of major muscle groups and proper body mechanics.
- Demonstrate use of elongated spine and engage in release of tension from spine/shoulders. Demonstrate the placement and shifting of energy in the body. Use vertical, off-center and nonvertical alignment. Maintain organization of the body while moving through space.

### **Standards**

1. **Creating:** All students will demonstrate an understanding of generating, organizing, refining, and documenting movements towards a completed product of art in dance, music, theatre, and visual arts.
2. **Performance:** All students will synthesize those skills, media, methods, and anatomy appropriate to creating, performing, conveying meaning and/or presenting works of art in dance, music, theatre, and visual arts in an individual and group setting.
3. **Responding:** All students will demonstrate the ability to perceive and analyze products, interpret intent and meaning, and apply criteria to evaluate products to works of art in dance, music, theatre, and visual arts.
4. **Connecting:** All students will relate knowledge, personal experiences, and artistic ideas and works within societal, cultural, and historical contexts to deepen understanding of art in dance, music, theatre, and visual arts.

<p><b><u>Suggestions to Differentiate &amp; Accommodate</u></b></p> <ul style="list-style-type: none"> <li>• Teach in smaller increments</li> <li>• Provide preferential seating</li> <li>• Use special tools to assist</li> <li>• Encourage cooperative partnerships</li> <li>• Provide visual and supportive materials</li> <li>• Promote participation</li> <li>• Utilize systematic assessment and feedback</li> </ul>	<p><b><u>Essential Questions</u></b></p> <ul style="list-style-type: none"> <li>● Where do choreographers get ideas for dances?</li> <li>● What influences choice-making in creating choreography?</li> <li>● How do choreographers use self-reflection, feedback, and documentation to improve the quality of their work?</li> <li>● How do dancers work with space, time, and energy to communicate artistic expression?</li> <li>● How is the body used for technical and artistic expression?</li> <li>● What must a dancer do to prepare the mind and body for artistic expression?</li> <li>● How does a dancer heighten artistry in a public performance?</li> <li>● How is dance understood?</li> <li>● How is dance interpreted?</li> <li>● How does dance deepen our understanding of ourselves, other knowledge, and events around us?</li> <li>● How does knowing about societal, cultural, historical, and community experiences expand dance literacy?</li> </ul>
<p>Clarify directions through modeling</p> <ul style="list-style-type: none"> <li>● Interpret and reinforce</li> <li>● Per student's IEP/504</li> </ul> <p>See Appendix A for more details</p>	

## VOCAL MUSIC OVERALL OBJECTIVES AND INSTRUCTIONAL ADAPTATIONS

**Goals-** After completing all levels of this program, a student will be able to:

- Sing, alone or with others, varied repertoire of music.
- Perform on instruments, alone or with others, varied repertoire of music
- Improvise melodies, variations and accompaniment.
- Compose and arrange music within specified guidelines.
- Read and notate music.
- Listen to, analyze, and describe music.
- Evaluate music and music performances.
- Understand relationships between music, the arts, and disciplines outside the arts.
- Understand music in relation to history and culture.

**Standards-** Elementary General Music is based on the New Jersey Student Learning Standards for Performing Arts.

1.1 Creating: All students will demonstrate an understanding of generating, organizing, refining, and documenting movements towards a completed product of art in music.

1.2 Performance: All students will synthesize those skills, media, methods, and anatomy appropriate to creating, performing, conveying meaning and/or presenting works of art in music in an individual and group setting.

1.3 Responding: All students will demonstrate the ability to perceive and analyze products, interpret intent and meaning, and apply criteria to evaluate products to works of art in music.

1.4 Connecting: All students will relate knowledge, personal experiences, and artistic ideas and works within societal, cultural, and historical contexts to deepen understanding of art in music.

### **Suggestions to differentiate & accommodate**

- Information provided in smaller increments
- Provide preferential seating
- Use of special tools and resources
- Use of visual and supportive material
- Systematic assessment and feedback

### **Essential Questions**

How do musicians generate creative ideas?

How do musicians make creative decisions?

How do musicians improve the quality of their creative work?

How do performers select repertoire?



<ul style="list-style-type: none"> <li>● Practice and reinforcement</li> <li>● Per student's IEP.</li> </ul>	<p>How do musicians improve the quality of their performance?</p> <p>When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?</p> <p>How do individuals choose music to experience? How does understanding the structure and context of music inform a response?</p> <p>How do we discern the musical creators' and performers' expressive intent?</p> <p>How do we judge the quality of musical work(s) and performance(s)?</p>
<p style="text-align: center;"><b><u>Assessments</u></b></p> <ul style="list-style-type: none"> <li>● Performance singing and playing in solo and in group setting</li> <li>● Written evaluations</li> <li>● Aural identification</li> <li>● Group projects and presentations</li> <li>● Observation of skill development</li> <li>● Audio / Visual recording</li> </ul>	<p style="text-align: center;"><b><u>Suggested Resources</u></b></p> <ul style="list-style-type: none"> <li>● Textbooks</li> <li>● Song collections</li> <li>● Posters</li> <li>● Handouts</li> <li>● SMART boards</li> <li>● Videos / DVDs</li> <li>● iPads / Chromebooks/ Internet websites</li> <li>● Music journals and magazines</li> </ul> <p>Professional associations and organizations (MENC, NJMEA, ACDA, AOSA, NJMTA)</p>

### **Instructional Strategies**

Teacher modeling (e.g. Echo-singing)

Singing, playing, moving, and listening

Solo performances within a class setting Teacher, peer and individual critique of performance

Singing and movement games

Visual aids

Lecture and demonstration

Field trips

Critiques

**THEATER OVERALL OBJECTIVES AND INSTRUCTIONAL ADAPTATIONS**

**Goals**

- Understand theater as a shared communal experience between audience and actor.
- Distinguish between Western and non-Western storytelling and theater traditions.
- Recognize that theater, regardless of place or culture, tells us about ourselves and our lives.
- Create original plays using script-writing formats that include stage directions and technical theatrical elements, demonstrating comprehension of the elements of theatre and story construction.
- Recognize works of dance, music, theatre, and visual art as a reflection of societal values and beliefs.
- Articulate cultural, historical and social context of their original work.
- Describe and discuss a written text or live performance in terms it social, historical and cultural context
- Identify and articulate the cultural and historical components of the work and how these components create a particular world of behaviors
- Maintain focus and concentration in order to sustain improvisations, scene work and performance.
- Use the body and voice expressively in theater exercises, improvisations, scene work and performances.

**Standards**

- 1.1 Creating: All students will demonstrate an understanding of generating, organizing, refining, and documenting movements towards a completed product of art in dance, music, theatre, and visual arts.
- 1.2 Performance: All students will synthesize those skills, media, methods, and anatomy appropriate to creating, performing, conveying meaning and/or presenting works of art in dance, music, theatre, and visual arts in an individual and group setting.
- 1.3 Responding: All students will demonstrate the ability to perceive and analyze products, interpret intent and meaning, and apply criteria to evaluate products to works of art in dance, music, theatre, and visual arts.
- 1.4 Connecting: All students will relate knowledge, personal experiences, and artistic ideas and works within societal, cultural, and historical contexts to deepen understanding of art in dance, music, theatre, and visual arts.

**Suggestions to Differentiate & Accommodate**

- Teach in smaller increments
- Provide preferential seating
- Use special tools to assist
- Encourage cooperative partnerships
- Provide visual and supportive materials
- Promote participation
- Utilize systematic assessment and feedback
- Clarify
- Interpret and reinforce
- Per student's IEP/504

See Appendix A for more details

**Essential Questions**

What happens when theatre artists use their imaginations and/or learned theatre skills while engaging in creative exploration and inquiry?

How, when, and why do theatre artists' choices change?

How do theatre artists fully prepare a performance or design?

How do theatre artists use tools and techniques to communicate ideas and feelings?

What happens when theatre artists and audiences share creative experiences?

How do theatre artists comprehend the essence of drama processes and theatre experiences?

How can the same work of art communicate different messages to different people?

How are the theatre artist's processes and the audience's perspectives impacted by analysis and synthesis?

How do different components contribute to the overall theatrical performance?

How do symbolism and metaphor contribute to meaning in the arts?

# ELEMENTARY INSTRUMENTAL MUSIC LEVELS I, II, AND III

## RATIONALE

Music is a unique form of communication that exceeds every boundary of verbal interaction known to man. Recent studies point to the connection between music and improved academic scores, as well as enhanced neurobiological development. Participation in instrumental music challenges students to strengthen and utilize individual skills to improve group performance and provides opportunities for self, peer, and group critique. This elementary instrumental curriculum encourages students to work collaboratively, to utilize critical thinking skills to solve problems, and to develop creative potential through music. Teachers will incorporate the 21st century life and careers standards within their lessons. The goal of 21<sup>st</sup> Century Life and Career standards is to enable students to make informed decisions that prepare them to engage as active citizens in a dynamic global society and to successfully meet the challenges and opportunities of the 21<sup>st</sup> century global workplace.

<u>Assessments</u>	<u>Resources</u>
<ol style="list-style-type: none"><li>1. Group discussions of performances utilizing appropriate terminology and positive feedback</li><li>2. Aural assessment (active and passive) utilizing appropriate musical technique.</li><li>3. Teacher evaluation of performance utilizing established criteria based on a rubric created independently.</li></ol>	<ol style="list-style-type: none"><li>1. Instruments</li><li>2. Teacher-chosen performance repertoire</li><li>3. Appropriate method books</li><li>4. Recordings of performances and play-alongs from online resources</li></ol>

<p style="text-align: center;"><b><u>Goals</u></b></p> <p>1.1 All students will demonstrate an understanding of the elements and principles of music.</p> <p>1.2 All students will understand and analyze the role, development, and continuing influence of music in relation to world cultures, history, and society.</p> <p>1.3 All students will utilize those skills, media, methods, and technologies appropriate to music in the creation, performance, and presentation of music.</p> <p>1.4 All students will use aesthetic knowledge in the creation of an in response to instrumental music and will develop, apply, and reflect upon knowledge based on the process of critique.</p>	<p style="text-align: center;"><b><u>Standards</u></b></p> <p>1.1 Creating: All students will demonstrate an understanding of generating, organizing, refining, and documenting movements towards a completed product of art in instrumental music.</p> <p>1.2 Performance: All students will synthesize those skills, media, methods, and anatomy appropriate to creating, performing, conveying meaning and/or presenting works of art in instrumental music</p> <p>1.3 Responding: All students will demonstrate the ability to perceive and analyze products, interpret intent and meaning, and apply criteria to evaluate products to works of art in instrumental music</p> <p>1.4 Connecting: All students will relate knowledge, personal experiences, and artistic ideas and works within societal, cultural, and historical contexts to deepen understanding of art in instrumental music</p>
<p style="text-align: center;"><b><u>Enduring Understandings</u></b></p> <ol style="list-style-type: none"> <li>1. The creative ideas, concepts and feelings that influence musicians' work emerge from a variety of sources.</li> <li>2. Musicians' creative choices are influenced by their expertise, context and expressive intent.</li> <li>3. Musicians evaluate and refine their work through openness to new ideas, persistence and the application of appropriate criteria.</li> <li>4. Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.</li> <li>5. 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.</li> <li>6. Musicians judge performance based on criteria that vary across time, place and cultures. The context and how a work is presented influence audience response.</li> </ol>	<p style="text-align: center;"><b><u>Essential Questions</u></b></p> <ol style="list-style-type: none"> <li>1. How do musicians generate creative ideas?</li> <li>2. How do musicians make creative decisions?</li> <li>3. How do musicians improve the quality of their creative work?</li> <li>4. How do performers select repertoire?</li> <li>5. How do musicians improve the quality of their performance?</li> <li>6. How do individuals choose music to experience? How does understanding the structure and context of music inform a response?</li> <li>7. How do we discern the musical creators' and performers' expressive intent?</li> <li>8. How do we judge the quality of musical work(s) and performance(s)?</li> </ol>

<p>7. Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes. Response to music is informed by analyzing context (e.g., social, cultural, historical) and how creator(s) or performer(s) manipulate the elements of music.</p> <p>8. Musicians connect their personal interests, experiences, ideas, and knowledge to creating,</p> <p>9. Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.</p>	<p>9. How do musicians make meaningful connections to creating, performing, and responding?</p> <p>10. How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?</p>
<p style="text-align: center;"><b><u>Instructional Strategies</u></b></p> <ul style="list-style-type: none"> <li>● Teacher modeling</li> <li>● Guided practice</li> <li>● Independent and small group practice</li> <li>● Group/ensemble class performance</li> <li>● Singing/clapping</li> <li>● Solo performances within the class setting</li> <li>● Teacher, peer, and individual critique of performance</li> <li>● Evaluation of outside performers</li> </ul>	<p style="text-align: center;"><b><u>Opportunities to differentiate &amp; accommodate</u></b></p> <ul style="list-style-type: none"> <li>● Convertible music selections allowing for separation of parts by difficulty (i.e. Canon in D)</li> <li>● Drone under pattern for easy inclusion</li> <li>● String removal to eliminate unnecessary bow positioning</li> <li>● Separation of parts by range</li> <li>● Per IEP requirements</li> </ul>

## COURSE OUTLINES

Due to the unique nature of musical study, all musical and technical elements are taught simultaneously in order to strengthen the interrelationships between all musical elements, as well as musical understanding and performance.

## ASSESSMENT STRATEGIES

Music is, by definition, a performance art. The vast majority of assessments in instrumental music classes are based on an evaluation of performance, both individual and ensemble. Performance criteria and goals are discussed at every instrumental lesson, and students become aware of these+ criteria through discussion, teacher demonstration and methods to improve their music technique skills. In all cases, assessment is a tool to ascertain that course goals and objectives are being met, as well as the method to develop knowledge aesthetics and performance skills.

## **Interdisciplinary Connections**

Performing Arts is a unified body of knowledge whose concepts build upon each other. Connecting art concepts includes linking ideas to related ideas learned previously. Music history has global implications, and is connected to people, places, and events of the past. The study of music focuses on deep understanding of concepts that enable students to think critically and systematically through singing, playing, listening, and movement.

Visual Arts, performing arts, and language arts should complement each other with literature as often as possible. Students will benefit from this cross-curricular relationship as they learn more about the world through art appreciation.

## **Integration of Career Readiness, Life Literacies, and Key Skills**

Career readiness, life literacies and key skills education provides students with the necessary skills to make informed career and financial decisions, engage as responsible community members in a digital society, and to successfully meet the challenges and opportunities in an interconnected global economy.

For students to be college and career ready they must have opportunities to understand career concepts and financial literacy. This includes helping students make informed decisions about their future personal, educational, work, and financial goals. By integrating Standard 9 into instruction, New Jersey students will acquire the necessary academic and life skills to not only achieve individual success but also to contribute to the success of our society. For example: An education in career readiness, life literacies, and key skills fosters a population that uses effective communication and collaboration skills and resources to interact with a global society & seeks to attain skill and content mastery to achieve success in a chosen career path which will likely have elements of visual and/or performing arts.



## LEVEL I

Level I provides an introduction to the structure and technique of the instrument. Level I also draws from prior learning in General Music classes,

1. Proper use and care of instrument
2. Tone production and articulation
3. Simple rhythms at appropriate levels of difficulty
4. Simple melodies from the score
5. Expression and dynamics
6. Role of the conductor
7. Perform music in varied meters
8. Perform music in major keys at appropriate level of difficulty
9. Critique self and group performances and rehearsals
10. Identify relationships to mathematics, social studies, science, and the visual arts  
Identify characteristics of music from different cultures or historical periods.

## LEVEL II

Level II continues to build technical, aesthetic, and musical skills and knowledge through the medium of performance.

- 1 Perform repertoire at an appropriate level of musical and technical challenge.
- 2 Perform music with acceptable tone quality and intonation.
- 3 Perform more complex rhythms from the score.
- 4 Interpret melodic passages from the score.
- 5 Identify and utilize key signatures from 4 sharps to 4 flats.
- 6 Identify and interpret symbols for articulation and dynamics.
- 7 Describe the basic musical elements of various historical periods.
- 8 Evaluate self and group performance utilizing appropriate terminology.

## LEVEL III.

Level III continues to build a strong understanding of the elements and aesthetics of music as applied to performance. Through the process of critique, students are increasingly capable of making judgments regarding the interpretation of their own performances.

- 1 . Perform music at an appropriate level of technical and musical challenge.
2. Perform music with appropriate tone quality and intonation.
3. Perform complex rhythm patterns and time signatures found in the repertoire.

4. Play expressively over the learned range of the instrument.
5. Utilize correct terminology to describe and evaluate performances.
6. Perform music in appropriate major/minor keys.
7. Compare characteristics of musical composition to other art forms.
8. Compare musical elements found in two or more contrasting pieces.

## REPERTOIRE

The educator's choice of performance repertoire is the single most important part of the music program. Repertoire should always be chosen by challenge and attainability. Musical piece selection is best made when consideration is broken into four categories.

### **Heads      Hearts      Hands      Feet**

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Head: Is the piece intellectually challenging to your students?

examples: meter, first and second endings, repeats, tempo variation

Hands: Is the piece technically challenging to your students?

examples: key, range, speed, scale and intervallic passages

Heart: Does the piece provide aesthetic stimulation to your students?

examples: melody, harmony, tonality

Feet: Does the piece have a rhythmic pocket/groove that is easily obtainable to your students?

examples: rhythmic stability and repetition, standard form

Grade	September	October	November	December	January
4	Assembly/ Disassembly, Cleaning, Holding instruments	Making a sound, Playing first 5 notes, using the bow	Quarter Notes, Half Notes, Whole Notes & Rests	Eighth notes and rests, adding new notes	Playing longer songs (4 to 5 lines)
5	Ties, Slurs, Breath Marks, Lift bow	Pick up notes, D.C. Al Fine,	Minor Finger Patterns, New Notes	1st and 2nd endings, Theme and Variations	Slurs, Hooked bow
6	Key Signatures (different finger patterns and fingerings)	D.C. Al Fine, D.S. Al Fine., Coda	Ties, Slurs, Hooked Bow, Concert Bb scale, Chords	Syncopation, Enharmonics	New Notes, Playing in two part harmony, duets

Grade	February	March	April	May	June
4	Ties, Slurs, Breath Marks	Double Stops, accents, dotted half notes	Dynamics, $\frac{3}{4}$ time signature	Concert Preparation	Key Signatures
5	Staccato, Legato, Tenuto	Adding Flats and Sharps to notes`	Ties over a measure, dotted quarter/eighth note rhythm	Register jumps (over the break), conducting in 4 and 3	Concert Preparation
6	Register Jumps, Conducting in 2/4 time	Cut time, new notes	Being able to play in three different key signatures	Rhythm Challenges, Scale Challenges	Concert Preparation