

WV CSO Curriculum Planning Tool

Level II Orchestral Strings (Intermediate)

Objective #	Objective	Projected Date	Date Taught	Date Assessed	Date Re-Taught	Date Re-Assessed
MU.O.SII.1.01	play melodies and major and minor scales in keys up to 3 sharps and 1 flat.					
MU.O.SII.1.02	play music containing dotted rhythms, eighth-note triplets, sixteenth notes and rests in meters of 2, 3, 4, 6 and alla breve.					
MU.O.SII.1.03	demonstrate characteristics of good ensemble playing.					
MU.O.SII.1.04	play melodies marked with 3-note slurs.					
MU.O.SII.1.05	play slurred melodies incorporating string crossings.					
MU.O.SII.1.06	play with slurred staccato bow strokes.					
MU.O.SII.1.07	play non-legato melodies.					
MU.O.SII.1.08	perform using martelé and louré bow strokes.					
MU.O.SII.1.09	play syncopated rhythms.					
MU.O.SII.1.10	participate in the performance of a Baroque piece.					
MU.O.SII.1.11	play with extended finger positions in the first position.					
MU.O.SII.1.12	perform melodies using chromatic tones and play a chromatic scale.					
MU.O.SII.1.13	play sixths in first position (omit double bass).					
MU.O.SII.1.14	play unisons and octaves formed with 1 open string and one string fingered in 3 rd position (cellos and basses in 4 th position.)					
MU.O.SII.1.15	play melodies which, because of extended range or convenience of finger patterns, require the use of positions other than first. These positions are different for the various stringed instruments. Thus, they are specified as follows: violin and viola – 3 rd position; cello – half, 2 nd , 3 rd , and 4 th positions and extensions; bass – half, 2 nd , and 4 th positions and extensions.					
MU.O.SII.1.16	develop accountability and personal productivity through practice habits.					
MU.O.OSII.2.01	sightread pieces in major and minor containing various bowing and articulations.					
MU.O.OSII.2.02	interpret music using contrasting dynamics including pp, p, mp, mf, f and ff.					
MU.O.OSII.2.03	identify the following in a given piece of music: slur and staccato marking; key signature; sixteenth notes, dotted notes, and eighth note triplets.					
MU.O.OSII.2.04	identify and define crescendo, diminuendo, ritardando, sforzando, a <i>tempo</i> and fermata.					
MU.O.OSII.2.05	interpret the tempos allegretto and adagio.					
MU.O.OSII.2.06	identify the following: introduction, coda tonal center.					
MU.O.OSII.2.07	identify like and unlike phrases and sections					
MU.O.OSII.2.08	identify minor melodies presented aurally.					
MU.O.OSII.2.09	tune his/her instrument.					
MU.O.OSII.2.10	write major scales and specified intervals above a given note.					
MU.O.OSII.2.11	list characteristics of good solo playing and good ensemble playing, e.g., type of tone quality, intonation, rhythmic precision.					
MU.O.OSII.2.12	distinguish between good and poor intonation, correct and incorrect rhythms, good and poor tone quality in their own performance.					
MU.O.OSII.2.13	critique a performance.					
MU.O.OSII.3.01	improvise a rhythmic variation on a melody.					
MU.O.OSII.3.02	improvise a response to a simple melody played by the teacher.					
MU.O.OSII.3.03	improvise a musical phrase according to parameters provided by the teacher.					
MU.O.OSII.3.04	create and notate a musical example in a given meter and key, using correct pitch and rhythmic notation, clef, and key signatures.					
MU.O.OSII.4.01	discuss the difference between fiddle and violin music.					
MU.O.OSII.4.02	demonstrate simple fiddle techniques.					
MU.O.OSII.4.03	trace the global origins of Appalachian fiddle music.					
MU.O.OSII.4.04	discuss the art, music, and dance of the Baroque period.					
MU.O.OSII.4.05	compare phrases to sentences in language arts (antecedent and consequent phrases).					
MU.O.OSII.4.06	discuss the characteristics of music genres and styles studied.					
MU.O.OSII.4.07	discuss and demonstrate social responsibility through appropriate audience behavior.					