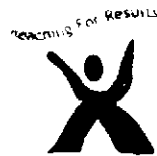


S T U D I O S T R I N G S

Advanced Strings Study
With An Independent Studio Teacher



Guidelines
Bulletin 1980



LOUISIANA DEPARTMENT OF EDUCATION
Cecil J. Picard, Superintendent

STUDIO STRINGS I, II, III

Studio Strings I, II, III, are for advanced string study. Students applying for this credit must have reached a prescribed level of proficiency to be eligible for this credit. The Studio Strings courses are for the serious string student who has been through the beginning stages of string study and who understands the concept of working according to specified curriculum. The typical student entering Studio Strings I would probably have already completed at least two years of previous string study.

In most cases this string study is done with an independent studio strings teacher. Qualifications for these teachers are listed in this guide. All of these teachers hold college degrees in music or are registered Suzuki teachers with extensive credit in string performance and pedagogy.

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PURPOSE

The material for the Strings Guidelines is based on the guidelines which were set forth from the Studio Piano Guidelines, Bulletin 1829. The Studio Piano Guidelines were compiled by a committee of independent studio piano teachers, who were members of the Louisiana Music Teachers Association, a state affiliate organization of the Music Teachers National Association. This music organization has established high standards of excellence with demanding certification requirements for its members. The State Supervisor of Music Education for the Louisiana State Department of Education coordinated the work with this committee along with the development of the studio piano curriculum guide.

The purpose of the Bulletin 1980 for Studio Strings Guidelines is to establish the Carnegie High School Credit for students taking private string instrument lessons. The student must demonstrate a degree of proficiency in his/her musical knowledge and performance as set forth in the requirements stated in the Studio Strings Guidelines. The Studio Strings Guidelines is to be considered an extension of Bulletin 1829. It merely adapts the requirements as set forth in the Bulletin 1829, Studio Piano Guidelines for Studio Piano , and applies this for the studio string student who wishes to earn high school credit.

INTRODUCTION

Music has been a part of the organized school curriculum throughout the history of secondary education. Recognized for its value in conveying aesthetic values, concepts of creativity, and the intrinsic values of music itself, music's place in the basic educational program dates back to the time of the ancient Greeks.

In the last fifty years, the school music program has broadened from just band, choir, and orchestra activities to also include other music classes and activities needed by the students served by the school music program. Just as other subject area curricula have expanded from more general studies to very specific courses, the music program now includes classes in such areas as music theory, music history, composition, chamber music, popular and commercial music.

The school music program addresses three student population groups. Starting with the largest of these groups, those students who do not participate in performance classes benefit, directly or indirectly, by the school music program. Some of these students will register for such non-performance classes as music appreciation or fine arts survey courses. Even those students who take no music classes at all benefit indirectly from the school music program, in that their attitudes about music are influenced by what they see and hear coming from the school music program.

The second student population group that benefits from the school program represents about 20 to 30% of the school enrollment. These students possess high levels of interest and ability in musical performance, and they participate in the school bands, choirs, and orchestras. In addition to the pleasures of participation in high levels of performance excellence, these students acquire knowledge, skills, and attitudes in and about music to be used throughout life.

The third and smallest student group benefiting from the school music program includes students whose interests and abilities in music have led to career interests in one or more areas of music. Although this group

represents less than 5% of the total school population, the school music program addresses the needs of these students through such additional study areas as music theory, composition, music history, and conducting. Also, higher levels of musical performance and technical facility are sought through individualized instruction in applied music studies.

Upon graduation from high school, students with career interests and ambitions in music pursue advanced studies in the school of music and conservatories of the institutions of higher education. Immediately upon entering university level instruction in music, two factors become very apparent. First, a high level of individual performance excellence is expected at the time of admission to the program. This area of study is pursued throughout the university music curriculum by means of individualized studio instruction in applied music.

The second factor to become apparent to college level students in music is the significance of strings study to all phases of the music program. Regardless of the desired career interest in music, from music history and composition to musical performance, the study of strings is an integral part of university degree programs in music. An established level of competence in strings performance is expected of all music graduates.

University studies in applied music, whether in strings, some other instrument, or voice, are very expensive. Where most studies in music can be accomplished in ordinary classroom situations, applied music studies must be done in the studio on a one-to-one basis. Therefore, the study of music at the university level is disproportionally expensive. However, the added expense does not deter our universities from providing this very important instruction. Although this additional expense is difficult to justify to the fiscal offices of the university, our institutions of higher learning provide outstanding programs of applied music instruction.

As the secondary curriculum in music has broadened to encompass other related interest areas, efforts have been made to address all career interests and opportunities in music. Even the needs of students with casual

The one segment of music instruction that has not been directly incorporated into the secondary music curriculum is the area of applied music. The reason for this apparent neglect is pure economics. The funding for public education will never be sufficient to provide for one-on-one delivery of instruction. However, this does not detract from the value of individualized advanced instruction in musical performance.

Through cooperation with professional organizations and other instructional service opportunities, there is a way that advanced applied music studies can be reflected on the student's high school transcript. And, there is historical precedent for this type of educational cooperation. Advanced levels of trade and industrial education are provided outside the high school building in vocational schools. Although this course of study lies outside the direct supervision of the high school principal, a high level of confidence is established in such areas as curriculum, teacher qualifications, and accountability. Where acceptable levels of confidence—if not control—in these areas can be established, the additional expense involved can be passed on to the participating students.

This is the essence of the proposal for the Studio Strings program. The material in this guide has been compiled in order to provide the confidences mentioned above, and to provide a standard of excellence for the three levels of instruction. Every effort has been made to meet or exceed the high standards of excellence established for other subject areas.

THE LOUISIANA MUSIC TEACHERS ASSOCIATION

For over a half century, the various subject area related professional teacher organizations have exerted a strong influence on the continuing search for high levels of excellence in the teaching/learning process. These organizations have been most active in such areas as teacher certification and evaluation, curriculum development, and inservice education.

The Louisiana Music Teachers Association is the state unit of the Music Teachers National Association. This organization is composed of respected studio teachers and university music studio faculty members. The great strings artists of our nation are the products of members of this outstanding professional organization. The MTNA has established extremely high standards of excellence for its members, and it works diligently to upgrade the caliber of instruction offered by its members.

The studio strings teacher certification requirements as developed by LMTA hold each applicant to the highest levels of education, teaching experience, and evaluation. These standards for certification require advanced proficiency in strings performance, literature, and pedagogy. Also, varification of established successful studio teaching experience is a fundamental qualification for certification. All areas of qualification for studio strings certification are constantly upgraded through quality inservice education activities sponsored by the LMTA.

The best measure of the effectiveness of any teacher is the performance of the teacher's students. The teaching effectiveness of LMTA certified studio strings teachers is re-evaluated annually in the performance of students at the LMTA-sponsored Student Rally. In addition to exacting standards of strings performance, students are held accountable to proficiency in such areas as music theory, ear training, music history and appreciation. All areas of learning leading to participation in the Student Rally are based on the highest standards of excellence in music literacy and performance.

GOALS

The goals of this program . . .

to fulfill the need of the student who is interested and especially able in the realm of music by providing an opportunity to grow, and

to bring about a closer relationship between the school and the independent studio, making available to each the services and resources of the other, and

to recognize the valuable individual guidance given the music student by the qualified independent studio teacher.

ELIGIBILITY

High school credit may be accepted toward promotion or graduation for independent instruction in strings when the following requirements are met:

1. The course of study and the qualified studio teacher shall be approved by the principal and the Music Section of the State Department of Education.
2. The course of study shall be equal in duration and quality to that course in the regular promotion or credit program, had it been offered.
3. Work shall be done outside of school hours or under the supervision of the principal.
4. Instruction shall be in strict accordance with all applicable regulations of the Louisiana State Board of Elementary and Secondary Education and the local school board.

LIMITATIONS

High school credit for independent studio strings instruction shall be restricted to the following limitations:

1. One credit in strings requires 60 minutes of instruction and 300 minutes of practice per week for a minimum of 32 weeks.
2. Not more than one credit in independent strings instruction may be earned in any one school year.
3. Not more than two credits in independent studio strings may be applied toward graduation.

STUDIO TEACHER'S RESPONSIBILITY

The studio teacher must play a guiding role in the preparation for the satisfaction of this credit, keeping in mind the maintenance of high academic standards as well as the musical advancement of the student.

1. The studio teacher must assign the student a specific course of study and notify the principal of the assignment before the beginning of the second semester. The teacher may use the Syllabus for Student Rally, published by the Louisiana Music Teachers Association, as the basis for the course and the examination in strings.
2. The studio teacher shall stimulate the students' interest in an appreciation of all media of music by suggesting correlated readings to the students, encouraging their attendance at recitals and concerts, and urging students to participate in local musical organizations.

STUDENTS'S RESPONSIBILITY

Responsibility for initiating the application for high school credit in private instruction in strings rests with the student.

1. Formal application for this credit shall be made by the student to his high school principal not later than the end of the second full week of the school term.
2. The student shall schedule, with a certified teacher, the appropriate lesson schedule, and shall be faithful in attendance and achievement.
3. At the end of the year's work, the student must successfully pass an examination given by a competent certified examiner.

STATE SUPERVISOR OF MUSIC EDUCATION'S RESPONSIBILITY

The State Supervisor of Music Education serves as liaison between and advisor to all parties involved in the Studio Strings program.

1. Copies of curriculum guidelines and all forms may be obtained from the office of the State Supervisor of Music Education.
2. The State Supervisor of Music Education will supply the high school principals with current rosters of approved studio teachers and examiners.
3. Upon receipt of completed copies of application and examination forms, the State Supervisor of Music Education will review all responses and notify the principal of any discrepancies with approved guidelines.

STUDIO TEACHER QUALIFICATIONS

State Certification of Music Teachers

Music teachers are licensed to teach in the public schools of Louisiana by earning one of three music certification certificates. Certificates are issued for instrumental music (band and orchestra), vocal music, and a combination certificate for instrumental and vocal music. A music teacher who holds one of the above mentioned certificates, and whose transcript shows a "concentration" in strings, may enroll his or her students in the Studio Strings program for high school credit. A "concentration" in strings is defined as six semesters of major level applied study.

Qualifications of Non-State Certified Studio Teachers

Independent studio strings teachers who are not certified by the State of Louisiana to teach music in the public schools of Louisiana must meet the minimum requirements listed below to enroll their students in the Studio Strings program for high school credit.

1. Training: A bachelor's degree from an accredited college or university with a major in strings or equivalent training in performance, theory, music history, and pedagogy, or a Suzuki teacher who is registered with the Suzuki Association of the Americas.
2. At least three years of experience in successful studio teaching.
3. Pupil Demonstration: Three students, who have studied with the teacher for at least one year, will be tested in performance, practical musicianship, sightreading, music theory, and music history. (This requirement can best be satisfied through participation in the LMTA Student Rally).

These requirements are the same as the qualifications for the Standard Certificate issued by the Louisiana Music Teachers Association.

QUALIFICATIONS FOR EXAMINERS

Examiners of students seeking high school credit for advanced strings study with an independent studio teacher must satisfy one of the two qualifications listed below.

1. Examiners must hold the Certificate of Professional Advancement issued by the Louisiana Music Teachers Association, the highest level of IMTA certification.

or

2. Studio strings teachers in the music department of colleges and universities and private instructors who meet "Qualifications of Non-State Certified Studio Teachers of Louisiana" may also serve as qualified examiners, if performance board examinations are the regular basis for assigning grades at their institutions.

Studio strings teachers who enroll their students in the high school credit program, and who are qualified examiners, should not examine their own students.

INSTRUCTIONS FOR APPLYING FOR CREDIT

The following procedure should be followed in applying for high school credit for private instruction in strings.

1. At the beginning of the school year, the private music teacher shall assist the student in completing three copies of Form A: Application for High School Credit for Private Instruction in Strings. The completed forms should be signed by the student, the studio teacher, the high school principal, and the certified examiner. After securing all signatures, one copy of Form A is to be filed in the principal's office, one copy in the teacher's studio, and one copy forwarded to the Music Section, State Department of Education, P. O. Box 94064, Baton Rouge 70804-9064. This process must be completed by October 1.

2. Prior to the beginning of the second semester, the private music teacher shall assist the student in completing three copies of Form B: Mid-year Evaluation and Course of Study Report. The completed forms should be signed by the student, the studio teacher, the high school principal, and the certified examiner. After securing all signatures, one copy of Form B is to be filed in the principal's office, one copy in the teacher's studio, and one copy forwarded to the Music Section, State Department of Education, P. O. Box 94064, Baton Rouge 70804-9064.

3. At the end of the school year, the student shall appear before the examiner with three forms: (1) one copy of Form B: Mid-Year Evaluation and Course of Study Report, and (2) two copies of Form C: Final Examination Report. Upon completion of the examination, the examiner will recommend a final grade and that credit should, or should not, be granted.
 - a. The place of the examination shall be designated by the examiner. If several students in one city or parish are to be examined, the examiner may go to an agreed central location.

FORM A: Application for High School Credit in Strings (3) copies required)

Level of Study (check one)

 Studio Strings I

 Studio Strings II

 Studio Strings III

Application is hereby made for high school credit in studio strings with an independent strings teacher, according to the policies and procedures set forth in Bulletin 1980 at the Louisiana State Department of Education.

Student's Name _____ Age _____

School _____ Grade _____

Parish _____ Principal's Name _____

Strings Teacher's Name _____ Certification _____

Teacher's address _____

COURSE OF STUDY

Bulletin 1980 of the Louisiana State Department of Education provides the guidelines for the course of study. Also, the syllabus for student rally, published by the Louisiana Music Teachers Association, may be used for the course of study. Studio Strings I corresponds to IMTA Level 2; Studio Strings II corresponds to IMTA Level 3; and Studio Strings III corresponds to IMTA Level 4.

In the space below, give full information regarding repertoire: composer, title, opus number, etc.

Additional musical activities planned: _____

Approved by: _____ Examiner _____

Principal _____ Address _____

Date _____

State Supervisor of Music Education _____

This application must be approved by the principal within the first three weeks of the fall semester. One copy is retained by the principal: one copy is retained by the teacher: and one copy is to be sent to the Music Section, Louisiana Department of Education, P. O. Box 94064, Baton Rouge, Louisiana 70804-9064.

FORM B: Mid-Term Evaluation and Course of Study Report (3 copies required)

Prior to the end of the first semester, one copy of this form is to be filed in the office of the high school principal; one copy remains with the studio teacher; and one copy is to be sent to the Music Section, Louisiana Department of Education, P. O. Box 94064, Baton Rouge, Louisiana 70804-9064.

Student's Name _____ Date _____

High School _____ Parish _____

Mid-Year Grade _____ Rate of Progress _____

Materials studied thus far this school year:

Materials scheduled for study during the remainder of the school year:

Teacher's Signature

Examiner's Signature

State Supervisor of Music Education

FORM C: Final Evaluation (3 copies required)

At the end of the school year, one copy of this report must be sent to the office of the high school principal; one copy is retained by the studio strings teacher; and one copy is to be sent to the Music Section, Louisiana Department of Education, P. O. Box 94064, Baton Rouge, Louisiana 70804-9064.

Student's Name _____ Date _____

Address _____

High School _____ Parish _____

Final Examination Grades:

Teacher's Final Grade (60%) _____

Examiner or Rally Chairman's Grade (40%) _____
(20% on performance, 20% an average of
musicianship, sightreading, and
written grades).

Final Grade _____

Course of Study Pursued:

- ___ Studio Strings I
- ___ Studio Strings II
- ___ Studio Strings III

Studio Teacher's Signature

Examiner or Rally Chairman's Signature

This student has successfully completed the requirements for one unit's credit in studio strings, according to the guidelines set forth in Bulletin 1980 of the Louisiana Department of Education.

Principal's Signature

State Music Supervisor

PREREQUISITE PROFICIENCY LEVEL

In order to be eligible to apply for Studio Strings I, the student should have reached a level of proficiency as demonstrated by the material listed below. The string teacher should not sign applications for students who are unable to study at the level prescribed in the approved curriculum.

Proficiency to enter Studio Strings I can be satisfied by demonstration of the following performance level, skill, and knowledge:

- I. Performance-Equivalent to Rally Syllabus Level I. Time limit, 6 minutes.

Violin, Viola, Violoncello: All compositions must be performed from memory. Only original string music may be used; no arrangements will be acceptable. Two selections in contrasting style from the following: Suzuki Book 2 (#10-12), Suzuki Book 3 (all), Applebaum "Building Technique with Beautiful Music" Book 2, or similar level pieces. (Also see back of Rally Syllabus for complete repertoire lists.)

VIOLIN: Suzuki Book 2 (#10-12); Suzuki Book 3 (all); other material at similar level.

VIOLA: Suzuki Book 3; Doktor Solos for the Viola Player; Whistler-Hummel Concert and Contest Album; Campagnoli Caprices; Kalliwoda 6 Nocturnes; other material at similar level.

VIOLONCELLO: Suzuki Book 3; Krane Intermediate Bach for Cello; Squire Rustic Dance or Bourree; Goltermann Concerto #4 in G Major, Various Everybody's Favorite Series, No. 40; other material at similar level.

- II. Technique-Equivalent to the Rally Syllabus Level I.
One octave, one finger pattern scale; slurring 2, 3, or 4 notes in one bow; two-string bow crossings on open strings; Bowing techniques: slur 2, separate 2.

- III. Sightreading-Equivalent to the Rally Syllabus Level I.
Two examples, 8 measures; simple rhythms (whole, half and quarter notes); simple meters (4/4, 2/4).
- IV. Written Theory-Equivalent to the Rally Syllabus Level I.
Order of sharps and flats; if have up to 2 sharps or 2 flats, figure out key name; solve rhythm problems-fill in what's missing.

TERMS:

Terms

Forte (f) - loud

Piano (p) - soft

Dynamics - loudness or softness in music

Mezzo forte (mf) - moderately loud

Mezzo piano (mp) - moderately soft

Crescendo (cres.) - gradually becoming louder

Decrescendo (decresc) - gradually becoming softer

Diminuendo (dim.) - same as Decrescendo

Ritardando (ritard, rit.) - gradually slowing down

Varification

Varification of meeting prerequisite requirements may be satisfied by one of the following two methods:

1. Demonstration of skills and knowledge before a "Qualified Examiner."
2. Successful participation of Level I from the Student String Rally, sponsored by the Louisiana Music Teachers Association.

STUDIO STRINGS I

Learning Outcomes

- I. Performance - Equivalent to the Rally Syllabus Level II. Time limit 8 minutes. All compositions must be performed from memory. Only original string music may be used; no arrangements will be acceptable. Two selections in contrasting style from the following are to be performed:

VIOLIN: Suzuki Book 4; Seitz Concerto #2 and #5; Vivaldi "Concerto in A Minor," or similar level pieces.

VIOLA: Suzuki Book 4; Seitz Concerto #5; Vivaldi Concerto in D Minor; Senaille-Katims Allegro Spiritoso; other material at similar level.

VIOLONCELLO: Suzuki Book 4; Breval Sonata in C Major; Collier Cellist's Favorite Contest Album - Pergolesi Nina or Ponce Estrellita; Krane Intermediate Bach for Cello - Bach Allegro Moderato; Romberg Sonata in C Major; Ticciati Studies in Style and Technique, Book 1; Klengel Concertino #1 in C Major; other material at a similar level.

- II. Technique - Equivalent to the Rally Syllabus Level II.

Two octave scales (no shifting); use of fourth finger (violin, viola); slurring 4 and 8 notes in one bow; 4-string bow crossings (open strings and fingered); Bowing techniques; spiccato, staccato, marcato (martele).

- III. Sightreading - Equivalent to the Rally Syllabus Level II.

Two examples, 8 to 12 measures; simple rhythms (whole, half, quarter and dotted half notes with corresponding rests); simple meters, (4/4, 2/4, 3/4); two strings; slurring 2 notes in one bow.

- IV. Written Theory - Equivalent to the Rally Level II.

Order of sharps and flats and corresponding key signatures up to 3 sharps and 3 flats; find relative minor key and visa versa; fill in simple rhythm problems.

TERMS AND FORMS: All level I terms plus:

Terms

Staccato (stacc.)-short bows, abrupt stops in-between
Marcato (marc.)-marked bows, longer than staccato
Lagato (leg.)-smooth, connected
Accent (>)-emphasis or stress on a particular note(s)
Slur - connecting two or more different notes in one bow
Tie - connecting two or more of the same note in one bow
Tempo - the speed of the beat of a composition
Moderato - a moderate tempo
Allegro - a fast tempo
Allegretto - a little fast
Andante - a slow tempo
Andantino - a little slow

Forms

Minuet - a graceful courtly dance of French origin; always in 3/4 meter;
often paired with a Trio section
Binary form - a form consisting of two sections: AB
Ternary form - a form consisting of three sections: ABA
Movement - a self-contained section of a larger composition
Concerto - a piece for solo instrument and orchestra (or piano
accompaniment); usually in three movements

V. History

- A. List the four (4) main periods in music history.
- B. Be prepared to classify, according to period, the composers listed below:

Baroque Period: J.S. Bach and Vivaldi

Classical Period: Haydn and W.A. Mozart

Romantic Period: J. Brahms and Tchaikovsky

Contemporary Period: Bartok and A. Copeland

STUDIO STRINGS II

Learning Outcomes

- I. Performance-Equivalent to the Rally Syllabus Level III. Time limit 8 minutes. All instruments: One selection from Baroque or Classical period and one selection from Romantic or Contemporary period.

VIOLIN: Suzuki Book 5; Vivaldi Concerto in G minor; Fiocco Allegro; Seitz Concerto #3 and Concerto #4; Accolay Concerto in A minor; Schubert Sonatinas; other material at similar level.

VIOLA: Suzuki Book 5; Beethoven Nocturno; Ravel Apres un Reve; Schubert Sonatinas; Marcello Album of 6 pieces; Telemann Concerto; Seitz-Lifschey Student Concerto #2; other material at similar level.

VIOLONCELLO: Suzuki Book 5; Vivaldi Sonata #5 in A Major; Collier Cellist's Favorite Contest Album - Van Goens Scherzo; Deri Solos for the Cello Player; Handel Sonata in C Major; Klengel Sonata #1; Squire Tarantella; Faure Elegy; Mendelssohn Student's Concerto in D Major; Boellmann Symphonic Variations; Boccherini Concerto in B-flat Major; other material at similar level.

- II. Technique-Equivalent to the Rally Syllabus Level III.

All previous requirements plus: two octave scales up to 2 sharps and 2 flats, through one position shift; slurring up to 16 notes in one bow; ornaments (trills, mordants, turns); natural harmonics; vibrato; Bowing techniques: accents, spiccato..

- III. Sightreading-Equivalent to the Rally Syllabus Level III.

Two examples, 8 to 12 measures; all previous requirements plus: triplets and sixteenth notes; dynamics; low first and second finger positions; left-hand pizzicato.

- IV. Written Theory-All previous requirements plus: key signatures up to 4 sharps and 4 flats with relative minor keys; write a given two-octave scale, including three types of minor scales; solve rhythm problems which include syncopation.

TERMS AND FORMS: All previous terms plus:

Terms

Da Capo al fine (D.C. al Fine)-return to the beginning and play to the end sign (Fine)

Dal Segno al Fine(D.S. al Fine)-return to the sign (*♩*) and play to the end sign (Fine)

Accidental - a symbol that raises or lowers a note (#,b), it is not included in the key signature

Fermata (*⏹*) - hold a note or rest longer than its value

Phrase - a musical thought or sentence

Vivace - a lively tempo

Presto - very, very fast

Adagio - very slow

Largo - very, very slow

Accelerando (accel.) - gradually becoming faster

Rallentando (rall.) - gradually becoming slower

Poco - a little

Piu - more

Molto - much or more

Meno - less

Forms

Rondo or Gavotte - a composition in which the theme (first section) returns repeatedly after the presentation of contrasting material: ABACADA etc.

Waltz - a dance usually in 3/4 meter with a strong emphasis on the downbeat of each measure

Etude - a French word for study; an exercise designed to develop technical abilities

Theme and Variations - a form in which the theme or tune is followed by many variations on that theme

STUDIO STRINGS III

Learning Outcomes

- I. Performance - Equivalent to Rally Level IV and above. Time limit, 12 minutes.

All instruments: One selection from Baroque or Classical period and one selection from Romantic or Contemporary.

VIOLIN: Suzuki Book 6; Mozart Concerto #3 and Concerto #4; Bach Concerto in A minor; Nardini Concerto in E minor; Handel Sonatas; Corelli Sonatas; Dancla Three Concert Solos; Bach Ariosos; Bach Air on a G String; other material at similar level.

VIOLA: Vivaldi-Dallapiccola-Primrose 6 Sonatas; Gardner From the Canebrake; Handoshkin Russian Folk Songs; Stamitz Concerto in G Major; other material at similar level.

VIOLONCELLO: Ambrosio Cellist's Solo Album; Goltermann Concerto in A minor; Corelli Sonata in D minor; Marcello Sonatas (two movements); Saint-Saens The Swan; Vivaldi 6 Sonatas (two movements); other material at similar level.

- II. Technique - Equivalent to the Rally Syllabus Level IV and above. All previous requirements plus: two-octave scales up to 3 sharps and 3 flats; two-octave chromatic scales; Bowing techniques; ricochet 2,3,&4 notes in a bounce; tremolo; col legno; sul ponticello and sul tasto.
- III. Sightreading - Two examples, 16-24 measures; all previous requirements plus: compound meters (6/8,9/8,12/8); sixteenth note sextuplets; simple syncopation rhythm, including ties; all notes in first position (including flats, sharps and naturals).
- IV. Written Theory - Equivalent to Rally Syllabus Level IV plus all previous requirements; key signatures up to 5 sharps and 5 flats including relative minor keys; solve medium difficult rhythm problems.

TERMS AND FORMS: All previous terms and forms plus:

Terms

Dolce - sweetly

Cantabile - singing style

Grazioso - gracefully

Subito - suddenly

Piu mosso - more motion, faster

Meno mosso - less motion, slower

Ornaments - notes which are added onto other notes to embellish a melody
(trills, mordants, turns, etc.)

Chromatic - notes moving by half-steps

Forms

Sonata - a composition usually for solo instrument, (can have piano accompaniment) consisting of two to four movements in contrasting moods, tempos, and forms

Sonata allegro form - a form developed during the Classical period; usually occurs as the first movement of a sonata; consists of three principal sections: Exposition, Development and Recapitulation

Exposition - the first section of sonata allegro form; consisting of two contrasting themes, the first in the tonic key and the second in the dominant key or relative major key (if in a minor key)

Development - the middle section of sonata allegro form; material of the exposition is developed; new themes and keys may be introduced

Recapitulation - the third section of sonata allegro form; material from the exposition is restated (in tonic key)

Coda - the closing section of a piece; sometimes added as a rounding off rather than an integral part of the form

EXAMINATION

Final examination requirements may be satisfied by one of the two plans described below:

1. Regular Examination - It is recommended that the examiner who originally approved the application and course of study administer the final examination at the end of the school year. The final examination must include performance, sight reading, and a written test. Materials for the final examination will be sent directly to the qualified examiner by the State Supervisor of Music Education at the written request of the approved studio teacher.
2. IMTA DISTRICT RALLY - Qualified studio teachers may enter their students in the District Rally in order to satisfy the final examination requirements. All components of the final examination listed above are regular parts of the IMTA Rally activities.

ACCOUNTABILITY

The following guidelines as to commitment and withdrawal from this course of study must be observed:

1. A student may withdraw from this course without penalty at any time before the end of the ninth week of the school year.
2. After the ninth week of the school year, a student may withdraw from this course only for reasons beyond the control of the student, with approval of the Principal.

THE LMTA STUDENT RALLY

Each spring, the Louisiana Music Teachers Association sponsors district rallies to encourage high levels of performance excellence, sightreading, ear training, and knowledge of music theory and history. This event is the culmination of a year's study and many hours of practice. Successful participation in the Student Rally demonstrates proficiency in the skills of performance, ear training, and sightreading and knowledge of music theory and history.

Full participation in the Student Rally consists of a four-part demonstration and examination. Complete guidelines and Rally requirements are contained in the Syllabus for Student Rally, published by the Louisiana Music Teachers Association. The following material is an overview of the four areas of examination.

- I. PERFORMANCE - The participating students perform three selections: one from the Baroque Period, one from the Classical Period, and one from the Romantic or the Contemporary Period. One selection must be a fast movement of a composition. All selections must be played from memory.
- II. MUSICIANSHIP - The students demonstrate skills and knowledge of the string instruments through performance of various technical exercises. The students perform such exercises according to specifications in the Rally Syllabus.
- III. SIGHTREADING - The students demonstrate the concepts of music literacy by playing at sight two short selections that they have never seen before. These two selections are of less difficulty than the prepared performance selections. Sightreading selections are carefully selected and provided by the LMTA State Rally Chairman.
- IV. WRITTEN TEST - Through a paper and pencil test, the students demonstrate knowledge of music theory and history. The students are asked

to recognize and analyze from notation and from demonstration various chords, intervals, and rhythm patterns. Also, students are asked to notate, with music symbols, these items from verbal instructions. The students must define various terms and forms and classify various composers according to the four main periods of music history.

Students are encouraged to participate in all four parts of the Rally. The minimum requirement is a combination of any two parts. However, the written test may be taken alone. A student must participate in all four parts of the Rally to be chosen a district winner or to serve as part of the pupil demonstration for teacher certification.

This public document is published at a total cost of \$38.25. Twenty-five copies of this public document were published in this first printing at a cost of \$38.25. The total cost of all printings of this document including reprints is \$38.25. This document was published by the Louisiana Department of Education, P. O. Box 94064, Baton Rouge, Louisiana 70804-9064 to provide information to Strings Students for high school credit for private Strings Lessons under authority of Division of Administration. This material was printed in accordance with standards for printing by state agencies established pursuant to R.S. 43:31.