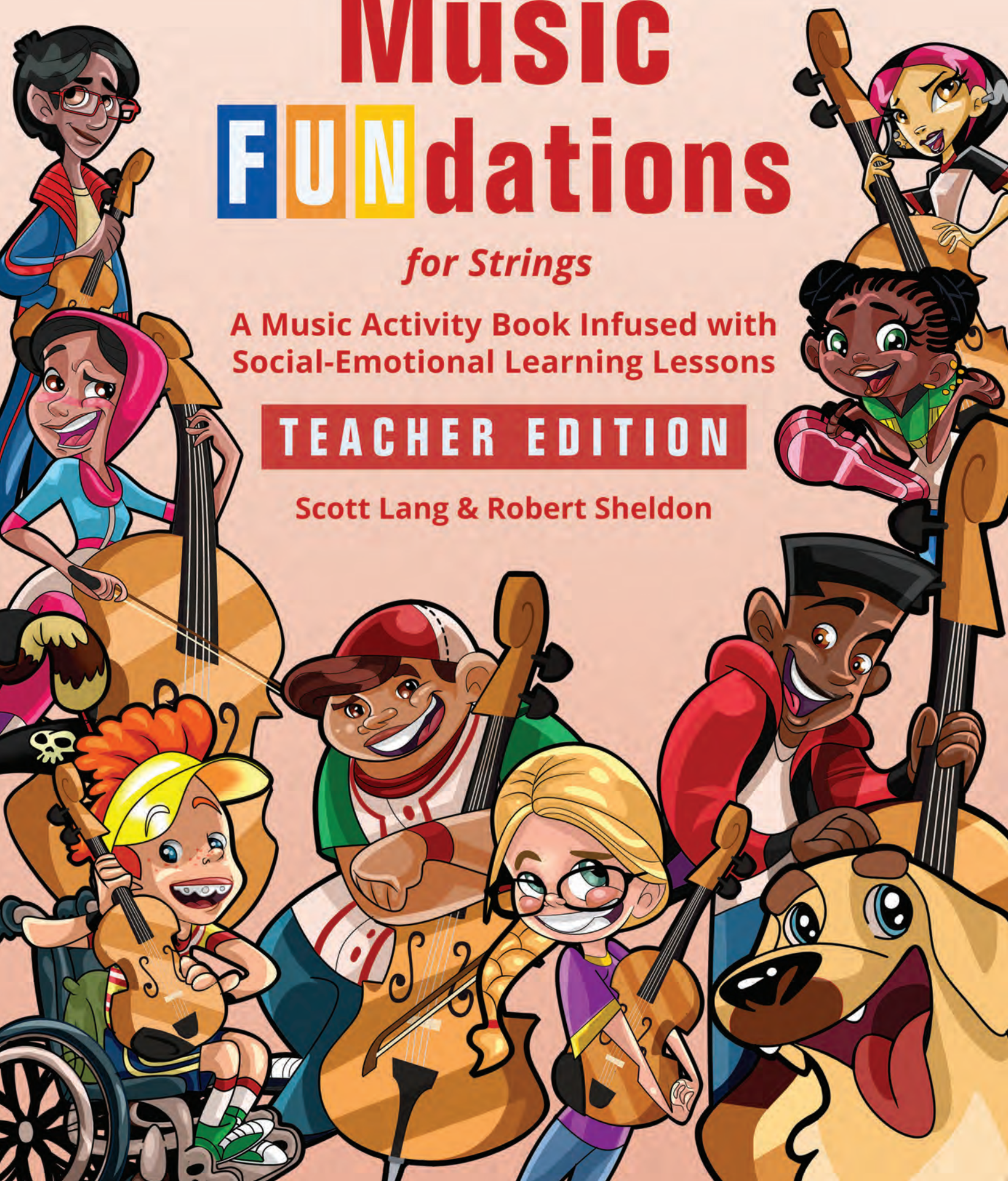
Music FUNdations

for Strings

A Music Activity Book Infused with Social-Emotional Learning Lessons

TEACHER EDITION

Scott Lang & Robert Sheldon



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Full scores for each unit are located at the end of each unit respectively.

A note from the authors:

We are so excited that you have chosen to use Music FUNdations as a part of your music curricula. We hope that these materials facilitate excellent music-making and create opportunities for real leadership development and personal growth.

Personal development and social-emotional growth have always been an essential but peripheral part of the music education process. Music FUNdations formalizes the personal growth process and infuses it into your daily curricula in a fun and meaningful way. Beyond the classroom, these materials provide a structured and consistent approach to involve the parents and guardians, and demonstrate the value of music and its importance for every child.

The social-emotional wellness curricula and music are structured in a sequential manner, but you can use the materials in any sequence or manner you see fit.

We hope you enjoy the music and concepts in this book as they provide opportunities for you to make a significant musical and personal impact on your students' lives.

Scott & Robert

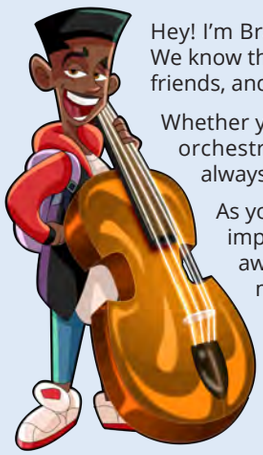
"It is hard to fail, but it is worse never to have tried to succeed."

– Theodore Roosevelt

Now that you are one of us, be sure to bookmark this URL and visit it for updates, ideas, and announcements.

www.musicfundations.com/teacher

INTRODUCTION



Hey! I'm Brayden, and my friends and I are super excited that you are here. We know that this is a crazy and exciting time — you have a new instrument, new friends, and are learning to read music. It's a lot! But don't worry. We're here to help.

Whether you are at home or school, our job is to help show you how amazing orchestra is and how much fun you can have playing an instrument. It's not always easy, but it is *totally* worth it.

As you grow older and your skills improve, you will be able to do awesome things like play cool music, perform at concerts, and make some excellent music with friends. You'll be so glad you chose to be in orchestra. The fun is about to begin, and we're excited for what lies ahead for you!

So, let's get started!

Brayden

THREE MAIN POINTS OF THE BOOK

Hey everyone, it's me Tanisha, and I am so excited to help you get started. First, you should know that there are three things we're trying to help you accomplish with this book:

Become a better person
As a part of this book, we're going to teach you about yourself while you learn to play your instrument. The goal is to have many "aha" moments as a musician and student. In order to do that, you have to be willing to work on yourself as much as, if not more than you work on your instrument.

Become a better musician
Music is a way for you to express yourself and your individuality. It will take time and effort. You and your instrument are not something that can be mastered in a period of hours, days, weeks, months, or even years but in the end, it will be worth it.

Have fun
This workbook is designed to be FUN. Making music should be fun. Being a kid should be fun. So let's put it together and have some FUN! When you come to class or play your instrument, come with a great attitude. Invest in the experience. After all, it means you're investing in yourself! In answering the questions, don't try to impress anyone with "the right answer." You are a unique person with unique perspectives, and your thoughts and beliefs as a musician and leader should be reflected in these activities.

Three Main Points

It's worthwhile to invest some time here. Let your students know that this book is important and that you take their personal growth just as serious as their musical growth. Perhaps have the students write a note that includes a personal and musical goal. Place it in a classroom time capsule to be opened at the end of the year so everyone can see how far they have come.

“If I were not a physicist, I would probably be a musician. I often think in music. I live my daydreams in music. I see my life in terms of music.”

– Albert Einstein

UNIT ONE: SOLO

Discovering Yourself, Your Instrument, and Your Music

Hey everyone, I'm Rexi. Why is there a dog in a string method book? 'Cause dogs make everything better. Maybe instead of asking me "why is there a dog here?" I should ask you, "Why are you talking to a dog?" Since you are willing to talk to a dog, would you be willing to talk to your instrument? In order to have a proper conversation, we need to start with a name and some personality traits.

Is your instrument a/n (circle all that apply):

Funny	Shy	Weird	Brave	Cool	Friendly
Baby	Little Child	Teen	Young Adult	Adult	Senior Citizen
Genius	Super Smart	Smart	Average	Below Average	Tree Stump
Animal	Zombie	Villain	Super Hero		

My instrument's name is: _____

Its favorite food is: _____

Its nickname is: _____

My favorite thing about it is: _____

My instrument is like me because: _____

My instrument is different than me because: _____

If my instrument were a fictional character it would be: _____

Use this space to describe your instrument in as much detail as possible:

_____

_____

_____

Now introduce your instrument to the person to the left and to the right of you or a family member at home!

Parent/Guardian Initials _____

Bring Your Instrument

Consider bringing your instrument to class and introducing it to your students. You can talk about how every instrument has a unique personality, tendencies, and plays differently. Students will want to hear how you got involved in music and how it has impacted your life.

Each unit begins with a quote that is relevant to the curricula. Be sure to take a moment to have the students read and discuss it. Feel free to add your own quote as well.

Know Where You Started

Every so often, your students will return to this page and re-evaluate their skills. They can then assess their progress and feel good about their accomplishments. Feel free to do this as often as you like. Each time have the students use a different symbol so they can chart their growth.

Know Where You Started

Hey there, my name is Amir and I play the violin. The only way to know how far you have gone is to know where you started. Answer the questions below so we can measure how much you grow.

As of today, this is where I am in my musical journey:

1 2 3 4 5 6 7 8 9 10

I cannot read notes — *I can read notes a little* — *I can read notes very well*

1 2 3 4 5 6 7 8 9 10

I cannot read rhythm — *I can read rhythm a little* — *I can read rhythm very well*

1 2 3 4 5 6 7 8 9 10

I cannot play my instrument — *I can play my instrument a little* — *I can play my instrument very well*

Why did you decide to join orchestra? _____

_____

What did you know about music before joining? _____

_____

What did you want to learn this year? _____

_____

What's the most important thing to you about music? _____

What worries you the most about being in orchestra? _____

What excites you the most about being in orchestra? _____

Are you interested in being an "orchestra leader?" YES NO

This is someone who helps out before, during and at the end of class.

Learning an instrument is like learning a new sport and a foreign language all rolled into one. While you will start quickly and make steady progress, becoming truly proficient can take years, so be patient with yourself.

8 MUSIC FUNDATIONS

THE TEACHER BOOK INCLUDES MUSICAL SAMPLES FROM THE VIOLIN BOOK.

FULL SCORES FOR ALL LINES OF MUSIC ARE INCLUDED AT THE END OF EACH UNIT.

Let's Play!

Each piece of music is correlated to a leadership moment. It's vital that you take advantage of the commonalities to maximize the impact of the curricula.

Leadership Thought

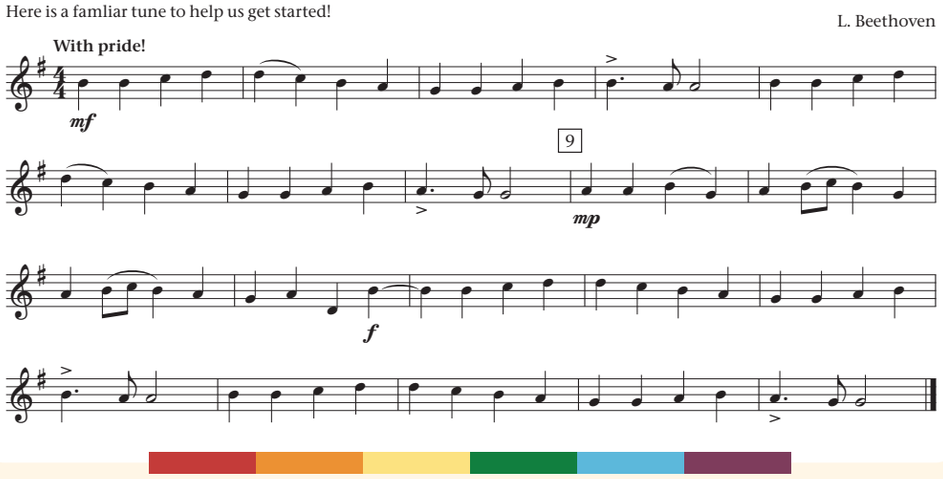
What is leadership for you? This could be a great class discussion.

LET'S PLAY!

1.1 Ode to Joy

Here is a famliar tune to help us get started!

L. Beethoven



LEADERSHIP THOUGHT: What is leadership?

Hey everyone, my name is Evan and I play viola. I just LOVE making music. I'm always tapping on my desk, singing in my chair, heck - anything. But every time I do, my teacher says, "Evan, you are not being a good leader." What's up with that?

I'm no expert, but there have been enough books written on what we *think* about leadership to fill my school library, yet I still don't know what being a "leader" really means. How is tapping on my desk not being a good leader? Let me tell you what I think leadership is.

Leadership depends on the person and the situation.

For instance, a student who is late on the first day of school because they don't know where the rehearsal room is wouldn't be treated the same as someone who is late for the fifth time this week. A student who didn't practice last night because of a family emergency wouldn't be treated the same as the student who never bothered to take their instrument home. I love sports, and I can tell you that leadership is different in sports than it is in music. Honestly, I think it's different in the violin section than it is in the viola section. Violins NEVER get in trouble.

Every person is unique. Every situation is unique. Every leader is unique. There are as many ways to lead as there are people to be led. This is precisely why leadership is more of an art than a science. I have been thinking about it, and here is what I think leaders should be asking themselves:

Am I doing what I think is right in this situation?

Leadership Application: Use the form on Page 104 to create your own Leadership Application complete with job descriptions. Ask the students to use their books to formulate their thoughts, then write them into the application you provide. Build your team for the year or change regularly. The choice is yours.

There are no formulas for leadership. Every situation and person is different. Always do what you think is right in the situation you are in and for the person you are trying to help.

Seems to me, if you can answer YES to that question, you are being a good leader AND a good person.

Leadership is more than "knowing" something. It's "doing" what you know. But in order to "do," you first must "know." Tell us what you KNOW a good person should do as a part of this group. Then discuss your answers as a class.

List at least three behaviors that a good person should exhibit in orchestra:

1. _____

2. _____

3. _____

Oftentimes, being a good leader starts with being a good follower. You can't lead a group until you have been a good follower in the group.

Ask a family member what their definition of leadership is. See how their answer is different than yours.

Parent/Guardian Initials _____

MORE THAN ONE WAY TO PLAY

Hey there, my name is Aiko and I play double bass and lay down the bass line! I also speak Japanese. Did you know that reading music is like reading a foreign language? It's just symbols that represent what sound to make and when to make it. And just like there are many ways to read and write a language, there are many ways to read and write music. We just have to be creative. Since almost the beginning of music itself, it has been written and read in one way. But that changes TODAY! Why? Because doing something the same way EVERY day is BORING! There are lots of different ways to make music, so why don't we have different ways to read it? That's what makes it fun! Besides, leaders need to learn to be creative and flexible, and so do musicians.

In the following pages we are going to teach you how to air bow, tremolo, board slap, and pizzicato. We're also going to learn to read music forward, backward, up and down! IT'S GONNA BE EPIC!

Let's start with air bowing.

List of Behaviors

After the students create their own lists of characteristics, write them on the whiteboard or make a poster out of them. You can use the top few character traits as a class mission statement. Since the students came up with them, they will automatically have "buy-in." You can make a poster of the words and come back to them when appropriate and meaningful.

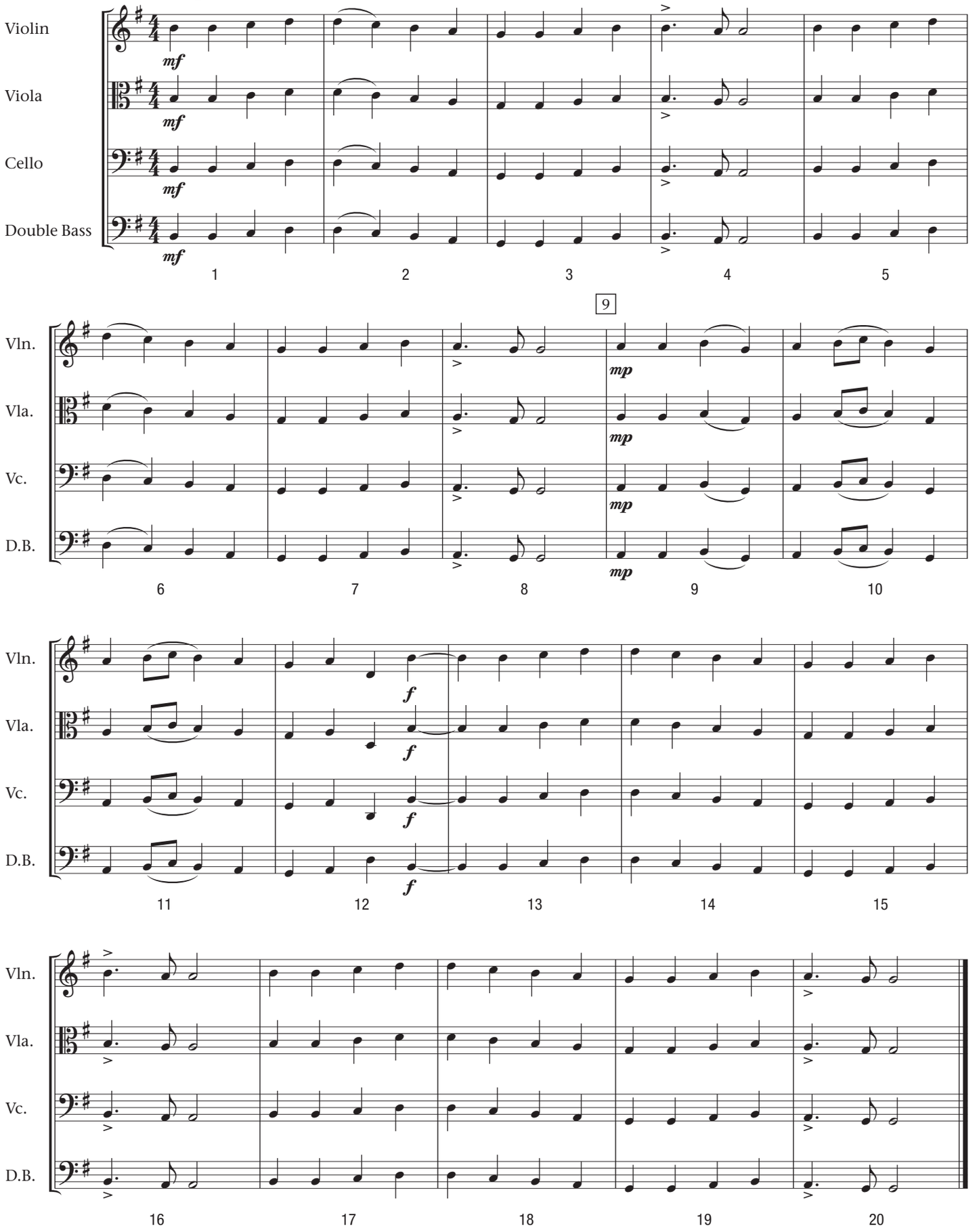
Take just a few minutes at the start or end of class to talk about how learning to play an instrument benefits you in many ways, including language acquisition and math skills.

LET'S PLAY

1.1 Ode to Joy

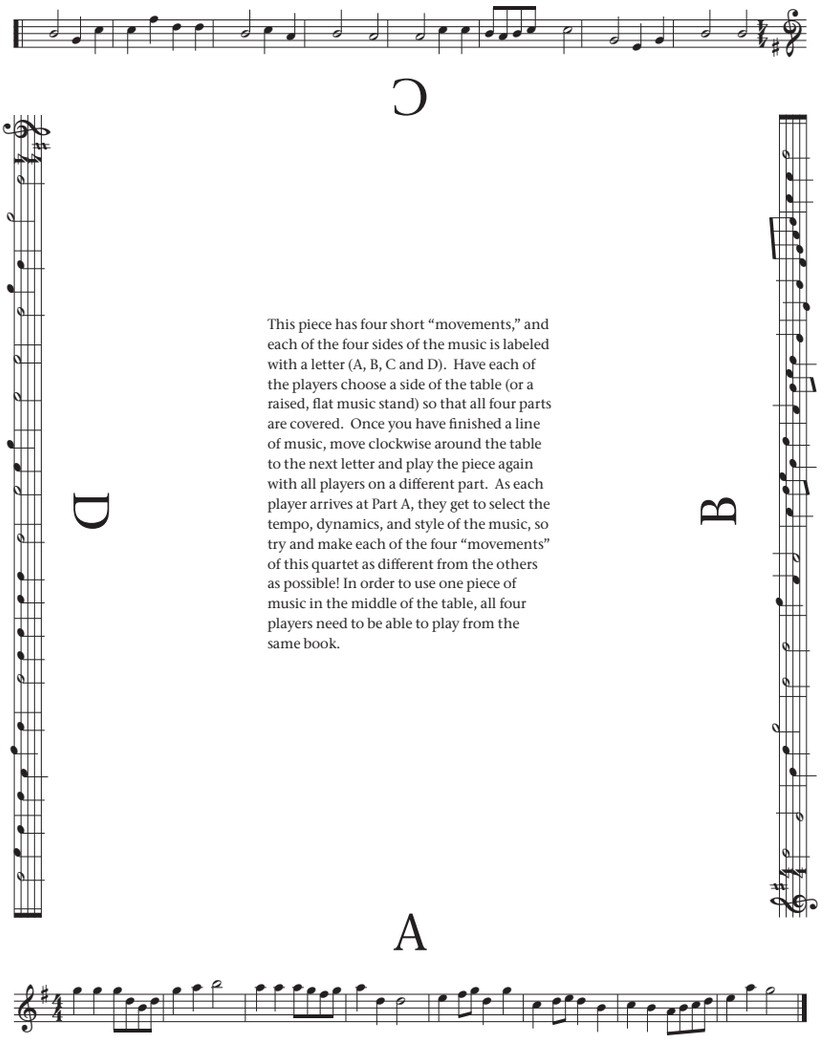
Here is a famliar tune to help us get started!

L. Beethoven

With pride!

King Arthur's "Round Table" was remarkable because it represented equality for all participants - something unheard of anywhere else during the 5th century! Just as the circular score in Unit Three provided a trio of students with an opportunity to see the music in a different way, this tune will allow a quartet to "see all sides" of this piece. Not only will they have a chance to play and enjoy the novelty of another example of "Table Music," but they will hear and perform different approaches to the same piece; each of the four renditions will showcase varied expressive elements as selected by each player when they move to "Part A." You might even suggest to one of your more advanced ensembles that they change the key signature from one sharp to two flats.

In most string ensembles, there are five equally important groups: violins, violas, cellos, double basses, and the conductor. In the next piece you will have the chance to change roles and see four different points of view

4.3 Knights of the Square Table



This piece has four short "movements," and each of the four sides of the music is labeled with a letter (A, B, C and D). Have each of the players choose a side of the table (or a raised, flat music stand) so that all four parts are covered. Once you have finished a line of music, move clockwise around the table to the next letter and play the piece again with all players on a different part. As each player arrives at Part A, they get to select the tempo, dynamics, and style of the music, so try and make each of the four "movements" of this quartet as different from the others as possible! In order to use one piece of music in the middle of the table, all four players need to be able to play from the same book.

As in the previous chapter, this piece should be played by instrumentalists who all can read from the same staff transposition. Although King Arthur's Knights sat at a round table, our "musical knights" are going to play from a square one, 'cause it's hip to be square!

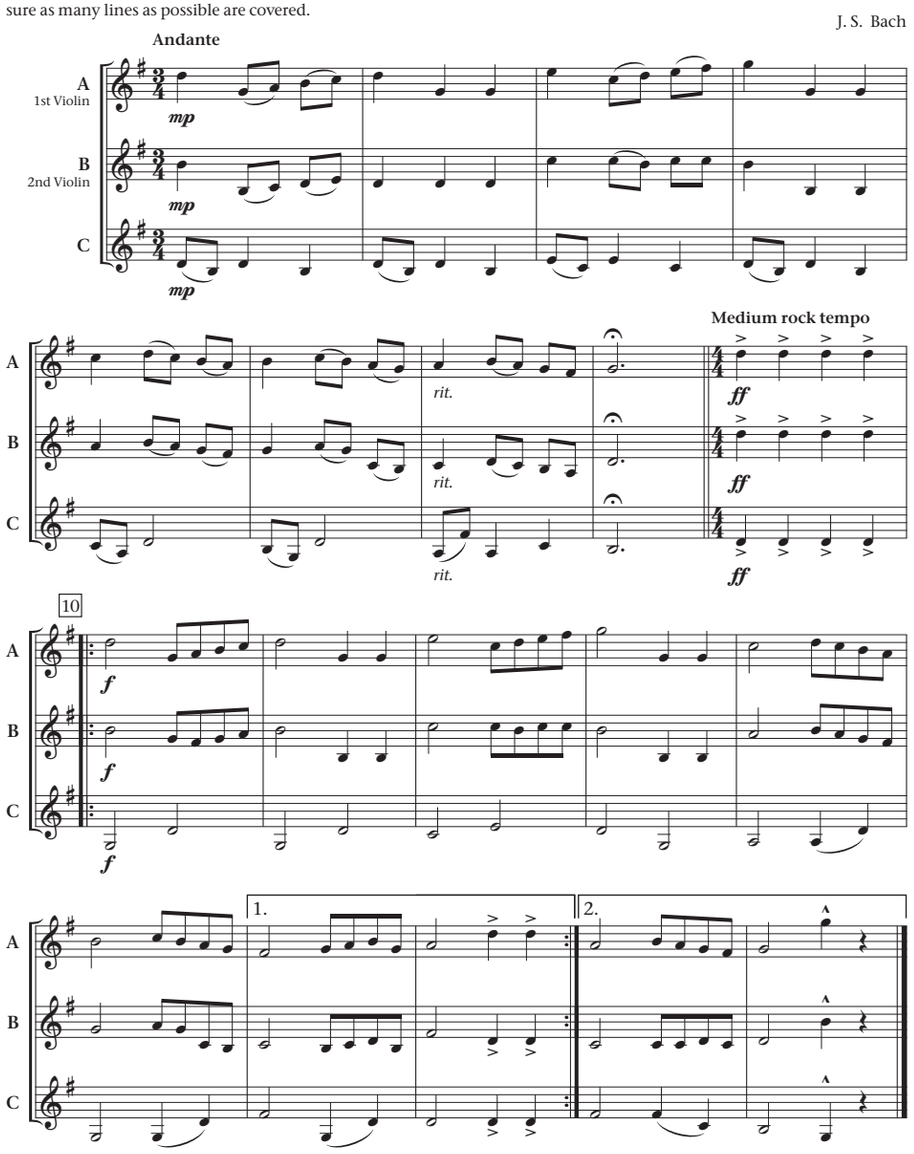
Crazy Story

One of Bach's first jobs was as a church organist. When he accepted the position, nobody told him he also had to teach a student choir and orchestra. He was NOT happy. Bach one day lost patience with an error-prone bassoonist and called him a *zippelfagottist* or a "nanny-goat bassoonist." Those were fighting words. Days later, the student attacked Bach with a walking stick. Bach pulled a dagger. The fight escalated into a full-blown scrum that required the two to be separated.

5.6 Bach It, Then Rock It!

(Based on Minuet in G)

Part assignments are for full string orchestra. If you are in a smaller ensemble assign parts to make sure as many lines as possible are covered.

J. S. Bach

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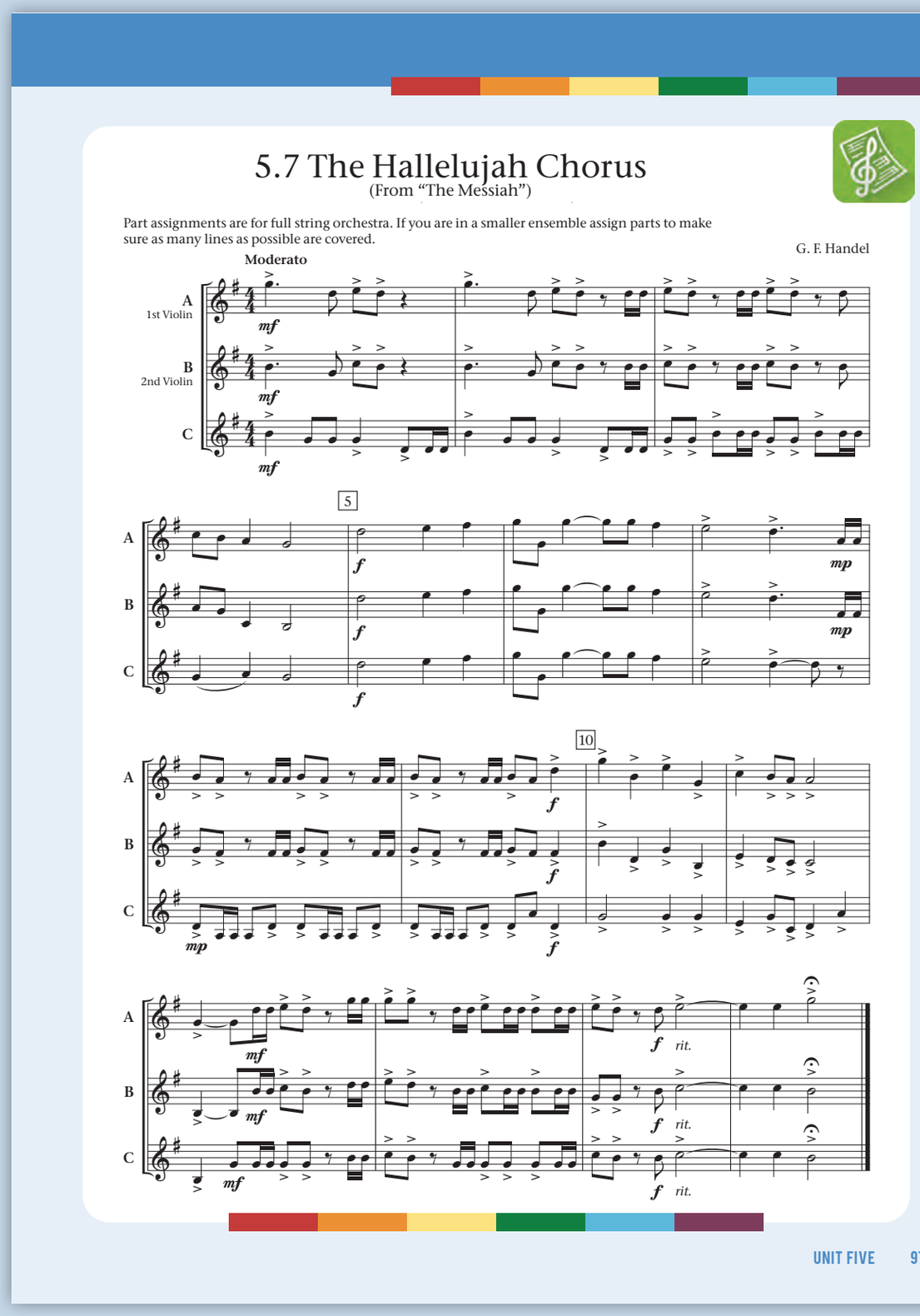

5.7 The Hallelujah Chorus

(From "The Messiah")

Part assignments are for full string orchestra. If you are in a smaller ensemble assign parts to make sure as many lines as possible are covered.

G. F. Handel

Moderato

A 1st Violin

B 2nd Violin

C

mf

5

f

mp

10

rit.

Celebrating Traditions

It has been a long-standing tradition for the audience to stand for the playing/singing of *The Hallelujah Chorus*. The practice dates back to the Eighteenth Century when legend has it that the performance so moved King George that he leapt to his feet. And when the King stands, EVERYBODY stands.

Consider adding some players to your Strolling Strings and adding these tunes to their repertoire. Make sure all five parts are covered, and you can send out a group to perform lots of these fun tunes any time you want!

Leadership Application

This document should be used at the beginning of the year to build a leadership team. Let the students design their own job. If you have too many applicants, rotate the positions each week, month or academic quarter.

Use this to create your own Leadership Application complete with job descriptions. Ask the students to use their books to formulate their thoughts, then write them on a separate piece of paper or a copy of the application that you provide. Build your team for the year or change regularly. The choice is yours.

Review the form on the previous page with a family member and explain your grade.

Parent/Guardian Initials _____

LEADERSHIP APPLICATION

Every group needs leaders and every person has the ability to lead. Being a leader in a group means that you are taking responsibility for other people achieving success. It means being willing to do things that benefit others without necessarily benefiting yourself. Listed below are some possible ways to serve others, but don't stop there — we can always come up with other ways to serve.

pencil check	rosin check	take attendance	sort music
work with another student	help minimize talking	stack chairs & stands	music check
decorate bulletin boards	run things to the office	celebrate a birthday	string check
read motivational quote	conduct an exercise	hand out music	greet students
straighten/tidy up the room	demonstrate a rhythm	write a kind note	smile
organize music and case	check practice records	assign parts	volunteer

If you are interested in being a leader in the class, fill out the application below and submit it to your teacher.

Write down three jobs that you might be interested in doing:

1. _____ 2. _____ 3. _____

Name: _____ Grade/Period: _____

Why do you want to be a leader? _____

_____

How can you help make the ensemble and its members better? _____

_____

Do you believe you are a good role model in music and in school? Explain.

_____

_____

Do you promise to try to be a good example for others to follow? YES NO

_____ _____

Student Signature Parent Signature

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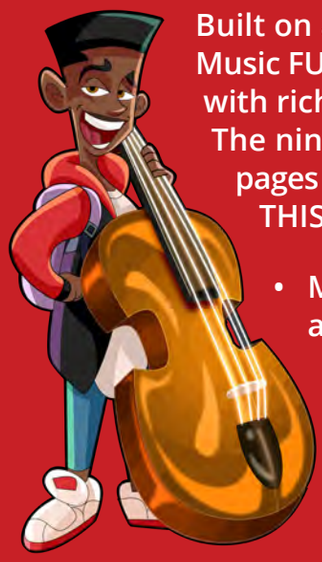
A groundbreaking book that re-imagines the HOW, WHAT, and WHY of music education!



Built on a foundation of layered and scalable musical content, Music FUNdations takes it to another level by infusing the music with rich, social-emotional and wellness/leadership curricula. The nine characters lead you through all 108 color-filled pages and will change the way music is taught from now on. THIS BOOK HAS IT ALL!

- Meets each student at their level and allows them to progress at their own pace
- Infuses rehearsals with fun and real learning as students conduct, arrange, improvise, and even rap
- Increases music literacy by teaching students to read music backward, forward, up, and down
- Provides endless ways to rehearse and perform each exercise
- Keeps kids excited as it increases performance opportunities with Strolling Strings, chamber ensembles, and in-home recitals
- Infuses real music education advocacy into the home with powerful discussion questions, performances for friends and family, and assigned familial interactivity

As a part of Music FUNdations, your students will make eight new friends (and Rexi the dog) who reflect real diversity and speak to real behavioral issues. Through their experiences, your students will share in learning moments that speak to kindness, empathy, and understanding.

Brought to you by two of the leading voices in music education, Robert Sheldon and Scott Lang, Music FUNdations will fill your classroom with opportunities for musical creativity and social/emotional growth, and help you become the teacher you always dreamed of being.

Visit us online
www.musicfundations.com

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