



Habits of a Successful Young String Musician

Long Range Plan For Book 1

To The Teacher

Welcome to the *Habits of A Successful Young String Musician*. This resource contains thoughtfully selected and sequenced folk songs, classical melodies, drills, and exercises that help students learn and review the many components of string playing. Each exercise has a very specific purpose for teaching finger patterns, rhythm patterns, and developing a strong sense of string tone and articulation. In addition to the rich collection of melodies, this method also contains scales, chorales, rhythm charts and sight-reading that make this a complete method for the young string musician.

This book is different. It can be used like traditional string methods that start at the beginning and go sequentially from one exercise to another. In addition to the sequential curriculum, there are additional resources throughout the student books that are meant to be used for warm ups, supplements, and assessments. These include:

- **Sight Reading Pages** in the back of the book that can be used to reinforce new note reading lessons within the sequential curriculum.
- **Rhythmic Literacy Pages** that help teach students to practice counting and performing rhythms more accurately and independently.
- **Scales, arpeggios, thirds, tuning canons and chords** are available for teachers to use throughout the year as teaching tools and daily warm ups to develop finger pattern awareness and key fluency.
- **Red Carpet Solos** in the middle and end of the student books give students opportunities to learn solos to perform at Solo & Ensemble Festivals or just for their peers in class.
- **Simple chorales** give students opportunities to perform beautifully harmonized melodies with good tone and intonation.

Setting Up for Success

Teacher Tips for Establishing Routines

There are many questions to consider and answer before beginning the school year. By solving these problems before the year begins, you will be better prepared to address these and unexpected challenges throughout the year.

Room Setup

- How do you want to set up your chairs? In rows? In a traditional rehearsal set up? You may want to arrange the chairs differently for the beginning of the school year, and it may change throughout the school year.
- Will you set up the room or will students help set up before class starts? Will you change the seating arrangement for different classes?
- Where/how will students enter the room, and what is the best traffic flow for each class? Can students move in and out of instrument storage areas efficiently?

The Beginning of Class

- How do you want the beginning of each class to look? What procedures or activities do you need to prepare in order to have class start efficiently?
- How/when do you want students to get their instruments? Do they unpack as they enter or will you have all students unpack together when instructed?
- How do you want students to unpack their instruments? (which side of the chair will their case be on, where do bookbags/belongings go) Practice this before students have instruments. Use “invisible” instruments where students pantomime going through the steps. For extra fun, put on music and let students pretend to play.
- How long will you give students to unpack, put on shoulder rest, adjust endpin, etc. and be ready to start? Remind the cello and bass players to have scroll to the left so the endpin screw is accessible. Time them to see how long it takes to follow procedures and challenge them to get quicker.
- How will you tune? How will tuning procedures evolve as the year progresses?
- How will you pass out music?
- Consider creating student jobs or deputizing section captains that can help you with day-to-day tasks: librarian, tuner captain, instrument caregivers (clean instruments, loosen bows, pick up rock stops, rosin, shoulder rests)
- How and when do you want students to pack up?

Additional Classroom Procedures

- How do you want students to ask you to leave their seat, to go to the bathroom or nurse, or to ask you something one on one? Some teachers use hand signals for bathroom, nurse, or “help me.”
- How do students turn in paperwork or money?
- How will you efficiently distribute paperwork, music, or supplies?
- How will they turn in assignments, field trip forms, or money?

Teacher Tip: Students will need to practice all of these procedures before they become part of the routine. Teachers need to regularly teach (and re-teach) expectations. How will you hold students accountable for following classroom routines and procedures? How will you reinforce routines/procedures?

LESSON PLAN FORMAT

Unit Title

Time Frame: Approximate number of 45-minute classes to teach this unit; time frames will vary depending on the teacher and program.

A. Warm-Up Activity

Begin each class with a warm-up activity—either one of the activities recommended in a unit’s lesson plan or one created by the teacher that best addresses the needs of the class.

B. Review Activities and Assessments

This section will identify previously taught lessons that will likely require review and practice, because review and practice are a critical part of everyday learning in orchestra. Create games and fun ways to keep the review fresh and motivating, and continue to monitor student technical and musical progress to ensure that they improve and refine skills learned in previous units. After sufficient review, use assessment tools to measure student understanding; specific exercises for assessments will be recommended in this section, but teachers are encouraged to modify assessments to fit the needs of their class.

C. New Unit Lessons

New lessons on the skills related this unit will be listed here. When creating and delivering each lesson, pay attention to how the new content translates to different instruments. New lessons are not intended to be introduced all at once, but instead spread out over the number of days recommended in the unit time frame above.

D. Closing Activity

- End each class with a fun closing activity that is recommend in the lesson plan or created by the teacher to address specific needs of the class.
- Before they pack up, remind students of their homework assignment, and give them time to write assignments and announcements in their classroom agenda books.

E. Additional Activities, Strategies, or Standards Addressed: Use this space to record your own notes, activities, and strategies that you have developed to teach this unit; or use it record the performance standards addressed in this unit.

UNIT 1. Getting Started—The First Days of School

Student Pages: 2 & 3

Timeframe: 3 Days

A. Warm-Up Activity

- Create and implement a “Get to know the students” questionnaire
 - Create name games for students
- Make Name Tags for students to put on their music stands to help you learn their names. If you have a lot of new students, take “Mugshots” of kids holding their nametag with an Ipad, so you can review their names/faces.

B. Review Activities and Assessments

- Review what students need for the class
- Review Classroom Procedures. “A Day in the Life of a String Student.” Teach students how to:
 - Bring your instrument in and put it in the locker
 - How to unpack
 - Hand Signals for questions, going to the bathroom
 - Procedures Assessment: Walk through a day using pretend “ghost” instruments. Have students come into the room, get ghost instruments from locker, unpack, airplay a song with a recording, pack up, put instrument away.

C. New Unit Lessons

- Review the tips on the inside front cover, and discuss “How to Practice” (page 2)
- Teach the History of the Instrument (page 2)
- Teach Instrument Parts and Care (page 3)
 - Activity: Point to different parts of the instruments for students to name
 - Activity: Pull parts of instruments out of a box for students to name
 - Make and distribute copies of the instrument parts pages (in the Conductor’s Edition) to students to fill in as a class
 - Assessment: Have students complete a blank copy of the instrument parts page on their own for a grade
- Schedule instructional time to discuss any school-related First Week Information handed down by the school administration

D. Closing Activity

- Watch and listen to a video of each coach from www.habitsstrings.com playing their part to Ex. 122 Ode To Joy. Have students identify some of the things the coach is doing that they will be learning this year.
- Tell students to leave instruments in their cases at home until they have learned in class how to unpack them.
- Give students a clear date for the first day to bring their instruments to school—and also create meaningful activities that accommodates for students who take a little longer to get instruments.

E. Additional Activities, Strategies, or Standards Addressed:

UNIT 2. Instrument Position

Student Page 4

Timeframe: 2 Days

A. Warm-Up Activity

- Review how to unpack instruments
- Introduce www.habitsstrings.com, and any other technology platforms that will be used in class

B. Review Activities and Assessments

- Review Classroom Procedures
- Review Instrument Parts and Care, student page 3.

C. New Unit Lessons

- Introduce the Instrument Position Steps 1-4 for each instrument on page 4.
- Use the pictures on page 4 to help students learn how to correctly place their instrument against their body when sitting (and standing).
- Have students watch the Pro Tips Video for their instrument's Introduction and Proper Instrument Position at www.habitsstrings.com:
 - Violin Introduction and Proper Instrument Position
 - Viola Introduction and Proper Instrument Position
 - Cello Introduction and Proper Instrument Position
 - Bass Introduction and Proper Instrument Position
- Teach the Instrument Position Checkpoints on page 4 for each instrument
- Pizzicato short patterns on the open A and D strings and have students play them back to you with good instrument and pizzicato position.
- Have students create Open String compositions

D. Closing Activity

- Review end-of-class procedures
- Assess how well students pack up and leave the classroom

E. Additional Activities, Strategies, or Standards Addressed.

UNIT 3. Reading Notes—Open A and D

Student Page 5, Exercises 1-4

Timeframe: 3 Days

A. Warm-Up Activity

- Assess how well students enter the classroom and set up.

B. Review Activities and Assessments

- Review Instrument Position Steps 1-4 on student page 4.
- Review Instrument Position Checkpoints A-D on page 4.

C. New Lessons

- Use the pictures on page 5 to help students learn
 - New terms: Staff, clef, quarter note, quarter rest, beat, pizzicato
 - Note names on the staff for each instrument's clef
 - Pizzicato position with the right hand for each instrument
 - The open A and D strings on each instrument, and also what these notes look like on the staff of each instrument
- For each exercise listed below, instruct students to:
 - Answer the guided questions after the exercise title
 - Sing the note names with the accompaniment
 - Pizzicato with accompaniment.
- Refer to the Conductor's Edition for additional strategies and tips for teaching the exercises in this unit:
 1. Open D
 2. Open A
 3. One Measure at a Time
 4. Quarter Notes and Rests

D. Closing Activity

- Have students select their favorite exercise to play with the accompaniment

E. Additional Activities, Strategies, or Standards Addressed. Use this space to record your own notes, activities, and strategies that you have developed to teach this unit; or use it record the performance standards addressed in this unit.

UNIT 4. Reading Rhythms

Student Page 6, Exercises 5-9

Timeframe: 4 Days

A. Warm-Up Activity

- As students enter the room, play the accompaniment tracks for Exercises 1-4. Instruct students to unpack and start playing with the accompaniments while the teacher moves around the room to tune instruments and check instrument and pizzicato position.

B. Review Activities and Assessments

- Review Instrument Position Steps and Checkpoints on student page 4.
 - Use the Checkpoints on student page 4 to create a rubric to assess student Instrument Positions.
- Review right hand pizzicato position for each instrument
- Review terms: Staff, clef, quarter note, quarter rest, beat, pizzicato
 - Assessment: Read each term aloud, and have students write down on a piece of paper the term and the corresponding symbol
- Review the note names on the staff for each instrument
 - Assessment: On a piece of paper, have students draw a large staff, a clef, and then write the letter of the note names on each line and space.
- Review Exercises 1-4. Have students count and play straight through each exercise with the accompaniment.

C. New Lessons

- Use the pictures on page 6 to help students learn
 - New terms: Bar line, measure, double bar, time signature, 4/4 and 3/4.
 - How to count in 4/4 (1 + 2 + 3 + 4 +) and in 3/4 (1 + 2 + 3 +).
- For each exercise in this unit, instruct students to:
 - Answer the guided questions after the exercise title
 - Sing the note names with the accompaniment
 - Pizzicato the exercise with the accompaniment while counting out loud "1 + 2 + 3 + 4 +."
- Refer to the Conductor's Edition for additional strategies and tips for teaching the exercises in this unit:
 5. Counting to Measure Time
 6. Keeping Time
 7. Count and Play in 4/4
 8. Introducing $\frac{3}{4}$ Time

9. Counting in 3

- Sight read exercise #138 on page 38 to reinforce the literacy skills in this unit.

D. Closing Activity

- Have students select their favorite exercise to play with the accompaniment

E. Additional Activities, Strategies, or Standards Addressed:

UNIT 5. The Other Open Strings

Student Page 7, Exercises 10-15

Timeframe: 4 Days

A. Warm-Up Activity

- Students unpack and start playing with the accompaniment tracks for Exercises 1-9, while the teacher moves around the room tuning instruments and checking instrument and pizzicato position.

B. Review Activities and Assessments

- Review Exercises 1-9. Have students count and play straight through each exercise with the accompaniment without stopping.
 - Assessment: Exercise 9. Counting in Three. Create a rubric and evaluate each student's instrument and hand position, counting and rhythm, note accuracy and pizzicato tone.
- Review terms: Bar line, measure, double bar, time signature, 4/4, and 3/4.
 - Assessment: Have students draw a large staff on a piece of paper, then have them illustrate the terms listed above. Finally, have them label each symbol and draw an arrow from the label to the symbol on the staff.
- Review how to count in 4/4 and 3/4.
- Review sight reading exercise #138 on page 38.
 - Have students pizzicato the A and B lines while counting out loud.

C. New Lessons

- Use the pictures on page 7 to help students learn the
 - New term: ledger lines
 - Open E and G strings on violin and bass, and the G and C strings on viola and cello.
 - Review what these notes look like on the staff of each instrument
- For each exercise in this unit, instruct students to:
 - Answer the guided questions after the exercise title
 - Sing the note names with the accompaniment
 - Play the exercise with the accompaniment while counting out loud "1 + 2 + 3 + 4 +." Read their lips to make sure they are counting.
- Refer to the Conductor's Edition for additional strategies and tips for teaching the exercises in this unit:
 - 10. Introducing G
 - 11. C and E
 - 12. From E to C

- 13. From C to E
- 14. Around the Instrument
- 15. Open String Orchestra Arrangement
- Sight reading exercises #139-140 on page 38
 - Have students pizzicato the A and B lines while counting out loud.

D. Closing Activity

- Have students select their favorite exercise to play with the accompaniment

E. Additional Activities, Strategies, or Standards Addressed:

UNIT 6. Half Notes, Whole Notes, and Rests

Student Page 8, Exercises 16-19

Timeframe: 4 Days

A. Warm-Up Activity

- Students unpack and start playing with the accompaniment tracks for Exercises 5-15, while the teacher moves around the room tuning instruments and checking instrument and pizzicato position.

B. Review Activities and Assessments

- Review Exercises 5-15. Have students count and play straight through each exercise with the accompaniment without stopping.
 - Assessment: #14. Around the Instrument. Use a rubric to evaluate each student's instrument and hand position, counting and rhythm, note accuracy and tone.
- Review the term ledger lines and review how all open strings look on the staff for each instrument.
 - Assessment: Have students draw a large staff on a piece of paper, then have them write all of the open string notes on the staff and correctly label each note. Make sure they correctly use ledger lines to draw the lowest open string note on the staff.
- Review sight reading exercises #139-140 on page 38
 - Have students pizzicato the A and B lines while counting out loud.

C. New Lessons

- Use the pictures on page 8 to help students learn
 - the new terms: Half note, half rest, whole note, whole rest, repeat sign, duet
 - how to count 1 + 2 + 3 + 4 + with quarter notes, half notes, whole notes in 4/4 and 3/4.
- For each exercise in this unit, instruct students to:
 - Answer the guided questions after the exercise title
 - Sing the note names with the accompaniment
 - Play the exercise with the accompaniment while counting out loud "1 + 2 + 3 + 4 +"
- Refer to the Conductor's Edition for additional strategies and tips for teaching the exercises in this unit:
 - 16. Introducing Half Notes
 - 17. Introducing Half Rests
 - 18. Duet in 4/4

19. Duet in $\frac{3}{4}$

- Sight read exercises #141-142 on page 38
 - Have students pizzicato the A and B lines while counting out loud.

D. Closing Activity

- Have students select their favorite exercise to play with the accompaniment

E. Additional Activities, Strategies, or Standards Addressed:

UNIT 7. Bow Hand Shape On a Pencil

Student Page 9

Timeframe: 2 Days

A. Warm-Up Activity

- Students unpack and start playing with the accompaniment tracks for Exercises 10-19, while the teacher moves around the room tuning instruments and checking instrument and pizzicato position.

B. Review Activities and Assessments

- Review Exercises 10-19. Have students count and play straight through each exercise with the accompaniment without stopping.
 - Assessment: #19. Duet in 3/4.
 - Pair up students to play this duet for a grade.
 - Use a rubric to evaluate each student's instrument and hand position, counting and rhythm, note accuracy and tone.
- Review how to count 1 + 2 + 3 + 4 + with quarter notes, half notes, whole notes in 4/4 and 3/4.
- Review the terms half note, half rest, whole note, whole rest, repeat sign, and duet
 - Assessment: Have students draw a large staff on a piece of paper, then have them illustrate the terms listed above. Finally, have them label each symbol and draw an arrow from the label to the symbol on the staff.
- Review sight reading exercises #141-142 on page 38
 - Have students pizzicato the A and B lines while counting out loud.

C. New Lessons

- Refer to the strategies in the Conductor's Edition to teach the bow hand mantra—FLOP, DROP, TUCK, TAP—and also the four steps for creating a good bow hand shape on the pencil.
- Use the pictures on page 9 to help students learn how to shape their fingers over the pencil and curve their thumb under the pencil.
- Have students practice the bow hand mantra on a pencil "100x each day" until students can produce an excellent bow hand shape almost without thinking about it. Also practice the bow hand mantra on classroom props like straws, dowels, or "baby bows" which are the bottoms of old bows cut off near the frog.
- Define new terms: Down bow and up bow.
- Have students read exercises a, b and c at the bottom of page 9, while counting "1 + 2 + 3 + 4 +." Assess student bow hands for good technique.

- Have students count and “airbow” exercises #16-19 on page 8 with a pencil. Always expect students to count as they read the exercises.
- Sight read exercises #138-142 on page 38.
 - Use a pencil to “airbow” the A-line while counting out loud.

D. Closing Activity

- Have students select their favorite exercise to play with the accompaniment

E. Additional Activities, Strategies, or Standards Addressed:

UNIT 8. Left Hand on the String

Student Pages 10 & 11, Exercises 20-28.

Timeframe: 8 Days

A. Warm-Up Activity

- Students unpack and start playing with the accompaniment tracks for Exercises 10-19, while the teacher moves around the room tuning instruments and checking instrument and pizzicato position.

B. Review Activities and Assessments

- Review Exercises 10-19. Have students play straight through each exercise as they do one of the following:
 - Count 1 + 2 +... with the accompaniment while air bowing exercises with a pencil or other props.
 - Play the exercise with the accompaniment while counting out loud “1 + 2 + 3 + 4 +”
- Review the terms down bow and up bow.
- Review the bow hand mantra—FLOP, DROP, TUCK, TAP—on student pencils, and continue varying the review by using classroom props like straws, dowels, or “baby bows.”
 - Assessment: Use a rubric to evaluate each student’s bow hand shape on a pencil or other prop.
- “Airbow” exercises 10-19 with different props using smooth strokes with consistent bow speed. While they airbow, students can
 - Sing the note names with the accompaniment
 - Count 1 + 2 +... with the accompaniment.
- Review sight reading exercises #138-142 on page 38.
 - Use a pencil to “airbow” the A-line while counting out loud.

C. New Lessons

- Use the pictures on pages 10 and 11 to help students learn
 - the D-string notes E, F#, and G
 - how to shape their left hand, fingers and thumb,
 - how the notes on the staff relate to the note placements on the fingerboard.
- Introduce the Instrument Left Hand Shape Steps 1-4 for each instrument
- Have students watch the Pro Tips Video for Setting Up the Left Hand for their instrument at www.habitsstrings.com:
 - Setting Up the Left Hand for Violin
 - Setting Up the Left Hand for Viola

- Setting Up the Left Hand for Cello
 - Setting Up the Left Hand for Bass
- Introduce the Left-Hand Checkpoints for each instrument found at the top of student page 11.
- For each exercise in this unit, instruct students to:
 - Sing the note names with the accompaniment while showing the number of fingers that are used to play each note in the left hand.
 - Answer the guided questions after the exercise title
 - Pizzicato the exercise with the accompaniment while counting out loud “1 + 2 + 3 + 4 +.”
- Refer to the Conductor’s Edition for additional strategies and tips for teaching the exercises in this unit:
 - 20. Introducing G on the D string
 - 21. Keeping Fingers Down
 - 22. Introducing F#
 - 23. Hover Fingers
 - 24. Introducing E on the D string
 - 25. New Note for Bass: A on the G String
 - 26. Mary Had a Little Lamb
 - 27. Lightly Row
 - 28. Good King Wenceslas
- Assessment: #23 Hover Fingers and/or #27 Lightly Row. Use a rubric to evaluate each student’s instrument and hand position, counting and rhythm, intonation and note accuracy, and tone.
- Sight read exercises #143-149 on page 39
 - Pizzicato each exercise while counting out loud.
 - Do a new exercise each day.

D. Closing Activity

- Have students select their favorite exercise to play with the accompaniment

E. Additional Activities, Strategies, or Standards Addressed:

UNIT 9. Bow Hand on the Bow

Student Page 12

Timeframe: 2 Days

A. Warm-Up Activity

- Students unpack and start playing with the accompaniment tracks for Exercises 20-28, while the teacher moves around the room tuning instruments and checking instrument and pizzicato position.

B. Review Activities and Assessments

- Review the bow hand mantra—FLOP, DROP, TUCK, TAP—on student pencils, or other classroom props like straws, dowels, or “baby bows.”
- Review Exercises 20-28. Have students play straight through each exercise without stopping as they do one of the following:
 - Sing the note names with the accompaniment while holding up the left hand showing the number of fingers that are used to play each note.
 - Count 1 + 2 +... with the accompaniment while air bowing exercises with a pencil or other props.
 - Play the exercise with the accompaniment while counting out loud “1 + 2 + 3 + 4 +.”
- Review the Instrument Left Hand Shape Steps 1-4 for each instrument
 - Assessment: Use the Left Hand Checkpoints at the top of page 11 to create a rubric for assessing each student’s left hand shape and technique.
- Review sight reading exercises #143-149 on page 39
 - Pizzicato each exercise while counting out loud.

C. New Lessons

- Introduce the Steps 1-4 for making a good, relaxed bow hand for each instrument
- Use the pictures on page 12 to help students learn where to set their thumb next to the frog, and also how to shape their fingers over the bow.
- Have students watch the Pro Tips Video for Setting Up the Right Hand on the bow at www.habitsstrings.com:
 - Setting Up the Right Hand for Violin
 - Setting Up the Right Hand for Viola
 - Setting Up the Right Hand for Cello
 - Setting Up the (French) Right Hand for Bass
 - The German Bow Hand for Bass
- Introduce the Bow Hand Checkpoints for each instrument

- Using a good bow hand with vertical down and up bows, have students read exercises a through d at the bottom of page 12, while counting “1 + 2 + 3 + 4 +.”
- Refer to the Conductor’s Edition for additional strategies and teaching tips for teaching and developing good student bow hands on the bow.
- Sight read exercises #150-155 on page 40
 - Airbow the A-line with a pencil while counting out loud.
 - Do a new exercise each day.

D. Closing Activity

- Have students select their favorite exercise to play with the accompaniment

E. Additional Activities, Strategies, or Standards Addressed. Use this space to record your own notes, activities, and strategies that you have developed to teach this unit; or use it record the performance standards addressed in this unit.

UNIT 10. New Note B

Student Page 13, Exercises 29-32.

Timeframe: 4 Days

A. Warm-Up Activity

- Students unpack and start playing with the accompaniment tracks for Exercises 20-28, while the teacher moves around the room tuning instruments and checking instrument and pizzicato position.

B. Review Activities and Assessments

- Review Exercises 20-28. Have students play straight through each exercise without stopping as they do one of the following:
 - Sing the note names with the accompaniment while holding up the left hand showing the number of fingers that are used to play each note.
 - Count 1 + 2 +... with the accompaniment while air bowing exercises with a pencil or other props.
 - Play the exercise with the accompaniment while counting out loud “1 + 2 + 3 + 4 +.”
- Review the bow hand mantra—FLOP, DROP, TUCK, TAP—and the Steps 1-4 for making a good, relaxed bow hand for each instrument on their bows
 - Assessment: Use the Bow Hand Checkpoints on page 12 to create a rubric assess student bow hands on the bow.
- Review sight reading exercises #150-155 on page 40
 - Airbow the A-line with a pencil while counting out loud.
 - Do a new exercise each day.

C. New Lessons

- Use the pictures on page 13 to help students learn
 - the new note B on each instrument (4th finger on bass).
 - how the notes on the staff relate to the note placements on the fingerboard.
 - how 1st and 2nd endings look and operate.
- For each exercise in this unit, instruct students to:
 - Sing the note names with the accompaniment while holding up the left hand showing the number of fingers that are used to play each note.
 - Pizzicato the exercise with the accompaniment while counting out loud “1 + 2 + 3 + 4 +”
- Refer to the Conductor’s Edition for additional strategies and tips for teaching the exercises in this unit:
 - 29. Introducing B

30. Jolly Old St. Nicholas

31. London Bridge is Falling Down

32. Twinkle. Instruct students to memorize this melody to facilitate learning other skills later in this book.

- Sight read exercises #150-155 on page 40:
 - Pizzicato the A and B lines while counting out loud.

D. Closing Activity

- Have students select their favorite exercise to play with the accompaniment

E. Additional Activities, Strategies, or Standards Addressed:

UNIT 11. Eighth Notes

Student Page 14, Exercises 33-38.

Timeframe: 4 Days

A. Warm-Up Activity

- Students unpack and start playing with the accompaniment tracks for Exercises 24-32, while the teacher moves around the room tuning instruments and checking instrument and pizzicato position.

B. Review Activities and Assessments

- Review the bow hand mantra—FLOP, DROP, TUCK, TAP—and the Steps 1-4 for making a good, relaxed bow hand for each instrument on their bows
- Review the Instrument Left Hand Shape Steps 1-4 for each instrument
- Review Exercises 24-32. Have students play straight through each exercise without stopping as they do one of the following:
 - Sing the note names with the accompaniment while holding up the left hand showing the number of fingers that are used to play each note.
 - Count 1 + 2 +... with the accompaniment while air bowing exercises with a pencil or other props.
 - Play the exercise with the accompaniment while counting out loud “1 + 2 + 3 + 4 +.”
- Assessment: #32. Twinkle (Memorized). Use a rubric to evaluate each student’s instrument and hand position, counting and rhythm, intonation and note accuracy, and tone.
- Review sight reading exercises #150-155 on page 40:
 - Pizzicato the A and B lines while counting out loud.

C. New Lessons

- Use the pictures on page 14 to help students learn
 - New terms: Eighth Note, Beam, Tempo
 - Why beams are used—because they visually group 8th notes into beats.
 - How to count eighth notes
- For each exercise in this unit, instruct students to:
 - Answer the guided questions next to each exercise title
 - Play the exercise pizzicato with the accompaniment while counting out loud “1 + 2 + 3 + 4 +.”
 - Airbow with a pencil the exercise with the accompaniment while counting out loud “1 + 2 + 3 + 4 +”

- Refer to the Conductor's Edition for additional strategies and tips for teaching the exercises in this unit:
 - 33. Introducing Eighth Notes
 - 34. Eighth Notes and Quarter Notes
 - 35. Eighth Note and Quarter Rests
 - 36. Eighth Note Duet
 - 37. Eighth Note Melody
 - 38. Hot Cross Buns
- Sight read exercises #156-161 on page 41:
 - Pizzicato the A and B lines while counting out loud.

D. Closing Activity

- Have students select their favorite exercise to play with the accompaniment

E. Additional Activities, Strategies, or Standards Addressed:

UNIT 12. Bowing Open Strings

Student Page 15, Exercise 39

Timeframe: 4 Days

A. Warm-Up Activity

- Students unpack and start playing with the accompaniment tracks for Exercises 29-38, while the teacher moves around the room tuning instruments and checking instrument and pizzicato position.

B. Review Activities and Assessments

- Review the terms eighth note, beam, tempo, and how to count eighth notes.
- Review Exercises 29-38. Have students play straight through each exercise without stopping as they do one of the following:
 - Sing the note names with the accompaniment while holding up the left hand showing the number of fingers that are used to play each note.
 - Count 1 + 2 +... with the accompaniment while air bowing exercises with a pencil or other props.
 - Play the exercise with the accompaniment while counting out loud “1 + 2 + 3 + 4 +.”
- Assessment: #38. Hot Cross Buns. Use a rubric to evaluate each student’s instrument and hand position, counting and rhythm, intonation and note accuracy, and tone.
- Review the page 4 checkpoints for good instrument position
- Review the bow hand mantra—FLOP, DROP, TUCK, TAP—and the Steps 1-4 for making a good, relaxed bow hand for each instrument on their bows
- Review sight reading exercises #156-161 on page 41:
 - Pizzicato the A and B lines while counting out loud.

C. New Lessons

- Use the picture at the top of page 15 to help students learn the “Bow Set Mantra”—Steps 1-4 for putting the bow on the rosin: Set, Curve, Flex, Breathe.
- Practice Steps 1-4 and perform Exercise 39 with the bow on the rosin, and then
 - Practice Steps 1-4 and perform Exercise 39 with the bow on the D String
 - Practice Steps 1-4 and perform Exercise 39 with the bow on the A String
 - Practice Steps 1-4 and perform Exercise 39 with the bow on the other strings
- Teach students to
 - Stay in the middle of the bow
 - Keep the hair flat on the string

- Place the bow perpendicular to the string, so that it “makes a ‘T’ for good tone.”
 - Experiment with the bow to figure out and **find their good tone.**
- Use the picture on the bottom of page 15 to help students learn how the elbow angle and height control and determine the string that the bow is on.
- Sight read exercises #156-161 on page 41:
 - Airbow the A-line with a pencil while counting out loud.

D. Closing Activity

- Have students select their favorite exercise to play with the accompaniment

E. Additional Activities, Strategies, or Standards Addressed:

UNIT 13. Playing With The Bow!

Student Page 16, Exercises 39-45.

Timeframe: 4 Days

A. Warm-Up Activity

- Students unpack and start playing with the accompaniment tracks for Exercises 29-38, while the teacher moves around the room tuning instruments and checking instrument and pizzicato position.

B. Review Activities and Assessments

- Review Exercises 29-38 with the accompaniment.
 - Sing the note names with the accompaniment while holding up the left hand showing the number of fingers that are used to play each note.
 - Count 1 + 2 + ... with the accompaniment while air bowing exercises with a pencil or other props.
 - Play the exercise with the accompaniment while counting out loud "1 + 2 + 3 + 4 +."
- Use the picture on the bottom of page 15 to review how the elbow angle and height control and determine the string that the bow is on.
- Practice Steps 1-4 and perform Exercise 39 with the bow on the rosin, then on the A, D, and G strings.
- Review sight reading exercises #156-161 on page 41:
 - Airbow the A-line with a pencil while counting out loud.

C. New Lessons

- Use the pictures on page 16 to help students learn to
 - Stay in the middle of the bow, keep the hair flat on the string
 - Place the bow perpendicular to the string, so that it "makes a 'T' for good tone." Then experiment with the bow to "**find your good tone.**"
- Use the checkpoints at the top of page 16 to help students assess their own technique (and their stand partners').
- Review the "Bow Set Mantra"— Set, Curve, Flex, Breathe that is restated again on page. 16.
- Have students watch the Pro Tips Video for Finding Your Good Tone with the bow on the string at www.habitsstrings.com:
 - Finding Your Good Tone for Violin
 - Finding Your Good Tone for Viola
 - Finding Your Good Tone for Cello
 - Finding Your Good Tone for Bass

- For each exercise in this unit, instruct students to:
 - Airbow with a pencil the exercise with the accompaniment while counting out loud “1 + 2 + 3 + 4 +”
 - Play the exercise pizzicato with the accompaniment.
 - Play the exercise arco with the accompaniment. Remind students to keep the hair flat on the string, place the bow perpendicular to the string, and experiment with the bow to “find their good tone.”
- Refer to the Conductor’s Edition for additional strategies and tips for teaching the exercises in this unit:
 - 40. In the Middle of the Bow
 - 41. Different Strings, Different Elbow Position
 - 42. Move Your Elbow to Change Strings
 - 43. More and More Pepperoni
 - 44. New Rhythm, New String
 - 45. Elbows on the Elevator

D. Closing Activity

- Have students select their favorite exercise to play with the accompaniment

E. Additional Activities, Strategies, or Standards Addressed:

UNIT 14. Left Hand Fingers with the Bow

Student Page 17, Exercises 46-51.

Timeframe: 8 Days

A. Warm-Up Activity

- Students unpack and start playing with the accompaniment tracks for Exercises 33-45, while the teacher moves around the room tuning instruments and checking instrument and pizzicato position.

B. Review Activities and Assessments

- Review the Instrument Left Hand Shape Steps 1-4 for each instrument
- Review Exercises 33-45 with the accompaniment.
 - Check each student's instrument and hand position, and how the elbow angle and height control and determine the string that the bow is on.
 - Review the bow hand mantra—FLOP, DROP, TUCK, TAP, and "Bow Set Mantra"—Set, Curve, Flex, Breathe—as needed.
 - Remind students frequently to stay in the middle of the bow, keep the hair flat on the string, place the bow perpendicular to the string, and experiment with the bow to **"find your good tone."**
 - Assessment: #45. Elbows on the Elevator. Use a rubric to evaluate each student's instrument and hand position, counting and rhythm, intonation and note accuracy, and tone.

C. New Lessons

- Use the pictures on page 17 and the checkpoints at the top of page 16 to help students assess their own technique (and their stand partners').
- For each exercise in this unit, instruct students to:
 - Play the exercise pizzicato with the accompaniment while counting out loud "1 + 2 + 3 + 4 +."
 - Airbow with a pencil the exercise with the accompaniment while counting out loud "1 + 2 + 3 + 4 +"
 - Review the "Bow Set Mantra"—Set, Curve, Flex, Breathe
 - Play the exercise arco with the accompaniment. Remind students to keep the hair flat on the string, place the bow perpendicular to the string, and experiment with the bow to **"find their good tone."**
- Refer to the Conductor's Edition for additional strategies and tips for teaching the exercises in this unit:
 - 46. Lift your Fingers
 - 47. Elbows and Fingers

- 48. Pepperoni Pizza
- 49. Cheeseburger, Cheeseburger
- 50. Chicken Nuggets, Chicken Nuggets
- 51. Ice Cream Cone

D. Closing Activity

- Have students select their favorite exercise to play with the accompaniment

E. Additional Activities, Strategies, or Standards Addressed:

UNIT 15. New Notes: C# and D

Student Page 18, Exercises 52-58.

Timeframe: 4 Days

A. Warm-Up Activity

- Students unpack and start playing with the accompaniment tracks for Exercises 40-51, while the teacher moves around the room tuning instruments and checking instrument and pizzicato position.

B. Review Activities and Assessments

- Review the Instrument Left Hand Shape Steps 1-4 for each instrument
- Review Exercises 40-51 with the accompaniment.
 - Check each student's instrument and hand position
 - Review the bow hand mantra—FLOP, DROP, TUCK, TAP, and "Bow Set Mantra"—Set, Curve, Flex, Breathe—as needed.
 - Remind students frequently to stay in the middle of the bow, keep the hair flat on the string, place the bow perpendicular to the string, and experiment with the bow to **"find your good tone."**
 - Assessment: #48. Pepperoni Pizza. Use a rubric to evaluate each student's instrument and hand position, counting and rhythm, intonation and note accuracy, and tone.

C. New Lessons

- Use the pictures on pages 18 to help students
 - learn the new notes C# and D and how to count a dotted half note
 - learn how the notes on the staff relate to the note placements on the fingerboard.
 - review how to shape their left hand, fingers and thumb.
- Have Bass students watch the Pro Tips Video for their lesson on third position at www.habitsstrings.com:
- For each exercise in this unit, instruct students to:
 - Play the exercise pizzicato with the accompaniment while counting out loud "1 + 2 + 3 + 4 +."
 - Airbow with a pencil the exercise with the accompaniment while counting out loud "1 + 2 + 3 + 4 +"
 - Review the "Bow Set Mantra"—Set, Curve, Flex, Breathe
 - Play the exercise arco with the accompaniment. Remind students to keep the hair flat on the string, place the bow perpendicular to the string, and experiment with the bow to **"find their good tone."**

- Refer to the Conductor's Edition for additional strategies and tips for teaching the exercises in this unit:
 - 52. Introducing High D
 - 53. Introducing C#
 - 54. Georgia Valley
 - 55. Texas Trail
 - 56. Carolina Coast
 - 57. Down the D Major Scale
 - 58. Up the D Major Scale
- Sight read exercises #162-171 on page 42:
 - Pizzicato each exercise with a metronome while counting out loud.
 - Do two exercises a day.

D. Closing Activity

- Have students select their favorite exercise to play with the accompaniment

E. Additional Activities, Strategies, or Standards Addressed:

UNIT 16. The D Major Scale

Student Page 19 & 20, Exercises 59-65

Timeframe: 6 Days

A. Warm-Up Activity

- Students unpack and start playing with the accompaniment tracks for Exercises 46-58, while the teacher moves around the room tuning instruments and checking instrument and right-hand position.

B. Review Activities and Assessments

- Review Exercises 46-58 with the accompaniment.
 - Check each student's instrument and hand position
 - Review the bow hand mantra—FLOP, DROP, TUCK, TAP, and "Bow Set Mantra"—Set, Curve, Flex, Breathe—as needed.
 - Play the exercise arco with the accompaniment. Remind students to keep the hair flat on the string, place the bow perpendicular to the string, and experiment with the bow to "find their good tone."
 - Assessment: #57. Down the D Major Scale. Use a rubric to evaluate each student's instrument and hand position, counting and rhythm, intonation and note accuracy, and tone.
- Review sight reading exercises #162-171 on page 42:
 - Pizzicato each exercise with a metronome while counting out loud.
 - Do two exercises a day.

C. New Lessons

- Use the blue boxes on pages 19 to help students learn how to define the terms key signature, scale, bow lift and round.
- Use the exercises on student page 20 to help students review how to read and write all of the notes in the D Major scale. It is important for students to be familiar reading these notes before continuing in the book.
 - A. D string Pencil Etude
 - B. A string Pencil Etude
 - C. Note Names and Fingers
 - D. Thirds Up and Down
 - E. Writing the D Scale
 - F. Note Name Challenge
- For each exercise in this unit, instruct students to:
- For each exercise in this unit, instruct students to:

- Play the exercise pizzicato with the accompaniment while counting out loud “1 + 2 + 3 + 4 +.”
- Airbow with a pencil the exercise with the accompaniment while counting out loud “1 + 2 + 3 + 4 +”
- Review the “Bow Set Mantra”— Set, Curve, Flex, Breathe
- Play the exercise arco with the accompaniment. Remind students to keep the hair flat on the string, place the bow perpendicular to the string, and experiment with the bow to “find their good tone.”
- Refer to the Conductor’s Edition for additional strategies and tips for teaching the exercises in this unit:
 - 59. D Major Scale
 - 60. Variation A
 - 61. Variation B
 - 62. Variation C
 - 63. Bowing Half notes
 - 64. Au Clair de La Lune (Duet)
 - 65. Scotland’s Burning
- Sight read exercises #162-171 on page 42:
 - With the bow, play each exercise with a metronome.
 - Do two exercises a day.

D. Closing Activity

- Have students select their favorite exercise to play with the accompaniment

E. Additional Activities, Strategies, or Standards Addressed:

UNIT 17. New Techniques

Student Page 21, Exercises 66-70.

Timeframe: 4 Days

A. Warm-Up Activity

- Students unpack and start playing with the accompaniment tracks for Exercises 52-65, while the teacher moves around the room tuning instruments and checking instrument and right-hand position.

B. Review Activities and Assessments

- Review how to read and write all of the notes in the D Major scale.
- Review Exercises 52-65 with the accompaniment.
 - Check each student's instrument and hand position
 - Review the bow hand mantra—FLOP, DROP, TUCK, TAP, and "Bow Set Mantra"—Set, Curve, Flex, Breathe—as needed.
 - Play the exercise arco with the accompaniment. Remind students to keep the hair flat on the string, place the bow perpendicular to the string, and experiment with the bow to "find their good tone."
 - Assessment: #62. Variation C of the D Major Scale. Use a rubric to evaluate each student's instrument and hand position, counting and rhythm, intonation and note accuracy, and tone.
- Review sight reading exercises #162-171 on page 42:
 - With the bow, play each exercise with a metronome.

C. New Lessons

- Teach the D Major Warm Up sequence on student page 48, the last page of the book.
 - 211. Tuning Canon (D Major)
 - 212. Tuning Chords (D Major)
 - 213. Scale and Arpeggio (D Major)
- Use the pictures on page 21 to help students learn the new techniques:
 - Violin and viola: 4th finger
 - Cello: 2 ½ position on the D string
 - Bass: 3rd position on the D string
- Have students watch the Pro Tips Video for their specific New Techniques at www.habitsstrings.com:
 - Violin: Using Your Fourth Finger
 - Viola: Using Your Fourth Finger
 - Cello: Second and a Half Position

- Bass: Shifting
- For each exercise in this unit, instruct students to:
 - Play the exercise pizzicato with the accompaniment while counting out loud “1 + 2 + 3 + 4 +.”
 - Airbow with a pencil the exercise with the accompaniment while counting out loud “1 + 2 + 3 + 4 +”
 - Review the “Bow Set Mantra”— Set, Curve, Flex, Breathe
 - Play the exercise arco with the accompaniment. Remind students to keep the hair flat on the string, place the bow perpendicular to the string, and experiment with the bow to “find their good tone.”
- Refer to the Conductor’s Edition for additional strategies and tips for teaching the exercises in this unit:
 - 66. New Techniques
 - 67. Theme from New World Symphony
 - 68. New Technique Drill
 - 69. Ode to Joy
 - 70. Obwisana

D. Closing Activity

- Have students select their favorite exercise to play with the accompaniment

E. Additional Activities, Strategies, or Standards Addressed:

UNIT 18. Performance Time

Student Page 22 & 23, Exercises 71-74.

Timeframe: 15 Days

A. Warm-Up Activity

- Students unpack and start playing with the accompaniment tracks for Exercises 59-70, while the teacher moves around the room tuning instruments and checking instrument and right-hand position.

B. Review Activities and Assessments

- Review the D Major Warm Up sequence (exercises 211-213 on student page 48)
 - Assess and improve the students' instrument and hand positions.
 - Keep the hair flat on the string, place the bow perpendicular to the string, and experiment with the bow to find a good tone.
- Review Exercises 66-70 with the accompaniment. Check each student's instrument and hand position, and review the right-hand mantras as needed.
 - Assessment: #70 Obwisana. Use a rubric to evaluate each student's instrument and hand position, counting and rhythm, intonation and note accuracy, and tone.

C. New Lessons

- Select students who can be your concert narrators. Students can use the script prompts written in pages 22 and 23, or they can develop their own.
- For each exercise in this unit, instruct students to:
 - Play the exercise pizzicato with the accompaniment while counting out loud "1 + 2 + 3 + 4 +."
 - Airbow with a pencil the exercise with the accompaniment while counting out loud "1 + 2 + 3 + 4 +"
 - Review the "Bow Set Mantra"— Set, Curve, Flex, Breathe
 - Play the exercise arco with the accompaniment. Remind students to keep the hair flat on the string, place the bow perpendicular to the string, and experiment with the bow to "find their good tone."
- Refer to the Conductor's Edition for additional strategies and tips for teaching the exercises in this unit:
 - 71. Frere Jacques
 - 72. Dreidel Song
 - 73. Canon in D
 - 74. Up on the Housetop

D. Closing Activity

- Have students select their favorite exercise to play with the accompaniment

E. Additional Activities, Strategies, or Standards Addressed:

UNIT 19. Red Carpet Solo and Chorale

Student Page 24, 25 and 37, Exercises 75-79 & 136

Timeframe: 10 Days

This Unit is Different

These solos make a great post-concert unit to review skills learned in the first half of the book. It can be taught after the concert, or anytime later in the year, when your students are preparing for Solo & Ensemble Festival, for example. Easy piano accompaniments are written out in the Conductor's Edition for the students to play as a feature soloist in a performance with an accompanist. Or you could have each section of the orchestra play a different solo, and finish with everyone playing French Folk Song. Teachers are encouraged to be creative.

A. Warm-Up Activity

- Students unpack and start playing with the accompaniment tracks for Exercises 66-74, while the teacher moves around the room tuning instruments and checking instrument and right-hand position.

B. Review Activities and Assessments

- Review the D Major Warm Up sequence (exercises 211-213 on student page 48)
 - Assess and improve the students' instrument and hand positions.
 - Keep the hair flat on the string, place the bow perpendicular to the string, and experiment with the bow to find a good tone.

C. New Lessons

- Use the blue boxes on page 24 to teach 2/4 time and the term D.C. al Fine.
- **Twinkle, Twinkle Little Star—A Red Carpet Solo Exercise 75 AND in chorale form in Exercise 136 on page 37.** After students learn the solo version of Twinkle in Exercise 75, have them learn the Chorale version on page 37. It has rich harmonies can be used as a warm up for all future units, and as a performance piece on your next concert.
- For each exercise in this unit, instruct students to:
 - Play the exercise pizzicato with the accompaniment while counting out loud "1 + 2 + 3 + 4 +."
 - Airbow with a pencil the exercise with the accompaniment while counting out loud "1 + 2 + 3 + 4 +"
 - Review the "Bow Set Mantra"— Set, Curve, Flex, Breathe

- Play the exercise arco with the accompaniment. Remind students to keep the hair flat on the string, place the bow perpendicular to the string, and experiment with the bow to “find their good tone.”
- Refer to the Conductor’s Edition for additional strategies and tips for teaching the exercises in this unit: as solos
 - 75. Twinkle Twinkle Little Star
 - 76. Go Tell Aunt Rhody
 - 77. Long Long Ago
 - 78. Fox and Goose
 - 79. French Folk Song

D. Closing Activity

- End class with exercise 136. Twinkle Chorale on page 37
 - Remind students to listen to each other, and match their tone and pitch with the players around them.
- Or have students select their favorite exercise to play with the accompaniment

E. Additional Activities, Strategies, or Standards Addressed:

UNIT 20. New Notes (G String for Violin, Viola and Cello)

Student Page 26 & 27, Exercises 80-89.

Timeframe: 10 Days

A. Warm-Up Activity

- Students unpack and start playing with the accompaniment tracks for Exercises 66-79, or any others that feel appropriate for this time of year. The teacher moves around the room tuning instruments and checking instrument and right-hand position.

B. Review Activities and Assessments

- Review the key signature for D Major.
- Review Exercises 75-79 with the accompaniment. Check each student's instrument and hand position, and review the right-hand mantras as needed.
 - Assessment: #79 French Folk Song. Use a rubric to evaluate each student's instrument and hand position, counting and rhythm, intonation and note accuracy, and tone.

C. New Lessons

- Teach G Major Scale Sequence on student page 48, Exercises 214-216.
 - 214. Tuning Canon (G Major)
 - 215. Tuning Chords (G Major)
 - 216. Scale and Arpeggio (G Major)
- Use the pictures on pages 26 to help students learn
 - the G-string notes A, B and C.
 - how the notes on the staff relate to the note placements on the fingerboard.
 - the signature for the key of G Major
 - the definition for the term arpeggio on page 27
- For each exercise in this unit, instruct students to:
 - Play the exercise pizzicato with the accompaniment while counting out loud "1 + 2 + 3 + 4 +."
 - Airbow with a pencil the exercise with the accompaniment while counting out loud "1 + 2 + 3 + 4 +"
 - Review the "Bow Set Mantra"— Set, Curve, Flex, Breathe
 - Play the exercise arco with the accompaniment. Remind students to keep the hair flat on the string, place the bow perpendicular to the string, and experiment with the bow to "find their good tone."
- Refer to the Conductor's Edition for additional strategies and tips for teaching the exercises in this unit:

- 80. New String Notes: G, A B and C
- 81. Bile 'Em Cabbage Down
- 82. Lightly Row in G
- 83. Yangtze Boatman's Chantey
- 84. G Major Scale
- 85. G Major Arpeggio
- 86. Irish Sea Shanty
- 87. Can Can
- 88. All Night, All Day
- 89. Swing Low, Sweet Chariot
- Sight read exercises #172-181 on page 43:
 - Pizzicato each exercise while counting with a metronome.
 - Do two exercises a day.

D. Closing Activity

- End class with exercise 136. Twinkle Chorale on page 37
 - Remind students to listen to each other, and match their tone and pitch with the players around them.
- Or have students select their favorite exercise to play with the accompaniment

E. Additional Activities, Strategies, or Standards Addressed:

UNIT 21. Hooked Bows, Slurs, and Ties

Student Page 28 & 29, Exercises 90-103.

Timeframe: 10 Days

A. Warm-Up Activity

- Students unpack and start playing with the accompaniment tracks for Exercises 80-89 while the teacher moves around the room tuning instruments and checking instrument and right-hand position.

B. Review Activities and Assessments

- Review the key signatures for G and D Major.
- Review the G Major Warm Up sequence (exercises 214-216 on student page 48)
 - Assess and improve the students' instrument and hand positions.
 - Keep the hair flat on the string, place the bow perpendicular to the string, and experiment with the bow to find a good tone.
- Review Exercises 80-89 with the accompaniment. Check each student's instrument and hand position, and review the right-hand mantras as needed.
 - Assessment: #87 Can Can. Use a rubric to evaluate each student's instrument and hand position, counting and rhythm, intonation and note accuracy, and tone.
- Sight read exercises #172-181 on page 43:
 - Pizzicato each exercise while counting with a metronome.
 - Do two exercises a day.

C. New Lessons

- Use the four blue boxes on pages 28 and 29 to help students learn hooked bows, slurs, pick-up notes, and ties.
- Have students watch the Pro Tips Video for their specific Advanced Bow Techniques at www.habitsstrings.com:
 - Advanced Bow Techniques for Violin
 - Advanced Bow Techniques for Viola
 - Advanced Bow Techniques for Cello
 - Advanced Bow Techniques for Bass
- For each exercise in this unit, instruct students to:
 - Play the exercise pizzicato with the accompaniment while counting out loud "1 + 2 + 3 + 4 +."
 - Airbow with a pencil the exercise with the accompaniment while counting out loud "1 + 2 + 3 + 4 +"
 - Review the "Bow Set Mantra"— Set, Curve, Flex, Breathe

- Play the exercise arco with the accompaniment. Remind students to keep the hair flat on the string, place the bow perpendicular to the string, and experiment with the bow to “find their good tone.”
- Refer to the Conductor’s Edition for additional strategies and tips for teaching the exercises in this unit:
 - 90. Introducing Hooked Bowing
 - 91. Hooked Quarter Notes
 - 92. Isaac’s Meow
 - 93. Slurring Together
 - 94. Two to a Bow
 - 95. Slurring String Crossings
 - 96. Keeping it Even
 - 97. Go Tell Aunt Rhody
 - 98. Slurred and Separate
 - 99. Separate and Slurred
 - 100. D Major Scale with Variations A, B, and C
 - 101. Long, Long Ago with Slurs
 - 102. Finale to Brahms Symphony No. 1
 - 103. Barcarolle
- Sight read exercises #172-181 on page 43:
 - With a bow, play each exercise with a metronome.
 - Do two exercises a day.

D. Closing Activity

- End class with exercise 136. Twinkle Chorale on page 37
 - Remind students to listen to each other, and match their tone and pitch with the players around them.
- Or have students select their favorite exercise to play with the accompaniment

E. Additional Activities, Strategies, or Standards Addressed:

UNIT 22. New Notes: F-Natural and C-Natural

Student Page 30 & 31, Exercises 104-113.

Timeframe: 10 Days

A. Warm-Up Activity

- Students unpack and start playing with the accompaniment tracks for Exercises 90-103 while the teacher moves around the room tuning instruments and checking instrument and right-hand position.

B. Review Activities and Assessments

- Review the G Major Warm Up sequence (exercises 214-216 on student page 48)
 - Assess and improve the students' instrument and hand positions.
 - Keep the hair flat on the string, place the bow perpendicular to the string, and experiment with the bow to find a good tone.
- Review the key signatures for G and D Major.
- Review the differences between hooked bows, slurs, pick-up notes, and ties.
- Review Exercises 90-103 with the accompaniment. Check each student's instrument and hand position, and review the right-hand mantras as needed.
 - Assessment: #102. Finale to Symphony No. 1. Use a rubric to evaluate each student's instrument and hand position, counting and rhythm, intonation and note accuracy, and tone.
- Sight read exercises #172-181 on page 43:
 - With a bow, play each exercise with a metronome.
 - Do two exercises a day.

C. New Lessons

- Teach 217. Two-octave G Major Scale on student page 48
- Use the pictures on pages 30 and 31 to help students learn
 - The new finger pattern with F and C Naturals
 - how the notes on the staff relate to the note placements on the fingerboard.
 - The terms half step, whole step, sharp, flat, natural, accidental
 - the signature for the key of C Major
- Spend extra time explaining how key signatures work, and how players need to read the key signature to determine what finger pattern to use.
- Have Bass students watch the Pro Tips Video for their lesson on Second Position at www.habitsstrings.com:
- For each exercise in this unit, instruct students to:
 - Sing the note names with the accompaniment while holding up the left hand showing the number of fingers that are used to play each note.

- **Violins and violas: when doing the previous** hold fingers 1 and 2 touching together to demonstrate low 2; on exercise 108-110, there are both high and low 2nd fingers.
- Play the exercise pizzicato with the accompaniment while counting out loud “1 + 2 + 3 + 4 +.”
- Airbow with a pencil the exercise with the accompaniment while counting out loud “1 + 2 + 3 + 4 +”
- Review the “Bow Set Mantra”— Set, Curve, Flex, Breathe
- Play the exercise arco with the accompaniment. Remind students to keep the hair flat on the string, place the bow perpendicular to the string, and experiment with the bow to “find their good tone.”
- Refer to the Conductor’s Edition for additional strategies and tips for teaching the exercises in this unit:
 - 104. Introducing F Natural
 - 105. Twinkle in C
 - 106. The Snake Charmer
 - 107. Duermete, Mi Nino
 - 108. Ah Poor Bird
 - 109. The Key of C
 - 110. Introducing C Natural
 - 111. French Folk Song in C Major
 - 112. Shalom Chaverim
 - 113. Sakura Sakura
- Sight read exercises #182-191 on page 44:
 - Pizzicato each exercise while counting with a metronome.
 - Do two exercises a day.

D. Closing Activity

- End class with exercise 136. Twinkle Chorale on page 37
 - Remind students to listen to each other, and match their tone and pitch with the players around them.
- Or have students select their favorite exercise to play with the accompaniment

E. Additional Activities, Strategies, or Standards Addressed. Use this space to record your own notes, activities, and strategies that you have developed to teach this unit; or use it record the performance standards addressed in this unit.

UNIT 23. New Strings

C String for Viola and Cello; E String for Violin and Bass

Student Page 32 & 33, Exercises 114-123.

Timeframe: 10 Days

A. Warm-Up Activity

- Students unpack and start playing with the accompaniment tracks for Exercises 104-113 while the teacher moves around the room tuning instruments and checking instrument and right-hand position.

B. Review Activities and Assessments

- Review the terms the terms half step, whole step, sharp, flat, natural, accidental
- Review the key signatures for C, G, and D Major.
- Have students explain every day key signatures work, and how players need to read the key signature to determine what finger pattern to use.
- Review how the elbow angle and height control and determine the string that the bow is on.
- Review Exercises 104-113 with the accompaniment. Check each student's instrument and hand position, and review the right-hand mantras as needed.
 - Assessment: #113. Sakura. Use a rubric to evaluate each student's instrument and hand position, counting and rhythm, intonation and note accuracy, and tone.
- Sight read exercises #182-191 on page 44:
 - With a bow, play each exercise with a metronome.
 - Do two exercises a day.

C. New Lessons

- Teach the C Major Warm Up sequence on student page 48.
 - 218. Tuning Canon (C Major)
 - 219. Tuning Chords (C Major)
 - 220. Scale and Arpeggio (C Major)
- Use the pictures on pages 32 to help
 - Violins and basses learn their fingerboard map for all of the notes learned until now.
 - Violas and cellos learn the notes on their C string: D, E and F Natural, and how the notes on the staff relate to the note placements on the fingerboard.
- Use the pictures on pages 33 to help

- Violins and basses learn the notes on their E string: F#, G-natural, A and B, and how the notes on the staff relate to the note placements on the fingerboard.
 - Violas and cellos learn their fingerboard map for all of the notes learned until now.
- Spend extra time allowing students to experiment on their new strings to find their good tone.
- For each exercise in this unit, instruct students to:
 - Sing the note names with the accompaniment while holding up the left hand showing the number of fingers that are used to play each note. Violins and violas: fingers 1 and 2 touch when demonstrating low 2.
 - Play the exercise pizzicato with the accompaniment while counting out loud “1 + 2 + 3 + 4 +.”
 - Airbow with a pencil the exercise with the accompaniment while counting out loud “1 + 2 + 3 + 4 +”
 - Review the “Bow Set Mantra”— Set, Curve, Flex, Breathe
 - Play the exercise arco with the accompaniment. Remind students to keep the hair flat on the string, place the bow perpendicular to the string, and experiment with the bow to “find their good tone.”
- Refer to the Conductor’s Edition for additional strategies and tips for teaching the exercises in this unit:
 - 114. Introducing the C String
 - 115. C Major Scale
 - 116. C Major Arpeggio
 - 117. Sea Chantey
 - 118. Theme from Symphony No. 1
 - 119. Introducing the E string
 - 120. London Bridge is Falling Down
 - 121. Twinkle, Twinkle Little Star
 - 122. Ode to Joy from Symphony No. 9
 - 123. Loch Lomond
- **137. Lift Every Voice and Sing Chorale on page 37.** After students learn the notes on their last two strings in this unit, they are ready to learn the final chorale on page 137. It has rich harmonies can be used as a warm up for all future units, and as a performance piece on your next concert.
- Sight read exercises #192-201 on page 45:
 - Pizzicato each exercise while counting with a metronome.
 - Do two exercises a day.
- Copy and distribute the two-sided reproducible Music Theory Worksheets in the back of the Conductor’s Edition for each instrument: Violin, viola, cello, and bass.

- Complete the worksheets as a class.

D. Closing Activity

- End class with exercise 136. Twinkle Chorale on page 37
 - Remind students to listen to each other, and match their tone and pitch with the players around them.
- Or have students select their favorite exercise to play with the accompaniment

E. Additional Activities, Strategies, or Standards Addressed:

UNIT 24. Dynamics and Accents

Student Page 34 & 35, Exercises 124-135.

Timeframe: 10 Days

A. Warm-Up Activity

- Students unpack and start playing with the accompaniment tracks for Exercises 114-123 while the teacher moves around the room tuning instruments and checking instrument and right-hand position.

B. Review Activities and Assessments

- Review the C Major Warm Up sequence (exercises 218-220 on student page 48)
 - Assess and improve the students' instrument and hand positions.
 - Keep the hair flat on the string, place the bow perpendicular to the string, and experiment with the bow to find a good tone.
- Review Exercises 114-123 with the accompaniment. Check each student's instrument and hand position, and review the right-hand mantras as needed.
 - Assessment: Violin: #123. Loch Lomond and 118 Theme from Symphony No.1 for all other instruments. Use a rubric to evaluate each student's instrument and hand position, counting and rhythm, intonation and note accuracy, and tone.
- Sight read exercises #192-201 on page 45:
 - Pizzicato each exercise while counting with a metronome.
 - With a bow, play each exercise with a metronome.
 - Do two exercises a day.
- Have students explain every day key signatures work, and how players need to read the key signature to determine what finger pattern to use.
- Review how the elbow angle and height control and determine the string that the bow is on.
- Copy and distribute the two-sided reproducible Music Theory Worksheets in the back of the Conductor's Edition for each instrument: Violin, viola, cello, and bass.
 - Assessment: Have students complete the worksheets individually without assistance.

C. New Lessons

- Use the blue boxes on pages 34 and 35 to help students learn the terms and symbols for dynamics, forte, piano, mezzo, accent, crescendo, diminuendo and decrescendo
- Spend extra time allowing students to experiment with their bow weight, speed and contact point to learn how to create dynamics and accents with their bows.

- For each exercise in this unit, instruct students to:
 - Sing the note names with the accompaniment while holding up the left hand showing the number of fingers that are used to play each note. Violins and violas: fingers 1 and 2 touch when demonstrating low 2.
 - Play the exercise pizzicato with the accompaniment while counting out loud “1 + 2 + 3 + 4 +.”
 - Airbow with a pencil the exercise with the accompaniment while counting out loud “1 + 2 + 3 + 4 +”
 - Review the “Bow Set Mantra”— Set, Curve, Flex, Breathe
 - Play the exercise arco with the accompaniment. Remind students to keep the hair flat on the string, place the bow perpendicular to the string, and experiment with the bow to “find their good tone.”
- Refer to the Conductor’s Edition for additional strategies and tips for teaching the exercises in this unit:
 - 124. G Major Scale
 - 125. G Major Arpeggio
 - 126. Dynamics (Forte and Piano)
 - 127. Maua Mazuri
 - 128. Stepping up the Terrace
 - 129. Crescendo and Diminuendos
 - 130. Tallis Canon
 - 131. Introducing Accents
 - 132. After the Accent
 - 133. Accenting Connected Notes
 - 134. Bingo
 - 135. Acadian Lullaby
- Sight read exercises #202-207 on page 46:
 - Pizzicato each exercise while counting with a metronome.
 - With a bow, play each exercise with a metronome.
 - Do two exercises a day.

D. Closing Activity

- End class with exercise 137. Lift Every Voice and Sing on page 37
 - Remind students to listen to each other, and match their tone and pitch with the players around them.
- Or have students select their favorite exercise to play with the accompaniment

E. Additional Activities, Strategies, or Standards Addressed.

UNIT 25. Red Carpet Solo

Student Page 36

Timeframe: 10 Days

This Unit Is Different

These solos make a great end-of-year unit to review skills learned in the second half of the book. It can be taught after Unit 24, and easy piano accompaniments are written out in each student book for the students to play as a feature soloist in a performance with an accompanist.

A. Warm-Up Activity

- Students unpack and start playing with the accompaniment tracks for Exercises 124-135, while the teacher moves around the room tuning instruments and checking instrument and right-hand position.

B. Review Activities and Assessments

- Review the C Major Warm Up sequence (exercises 218-220 on student page 48)
 - Assess and improve the students' instrument and hand positions.
 - Keep the hair flat on the string, place the bow perpendicular to the string, and experiment with the bow to find a good tone.
- Review Exercises 124-135 with the accompaniment. Check each student's instrument and hand position, and review the right-hand mantras as needed.
 - Assessment: #135. Acadian Lullaby. Use a rubric to evaluate each student's instrument and hand position, counting and rhythm, intonation and note accuracy, and tone.
- Review sight reading exercises #202-207 on page 46:
 - Pizzicato each exercise while counting with a metronome.
 - With a bow, play each exercise with a metronome.
 - Do two exercises a day.

C. New Lessons

- Refer to the Conductor's Edition for additional strategies and tips for teaching the exercises in this unit:
 - Violin Book: Minuet in G
 - Viola Book: Minuet in C
 - Cello Book: Minuet in C
 - Bass Book: Rigadoon

D. Closing Activity

- End class with exercise 137. Lift Every Voice and Sing on page 37
 - Remind students to listen to each other, and match their tone and pitch with the players around them.
- Or have students select their favorite exercise to play with the accompaniment

E. Additional Activities, Strategies, or Standards Addressed:

APPENDIX: SKILLS CHART and Resources

Left Hand	Right Hand	Notes/Rhythms	Other/Misc.
			-Practice Tips, Instrument History (pg. 2) -Instrument Parts and Care (pg. 3)
Instrument Position/Placement (pg. 4)	Pizzicato (pg. 5)	-Quarter Note/Rest Beat (pg. 5) -Open D and A (pg. 5)	Staff, Clef (pg. 5) Bar Line Measure Double Bar Time Signature 4/4 Counting 3/4 (pg. 6)
		G, E or C strings (pg. 7) Half Notes/Rest Whole Notes/Rest (pg. 8) *For additional practice reading open strings and rhythms, go to page 40.	Ledger Lines Orchestra Arrangement (pg. 7) Repeat Sign Duet (pg. 8)
	Bow Hand Shape on a Pencil (pg. 9)		
-Left Hand on the String -Tunneling (pg. 10) -Left Hand Checkpoints (pg. 11)		-G and F# on the D string (pg. 10) -E on the D string Bass: A on the G string (pg. 11) *For additional practice reading D string notes, go to page 41.	
	Bow Hand on the Bow (pg. 12)	B (on A string or G string for bass) (pg. 13) *For additional practice reading D string notes	1st and 2nd Endings (pg. 13)

		with rhythms, go to page 42.	
		Eighth Notes (pg 14) *For additional practice reading eighth note rhythms, go to page 43.	
	-Bowing on Rosin and Open Strings (pg. 15) -Bowing Checkpoints and Bow Set Mantra (pg 16)		Staccato (pg 15)
Left Hand Fingers With the Bow (pg 17) *Introduce #139 Bowing Variations A-D, I (pg 38)		Twinkle Cafe Rhythms (pg 17)	
D Major Scale With the Bow (pg 18)		D and C# on the A string or G string for bass. Dotted Half Notes (pg. 18)	Key Signature Key of D Major Scale Canon (pg. 18)
	Bow lift (pg 19)		Round (pg 19)
4th Finger (pg. 21) 2 ½ position for cello 3rd position for bass (pg. 21) *Introduce #140, Tetrachord Etude and memorize		A (4th finger) (pg. 21)	Beethoven Dvorak (pg. 21) D.C. al Fine 2/4 (pg. 22)
			Performance Tips (pg. 24) Fermata (pg. 25)
		G string notes: A, B, C, D	

		Bass A string notes: B, C (pg. 26)	Key of G Major (pg 26)
		G Major Scale/Arpeggio (pg 27) *For additional practice reading G string notes, go to page 45.	Arpeggio (pg. 27)
	Hooked Bow Slur (pg. 28) Tie (pg 29)		Pick Up or Upbeat (pg 29)
New 1-2 finger or Phrygian pattern (pg 30) **Introduce #141, Tetrachord Etude and memorize		F-natural (pg 30)	Half Step Whole Step Natural Key of C Major (pg 30)
		C-natural (pg 31) *For additional practice reading F-natural, C- natural, and accidentals, go to page 46.	Accidental Sharp Flat Natural (pg 31)
		C string notes for viola/cello (pg 32) E string notes for violin/bass (pg 33) *For additional practice reading notes on the C or E string, go to page 47.	
			Dynamics Forte, Piano Mezzo, Crescendo, Diminuendo (pg 34)
			Accents Simile (pg 35)

