

High School
Orchestra/
Honors
Orchestra
Grades 9 - 12

Adopted

August

2017

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Developed August 2012

High School Orchestra is an instrumental music curriculum that was developed by Fair Lawn music teachers and aligned to the New Jersey Visual and Performing Arts Student Learning Standards.

**High School
Orchestra**

**Fair Lawn
Public Schools**

Fair Lawn, NJ

Fair Lawn School District

Committee Credits High School Orchestra 9-12

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High School Orchestra

I. Course Synopsis

At the high school level, students will continue their development of instrumental string technique that has been introduced to them in elementary and/or middle school while exploring more advanced literature. Students will be introduced to advanced shifting, vibrato development, and the basic concepts of Music Theory and Ear Training. Students may also have the opportunity to participate in several large ensembles: String Orchestra, Symphonic Orchestra, and Honors Chamber Orchestra (by audition only). Students will participate in public performances several times throughout the year in the form of school concerts and public outreach performances.

II. Philosophy & Rationale

The high school orchestra program is an excellent opportunity for students to build upon the skills they have learned in middle school/elementary school and to begin performing at a higher level than ever before. Instruction will include daily large ensemble rehearsals (both strings-only and symphonic) as well as one group pull-out lesson once per week (group lesson placement will be determined at the start of the year).

It is our belief that a student's appreciation for the Fine Arts is essential for their growth, and that our high school orchestra program is merely a vessel for that essential development. Through rigorous practice and development of aural and visual analysis, the students that graduate our program will be prepared for a career in Music or at least have an appreciation of what professional musicians must do to prepare for a concert in not only the performance but the time leading up to that performance.

Through large ensemble, students will foster an understanding of what is required of musicians in a professional ensemble environment, including proper behavior inside and out of a rehearsal and performance. Students will also experience performance from the point of view one of a whole as they work together in peer-led rehearsals, taking peer constructive critique.

III. SCOPE AND SEQUENCING: Elements of Music

Students in the high school orchestra program will receive instruction in several ways: the first, a dedicated period once per week focusing on ear training, music theory, and the development of aural skills which will improve their overall abilities as musicians; the second, group pull-out lessons will be dedicated to instrument-specific technique and proficiency; the third, at-home projects dedicated to the analysis of score work and performance review (for example, students both analyze and journal about various recorded performances to encourage higher levels of understanding the presented classroom materials); and lastly, large ensemble rehearsals four times a week will introduce students to the standard repertoire found in the string-only and full symphonic literature library.

A. Ear Training/Theory/Aural Skills - All Grades

| | | | |
|-------------------------|--|-----------------------------|--|
| Week 1 | Intro to Music Theory Clefs - Treble and Bass The Major Scale - Key Signature/Circle of Fifths, Formula | Week 18 | Intro to Minor Keys The 3 Forms |
| Week 2 | Intro to the Solfegio System Major Scale - Stepwise, part 1: Fixed Rhythm | Week 19 - 20 | Minor Scale - Melodic |
| Week 3 | Major Scale - Stepwise, part 2: Mixed rhythm, Duets | | |
| Week 4 | Major Scale - Stepwise: Dictation Measuring Intervals, week 1 | Week 21 - 22 | Minor scale - Harmonic |
| Week 5 | Measuring Intervals, week 2 | | |
| Week 6 | Testing: Major Scale - Stepwise Measuring Intervals | Week 23 | Minor Scale - Natural |
| Week 7 - 8 | Formula of Arpeggios Major Scale - leaps of 3rds | Week 24 | Testing: 3 Forms of Minor Keys |
| | Week 9-10 | Major Scale - leaps of 4ths | Week 25-26 |
| Week 27-28 | | | Cadences: Authentic |
| Week 11 - 14 | Major Scale - leaps of 5ths, 6ths, & 8ths | Week 29-31 | Cadences: Plagal |
| | | Week 15-16 | Review |
| Week 17 | Mid-term | Week 34 | Final |

B. Topics Covered during Group Lessons

For Violinists

| | Scales | Etudes | Solo |
|-----------------|--|-------------------|---------------------|
| Grade 9 | <u>Two Octaves</u> C, G, D, A, F, Bb, Eb Major c, g, d, a, f, bb, eb minor | Wohlfahrt, Op. 45 | Suzuki books 2 or 3 |
| Grade 10 | <u>Two Octaves</u> E, B, C#, Eb, Ab, Db, Cb Major e, b, c#, eb, ab, db, cb minor | Sitt, Op. 32 | Suzuki books 3 or 4 |
| Grade 11 | <u>Three Octaves</u> C, G, D, A, F, Bb, Eb Major c, g, d, a, f, bb, eb minor | Sitt, Op. 32 | Suzuki books 4 or 5 |
| Grade 12 | <u>Three Octaves</u> E, B, C#, Eb, Ab, Db, Cb Major e, b, c#, eb, ab, db, cb minor | Schradieck | Suzuki books 5+ |

For Violists

| | Scales | Etudes | Solo |
|-----------------|--|-------------------|---------------------|
| Grade 9 | <u>Two Octaves</u> C, G, D, A, F, Bb, Eb Major c, g, d, a, f, bb, eb minor | Wohlfahrt, Op. 45 | Suzuki books 2 or 3 |
| Grade 10 | <u>Two Octaves</u> E, B, C#, Eb, Ab, Db, Cb Major e, b, c#, eb, ab, db, cb minor | Sitt, Op. 32 | Suzuki books 3 or 4 |
| Grade 11 | <u>Three Octaves</u> C, G, D, A, F, Bb, Eb Major c, g, d, a, f, bb, eb minor | Sitt, Op. 32 | Suzuki books 4 or 5 |
| Grade 12 | <u>Three Octaves</u> E, B, C#, Eb, Ab, Db, Cb Major e, b, c#, eb, ab, db, cb minor | Schradieck | Suzuki books 5+ |

For Cellists

| | Scales | Etudes | Solo |
|-----------------|--|---------------|---------------------|
| Grade 9 | <u>Two Octaves</u> C, G, D, A, F, Bb, Eb Major c, g, d, a, f, bb, eb minor | Krane | Suzuki books 2 or 3 |
| Grade 10 | <u>Two Octaves</u> E, B, C#, Eb, Ab, Db, Cb Major e, b, c#, eb, ab, db, cb minor | Krane | Suzuki books 3 or 4 |
| Grade 11 | <u>Three Octaves</u> C, G, D, A, F, Bb, Eb Major c, g, d, a, f, bb, eb minor | Schroeder | Suzuki books 4 or 5 |
| Grade 12 | <u>Three Octaves</u> E, B, C#, Eb, Ab, Db, Cb Major e, b, c#, eb, ab, db, cb minor | Popper | Suzuki books 5+ |

For Bassists

| | Scales | Etudes | Solo |
|-----------------|--|---------------|---------------------|
| Grade 9 | <u>Two Octaves</u> C, G, D, A, F, Bb, Eb Major c, g, d, a, f, bb, eb minor | Bottesini | Suzuki books 2 or 3 |
| Grade 10 | <u>Two Octaves</u> E, B, C#, Eb, Ab, Db, Cb Major e, b, c#, eb, ab, db, cb minor | Simandl | Suzuki books 3 or 4 |
| Grade 11 | <u>Three Octaves</u> C, G, D, A, F, Bb, Eb Major c, g, d, a, f, bb, eb minor | Simandl | Suzuki books 4 or 5 |
| Grade 12 | <u>Three Octaves</u> E, B, C#, Eb, Ab, Db, Cb Major e, b, c#, eb, ab, db, cb minor | Simandl | Suzuki books 5+ |

C. Score Study and Performance Analysis

Performance Analysis Project - By the end of the year, students will evaluate eight single movement works by both professional and amateur players. All repertoire will be from standard solo literature from all four orchestral instruments. Students will develop their ability to aurally and visually critique players' tone, pitch accuracy, technique, and musicianship. By doing so, they develop their ability to self-analyze and critique to improve their own playing.

Self-Evaluation Analysis Project - As a follow up to the Analysis Project, students will self-critique their performances as an individual and as an ensemble. The ultimate goal of this project is for students to reflect on the journey they took to the performance and evaluate if time was well spent and if the works were executed to their full potential. Recordings of the concerts will be provided to all students.

V. New Jersey Core Curriculum Content Standards: Visual and Performing Arts

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| 1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art. | | |
| Understanding nuanced stylistic differences among various genres of music is a component of musical fluency. Meter, rhythm, tonality, and harmonics are determining factors in the categorization of musical genres. | 1.1.12.B.1 | Examine how aspects of meter, rhythm, tonality, intervals, chords, and harmonic progressions are organized and manipulated to establish unity and variety in genres of musical compositions. |
| Musical proficiency is characterized by the ability to sight-read advanced notation. Musical fluency is also characterized by the ability to classify and replicate the stylistic differences in music of varying traditions. | 1.1.12.B.2 | Synthesize knowledge of the elements of music in the deconstruction and performance of complex musical scores from diverse cultural contexts. |
| 1.2 History of the Arts and Culture: All students will understand the role, development, and influence of the arts throughout history and across cultures. | | |
| Cultural and historical events | 1.2.12.A.1 | Determine how dance, music, |

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| impact artmaking as well as how audiences respond to works of art. | | theatre, and visual art have influenced world cultures throughout history. |
| Access to the arts has a positive influence on the quality of an individual's lifelong learning, personal expression, and contributions to community and global citizenship. | 1.2.12.A.2 | Justify the impact of innovations in the arts (e.g., the availability of music online) on societal norms and habits of mind in various historical eras. |
| 1.3 Performance: All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art. | | |
| Technical accuracy, musicality, and stylistic considerations vary according to genre, culture, and historical era. | 1.3.12.B.1 | Analyze compositions from different world cultures and genres with respect to technique, musicality, and stylistic nuance, and/or perform excerpts with technical accuracy, appropriate musicality, and the relevant stylistic nuance. |
| The ability to read and interpret music impacts musical fluency. | 1.3.12.B.2 | Analyze how the elements of music are manipulated in original or prepared musical scores. |
| Understanding of how to manipulate the elements of music is a contributing factor to musical artistry. | 1.3.12.B.3 | Improvise works through the conscious manipulation of the elements of music, using a variety of traditional and nontraditional sound sources, including electronic sound-generating equipment and music generation programs. |
| Basic vocal and instrumental arranging skills require theoretical understanding of music composition. | 1.3.12.B.4 | Arrange simple pieces for voice or instrument using a variety of traditional and nontraditional sound sources or electronic media, and/or analyze prepared scores using music composition |

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| | | software. |
| 1.4 Aesthetic Responses & Critique Methodologies: All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art. | | |
| A. Aesthetic Responses | | |
| Recognition of fundamental elements within various arts disciplines (dance, music, theatre, and visual art) is dependent on the ability to decipher cultural implications embedded in artworks. | 1.4.12.A.1 | Use contextual clues to differentiate between unique and common properties and to discern the cultural implications of works of dance, music, theatre, and visual art. |
| Contextual clues within artworks often reveal artistic intent, enabling the viewer to hypothesize the artist's concept. | 1.4.12.A.2 | Speculate on the artist's intent, using discipline-specific arts terminology and citing embedded clues to substantiate the hypothesis. |
| Artistic styles, trends, movements, and historical responses to various genres of art evolve over time. | 1.4.12.A.3 | Develop informed personal responses to an assortment of artworks across the four arts disciplines (dance, music, theatre, and visual art), using historical significance, craftsmanship, cultural context, and originality as criteria for assigning value to the works. |
| Criteria for assessing the historical significance, craftsmanship, cultural context, and originality of art are often expressed in qualitative, discipline specific arts terminology. | 1.4.12.A.4 | Evaluate how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to artwork. |
| B. Critique Methodologies | | |
| Archetypal subject matter exists in all cultures and is embodied in the formal and informal aspects of art. | 1.4.12.B.1 | Formulate criteria for arts evaluation using the principles of positive critique and observation of the |

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| | | elements of art and principles of design, and use the criteria to evaluate works of dance, music, theatre, visual, and multimedia artwork from diverse cultural contexts and historical eras. |
| The cohesiveness of a work of art and its ability to communicate a theme or narrative can be directly affected by the artist's technical proficiency as well as by the manner and physical context in which it is performed or shown. | 1.4.12.B.2 | Evaluate how an artist's technical proficiency may affect the creation or presentation of a work of art, as well as how the context in which a work is performed or shown may impact perceptions of its significance/meaning. |
| Art and art-making reflect and affect the role of technology in a global society | 1.4.12.B.3 | Determine the role of art and artmaking in a global society by analyzing the influence of technology on the visual, performing, and multimedia arts for consumers, creators, and performers around the world. |

VI. Interdisciplinary Connections and Alignment to Technology standards

| Subject | Standard | Content Statement | How the subject connects music |
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| Mathematics | NJSLS.Math.Content.HSF.TF.B.5 | Choose trigonometric functions to model periodic phenomena with specified amplitude, frequency, and midline. | Understanding that by increasing frequency, students will be able to develop a wide or thin vibrato. |
| | NJSLS.ELA-Literacy. | Determine a theme or central idea of a text and analyze in detail its development over | As in literature, works will often have two or even three musical themes. Understanding these |

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| Language Arts | RI.9-10.2 | the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text. | themes will help discover the form of the work, thereby isolating the whole work into understandable chunks. |
| | NJSLS.ELA-Literacy. RI.11-12.5 | Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging. | As themes and sub-themes evolve through a work, how clear or convoluted to they become and what can we as musicians do to clarify the ambiguity in our performances. |
| Social Studies | 6.1.12.A.1.b | Analyze how gender, property ownership, religion, and legal status affected political rights. | Understanding the historical significance of sacred and secular music composed between 1650 - today in Western culture. |
| | 6.1.12.B.2.a | Analyze how the United States has attempted to account for regional differences while also striving to create an American identity. | Compare and contrast how composers capture the feeling of regional music and understand from where these musical roots came from. |
| | 5.2.12.D.4 | Energy may be transferred from one object to another | Understanding the relationship of right hand bow technique in reference to Weight, Angle, Speed, and Position on the bridge. |

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| Science | | during collisions. | |
| | 5.2.12.E.2 | Objects undergo different kinds of motion (translational, rotational, and vibrational). | Vibrational motion is the key to playing in tune for all String instruments. Specifically, understanding that playing truly in tune will cause resulting strings to vibrate sympathetically. |
| Technology | 8.1.12.A.1 | Create a personal digital portfolio which reflects personal and academic interests, achievements, and career aspirations by using a variety of digital tools and resources. | Students will record themselves performing work for graded submission demonstrating their progress. |

Workplace readiness standards

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| Cross-Content Workplace Readiness Standards | The Arts (Visual and Performing) |
| Develop Career Planning and Workplace Readiness Skills | Demonstrate originality, technical skills, and artistic expression in the creation, production and performance of dance, music, theater, or visual arts. 1.2.4 |
| Use Technology, Information and Other Tools | Apply elements and media common to the arts to produce a work of art. 1.3.1 |
| Use Critical Thinking, Decision-Making, and | Identify and solve design problems in space, structures, objects, sound, and/or events for home and workplace. 1.6.3 |

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| Problem-Solving Skills | |
| Demonstrate Self-Management Skills | Offer constructive critique in the evaluation of their own and others' work in dance, music, theater, or visual arts. 1.4.2 |
| Apply Safety Principles | Demonstrate appropriate use of technology, tools, terminology, techniques, and media in the creation of dance, music, theater, or visual arts. 1.3.2 |

VII. Assessments

Peer-to-Peer Group Evaluation

Students will perform large ensemble pieces as a quartet or quintet (one to a part) and receive

Mid-term and Final Performance Evaluation Rubric

| | Scale 1 & 2, Arpeggio (0-5) | Solo Excerpt (0-20) | Sight-reading (0-10) |
|-----------------------|---|---|---|
| Unsatisfactory | 0 Student does not demonstrate understanding or basic concepts of scales or arpeggios. | 0-5 Student does not demonstrate understanding of basic musical concepts, including pitch, rhythm, dynamics, or musicality. | 0-2 Student does not demonstrate understanding of rhythm or pitch |
| In Progress | 1-2 Student demonstrates basic understanding but may perform scales or arpeggios out of tune or uneven of time. | 6-10 Student demonstrates basic understanding of rhythms or pitch, but does not use proper fingering/bowing or mistakes proving clear demonstration of printed rhythm or melody. | 3-5 Student demonstrates basic understanding of rhythm or pitch but performance is hindered by unsteady tempo. |
| Satisfactory | 3-4 Student demonstrates a clear understanding of scales and arpeggios but may have a few pitch inaccuracies or missed shifting. | 11-15 Student demonstrates a clear understanding of literature but does not present any musicality. | 6-8 Student demonstrates a clear understanding of rhythm or pitch but does not hold steady tempo. |
| Outstanding | 5 Student demonstrates | 16-20 Student demonstrates a clear | 9-10 Student demonstrates a |

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| | a clear understanding of scales and arpeggios and executes all parts with technical proficiency and ease. | understanding of literature and executes performance at highest level and ease. | clear understanding of pitch and rhythm with ease. |
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VIII. Honors Orchestra Program

The Honors Orchestra Program is an advanced-level instrumental performance ensemble which focuses on providing students with the additional opportunity to study and perform both collegiate-level large ensemble and small chamber ensemble orchestral repertoire. Students who are enrolled in Orchestra will have the opportunity to audition for the Honors Program at the beginning of the fall and spring semesters. Audition requirements will consist of a selection of various scales and selected solos. Large ensemble rehearsals will meet during an additional period twice a week and student chamber groups will meet one additional time as determined by instructor and student schedules. Students are expected to attend all rehearsals and performances unless given prior permission by the instructor.

Appendix A - Suggested Practice Format

Students are expected to maintain a consistent practice habit throughout the week. Although students will not be expected to keep a practice log, practice time should include the assigned scale, arpeggio, and scale in broken thirds of the week, the current etude and solo piece the student is working on during lessons, and the student's assigned orchestral parts. A lack of ability to demonstrate improvement from week to week will impact a student's grade negatively.

Appendix B - Suggested Modifications and Accommodations for Special Education, ELL, At-Risk, and Gifted Students

| <u>ACCOMMODATIONS</u> | | | |
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| Preferential seating | Repeating/ simplifying of | Ample use of visuals | Use of manipulatives |

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| | directions | | |
| Strategic/flexible grouping and pairing | Clear visual, verbal and demonstrative modeling | Kinesthetic activities Rhythm, music, body movements | Use of graphic organizers |
| Ample wait time before calling on students | Think/Pair/Share | Teach vocab in context, and in small chunks | Frequent repetition |
| Student self-assessment, self-monitoring of progress | Have students set personal growth goals | Break down assignments into manageable parts/tasks | Learning centers or stations that address varied activities, skills, learning modalities |

MODIFICATIONS

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| <p><u>Speaking</u> <u>Provide:</u></p> <ul style="list-style-type: none"> -sentence starters -processing time -cues and prompts -embedded choices -practice time | <p><u>Groups/Pairs</u> <u>Teach:</u></p> <ul style="list-style-type: none"> -rules and expectations -skills of independence – bridging phrases, disagreeing agreeably, voice level -strategies for moving in and out of groups -signal for getting teacher’s attention <p><u>Allow:</u></p> <ul style="list-style-type: none"> Flexible grouping Adequate/extra time Assign group roles | <p><u>Reading</u> <u>Use:</u></p> <ul style="list-style-type: none"> -peer tutoring -label main ideas -label 5 W’s -visual imagery -graphic organizers <p><u>Allow:</u></p> <ul style="list-style-type: none"> -Highlighting of key words/concepts -Silent pre-reading -Partner reading <p><u>Teach:</u></p> <ul style="list-style-type: none"> -Pre-reading strategies -‘During’ reading strategies -Post-reading strategies | <p><u>Writing</u></p> <ul style="list-style-type: none"> -Shorten task -Require lists rather than sentences <p><u>Allow:</u></p> <ul style="list-style-type: none"> -note-taking -visual representation of ideas -collaborative writing -Brainstorm word bank -Pre-writing with graphic organizers <p><u>Provide:</u></p> <ul style="list-style-type: none"> -Model of writing -Structure for writing -Fill-in-blank form for note-taking |
|--|---|---|--|