

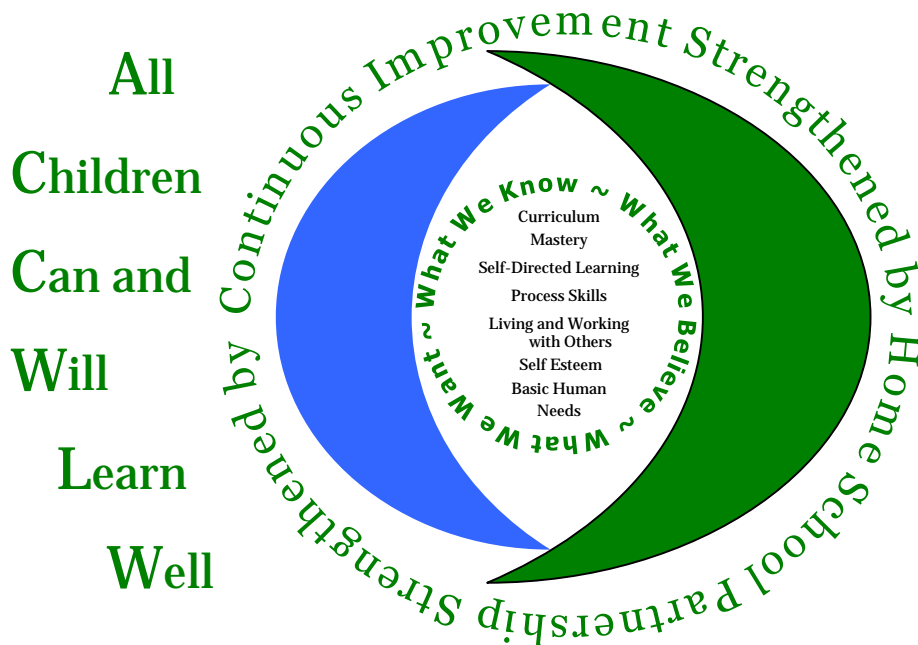
# Orchestra Curriculum Grades 5-12



Newtown Public Schools  
Newtown, CT

Adopted by the Board of Education May 18, 2008

## NEWTOWN SUCCESS-ORIENTED SCHOOL MODEL



All  
Children  
Can and  
Will  
Learn  
Well

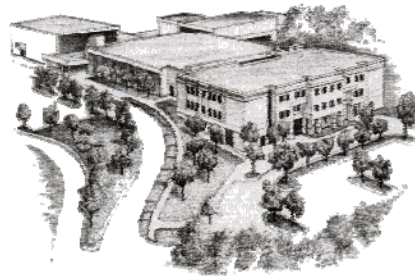
Quality education is possible if we all agree on a common purpose as we work together to continuously improve the teaching and learning process. We believe that ALL CHILDREN CAN AND WILL LEARN WELL. The system strives to establish high standards for our students, faculty, and staff through the curriculum documents. Mastery of this curriculum depends on the effort and persistence of the learner, the support of the parents, and the knowledge, skills and persistence of the staff.

In order for our students to reach the goals of cognitive achievement, students must learn how to use the process skills of decision-making, problem solving, and critical thinking. Students need to take responsibility for their learning by becoming self-directed, active participants in the educational process.

We must continuously work to improve the learning environment and the curriculum. To improve, we must analyze what we believe, what we know, and what we want before we take action to reach these goals.

It is the responsibility of the staff of the Newtown Public Schools to provide all children with the opportunity to learn well. We believe that the students and staff will be more productive when basic human needs are met. These needs include: Belonging, the need for positive relationships; Competence, the need to be successful; Freedom, the need to have control over decisions; Fun, the need to enjoy life; and Survival, the need for shelter, food and good health. Living and working with others enriches the experiences of students. Positive self-esteem brings productivity and personal satisfaction to students and to staff. This esteem can be nurtured through opportunities to self-evaluate constructively and see performance improve as a result of work.

# Newtown High School Mission and Learning Expectations



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**Newtown High School is committed to building a community that pursues rigorous academic goals and personal responsibility. We also encourage dignity, civility, and tolerance. At Newtown High School, students and teachers work together so that all members of the school community can reach the highest possible level of individual potential. In our partnership of students, teachers, parents, and community members, we work to promote success in a challenging environment and to cultivate competent, contributing, and productive citizens.**

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Graduates of Newtown High School will:

## **Academic Expectations**

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- Demonstrate strategies to identify, locate, and interpret information
- Relate and apply new knowledge using a variety of resources including technology
- Take and support a position on information and ideas
- Convey information and ideas in a given written format
- Use inquiry strategies and apply appropriate procedures to solve and communicate an authentic problem or situation
- Convey information and ideas to others in a presentation using spoken language, non-verbal language and multi-media

## **Civic Expectations**

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- Develop opinions on a variety of issues
- Exhibit involvement in the classroom, school, and larger community through speech and action

## **Social Expectations**

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- Value personal integrity, respect for others, and appreciation for diversity
- Share responsibility with others to address and resolve issues

# ORCHESTRA 9-12 CURRICULUM

## FOCUS ON THE MISSION STATEMENT

### FOCUS GOALS:

#### Academic Expectations

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- Demonstrate strategies to identify, locate, and interpret information
- Use inquiry strategies and apply appropriate procedures to solve and communicate an authentic problem or situation
- Convey information and ideas to others in a presentation using spoken language, non-verbal language and multi-media

#### Civic Expectations

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- Develop opinions on a variety of issues
- Exhibit involvement in the classroom, school, and larger community through speech and action

#### Social Expectations

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- Value personal integrity, respect for others, and appreciation for diversity
- Share responsibility with others to address and resolve issues

### OPPORTUNITIES TO MEET THE STANDARDS AS SCORED BY THE ANALYTICAL RUBRICS:

- Students will have an opportunity to complete the problem-solving graduation standard through their work in String Ensemble and/or Symphony Orchestra.

# Newtown Public Schools Orchestra Standards with Objectives

## Performing

	Grades 5-6	Grades 7-8	Grades 9-12
<p><b>Perform on instruments, alone and with others, a varied repertoire of music</b></p>	<p><b>Demonstrate appropriate right-hand technique</b></p> <ul style="list-style-type: none"> <li>▪ Bow hold</li> <li>▪ Basic bow strokes (<i>detaché</i>, <i>martelé</i>, <i>staccato</i> and <i>hooked bow</i>)</li> <li>▪ Two, three and four note slurs and ties</li> <li>▪ Simple string crossings</li> <li>▪ Simple double stops</li> <li>▪ Bow lifts</li> </ul> <p><b>Demonstrate appropriate left-hand technique</b></p> <ul style="list-style-type: none"> <li>▪ Proper left hand form</li> <li>▪ Left hand pizzicato</li> <li>▪ Finger placement in 1<sup>st</sup> position</li> <li>▪ Simple chromatic alterations (F natural and C natural)</li> <li>▪ Forward and backward extensions (cello)</li> <li>▪ 2<sup>nd</sup> and 3<sup>rd</sup> positions (bass violin)</li> </ul> <p><b>Demonstrate appropriate playing position</b></p> <ul style="list-style-type: none"> <li>▪ Proper body stance</li> <li>▪ Proper instrument position</li> </ul> <p><b>Demonstrate appropriate tone</b></p> <ul style="list-style-type: none"> <li>▪ Correct bow hair tension</li> <li>▪ Ability to rosin bow adequately</li> <li>▪ Proper tone production on all four strings</li> <li>▪ Ability to draw straight bow</li> <li>▪ Proper contact point between bridge and fingerboard</li> <li>▪ Proper bow speed</li> <li>▪ <i>forte</i> and <i>piano</i> dynamic levels with good tone</li> </ul>	<p><b>Demonstrate appropriate right-hand technique</b></p> <ul style="list-style-type: none"> <li>▪ <i>sul tasto</i>, <i>sul ponticello</i> and <i>pizzicato</i> techniques</li> <li>▪ <i>detaché</i>, <i>martelé</i>, <i>spiccato</i> and <i>sautillé</i> bow strokes</li> <li>▪ Two, three and four note down-bow chords</li> <li>▪ Slurs (two, three, four notes) and ties</li> </ul> <p><b>Demonstrate appropriate left-hand technique</b></p> <ul style="list-style-type: none"> <li>▪ Hand position in first position and higher positions (violin/viola – 3<sup>rd</sup> and 5<sup>th</sup> position; cello – 2<sup>nd</sup>, 3<sup>rd</sup>, and 4<sup>th</sup> position; bass violin – 4<sup>th</sup> and 5<sup>th</sup> position)</li> <li>▪ Familiar basic melodies in higher positions</li> <li>▪ Chromatic alterations (sharps, flats and naturals)</li> <li>▪ Basic vibrato motion</li> </ul> <p><b>Demonstrate appropriate playing position</b></p> <ul style="list-style-type: none"> <li>▪ Proper body stance</li> <li>▪ Proper instrument position</li> </ul> <p><b>Demonstrate appropriate tone</b></p> <ul style="list-style-type: none"> <li>▪ Relationships between bow weight, bow speed, and bow placement and their individual effects on tone</li> <li>▪ Refine tone production by developing greater control of bow speed and distribution</li> <li>▪ Identify, define and perform various dynamic markings (<i>crescendo</i>, <i>diminuendo</i>, <i>pp</i>, <i>p</i>, <i>mp</i>, <i>mf</i>, <i>f</i>, <i>ff</i>, <i>sfz</i>)</li> </ul>	<p><b>Demonstrate appropriate right-hand technique</b></p> <ul style="list-style-type: none"> <li>▪ Refined <i>detaché</i>, <i>martelé</i>, <i>marcato</i>, <i>spiccato</i>, <i>sautillé</i>, <i>retake</i> and <i>tremelo</i> bow stroke</li> <li>▪ Ricochet bounce</li> <li>▪ Complex double stops</li> <li>▪ Expressive control of the bow</li> <li>▪ Slurs (multiple notes) and ties</li> </ul> <p><b>Demonstrate appropriate left-hand technique</b></p> <ul style="list-style-type: none"> <li>▪ Refined left hand position</li> <li>▪ Complex chromatic alterations</li> <li>▪ Refined shifting ability</li> <li>▪ Upper positions (violin/viola – 2<sup>nd</sup>, 3<sup>rd</sup>, 4<sup>th</sup>, 5<sup>th</sup> positions; cello/bass – thumb, 2<sup>nd</sup>, 3<sup>rd</sup>, 4<sup>th</sup>, 5<sup>th</sup> positions)</li> <li>▪ Select appropriate fingerings</li> <li>▪ Varied vibrato speed and width</li> </ul> <p><b>Demonstrate appropriate playing position</b></p> <ul style="list-style-type: none"> <li>▪ Proper body stance</li> <li>▪ Proper instrument position</li> </ul> <p><b>Demonstrate appropriate tone</b></p> <ul style="list-style-type: none"> <li>▪ Given dynamic levels with varied bow speed, weight and placement</li> </ul>

## Performing

	<b>Grades 5-6</b>	<b>Grades 7-8</b>	<b>Grades 9-12</b>
	<p><b>Demonstrate appropriate ear-training techniques</b></p> <ul style="list-style-type: none"> <li>▪ Match pitch</li> <li>▪ Echo short rhythms and melodic patterns</li> <li>▪ Rote songs</li> <li>▪ Simple rhythmic patterns and simple melodic patterns</li> <li>▪ Sing as an aid to develop better intonation</li> <li>▪ Scales and arpeggios (violin – G, D, A Major; viola/cello – C, G, D Major; bass – G, D Major)</li> </ul> <p><b>Demonstrate appropriate performance techniques</b></p> <ul style="list-style-type: none"> <li>▪ Perform independent instrumental parts while other students play contrasting parts</li> <li>▪ Perform accurately and independently, alone and in large ensembles, with good posture, good playing position and good bow control</li> <li>▪ Perform on pitch, in rhythm, with appropriate dynamics and timbre, while maintaining a steady tempo</li> <li>▪ Perform with technical accuracy a repertoire of instrumental literature with a level of difficulty of 1-2 on a scale of 1 to 6</li> <li>▪ Concert etiquette</li> </ul>	<p><b>Demonstrate appropriate ear-training techniques</b></p> <ul style="list-style-type: none"> <li>▪ Ability to adjust intonation</li> <li>▪ Play by ear simple melodies and simple accompaniments</li> <li>▪ Ability to match pitch</li> <li>▪ Introduce concept of tuning instrument by using fifths and/or harmonics</li> <li>▪ Distinguish major, minor, blues scales and triads</li> <li>▪ Play two octave major scale and blues scale</li> <li>▪ Play one octave minor scales</li> <li>▪ Music representing diverse genres and cultures, with expression appropriate for the work being performed</li> </ul> <p><b>Demonstrate appropriate performance techniques</b></p> <ul style="list-style-type: none"> <li>▪ Play octave harmonics on each string</li> <li>▪ Perform with awareness of beat patterns</li> <li>▪ Ability to follow a conductor</li> <li>▪ Ability to function efficiently in a rehearsal</li> <li>▪ Perform on instrument, accurately and independently, alone and in small and large ensembles, with good posture, playing position and good bow control</li> <li>▪ Play with expression and technical accuracy a repertoire of instrumental literature with a level of difficulty of 2-3 on a scale of 1 to 6</li> <li>▪ Concert etiquette</li> </ul>	<p><b>Demonstrate appropriate ear-training techniques</b></p> <ul style="list-style-type: none"> <li>▪ Ability to adjust intonation in an orchestra</li> <li>▪ Identify by ear all orchestral instruments</li> <li>▪ Identify changes of key</li> <li>▪ Identify melodic intervals within range of an octave</li> <li>▪ Play two and three octave major and minor scales</li> </ul> <p><b>Demonstrate appropriate performance techniques</b></p> <ul style="list-style-type: none"> <li>▪ Pizzicato with right and left hand</li> <li>▪ Follow a beat pattern</li> <li>▪ Follow a conductor</li> <li>▪ Follow section leaders</li> <li>▪ Perform a solo piece which demonstrates mastery of technical and musical skills</li> <li>▪ Perform repertoire as a member of the orchestra, demonstrating mastery of technical tone and performance skills</li> <li>▪ Demonstrate ability to function efficiently in a rehearsal</li> <li>▪ Demonstrate appropriate performance etiquette</li> <li>▪ Perform with expression and technical accuracy a large and varied repertoire of instrumental literature with a difficulty level of 4 to 6 on a scale of 1 to 6</li> <li>▪ Perform an appropriate part in an ensemble, demonstrating well-developed ensemble skills</li> <li>▪ Perform in small ensembles with one student on a part.</li> </ul>

## Performing

	Grades 5-6	Grades 7-8	Grades 9-12
<b>Read and notate music</b>	<p><b>Notation</b></p> <ul style="list-style-type: none"> <li>▪ Name notes and spaces of the staff</li> <li>▪ Identify and perform notes in first position on all strings</li> </ul> <p><b>Meter</b></p> <ul style="list-style-type: none"> <li>▪ Identify and define 2/4, 3/4 and 4/4 meter signatures</li> <li>▪ Sight read simple examples in 2/4, 3/4 and 4/4 meter signatures</li> </ul> <p><b>Rhythm</b></p> <ul style="list-style-type: none"> <li>▪ Identify, define and perform: whole, half, dotted half, quarter, dotted quarter and eighth notes and rests</li> <li>▪ Create and perform simple melodic and rhythmic patterns</li> </ul> <p><b>Symbols/Vocabulary</b></p> <ul style="list-style-type: none"> <li>▪ Identify, define and perform: <i>staff; treble, alto and bass clef; sharp, natural and flat; octave; half step and whole step; key signatures; pick-up notes; repeat sign; first and second endings; fermata; ritard; D.C. al Fine; D.S. al Fine; Coda; solo; ensemble, divisi</i></li> </ul>	<p><b>Notation</b></p> <ul style="list-style-type: none"> <li>▪ Draw notes, rests and musical symbols</li> <li>▪ Sight read simple melodies in treble, alto or bass clefs</li> <li>▪ Utilize standard notation to record musical ideas and the musical ideas of others</li> </ul> <p><b>Meter</b></p> <ul style="list-style-type: none"> <li>▪ Identify, define and perform in 4/4, 3/4, 2/4, 6/8, 3/8 and <i>alla breve</i> meter signatures</li> </ul> <p><b>Rhythm</b></p> <ul style="list-style-type: none"> <li>▪ Identify, define and perform: syncopated rhythms, whole, half, quarter, eighth, sixteenth notes, triplets and dotted notes and rests</li> </ul> <p><b>Symbols/Vocabulary</b></p> <ul style="list-style-type: none"> <li>▪ Identify, define and perform: <i>D.S. al Coda, D.C. al Coda, two measure repeat sign, 1<sup>st</sup> and 2<sup>nd</sup> endings, syncopation, alla breve, major chord, minor chord, dynamics, articulation</i></li> </ul>	<p><b>Notation</b></p> <ul style="list-style-type: none"> <li>▪ Recognize notes, rests and musical symbols in orchestral and solo repertoire</li> <li>▪ Sight read simple melodies in treble, alto and bass clefs</li> <li>▪ Read treble clef notation (viola)</li> <li>▪ Read tenor and treble clef notation (cello)</li> <li>▪ Read 8va notation</li> <li>▪ Read and perform notes in upper positions</li> <li>▪ Demonstrate the ability to read an instrumental score of up to four staves</li> <li>▪ Have opportunity to compose or arrange an original composition for symphony orchestra</li> <li>▪ Sight read, accurately and expressively, music with a difficulty level of 3 to 4 on a scale of 1 to 6</li> </ul> <p><b>Meter</b></p> <ul style="list-style-type: none"> <li>▪ Sight read and perform simple and compound meters</li> </ul> <p><b>Rhythm</b></p> <ul style="list-style-type: none"> <li>▪ Sight read simple and complex rhythmic patterns, including syncopated rhythms</li> </ul> <p><b>Symbols/Vocabulary</b></p> <ul style="list-style-type: none"> <li>▪ Identify and define standard notation symbols for pitch, rhythm, dynamics, tempo, articulation and expression</li> <li>▪ Identify and perform: <i>dolce, cantabile, tenuto, pesante, sostenuto, divisi</i></li> <li>▪ Define vocabulary in repertoire and solo literature</li> </ul>

## Performing

	Grades 5-6	Grades 7-8	Grades 9-12
	<p><b>Bowing</b></p> <ul style="list-style-type: none"> <li>▪ Identify, define and perform: <i>arco</i>; <i>pizzicato</i>; <i>left hand pizzicato</i>; <i>down bow</i>; <i>up bow</i>; <i>bow lift</i>; <i>slur</i>; <i>tie</i>; <i>whole bow</i>, <i>lower half</i>, <i>upper half</i>, <i>middle of bow</i>; <i>hooked bow</i>; <i>martelé</i>; <i>staccato</i>; <i>detaché</i>; <i>slurred string crossing</i></li> </ul> <p><b>Dynamics</b></p> <ul style="list-style-type: none"> <li>▪ Identify, define and perform: <i>p</i>, <i>mf</i>, <i>f</i>, <i>cresc.</i>, <i>dim.</i>, <i>sfz</i>, accents</li> </ul> <p><b>Tempo</b></p> <ul style="list-style-type: none"> <li>▪ Identify, define and perform: <i>Allegro</i>, <i>Andante</i>, <i>Moderato</i>, <i>Largo</i>, <i>Vivace</i>, <i>Adagio</i>, <i>ritardando</i>, <i>accelerando</i></li> </ul> <p><b>Key Signatures</b></p> <ul style="list-style-type: none"> <li>▪ Identify, define and perform: G Major, D Major, C Major</li> </ul>	<p><b>Bowing</b></p> <ul style="list-style-type: none"> <li>▪ Identify, define and perform: <i>arco</i>; <i>pizzicato</i>; <i>left hand pizzicato</i>; <i>down bow</i>; <i>up bow</i>; <i>bow lift</i>; <i>slur</i>; <i>tie</i>; <i>whole bow</i>; <i>lower half</i>, <i>upper half</i>, <i>middle of bow</i>; <i>hooked bow</i>; <i>martelé</i>; <i>staccato</i>; <i>detaché</i>; <i>slurred string crossing</i>; <i>tremolo</i>; <i>trill</i>; <i>grace note</i>; <i>double stop</i></li> </ul> <p><b>Dynamics</b></p> <ul style="list-style-type: none"> <li>▪ Identify, define and perform: <i>pp</i>, <i>p</i>, <i>mf</i>, <i>f</i>, <i>ff</i>, <i>cresc.</i>, <i>dim.</i>, <i>sfz</i>, accents</li> </ul> <p><b>Tempo</b></p> <ul style="list-style-type: none"> <li>▪ Identify, define tempo markings: <i>Allegro</i>, <i>Andante</i>, <i>Moderato</i>, <i>Largo</i>, <i>Vivace</i>, <i>Adagio</i>, <i>Allegretto</i>, <i>Maestoso</i>, <i>Larghetto</i>, <i>Andantino</i>, <i>accelerando</i>, <i>ritardando</i></li> </ul> <p><b>Key Signatures</b></p> <ul style="list-style-type: none"> <li>▪ Identify, define and perform : A Major, D Major, G Major, C Major, F Major, Bb Major , minor scales, blues scale</li> </ul>	<p><b>Bowing</b></p> <ul style="list-style-type: none"> <li>▪ Identify, define and perform: <i>arco</i>; <i>pizzicato</i>; <i>left hand pizzicato</i>; <i>down bow</i>; <i>up bow</i>; <i>bow lift</i>; <i>slur</i>; <i>tie</i>; <i>whole bow</i>; <i>lower half</i>, <i>upper half</i>, <i>middle of bow</i>; <i>hooked bow</i>; <i>martelé</i>; <i>staccato</i>; <i>detaché</i>; <i>slurred string crossing</i>; <i>tremolo</i>; <i>trill</i>; <i>grace note</i>; <i>turn</i>; <i>glissando</i>; <i>double stop</i>; <i>spiccato</i>; <i>sautillé</i>; <i>staccato</i>; <i>ponticello</i>; <i>col legno</i>; <i>ricochet</i></li> </ul> <p><b>Dynamics</b></p> <ul style="list-style-type: none"> <li>▪ Identify, define and perform: <i>ppp</i>, <i>pp</i>, <i>p</i>, <i>mf</i>, <i>f</i>, <i>ff</i>, <i>fff</i>, <i>cresc.</i>, <i>dim.</i>, <i>sfz</i>, accents</li> </ul> <p><b>Tempo</b></p> <ul style="list-style-type: none"> <li>▪ Identify, define tempo markings: <i>Allegretto</i>, <i>Maestoso</i>, <i>Larghetto</i>, <i>Andantino</i>, <i>Largo</i>, <i>Vivace</i>, <i>Presto</i>, <i>Adagio</i>, <i>accelerando</i>, <i>ritardando</i></li> </ul> <p><b>Key Signatures</b></p> <ul style="list-style-type: none"> <li>▪ Identify and perform all major and minor key signatures</li> </ul>



## Responding

	<b>Grades 5-6</b>	<b>Grades 7-8</b>	<b>Grades 9-12</b>
<b>Evaluate music and music performances</b>	<ul style="list-style-type: none"> <li>▪ Develop rubrics for evaluating performances</li> <li>▪ Communicate preferences using appropriate music terminology</li> <li>▪ Self evaluation and peer evaluation in small group settings</li> <li>▪ Evaluate ensemble performances, identifying positive elements and areas for improvement</li> </ul>	<ul style="list-style-type: none"> <li>▪ Develop rubrics for evaluating the quality and effectiveness of music performances</li> <li>▪ Apply criteria in personal listening and performing</li> <li>▪ Evaluate the quality and effectiveness of their own and others' performances</li> <li>▪ View/listen to taped music selections/ensemble performances and critique using rubrics</li> </ul>	<ul style="list-style-type: none"> <li>▪ Develop rubrics for critical evaluations of the quality and effectiveness of performances</li> <li>▪ Apply the criteria in personal and ensemble performances</li> <li>▪ Perform solo and ensemble music for one another to evaluate the music and performance</li> <li>▪ Evaluate ensemble performances, compositions and/or arrangements by comparing to similar or exemplary models</li> </ul>
<b>Listen to, analyze, and describe music</b>	<ul style="list-style-type: none"> <li>▪ Identify key changes when listening to selections</li> <li>▪ Identify predominant dynamics of a selection</li> <li>▪ Identify changes in selection: dynamics, tempo, key</li> <li>▪ Identify patterns in music: rhythmic, melodic, bowing, tempo</li> <li>▪ Aurally identify instrument(s) playing melody and harmony</li> </ul>	<ul style="list-style-type: none"> <li>▪ Identify instrumentation of given selection</li> <li>▪ Identify rhythmic and melodic patterns and bowing patterns</li> <li>▪ Identify tempo changes</li> <li>▪ Identify meter changes</li> <li>▪ Identify key changes</li> <li>▪ Aurally identify instrument(s) playing melody and harmony</li> </ul>	<ul style="list-style-type: none"> <li>▪ Identify instrumentation</li> <li>▪ Identify rhythmic and melodic patterns and bowing patterns</li> <li>▪ Identify tempo, meter and key changes</li> <li>▪ Aurally identify instrument(s) playing melody and harmony</li> <li>▪ Discuss and compare the quality of music studied and listened to</li> <li>▪ Attend performances/festivals and/or workshops and listen to recordings of professional orchestras to have an exemplary model for performance</li> <li>▪ Utilize musical terminology when analyzing and discussing music</li> </ul>
<b>Understand relationships between music, the other arts, and disciplines outside the arts</b>	<ul style="list-style-type: none"> <li>▪ Identify similarities and differences in the meanings of common terms used in the various arts</li> <li>▪ Identify/discuss ways in which the principles and subject matter of other disciplines taught in school are interrelated with those of music (relate elements of rhythm to math and music language to Italian)</li> </ul>	<ul style="list-style-type: none"> <li>▪ Describe ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those of music</li> <li>▪ Develop and discuss connections between music and foreign language, mathematics, science, social studies and art</li> </ul>	<ul style="list-style-type: none"> <li>▪ Analyze music and develop relationships to art, history, mathematics and science</li> <li>▪ Explain ways in which the principals and subject matter of various disciplines outside the arts are interrelated with those of music</li> <li>▪ Discuss/explore careers within and outside the arts in which musical training would prove useful</li> </ul>

## Responding

	<b>Grades 5-6</b>	<b>Grades 7-8</b>	<b>Grades 9-12</b>
<b>Understand music in relation to history and culture</b>	<ul style="list-style-type: none"><li>▪ Demonstrate an appropriate knowledge of composer, time period and culture in which a piece was composed</li><li>▪ Perform music from a variety of cultures and countries</li></ul>	<ul style="list-style-type: none"><li>▪ Demonstrate an appropriate knowledge of composer, time period and culture in which a piece was composed</li><li>▪ Perform music from a variety of cultures and countries</li></ul>	<ul style="list-style-type: none"><li>▪ Identify musical periods of music</li><li>▪ Identify composers by time period and style</li><li>▪ Perform music from a variety of cultures and countries</li><li>▪ Listen to and perform repertoire representative of major periods in orchestral literature</li><li>▪ Perform original student compositions</li></ul>

**Orchestra Unit I:  
Sound Production – Grade 5  
Reed Intermediate School Orchestra**

**Essential Question:** How do I play a stringed instrument with proper playing position and good tone?

**Big Idea:** Proper alignment allows one to play in tune and with accurate rhythm. An audience wants to listen to an ensemble that performs with precise intonation and good tone.

***Standards with Objectives for this Unit:***

Perform on instruments, alone and with others, a varied repertoire of music:

**Demonstrate appropriate right-hand technique**

- Bow hold
- Basic bow stroke (*detaché*)
- Simple string crossings

**Demonstrate appropriate left-hand technique**

- Proper left hand form
- Finger placement in 1<sup>st</sup> position
- 2<sup>nd</sup> and 3<sup>rd</sup> positions (bass violin)

**Demonstrate appropriate playing position**

- Proper body stance
- Proper instrument position

**Demonstrate appropriate tone**

- Correct bow hair tension
- Ability to rosin bow adequately
- Proper tone production on all four strings
- Ability to draw straight bow
- Proper contact point between bridge and fingerboard
- Proper bow speed
- *forte* and *piano* dynamic levels with good tone

**Demonstrate appropriate ear-training techniques**

- Match pitch
- Echo short rhythms and melodic patterns (by rote)
- Rote songs
- Sing as an aid to develop better intonation
- Scales (violin – D, G, A Major; viola/cello – C, G, D Major; bass – G, D Major)

**Demonstrate appropriate performance techniques**

- Perform accurately and independently, alone and in large ensembles, with good posture, good playing position and good bow control
- Perform on pitch, in rhythm, with appropriate dynamics and timbre, while maintaining a steady tempo

Read and notate music:

**Rhythm**

- Identify, define and perform: half notes/rests, quarter notes/rests
- Echo and perform simple melodic and rhythmic patterns

**Bowing**

- Identify, define and perform: *arco*, *pizzicato*, *down bow*, *up bow*

**Written Assessment:**

**Assessment Task:**

Name parts of instrument and bow

Use Alfred *Essentials of Music Theory*:

Note identification

Note values

Fill in notes to create 4 beats per measure

**Performance Assessment:**

**Assessment Task:**

Any or all of the following exercises/pieces may be used for individual testing:

D Major Scale

*Hot Cross Buns*

*Mary Had A Little Lamb*

*Twinkle*

*At Pierrot's Door*

*Au Clair De La Lune*

*Old MacDonald*

*Jingle Bells*

Perform exercises from *Strictly Strings Bk. 1* (p. 1-13)

**Standard:**

(See Gr. 5-12 String Performance Standards Rubric)

**Suggested Activities:**

- Go over parts of instrument and describe function
- Students learn how to hold instrument using a variety of games:
  - Rest position/playing position
  - “Statue of Liberty”
  - Holding instrument in playing position without hands
- Students will use pizzicato to produce first sounds
- Students learn finger placement to create notes in first position on all strings and 2<sup>nd</sup> and 3<sup>rd</sup> position for bass violins

- Students learn songs by rote and modified notation:
  - Hot Cross Buns*
  - Mary Had A Little Lamb*
  - Twinkle*
  - At Pierrot's Door*
  - Au Clair De La Lune*
  - Old MacDonald*
  - Jingle Bells*
- Students learn D Major scale using pizzicato
- Students learn how to hold bow and play a variety of games:
 

Windshield Wipers	Pinky Push-Ups
Elevator	Spider
Bow Lifts	Open and Close the Gate (down and up bow strokes)
Stir the Witch's Brew	
- Put bow to string using:
  - Four String Warm-Up
  - Echo rhythm patterns
- Students play D, G, A and C (viola/cello) Major scales and rote songs with bow
- Work on bow placement on string:
  - Bow lanes
  - Bow speed
  - Bow placement on string
  - Bow weight
- Ear training activities:
  - Echo
  - Use theory book and aural exercises (identify high/low pitch)
  - Sing letter names and finger numbers while air bowing
- Practice good playing posture
  - Stand up and sit down with feet in proper place on cue
  - Balance ball on violin
  - Constant reminders and adjustments to playing position
- Use Alfred *Essentials of Music Theory*:
  - Note identification
  - Note values
  - Fill in notes to create 4 beats per measure

### ***Teacher Resources:***

#### *Method Books and Corresponding CDs:*

Dillon, Jacquelyn and Kjelland, James and O'Reilly, John. *Strictly Strings, A Comprehensive String Method, Book 1*. Van Nuys, CA: Highland/Etling Publishing, a division of Alfred Publishing Co., Inc.

Surmani, Andrew and Surmani, Karen and Manus, Morton. *Alfred's Essentials of Music Theory, Book 1*. Van Nuys, CA: Alfred Publishing Co.

#### *Additional Resources:*

Worksheet "Parts of the Instruments"  
Scale and song worksheets

## ***Student Resources:***

### Method Books:

Dillon, Jacquelyn and Kjelland, James and O'Reilly, John. *Strictly Strings, A Comprehensive String Method, Book 1.* Van Nuys, CA: Highland/Etling Publishing, a division of Alfred Publishing Co., Inc.

Surmani, Andrew and Surmani, Karen and Manus, Morton. *Alfred's Essentials of Music Theory, Book 1.* Van Nuys, CA: Alfred Publishing Co.

### Handouts:

Worksheet - "Parts of the Instruments"

Scale and song sheets

### Supplies:

Sponges

Rosin

Finger tapes on instrument

### Technology:

Music Department website for enrichment materials (music theory games, performances, practice charts, tuner, metronome, additional resources)

# Orchestra Unit I: Sound Production – Grade 6 Reed Intermediate School Orchestra

**Essential Question:** What makes an orchestra sound good?

**Big Idea:** Accurate pitch and rhythm with strong tone are necessary to engage the listener.

## ***Standards with Objectives for this Unit:***

*Perform on instruments, alone and with others, a varied repertoire of music:*

### **Demonstrate appropriate right-hand technique**

- Bow hold
- Basic bow strokes (*detaché, martelé, staccato* and *hooked bow*)
- Two, three and four note slurs and ties
- Simple string crossings
- Simple double stops
- Bow lifts

### **Demonstrate appropriate left-hand technique**

- Proper left hand form
- Left hand pizzicato
- Finger placement in 1<sup>st</sup> position
- Simple chromatic alterations (F natural and C natural)
- Forward and backward extensions (cello)
- 2<sup>nd</sup> and 3<sup>rd</sup> positions (bass violin)

### **Demonstrate appropriate playing position**

- Proper body stance
- Proper instrument position

### **Demonstrate appropriate tone**

- Correct bow hair tension
- Ability to rosin bow adequately
- Proper tone production on all four strings
- Ability to draw straight bow
- Proper contact point between bridge and fingerboard
- Proper bow speed
- *forte* and *piano* dynamic levels with good tone

### **Demonstrate appropriate ear-training techniques**

- Match pitch
- Echo short rhythms and melodic patterns
- Rote songs
- Simple rhythmic patterns and simple melodic patterns
- Sing as an aid to develop better intonation
- Scales and arpeggios (violin – G, D, A Major; viola/cello – C, G, D Major; bass – G, D Major)

### **Demonstrate appropriate performance techniques**

- Perform independent instrumental parts while other students play contrasting parts
- Perform accurately and independently, alone and in large ensembles, with good posture, good playing position and good bow control
- Perform on pitch, in rhythm, with appropriate dynamics and timbre, while maintaining a steady tempo
- Perform with technical accuracy a repertoire of instrumental literature with a level of difficulty of 1-2 on a scale of 1 to 6

### Read and notate music:

#### **Notation**

- Name notes and spaces of the staff
- Identify and perform notes in first position on all strings

#### **Meter**

- Identify and define 2/4, 3/4 and 4/4 meter signatures
- Sight read simple examples in 2/4, 3/4 and 4/4 meter signatures

#### **Rhythm**

- Identify, define and perform whole, half, dotted half, quarter, dotted quarter and eighth notes and rests
- Create and perform simple melodic and rhythmic patterns

#### **Symbols/Vocabulary**

- Identify, define and perform: *staff; treble, alto and bass clef; sharp, natural and flat; octave; half step and whole step; key signatures; pick-up notes; repeat sign; first and second endings; fermata; ritard; D.C. al Fine; D.S. al Fine; Coda; solo; ensemble, divisi*

#### **Bowing**

- Identify, define and perform: *arco, pizzicato, left hand pizzicato, down bow, up bow, bow lift, slur, tie, whole bow, lower half, upper half, middle of bow, hooked bow, martelé, staccato, détaché, slurred string crossing*

#### **Key Signatures**

- Identify, define and perform: G Major, D Major, C Major

### Evaluate music and music performances:

- Develop rubrics for evaluating performances
- Communicate preferences using appropriate music terminology
- Self evaluation and peer evaluation in small group settings
- Evaluate ensemble performances, identifying positive elements and areas for improvement

### **Written Assessment:**

#### **Assessment Task:**

Pre-test (written assessment to assess knowledge base)



## ***Performance Assessment:***

### **Assessment Task:**

Students will perform all of the following:

Scales and arpeggios:

Violin - G, D, A Major

Viola/Cello - C, G, D Major

Bass Violin - G, D Major

*Long, Long Ago*

*French Folk Song*

*Lightly Row*

*German Folk Song*

String Orchestra Repertoire (Grade 1)

## ***Standard:***

(See Gr. 5-12 Sting Performance Standards Rubric)

## ***Suggested Activities:***

- Review proper bow hold, right and left hand technique, playing position and posture
- Written assessment to assess knowledge base
- Reviewing rhythmic notation, including eighth notes/rests (*Strictly Strings* page 24)
- Students will use Alfred *Essentials of Music Theory* to do written review of notation (p. 22)
- Students will create rhythmic patterns in 2/4, 3/4, 4/4 time using whole, half, quarter, eighth notes and rests
- Students will begin to learn how to play notes on the G string
- Students will be able to read and name/play fingerings for G string notes
- Students will learn repertoire that correlates to *Strictly Strings* pages 24-28
- Students will learn how to play the *Star Spangled Banner*
- Students will learn how to play with hooked bow stroke
- Students will learn how to play C natural on the A string
- Student will learn how to play C sharp on the G string
- Students will play one octave G, D and A Major scales and arpeggios
- Review and perform strengthening exercises for left hand 4<sup>th</sup> finger (violin/viola)
- Review and apply dynamics (*forte* and *piano*) to exercises and repertoire
- Students break into small groups to develop musical independence (playing individual parts in a small ensemble) [student self-directed activity]
- Introduce new musical terminology (as indicated in standards and objectives above)
- Use scales to introduce new bowing styles and articulations

## ***Teacher Resources:***

### Method Books and Corresponding CDs:

Dillon, Jacquelyn and Kjelland, James and O'Reilly, John. *Strictly Strings, A Comprehensive String Method, Book 1*. Van Nuys, CA: Highland/Etling Publishing, a division of Alfred Publishing Co., Inc.

Surmani, Andrew and Surmani, Karen and Manus, Morton. *Alfred's Essentials of Music Theory, Book 1*. Van Nuys, CA: Alfred Publishing Co.

Surmani, Andrew and Surmani, Karen and Manus, Morton. *Alfred's Essentials of Music Theory, Book 1 CDs, Teacher's Activity Kit and Computer Software*. Van Nuys, CA: Alfred Publishing Co.

### Additional Resources:

Scale and Arpeggio Sheets

Orchestral Repertoire (Grades 1-1 ½)

## ***Student Resources:***

### Method Books:

Dillon, Jacquelyn and Kjelland, James and O'Reilly, John. *Strictly Strings, A Comprehensive String Method, Book 1*. Van Nuys, CA: Highland/Etling Publishing, a division of Alfred Publishing Co., Inc.

Surmani, Andrew and Surmani, Karen and Manus, Morton. *Alfred's Essentials of Music Theory, Book 1*. Van Nuys, CA: Alfred Publishing Co.

### Handouts:

Scale and Arpeggio Sheets

### Additional Resources:

Orchestral Repertoire (Grades 1-1 ½)

# Orchestra Unit I: Sound Production – Grades 7 and 8 Newtown Middle School Orchestra

**Essential Question:** What makes an orchestra sound good?

**Big Idea:** Accurate pitch and rhythm with strong tone are necessary to engage the listener.

## ***Standards with Objectives for this Unit:***

Perform on instruments, alone and with others, a varied repertoire of music:

### **Demonstrate appropriate right-hand technique**

- *detaché, martelé, spiccato* and *sautillé* bow strokes
- Slurs (two, three, four notes) and ties

### **Demonstrate appropriate left-hand technique**

- Hand position in first position and higher positions (2<sup>nd</sup> and 3<sup>rd</sup> positions (bass violin))
- Chromatic alterations (sharps, flats and naturals)
- Basic vibrato motion

### **Demonstrate appropriate playing position**

- Proper body stance
- Proper instrument position

### **Demonstrate appropriate tone**

- Relationships between bow weight, bow speed, and bow placement and their individual effects on tone
- Identify, define and perform various dynamic markings (*crescendo, diminuendo, pp, p, mp, mf, f, ff, sfz*)

### **Demonstrate appropriate ear-training techniques**

- Ability to adjust intonation
- Ability to match pitch
- Play two octave major scale

### **Demonstrate appropriate performance techniques**

- Play octave harmonics on each string
- Perform with awareness of beat patterns
- Ability to follow a conductor
- Ability to function efficiently in a rehearsal
- On instrument, accurately and independently, alone and in small and large ensembles, with good posture, playing position and good bow control

Read and notate music:

### **Notation**

- Sight read simple melodies in treble, alto or bass clefs

### **Meter**

- Identify, define and perform in 4/4, 3/4, 2/4, 6/8 and 3/8 meter signatures

### **Rhythm**

- Identify, define and perform whole, half, quarter, eighth, sixteenth notes, triplets and dotted notes and rests

**Symbols/Vocabulary**

- Identify, define and perform *D.S. al Coda*, *D.C. al Coda*, *two measure repeat sign*, *1<sup>st</sup> and 2<sup>nd</sup> endings*, *major chord*, *minor chord*, *dynamics*, *articulation*

**Bowing**

- Identify, define and perform *arco*, *pizzicato*, *left hand pizzicato*, *down bow*, *up bow*, *bow lift*, *slur*, *tie*, *whole bow*, *lower half*, *upper half*, *middle of bow*, *hooked bow*, *martelé*, *staccato*, *detaché*, *slurred string crossing*, *tremelo*, *trill*, *double stop*

**Dynamics**

- Identify, define and perform: *pp*, *p*, *mf*, *f*, *ff*, *cresc.*, *dim.*, *sfz*, *accents*

**Tempo**

- Identify, define tempo markings *Andante*, *Moderato*, *Allegro*, *Largo*, *Vivace*, *Adagio*, *accelerando*, *ritardando*

**Key Signatures**

- Identify, define and perform: D Major, G Major, C Major, F Major, Bb Major

**Evaluate music and music performances:**

- Evaluate the quality and effectiveness of their own and others' performances

**Listen to, analyze and describe music:**

- Identify rhythmic and melodic patterns and bowing patterns
- Identify tempo changes
- Identify key changes

***Performance Assessment:******Assessment Task:***

Students will play any or all excerpts from the suggested activities list to demonstrate their skills.

***Standard:***

(See Gr. 5-12 String Performance Standards Rubric)

***Suggested Activities:***

- Use the technique books to develop warm-up activities and exercises that will focus the musicians and enhance their consciousness of tone, pitch, and rhythm.
- *Advanced Techniques for Strings*
  - Rhythm studies pages 36-39
  - Shifting exercises pages 14-17
- Etling *Intermediate String Techniques*
  - C Major p. 2, 6, 7
  - G Major p. 8, 9, 11, 14
  - D Major p. 15-18
  - F Major p. 22-23
  - Bb Major p. 26-27

### ***Teacher Resources:***

#### *Method Books and Corresponding CDs:*

Dillon, Jacquelyn and Kjelland, James and O'Reilly, John. *Strictly Strings, A Comprehensive String Method, Book 2*. Van Nuys, CA: Highland/Etling Publishing, a division of Alfred Publishing Co., Inc.

#### *Teacher Editions with accompanying CDs and DVDs:*

Allen, Michael and Gillespie, Robert and Tellejohn Hayes, Pamela. *Advanced Techniques for Strings*. Hal Leonard Publications, 2001.

Isaac, Merle J. *Intermediate String Techniques*. Highland/Etling Publishing Co. 1978.

Orchestral Repertoire (Grade 1 ½-3)

### ***Student Resources:***

#### *Method Books and Corresponding CDs:*

Dillon, Jacquelyn and Kjelland, James and O'Reilly, John. *Strictly Strings, A Comprehensive String Method, Book 2*. Van Nuys, CA: Highland/Etling Publishing, a division of Alfred Publishing Co., Inc.

Allen, Michael and Gillespie, Robert and Tellejohn Hayes, Pamela. *Advanced Techniques for Strings*. Hal Leonard Publications, 2001.

Isaac, Merle J. *Intermediate String Techniques*. Highland/Etling Publishing Co. 1978.

Orchestral Repertoire (Grade 1 ½-3)

# Orchestra Unit I: Review and Transition to High School Orchestra Grades 9 - 12

**Essential Question:** What makes an orchestra sound good?

**Big Idea:** Accurate pitch and rhythm with strong tone are necessary to engage the listener.

## ***Standards with Objectives for this Unit:***

*Perform on instruments, alone and with others, a varied repertoire of music:*

### **Demonstrate appropriate right-hand technique**

- Refined *detaché*, *martelé*, *marcato*, and retake bow strokes
- Expressive control of the bow

### **Demonstrate appropriate left-hand technique**

- Refined left hand position
- Upper positions (violin/viola – 2<sup>nd</sup>, 3<sup>rd</sup>, 4<sup>th</sup>, 5<sup>th</sup> positions; cello/bass – thumb, 2<sup>nd</sup>, 3<sup>rd</sup>, 4<sup>th</sup>, 5<sup>th</sup> positions)
- Select appropriate fingerings

### **Demonstrate appropriate playing position**

- Proper body stance
- Proper instrument position

### **Demonstrate appropriate tone**

- Given dynamic levels with varied bow speed, weight and placement

### **Demonstrate appropriate ear-training techniques**

- Ability to adjust intonation in an orchestra

### **Demonstrate appropriate performance techniques**

- Follow a beat pattern
- Follow a conductor
- Perform repertoire as a member of the orchestra, demonstrating mastery of technical tone and performance skills
- Perform with expression and technical accuracy a large and varied repertoire of instrumental literature with a difficulty level of 4 on a scale of 1 to 6

*Read and notate music:*

### **Notation**

- Recognize notes, rests and musical symbols in orchestral and solo repertoire

### **Meter**

- Sight read and perform simple and compound meters

### **Rhythm**

- Sight read simple and complex rhythmic patterns, including syncopated rhythms

### **Symbols/Vocabulary**

- Identify and define standard notation symbols for pitch, rhythm, dynamics, tempo, articulation and expression
- Identify and perform *dolce* and *cantabile*

### **Bowing**

- Identify, define and perform *arco*, *down bow*, *up bow*, *slur*, *tie*, *whole bow*

**Key Signatures**

- Identify and perform all major and minor key signatures

***Listen to, analyze, and describe music:***

- Identify rhythmic and melodic patterns and bowing patterns
- Identify tempo, meter and key changes
- Aurally identify instrument(s) playing melody and harmony
- Discuss and compare the quality of music studied and listened to

***Performance Assessment:*****Assessment Task:**

Students will play excerpts from the technique books and/or repertoire to demonstrate their skills in the areas of tone, pitch and rhythm.

***Standard:***

(See Gr. 5-12 Sting Performance Standards Rubric)

***Suggested Activities:***

Use exercises within the technique books as warm-up activities that will develop skills and focus student musicians on the concepts of tone, pitch, and rhythm. These skills will be incorporated while rehearsing repertoire.

***Teacher Resources:***

Gazda, Doris. *High Tech for Strings (Technical Studies and Solo Literature for String Orchestra and Individual Study)*. Carl Fischer, LLC, 2000.

Fox, Dan. *The Rhythm Bible*. Alfred Publishing Co., Inc., 2002.

Forque, Charles and Thornton, James. Edited by Gerald Anderson. *Harmonized Rhythms for String Orchestra*. Neil A. Kjos Music Co., San Diego, CA. 1996.

Spinosa, Frank and Rusch, Harold W. *Fine Tuning (50 Intermediate String Ensembles for Developing Solid Intonation and Tone Production)*. Neil A. Kjos Music Company. San Diego, CA. 1989.

Orchestral Repertoire (Grades 3-6)

***Student Resources:***

Gazda, Doris. *High Tech for Strings (Technical Studies and Solo Literature for String Orchestra and Individual Study)*. Carl Fischer, LLC, 2000.

Fox, Dan. *The Rhythm Bible*. Alfred Publishing Co., Inc., 2002.

Forque, Charles and Thornton, James. Edited by Gerald Anderson. *Harmonized Rhythms for String Orchestra*. Neil A. Kjos Music Co., San Diego, CA. 1996.

Spinosa, Frank and Rusch, Harold W. *Fine Tuning (50 Intermediate String Ensembles for Developing Solid Intonation and Tone Production)*. Neil A. Kjos Music Company. San Diego, CA. 1989.

Orchestral Repertoire (Grades 3-6)



# **Orchestra Unit II: Note Reading – Grade 5 Reed Intermediate School Orchestra**

**Essential Question:** How will note reading enable students to understand, interpret and perform music?

**Big Idea:** Note reading provides the key to unlock the universal language of music. It is essential that all students have that understanding to communicate through music.

## ***Standards with Objectives for this Unit:***

### Read and notate music:

#### **Notation**

- Name notes and spaces of the staff
- Identify and perform notes in first position on all strings

#### **Meter**

- Identify and define 4/4 meter signature
- Sight read simple examples in 4/4 meter signature

#### **Rhythm**

- Identify, define and perform whole, half, quarter notes and rests
- Create and perform simple melodic and rhythmic patterns

#### **Symbols/Vocabulary**

- Identify, define and perform *staff; treble, alto and bass clef; sharp; half step and whole step; bar line, double bar line and measure; ledger line*

## ***Written Assessment:***

### **Assessment Task:**

1. Note trainer on web site (MusicTheory.net)
2. Use Alfred *Essentials of Music Theory*:
  - Note identification
  - Note values
  - Fill in notes to create 4 beats per measure
3. Worksheets

## ***Performance Assessment:***

### **Assessment Task:**

- Students will perform exercises and songs by rote
- Students will read and perform simple songs using numerical notation (finger numbers)
- Students will read and perform simple exercises and songs using rhythmic notation with note names
- Students will read and perform actual notation on the staff
- Students will read and perform exercises from lesson book

## ***Standard:***

(See Gr. 5-12 String Performance Standards Rubric)

## ***Suggested Activities:***

- Students learn finger placement to create notes in first position on D and A strings and 2<sup>nd</sup> and 3<sup>rd</sup> position for bass violins
- Students learn songs by rote and modified notation:
  - Hot Cross Buns*
  - Mary Had A Little Lamb*
  - Twinkle*
  - At Pierrot's Door*
  - Au Clair De La Lune*
  - Old MacDonald*
  - Jingle Bells*
- Learn open string notes using pre-notation (rhythmic notation with letters)
- Students learn D Major Scale using pre-notation
- Students read and play songs on song sheet using pre-notation
- Students read and play open strings with traditional notation
- Students read and play exercises and songs using traditional notation
- Ear training activities:
  - Echo
  - Use theory book and aural exercises
  - Sing letter names and finger numbers while air bowing
- Use Alfred *Essentials of Music Theory*:
  - Note identification
  - Note values
  - Fill in notes to create 4 beats per measure

## ***Teacher Resources:***

### *Method Books:*

Dillon, Jacquelyn and Kjelland, James and O'Reilly, John. *Strictly Strings, A Comprehensive String Method, Book 1 and CDs*. Van Nuys, CA: Highland/Etling Publishing, a division of Alfred Publishing Co., Inc.

Surmani, Andrew and Surmani, Karen and Manus, Morton. *Alfred's Essentials of Music Theory, Book 1 and CDs*. Van Nuys, CA: Alfred Publishing Co.

### *Handouts:*

Scale and song worksheets

## ***Student Resources:***

### Method Books:

Dillon, Jacquelyn and Kjelland, James and O'Reilly, John. *Strictly Strings, A Comprehensive String Method, Book 1*. Van Nuys, CA: Highland/Etling Publishing, a division of Alfred Publishing Co., Inc.

Surmani, Andrew and Surmani, Karen and Manus, Morton. *Alfred's Essentials of Music Theory, Book 1 and CDs*. Van Nuys, CA: Alfred Publishing Co.

### Handouts:

Scale and song sheets

### Technology Resources:

Music Department website for enrichment materials (music theory games, performances, practice charts, tuner, metronome, additional resources)

# Orchestra Unit II: Note Reading – Grade 6 Reed Intermediate School Orchestra

**Essential Question:** How will note reading enable students to understand, interpret and perform music?

**Big Idea:** Note reading provides the key to unlock the universal language of music. It is essential that all students have that understanding to communicate through music.

## ***Standards with Objectives for this Unit:***

### Read and notate music:

#### **Notation**

- Name notes and spaces of the staff
- Identify and perform notes in first position on all strings

#### **Meter**

- Identify and define 2/4, 3/4 and 4/4 meter signatures
- Sight read simple examples in 2/4, 3/4 and 4/4 meter signatures

#### **Rhythm**

- Identify, define and perform whole, half, dotted half, dotted quarter, quarter, dotted eighth sixteenth pattern and eighth notes and all corresponding rests
- Create and perform simple melodic and rhythmic patterns

#### **Symbols/Vocabulary**

- Identify, define and perform *staff; treble, alto and bass clef; sharp, natural and flat; octave; half step and whole step; key signatures; pick-up notes; repeat sign; first and second endings; fermata; ritard; D.C. al Fine; D.S. al Fine; Coda; solo; ensemble; divisi; bar line, double bar line and measure*

#### **Bowing**

- Identify, define and perform *arco, pizzicato, left hand pizzicato, down bow, up bow, bow lift, slur, tie, whole bow, lower half, upper half, middle of bow, hooked bow, martelé, staccato, détaché, slurred string crossing*

## ***Written Assessment:***

### **Assessment Task:**

Note trainer on web site (MusicTheory.net)

Use Alfred *Essentials of Music Theory*:

Note identification

Note values

Fill in notes

Worksheets

## ***Performance Assessment:***

### **Assessment Task:**

- Students will read and perform exercises and songs using traditional notation
- Students will read and perform repertoire (Grade 1) using traditional notation

### ***Standard:***

(See Gr. 5-12 String Performance Standards Rubric)

### ***Suggested Activities:***

- Students learn finger placement to create notes in first position on all strings and 2<sup>nd</sup> and 3<sup>rd</sup> position for bass violins
- Students will read and perform C, G, D, and A Major scales and arpeggios (1 octave)
- Students will learn to read and perform alternate fingering patterns (ex. 4<sup>th</sup> finger)
- Students read and play exercises and songs using traditional notation
- Ear training activities:
  - Echo
  - Use theory book and aural exercises
  - Differentiating notes with chromatic alterations
  - Sing letter names and finger numbers while air bowing
- Use Alfred *Essentials of Music Theory*:
  - Note identification
  - Note values
  - Fill in notes to create 4 beats per measure

### ***Teacher Resources:***

#### Method Books:

Dillon, Jacquelyn and Kjelland, James and O'Reilly, John. *Strictly Strings, A Comprehensive String Method, Book 1 and CDs*. Van Nuys, CA: Highland/Etling Publishing, a division of Alfred Publishing Co., Inc.

Surmani, Andrew and Surmani, Karen and Manus, Morton. *Alfred's Essentials of Music Theory, Book 1 and CDs*. Van Nuys, CA: Alfred Publishing Co.

#### Handouts:

Scale and song worksheets

### ***Student Resources:***

#### Method Books:

Dillon, Jacquelyn and Kjelland, James and O'Reilly, John. *Strictly Strings, A Comprehensive String Method, Book 1*. Van Nuys, CA: Highland/Etling Publishing, a division of Alfred Publishing Co., Inc.

Surmani, Andrew and Surmani, Karen and Manus, Morton. *Alfred's Essentials of Music Theory, Book 1 and CDs*. Van Nuys, CA: Alfred Publishing Co.

#### Handouts:

Scale and song sheets

Repertoire (Grade 1 – 1 ½)

Technology Resources:

Music Department website for enrichment materials (music theory games, performances, practice charts, tuner, metronome, additional resources)

# Orchestra Unit II: Note Reading – Grade 7-8 Newtown Middle School Orchestra

**Essential Question:** How will note reading enable students to understand, interpret and perform music?

**Big Idea:** Note reading provides the key to unlock the universal language of music. It is essential that all students have that understanding to communicate through music.

## ***Standards with Objectives for this Unit:***

### Read and notate music:

#### **Notation**

- Draw notes, rests and musical symbols
- Sight read simple melodies in treble, alto or bass clefs

#### **Meter**

- Identify and define 4/4, 2/4, 3/4 and 3/8 and *alla breve* meter signatures
- Sight read simple examples in 2/4, 3/4 and 4/4 meter signatures

#### **Rhythm**

- Identify, define and perform syncopated rhythms, whole, half, quarter, eighth, sixteenth notes, triplets and dotted notes and rests

#### **Symbols/Vocabulary**

- Identify, define and perform *D.S. al Coda*, *D.C. al Coda*, *multiple measure repeat sign*, *1<sup>st</sup> and 2<sup>nd</sup> endings*, *syncopation*, *alla breve*, *major chord*, *minor chord*, *dynamics*, *articulation*

#### **Bowing**

- Identify, define and perform *arco*, *pizzicato*, *left hand pizzicato*, *down bow*, *up bow*, *bow lift*, *slur*, *tie*, *whole bow*, *lower half*, *upper half*, *middle of bow*, *hooked bow*, *martelé*, *staccato*, *detaché*, *slurred string crossing*, *tremelo*, *trill*, *grace note*, *double stop*

#### **Dynamics**

- Identify, define and perform *pp*, *p*, *mf*, *f*, *ff*, *cresc.*, *dim.*, *sfz*, accents

#### **Tempo**

- Identify, define tempo markings *Allegretto*, *Maestoso*, *Larghetto*, *Andantino*, *accelerando*, *ritardando*

#### **Key Signatures**

- Identify, define and perform: D Major, G Major, C Major, F Major, Bb Major, minor scales, blues scale

## ***Written Assessment:***

### **Assessment Task:**

Students will write self-assessment of personal performance of exercises and repertoire.

## ***Performance Assessment:***

### **Assessment Task:**

Students will read and perform exercises and songs using traditional notation (recorded in *Garage Band*)

Students will read and perform repertoire (Grade 2-3) using traditional notation

Students will read, perform and self-assess their performance.

Students will read and perform rhythmic notation (in various rhythmic patterns)

Students will identify and discuss meter and key signatures for exercises and repertoire.

Students will identify, define and discuss symbols and terminology in exercises and repertoire.

## ***Standard:***

(See Gr. 5-12 String Performance Standards Rubric)

## ***Suggested Activities:***

- Students learn finger placement to create notes in 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> position on violin and viola and 1<sup>st</sup>, 2<sup>nd</sup>, 3<sup>rd</sup> and 4<sup>th</sup> positions for cello and bass violin
- Students will read and perform C, G, D, A, F and Bb Major and Blues scales and arpeggios (one octave)
- Students will learn to read and perform chromatic fingering patterns
- Students read and play exercises and songs using traditional notation
- Use *MusicTheory.net*:
  - Note identification
  - Note values
  - Fill in notes to create 4 beats per measure

## ***Teacher Resources:***

### *Method Books and Corresponding CDs:*

Dillon, Jacquelyn and Kjelland, James and O'Reilly, John. *Strictly Strings, A Comprehensive String Method, Book 2*. Van Nuys, CA: Highland/Etling Publishing, a division of Alfred Publishing Co., Inc.

Etling, Forest R. *Etling Intermediate String Techniques*. Highland/Etling Publishing Co. 1978.

Allen, Michael and Gillespie, Robert and Tellejohn Hayes, Pamela. *Advanced Techniques for Strings*. Hal Leonard Publications, 2001.

Issac, Merle J. and Straub, Dorothy and Genualdi, Robert. Edited by Straub, Dorothy. *Melody Book for Strings*. Carl Fischer Publications, Inc. 1993.

Garage Band (software)

Repertoire (Grade 1-3)

Scale worksheets



***Student Resources:***

*Method Books and Corresponding CDs:*

Dillon, Jacquelyn and Kjelland, James and O'Reilly, John. *Strictly Strings, A Comprehensive String Method, Book 2*. Van Nuys, CA: Highland/Etling Publishing, a division of Alfred Publishing Co., Inc.

Etling, Forest R. *Etling Intermediate String Techniques*. Highland/Etling Publishing Co. 1978.

Allen, Michael and Gillespie, Robert and Tellejohn Hayes, Pamela. *Advanced Techniques for Strings*. Hal Leonard Publications, 2001.

Issac, Merle J. and Straub, Dorothy and Genualdi, Robert. Edited by Straub, Dorothy. *Melody Book for Strings*. Carl Fischer Publications, Inc. 1993.

Repertoire (Grade 1-3)

## **Orchestra Unit II: Note Reading – Grade 9-12 Newtown High School Orchestra**

**Essential Question:** How will note reading enable students to understand, interpret and perform music?

**Big Idea:** Note reading provides the key to unlock the universal language of music. It is essential that all students have that understanding to communicate through music.

### ***Standards with Objectives for this Unit:***

#### Read and notate music:

##### **Notation**

- Recognize notes, rests and musical symbols in orchestral and solo repertoire
- Sight read simple melodies in treble, alto and bass clefs
- Read treble clef notation (viola)
- Read tenor and treble clef notation (cello)
- Read 8va notation
- Read and perform notes in upper positions
- Demonstrate the ability to read an instrumental score of up to four staves

##### **Meter**

- Sight read and perform simple and compound meters

##### **Rhythm**

- Sight read simple and complex rhythmic patterns, including syncopated rhythms

##### **Symbols/Vocabulary**

- Identify and define standard notation symbols for pitch, rhythm, dynamics, tempo, articulation and expression
- Identify, define and perform *dolce, cantabile, tenuto, pesante, sostenuto, divisi*
- Define vocabulary in repertoire and solo literature

##### **Bowing**

- Identify, define and perform *arco, pizzicato, left hand pizzicato, down bow, up bow, bow lift, slur, tie, whole bow, lower half, upper half, middle of bow, hooked bow, martelé, staccato, détaché, slurred string crossing, tremelo, trill, grace note, turn, glissando, double stop, spiccato, sautillé, staccato, ponticello, col legno, ricochet*

##### **Dynamics**

- Identify, define and perform: *pp, p, mf, f, ff, cresc., dim., sfz* accents

##### **Tempo**

- Identify, define tempo markings *Allegretto, Maestoso, Larghetto, Andantino, Largo, Vivace, Presto, Adagio, accelerando, ritardando*

##### **Key Signatures**

- Recognize and identify all major and minor key signatures
- Have opportunity to compose or arrange an original composition for symphony orchestra
- Sight read, accurately and expressively, music with a difficulty level of 3 to 4 on a scale of 1 to 6

## ***Written Assessment:***

### **Assessment Task:**

- Students will complete rhythm sheets
- Students will write counting into individual parts
- Students will determine fingerings for individual parts and write into music
- Students will identify and define key signatures
- Students will identify and define musical symbols and terminology in repertoire
- Students will identify and define bowing styles in repertoire
- Students will identify and define tempo and dynamic markings in repertoire

## ***Performance Assessment:***

### **Assessment Task:**

- Students will read and perform exercises and songs using traditional notation
- Students will read and perform repertoire (Grade 3-6) using traditional notation
- Students will read, perform and self-assess their performance
- Students will read and perform rhythmic notation (in various rhythmic patterns)
- Students will identify and discuss meter and key signatures for exercises and repertoire
- Students will identify, define and discuss symbols and terminology in exercises and repertoire

## ***Standard:***

(See Gr. 5-12 String Performance Standards Rubric)

## ***Suggested Activities:***

- Students learn finger placement to perform notes in 1<sup>st</sup>, 2<sup>nd</sup>, 3<sup>rd</sup> and 5<sup>th</sup> position on violin and viola and 1<sup>st</sup>, 2<sup>nd</sup>, 3<sup>rd</sup>, 4<sup>th</sup> and thumb positions for cello and bass violin
- Students will read and perform all major and minor scales and arpeggios (2-3 octaves)
- Students will learn to read and perform chromatic fingering patterns
- Students read and play exercises and songs using traditional notation
- Students of the viola section will read music in treble clef and students of cello section will read music in tenor clef
- Use handouts and various online music sites:
  - Note identification
  - Note values
  - Fill in notes to create 4 beats per measure
  - Rhythmic exercises

## ***Teacher Resources:***

### ***Method Books and Corresponding CDs:***

Gazda, Doris. *High Tech for Strings (Technical Studies and Solo Literature for String Orchestra and Individual Study)*. Carl Fischer, LLC, 2000.

Fox, Dan. *The Rhythm Bible*. Alfred Publishing Co., Inc., 2002.

Forque, Charles and Thornton, James. Edited by Gerald Anderson. *Harmonized Rhythms for String Orchestra*. Neil A. Kjos Music Co., San Diego, CA. 1996.

Spinosa, Frank and Rusch, Harold W. *Fine Tuning (50 Intermediate String Ensembles for Developing Solid Intonation and Tone Production)*. Neil A. Kjos Music Company. San Diego, CA. 1989.

Orchestral Repertoire (Grades 3-6)

***Student Resources:***

*Method Books and Corresponding CDs:*

Gazda, Doris. *High Tech for Strings (Technical Studies and Solo Literature for String Orchestra and Individual Study)*. Carl Fischer, LLC, 2000.

Fox, Dan. *The Rhythm Bible*. Alfred Publishing Co., Inc., 2002.

Forque, Charles and Thornton, James. Edited by Gerald Anderson. *Harmonized Rhythms for String Orchestra*. Neil A. Kjos Music Co., San Diego, CA. 1996.

Spinosa, Frank and Rusch, Harold W. *Fine Tuning (50 Intermediate String Ensembles for Developing Solid Intonation and Tone Production)*. Neil A. Kjos Music Company. San Diego, CA. 1989.

Orchestral Repertoire (Grades 3-6)

**Orchestra Unit III:  
Evaluation – Grade 5 - 6  
Reed Intermediate School Orchestra**

**Essential Question:** How do diverse musical experiences enable students to make knowledgeable assessments of themselves and others?

**Big Idea:** Students will develop the necessary skills to become an educated listener, performer and consumer of music.

***Standards with Objectives for this Unit:***

*Evaluate music and music performances:*

- Develop rubrics for evaluating performances
- Communicate preferences using appropriate music terminology
- Self-evaluation and peer evaluation in small group settings
- Evaluate ensemble performances, identifying positive elements and areas for improvement

*Listen to, analyze, and describe music:*

- Identify key changes when listening to selections
- Identify predominant dynamics of a selection
- Identify changes in selection: dynamics, tempo, key
- Identify patterns in music: rhythmic, melodic, bowing, tempo
- Aurally identify instrument(s) playing melody and harmony

***Written Assessment:***

**Assessment Task:**

Guided Listening Checklist/writing assignment  
Individual Performance Checklist

***Performance Assessment:***

**Assessment Task:**

Students will perform exercises, songs, repertoire to be assessed by themselves and others.  
Students will listen to familiar and unfamiliar works to assess and compare and contrast.

***Standard:***

(See Gr. 5-12 String Performance Standards Rubric)

***Suggested Activities:***

- Class discussion to establish listening rubrics
- Students/class will play songs and critique using established listening rubrics
- Students will listen to recordings of various pieces and critique using established listening rubrics
- Students will watch and/or listen to their concert performance and critique using established listening rubrics

***Teacher Resources:***

CDs, concert videos/recordings, DVDs, online performances

Guided Listening Checklist

Individual Performance Checklist

***Student Resources:***

Glossary and Index of Terms and Symbols

Surmani, Andrew and Surmani, Karen and Manus, Morton. *Alfred's Essentials of Music Theory, Book 1*. Van Nuys, CA: Alfred Publishing Co.

Online websites (masterclasses, performances, etc.)

**Orchestra Unit III:  
Evaluation – Grade 7-8  
Newtown Middle School Orchestra**

**Essential Question:** How do diverse musical experiences enable students to make knowledgeable assessments of themselves and others?

**Big Idea:** Students will develop the necessary skills to become an educated listener, performer and consumer of music.

***Standards with Objectives for this Unit:***

*Evaluate music and music performances:*

- Develop rubrics for evaluating the quality and effectiveness of music performances
- Apply criteria in personal listening and performing
- Evaluate the quality and effectiveness of their own and others' performances
- View/listen to taped music selections/ensemble performances and critique using rubrics

*Listen to, analyze, and describe music:*

- Identify instrumentation of given selection
- Identify rhythmic and melodic patterns and bowing patterns
- Identify tempo changes
- Identify meter changes
- Identify key changes
- Aurally identify instrument(s) playing melody and harmony

***Written Assessment:***

**Assessment Task:**

Guided Listening Checklist/writing assignment  
Individual Performance Checklist

***Performance Assessment:***

**Assessment Task:**

Students will perform exercises, songs, repertoire to be assessed by themselves and others.  
Students will listen to familiar and unfamiliar works to assess and compare and contrast.

***Standard:***

(See Gr. 5-12 String Performance Standards Rubric)

***Suggested Activities:***

- Class discussion to establish listening rubrics
- Students/class will play songs and critique using established listening rubrics
- Students will listen to recordings of various pieces and critique using established listening rubrics
- Students will watch and/or listen to their concert performance and critique using established listening rubrics

***Teacher Resources:***

CDs, concert videos/recordings, DVDs, online performances

Guided Listening Checklist

Individual Performance Checklist

***Student Resources:***

Glossary and Index of Terms and Symbols

Guided listening sheets

Performance checklists

Online websites (masterclasses, performances, etc.)



# **Orchestra Unit III: Evaluation – Grade 9-12 Newtown High School Orchestra**

***Essential Question:*** How do diverse musical experiences enable students to make knowledgeable assessments of themselves and others?

***Big Idea:*** Students will develop the necessary skills to become an educated listener, performer and consumer of music.

## ***Standards with Objectives for this Unit:***

### *Evaluate music and music performances:*

- Develop rubrics for evaluating the quality and effectiveness of music performances
- Apply criteria in personal listening and ensemble performance
- Perform solo and ensemble music for one another to evaluate the music and performance
- Evaluate ensemble performances, compositions, arrangements by comparing to similar or exemplary models

### *Listen to, analyze, and describe music:*

- Identify instrumentation
- Identify rhythmic, melodic and bowing patterns
- Aurally identify instrument(s) playing melody and harmony
- Discuss and compare the quality of music studied and listened to
- Attend performances/festivals and/or workshops and listen to recordings of professional orchestras to have an exemplary model for performance
- Utilize musical terminology when analyzing and discussing music

## ***Written Assessment:***

### **Assessment Task:**

Guided Listening Checklist/writing assignment  
Individual Performance Checklist

## ***Performance Assessment:***

### **Assessment Task:**

Students will perform exercises, songs, repertoire to be assessed by themselves and others.  
Students will listen to familiar and unfamiliar works to assess and compare and contrast.

## ***Standard:***

(See Gr. 5-12 String Performance Standards Rubric)

***Suggested Activities:***

- Class discussion to establish listening rubrics
- Students/class will play songs and critique using established listening rubrics
- Students will listen to recordings of various pieces and critique using established listening rubrics
- Students will watch and/or listen to their concert performance and critique using established listening rubrics

***Teacher Resources:***

CDs, concert videos/recordings, DVDs, online performances

Guided Listening Checklist

Individual Performance Checklist

***Student Resources:***

Glossary and Index of Terms and Symbols

Guided Listening Checklist

Individual Performance Checklist

Online websites (masterclasses, performances, etc.)

## Grade 5 – 12 Orchestra Performance Standard Rubric

	<b>Developing Standard</b>	<b>Near Standard</b>	<b>Meets Standard</b>	<b>Exceeds Standard</b>
<b>Right Hand Technique</b>	Inconsistently demonstrates: <ul style="list-style-type: none"> <li>✓ bow hold</li> <li>✓ strokes</li> <li>✓ slurs, ties</li> <li>✓ string crossings</li> <li>✓ double stops</li> <li>✓ lifts</li> <li>✓ appropriate bow divisions</li> </ul>	Occasionally demonstrates: <ul style="list-style-type: none"> <li>✓ bow hold</li> <li>✓ strokes</li> <li>✓ slurs</li> <li>✓ ties</li> <li>✓ string crossings</li> <li>✓ double stops</li> <li>✓ lifts</li> <li>✓ appropriate bow divisions</li> </ul>	Accurately demonstrates: <ul style="list-style-type: none"> <li>✓ bow hold</li> <li>✓ strokes</li> <li>✓ slurs</li> <li>✓ ties</li> <li>✓ string crossings</li> <li>✓ double stops</li> <li>✓ lifts</li> <li>✓ appropriate bow divisions</li> </ul>	Consistently demonstrates: <ul style="list-style-type: none"> <li>✓ bow hold</li> <li>✓ strokes</li> <li>✓ slurs</li> <li>✓ ties</li> <li>✓ string crossings</li> <li>✓ double stops</li> <li>✓ lifts</li> <li>✓ appropriate bow divisions</li> </ul>
<b>Left Hand Technique</b>	Inconsistently demonstrates ability to maintain correct form.	Occasionally demonstrates ability to maintain correct form.	Accurately demonstrates ability to maintain correct form.	Consistently demonstrates ability to maintain correct form.
<b>Posture/Position</b>	Inconsistently displays proper posture, playing position and bow hold.	Occasionally displays proper posture, playing position and bow hold	Accurately displays proper posture, playing position and bow hold	Consistently displays proper posture, playing position and bow hold
<b>Tone</b>	Demonstrates uncharacteristic tone quality (for the instrument) throughout.	Occasionally demonstrates good tone quality throughout.	Accurately demonstrates good tone quality throughout.	Consistently demonstrates characteristic tone quality throughout.
<b>Ear Training</b>	Inconsistently demonstrates ability to: <ul style="list-style-type: none"> <li>✓ match pitch</li> <li>✓ echo rhythm and melodic patterns</li> <li>✓ play with accurate intonation.</li> </ul>	Occasionally demonstrates ability to: <ul style="list-style-type: none"> <li>✓ match pitch</li> <li>✓ echo rhythm and melodic patterns</li> <li>✓ play with accurate intonation.</li> </ul>	Accurately demonstrates ability to: <ul style="list-style-type: none"> <li>✓ match pitch</li> <li>✓ echo rhythm and melodic patterns</li> <li>✓ play with accurate intonation.</li> </ul>	Consistently demonstrates ability to: <ul style="list-style-type: none"> <li>✓ match pitch</li> <li>✓ echo rhythm and melodic patterns</li> <li>✓ play with accurate intonation.</li> </ul>
<b>Performance</b>	<ul style="list-style-type: none"> <li>✓ Inconsistently follows conductor’s cues.</li> <li>✓ Inconsistently demonstrates ability to stay with ensemble.</li> <li>✓ Interpretation of musical symbols and terminology and performance of music is inaccurate.</li> </ul>	<ul style="list-style-type: none"> <li>✓ Occasionally follows conductor’s cues.</li> <li>✓ Occasionally demonstrates ability to stay with ensemble.</li> <li>✓ Occasionally able to interpret and perform musical symbols and terminology.</li> </ul>	<ul style="list-style-type: none"> <li>✓ Accurately follows conductor’s cues.</li> <li>✓ Frequently demonstrates ability to stay with ensemble.</li> <li>✓ Able to interpret and perform musical symbols and terminology.</li> </ul>	<ul style="list-style-type: none"> <li>✓ Consistently follows conductor’s cues.</li> <li>✓ Consistently demonstrates ability to stay with ensemble.</li> <li>✓ Consistently interprets and performs using all musical symbols and terminology.</li> </ul>

	<b>Developing Standard</b>	<b>Near Standard</b>	<b>Meets Standard</b>	<b>Exceeds Standard</b>
<b>Intonation/Note Accuracy</b>	Demonstrates limited accuracy and makes minimal attempt to adjust.	Basically accurate but does not adjust pitch problems.	Accurate most of the time but fails to adjust on isolated pitches.	Consistently accurate throughout.
<b>Rhythmic Accuracy</b>	Few rhythmic patterns performed correctly.	Many rhythmic patterns performed accurately, but some lack precision.	Most rhythms performed accurately, but lacks precise interpretation of some rhythmic patterns.	All rhythms performed accurately throughout.
<b>Tempo</b>	Tempo is inaccurate and/or inconsistent.	Tempo is inappropriate and/or occasionally rushes and/or drags.	Tempo approaches the printed tempo markings.	All tempos are consistent with the printed tempo markings.
<b>Interpretation</b>	Demonstrates little musicality and musical understanding.	Demonstrates a moderate level of musicality and musical understanding but does not follow phrasing and dynamics markings.	Demonstrates a high level of musicality, but some phrases or dynamics are not consistent with the overall level of expression.	Consistently demonstrates the highest level of musicality including well-shaped phrases and dynamics.

## ***Glossary of Orchestra Terminology***

(Definitions from The New American Dictionary of Music by Philip D. Morehead,  
Dutton Publications, 1991)

***8va*** – octave; to play an octave higher than indicated in notation.

***Arpeggio*** – a term for the sounding of the notes of a chord in succession, rather than simultaneously.

***Chromatic*** – a diatonic scale interval raised or lowered by a half step while retaining the same pitch name (e.g. E to E#).

***Clef*** – a sign placed on a staff, usually at the beginning, to indicate the pitch of a line.

***Crescendo*** – increasing in volume.

***Detaché*** – a non-legato bow stroke

***Diminuendo*** – decreasing in volume.

***Double Stop*** – on a string instrument, the stopping and bowing of more than one string at a time, producing chords of two or more notes.

***Dynamics*** – the aspect of musical expression concerned with changes in volume of a sound.

***Ensemble*** – 1. a musical grouping of more than two instruments or parts. 2. the quality of togetherness in the concerted playing of a musical group.

***Fermata*** – prolongation of the value of a note or rest beyond its normal value.

***Flat*** – a musical sign (*b*) indicating a chromatic lowering of the pitch of a note by a half step.

***Forte*** – loud.

***Harmonics*** – partials or overtones that are present in varying strengths along with a fundamental tone and which provide the tonal color of a note.

***Hooked Bow*** – to perform two or more notes in one bow stroke, with a slight hesitation or pause between notes.

***Intonation*** – a term used to describe the relationship between the pitch of a singer or instrumentalist and a reference pitch.

***Major Scale*** – a scale having half steps between the 3<sup>rd</sup> and 4<sup>th</sup> and the 7<sup>th</sup> and 8<sup>th</sup> degrees.

***Martelé*** – a detached and strongly accented bow stroke

***Meter*** – the arrangement of the rhythmic units of a composition so as to produce a regular pattern of beats, which are then grouped in measures. The number of beats in a measure is indicated by the time signature.

***Minor Scale*** – a scale having, in its natural form, half steps between its 2<sup>nd</sup> and 3<sup>rd</sup> and its 5<sup>th</sup> and 6<sup>th</sup> degrees.

***Natural*** – a musical sign placed before a note to indicate the cancellation of a previous sharp or flat.

***Octave*** – an interval comprising eight diatonic degrees.

***Piano*** – soft

***Pickup*** – upbeat.

***Pizzicato*** – an indication for string players to pluck rather than bow the strings.

***Repeat*** – the restatement of a musical phrase, section, movement, etc. usually not written out but indicated by the sign ||: at the beginning of the section and :|| at the end of the section.

***Retake*** – to lift the bow and return to the frog for the next bow stroke.

***Rhythm*** – the distinctive grouping of sounds and silence in time, based on duration of tone. Rhythm is often regulated by meter or some other form of regular pulse. With melody and harmony, it is one of the principal elements of music.

***Ricochet*** – in string bowing, a bouncing staccato played in one stroke.

***Sautillé*** – a rapid, bouncing bow stroke played in the middle of the bow, one note to a stroke, usually indicated with dots above the notes.

***Scale*** – a sequence of notes in ascending or descending order of pitch, usually beginning and ending on the fundamental note of a tonality or mode and considered to have the compass of one or more octaves.

***sfz*** (*sforzando*) – accented.

***Sharp*** – a musical sign (#) indicating a chromatic raising of the pitch of a note by a half step.

***Shifting*** – the displacement of the stopping hand on the fingerboard of a string instrument from one position to another.

***Slur*** – a curved line over two or more consecutive notes indicating that they should be played connected.

***Spiccato*** – to be performed with a springing or bouncing bow.

***Staccato*** – a type of articulation in which each note so marked (dot above or below note) is separated from the following note and may receive a greater or lesser accent, depending on the notation and the context.

***Sul ponticello*** – a direction in string playing to bow close to (or occasionally on) the bridge of the instrument, producing a thin, nasal sound.

***Sul tasto*** – direction in string playing to bow over or near the fingerboard, producing a flutelike tone.

**Tie** – a curved line connecting two notes of the same pitch resulting in a single note of their combined durations. The sign is also used to connect notes across a

**Timbre** – the color or tonal quality of a sound, determined by its overtones.

**Time Signature** – an indication of meter placed at the beginning of a composition and at the beginning of any measure where there is a change in the prevailing meter. The signature is usually a fraction whose numerator is the number of beats and whose denominator is the unit of beat.

**Tremolo** – a tremulous effect produced by the rapid repetition of a pitch or chord or the rapid alternation of two pitches of a chord.

**Triad** – a chord having three tones, consisting of the root with its third and fifth.

**Vibrato** – a slight, more or less rapid fluctuation of pitch employed by singers and on some instruments to impart warmth and expression.

Student Name: \_\_\_\_\_ Grade: \_\_\_\_\_ Total Score: \_\_\_\_\_

Please circle one:

MS DS

Teacher: \_\_\_\_\_ Course: \_\_\_\_\_

Assignment: \_\_\_\_\_ Date: \_\_\_\_\_

**GRADUATION STANDARDS - INFORMATION LITERACY (Standard is 12)**

MS = Met Standard DS = Developing Standard MC – Met through CAPT

Standard 1: The student demonstrates strategies to identify, locate, and interpret information.

Standard 2: The student relates and applies new knowledge using a variety of resources including technology.

	<b>Developing Standard 1</b>	<b>Near Standard 2</b>	<b>Meets Standard 3</b>	<b>Exceeds Standard 4</b>	<b>Score 1 – 4</b>
Accesses resources	Locates a limited range of resources.	Locates fewer than 3 <b>various</b> print or nonprint resources that may not provide required depth of information.	Locates 3 to 5 <b>various</b> appropriate print and/or nonprint resources that meet the information need.	Locates 6 or more <b>various</b> print and nonprint resources, including professional media, containing accurate, relevant information.	
Selects information (from the resources used)	Selects little or no information or information may not relate to the research purpose	Selects some information that generally relates to the research purpose	Selects adequate and specific information that consistently relates to the research purpose.	Selects abundant and accurate information relevant to the research purpose from a balance of resources.	
Interprets information	Provides information with little or no interpretation.	Provides information with some personal interpretation.	Integrates appropriate academic interpretation of the information	Makes inferences that promote an original perspective or interpretation of the information.	
Applies information (Draws conclusions)	Provides information with little or no understanding of content and/or audience	Communicates information, ideas, <b>or</b> conclusion(s) with some understanding of content and/or audience.	Communicates information, ideas <b>and</b> conclusion(s) showing an understanding of content and/or audience.	Communicates information, ideas and conclusions showing deep understanding of content and audience	
Cites resources	Attempts to cite resources	Attempts to cite resources in works consulted/ cited in MLA or APA format.	Cites resources within the text and in works consulted/cited in proper format (MLA, APA).	Cites complex resources within the text and in works consulted/cited in consistently proper format (MLA, APA).	

Please return one copy for each student to the Assistant Principals' office.

Attach a copy of student work if they have not met standard.

Last revision 4/13/07

Student Name: \_\_\_\_\_ Grade: \_\_\_\_\_ Total Score: \_\_\_\_\_ Please circle one:  
**MS DS**

Teacher: \_\_\_\_\_ Course: \_\_\_\_\_

Assignment: \_\_\_\_\_ Date: \_\_\_\_\_

**GRADUATION STANDARDS - PROBLEM SOLVING (Standard is 12)**

MS = Met Standard DS = Developing Standard MC – Met through CAPT

Standard 1: The student demonstrates use of the scientific method and applies appropriate procedures to solve and communicate an authentic problem or situation.

<b>Developing Standard 1</b>	<b>Near Standard 2</b>	<b>Meets Standard 3</b>	<b>Exceeds Standard 4</b>	<b>Score 1 – 4</b>
Attempts to identify the problem.	Identifies aspects of the problem.	Identifies the problem thoroughly.	Identifies the problem and its implications completely.	
Attempts to develop an action plan.	Develops an action plan that addresses some aspects of the problem.	Develops an action plan that addresses the problem.	Develops an action plan that addresses the problem in detail.	
Attempts to generate information, data, or media to address the problem.	Collects relevant information, data, or media to address a portion of the problem.	Collects relevant information, data, or media to address the problem.	Collects a variety of sources of relevant information, data, and media to address the problem.	
Attempts to formulate a solution or conclusion to the problem.	Formulates a solution or conclusion to the problem with misconceptions and/or omissions	Formulates a solution or conclusion that addresses the problem.	Formulates a solution or conclusion that thoroughly addresses the problem and has other applications.	
Attempts to demonstrate or apply a solution to the problem.	Demonstrates or applies a the solution to the problem with omissions.	Clearly demonstrates or applies a solution to the problem.	Clearly demonstrates or applies a solution to the problem in an appropriate and advanced medium.	

Please return one copy for each student to the Assistant Principals' office.  
 Attach a copy of student work if they have not met standard.

Revised 4/23/07



Please circle one:  
**MS DS**

**Student Name:** \_\_\_\_\_ **Grade:** \_\_\_\_\_ **Total Score:** \_\_\_\_\_

**Teacher:** \_\_\_\_\_ **Course:** \_\_\_\_\_

**Assignment:** \_\_\_\_\_ **Date:** \_\_\_\_\_

**GRADUATION STANDARDS - SPOKEN COMMUNICATION (Standard is 15)**  
**MS = Met Standard DS = Developing Standard MC – Met through CAPT**

Standard 1: The student is able to convey information and ideas to others in a presentation using spoken language, non-verbal language and multi-media.

<b>Developing Standard 1</b>	<b>Near Standard 2</b>	<b>Meets Standard 3</b>	<b>Exceeds Standard 4</b>	<b>Score 1 – 4</b>
Tends to emphasize information over ideas; information may be inaccurate and/or unclear.	Conveys information with minor inaccuracies; conveys ideas with minor areas of confusion.	Conveys information and ideas with accuracy and clarity.	Conveys information and ideas with authority and originality.	
Uses multi-media techniques; however, connection to information may not be evident.	Uses multi-media techniques to illustrate information or ideas.	Uses multi-media techniques to illustrate and interpret information and ideas.	Makes skillful and creative use of graphic organizers and other multi-media techniques to illustrate and interpret information and ideas.	
Uses eye contact, posture <u>or</u> expression with prompting during presentation.	Uses eye contact, posture <u>or</u> expression to convey meaning.	Uses eye contact, posture <u>and</u> expression to convey meaning.	Uses eye contact, posture and expression to convey meaning and engage the audience.	
Speaks too quickly or too softly for the setting.	Speaks at a pace and volume that are appropriate for the setting.	Adjusts pace and volume to provide emphasis.	Makes dynamic use of pace and volume (controlled, energetic and purposeful).	
Tends to rely on everyday diction rather than making deliberate word choices.	Makes word choices appropriate to audience and uses some terminology specific to topic.	Makes word choices appropriate to audience and uses terminology specific to topic.	Makes word choices to engage audience and makes fluent use of terminology specific to topic.	
Organizes spoken and visual components with support from structured directions.	Organizes spoken and visual components with minor areas of confusion.	Organizes spoken and visual components in a logical sequence with appropriate transitions.	Organizes spoken and visual components in an engaging sequence with skillful transitions	

Please return one copy for each student to the Assistant Principals' office.  
 Attach a copy of student work if they have not met standard.

1/30/06

Please circle one:  
MS    DS

Student Name: \_\_\_\_\_ Grade: \_\_\_\_\_ Total Score: \_\_\_\_\_

Teacher: \_\_\_\_\_ Course: \_\_\_\_\_

Assignment: \_\_\_\_\_ Date: \_\_\_\_\_

**GRADUATION STANDARDS - WRITTEN PERFORMANCE (Standard is 17)**  
MS = Met Standard    DS = Developing Standard    MC – Met through CAPT

Standard 1: The student is able to take and support a position on information and ideas.  
Standard 2: The student is able to convey information and ideas in a given written format.

Developing Standard 1	Near Standard 2	Meets Standard 3	Exceeds Standard 4	Score 1 – 4
Position or topic is vague.	States a position or topic.	States a clear position or topic that shows awareness of audience.	States a clear position or topic that shows awareness of audience and engages the reader.	
Uses generic language.	Uses language and/or terminology to express ideas.	Consistently uses language and/or terminology appropriate to purpose, audience, and discipline.	Consistently incorporates language and/or terminology appropriate to purpose, audience, and discipline	
Use of transitions is not evident.	Use of transitions is only somewhat evident.	Uses transitions <b>to move the reader along</b> from paragraph to paragraph <b>or</b> within paragraphs	Uses transitions effectively between and within paragraphs.	
Attempts to organize ideas or information, but abrupt shifts in content interfere with meaning.	Organizes ideas or information within paragraph level <b>or</b> between paragraphs	Organizes ideas or information effectively within and between paragraphs.	Organizes ideas or information effectively within and between paragraphs, using a format appropriate to audience and purpose.	
Includes ideas and information that are slightly developed, <b>or</b> information may be inaccurate.	Includes ideas and information that are developed but not thoroughly explained and/or minor inaccuracies may exist.	Includes ideas and information that are well developed, and accurate.	Includes ideas and information that are thoroughly developed; details are accurate and relevant.	
Includes limited evidence.	Includes evidence from required source(s), prior knowledge, and/or experiences.	Includes evidence from required source(s), prior knowledge and/or experiences that supports the position or ideas.	Integrates a variety of support from the required source(s), knowledge, or experiences to enrich position or topic.	
Frequent punctuation, grammar, spelling errors interfere with meaning.	Frequent punctuation, grammar, spelling errors exist, but do not generally interfere with meaning.	Few errors in punctuation, grammar and spelling and they do not interfere with meaning.	Punctuation, grammar, and spelling errors are rare and do not interfere with meaning	

Please return one copy for each student to the Assistant Principals' office.  
Attach a copy of student work if they have not met standard.

11/2/06