

SYMPHONIC ORCHESTRA

Symphonic Orchestra is available to all students, grades 10 – 12, who have mastered Fairfield Skill Level VI for orchestra. Students taking this class will work individually and collaboratively to improve ensemble rehearsal and performance techniques, instrumental techniques, music literacy and musicianship. As performance based classes, all orchestras, with the exception of extension courses, will progress through a 4 block Repertoire Cycle in which in-depth study on designated time periods and genres will be emphasized. All orchestras will be on the same block each year to ensure that students will have studied and performed all time periods and genres after four years regardless of ensemble.

Symphonic Orchestra is a full year course that meets twice in each four day rotation and includes one small group lesson per rotation in which individual string skills will be developed. Lessons will take place during the school day with the orchestra director or other FPS music teacher specializing in orchestra. Lessons will be scheduled in homogeneous instrument groups of no larger than three students at the same skill level. Students may choose to fulfill their orchestra lesson requirement by taking weekly private lessons with a qualified instructor outside of school at their own expense. Students who participate in weekly private lessons are required to have their private teacher complete the *private lesson progress* form and return it to their orchestra director regularly.

Participation in all scheduled rehearsals, concerts and other performing events as listed in the Orchestra Handbook are required. Adherence to department policies including the Code of Ethics and performance dress code is also required.

Course Overview

All students in the Fairfield Orchestra Program progress through an Ensemble Sequence and instrument specific Skill Levels.

Fairfield’s Orchestra Program Ensemble Sequence

<u>Grade/Course</u>	<u>Instrument Skill Level</u>	<u>Ensemble Sequence Marker</u>
4 th Grade Orchestra	I	Novice
5 th Grade Orchestra	II	Novice
6 th Grade Orchestra	III	Novice
7 th Grade Orchestra	IV	Intermediate
8 th Grade Orchestra	V	Intermediate
Concert Orchestra	VI	Proficient
Symphonic Orchestra	VII	Accomplished
Chamber Orchestra	*Extension Course	Accomplished

Course Goals

Students will have the ability to understand and engage with music in a number of different ways, including the **creative, responsive** and **performative** artistic processes. They will have the ability to perform music in a manner that illustrates careful preparation and reflects an understanding and interpretation of the selection. They will be musically literate.

Students will be artistically literate: they will have the knowledge and understanding required to participate authentically in the arts. They will have the ability to transfer arts knowledge, skills, experiences and capacities and make **connections** to other subjects and settings to promote and enhance lifelong learning.

Artistic Processes

- Create
- Perform
- Respond
- Connect

Anchor Standards

- Select, analyze, and interpret artistic work for presentation.
- Develop and refine artistic techniques and work for presentation.
- Convey meaning through the presentation of artistic work.
- Perceive and analyze artistic work.

Ensemble Goals

1. Conveying Ideas: each student effectively and musically demonstrates ensemble performance techniques including responding to conductor's cues and adjusting balance and blend in formal concert settings.
2. Communicating and Collaborating: each student participates in the group, taking individual responsibility for using strategies that effectively fulfill ensemble purpose and goals.
3. Creating and Constructing: student constructs an original composition or phrase, rhythmic or melodic, from the synthesis of existing ideas and information and can explain his/her individual creative process.
4. Exploring and Understanding: Student analyzes key issues and develops a detailed plan sufficient to address the task, independently creates and follows appropriate practice strategies to maximize time and effort.
5. Adhere to proper performance etiquette, concert dress, response to audience, and behavior when not engaged in active performance.

Small Group Lesson Goals

1. Complete Skill Level VII of the Fairfield Public School orchestra program.
2. Demonstrate proper care and maintenance of their instrument.

- Interpret intent and meaning in artistic work.
- Apply criteria to evaluate artistic work.
- Synthesize and relate knowledge and personal experiences to make art.
- Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

<p><u>Summary Ensemble Skill Objectives</u> Used in all Summary Objectives for all students regardless of instrument.</p> <p>Skill Level VII Students will:</p> <ul style="list-style-type: none"> • Identify, enumerate and perform all rhythmic combinations in simple and compound meter. • Play and read in all meters. • Perform dynamic levels of pp, p, mp, mf, f, ff • Identify aurally and visually all major and perfect intervals; and minor seconds and thirds. • Identify all major and minor key signatures. • Students assimilate the following terms and symbols into their vocabulary and performances: piano, mezzo piano, mezzo forte, forte, crescendo, decrescendo, treble clef, bass clef, alto clef, measure, repeat sign, double bar line, key signature, bow lift, up bow, down bow, tie, slur, staccato, plucking, bowing, hooked bow, double stops, detached pizzicato, common time, sharp, flat, natural, fermata, unison, divisi, fortissimo, diminuendo, accent, ritardando, tempo, a tempo, allegro, andante, moderato, coda, D.C. al fine, D.C. al coda, 1st and 2nd endings, D.S., tone, legato, arco, detache, martele, intonation, caesura, pianissimo, adagio, cantabile, interval, maestoso, dolce, arpeggio, spiccato, vibrato, tremolo, balance point, presto, portato, solo, soli, tutti, largo, trill, grace note, glissando, allegro moderato, meno mosso, piu mosso, sforzando, marcato, grand martele, retake, 1 measure repeat sign, accelerando, agitato, allegretto, andantino, largo, leggiero, natural harmonic, pesante, phrase, poco a poco, rallentando, resonant tone, ringing tones, sempre, simile, sul ponticello, subito, tacet, marcato, 	<p><u>Summary Small Group Lesson Skill Objectives</u></p> <p>Fairfield Skill Level VII</p> <p>Students will:</p> <ul style="list-style-type: none"> • Master range, tone production, shifting, articulation, phrasing, major, minor and chromatic scales in accordance with Fairfield Skill Level VII. • Evaluate their own performances and compare and contrast them to performances of others, both individually and within a small group lesson. 	<p><u>Assessments</u></p> <p>Ensemble Assessments</p> <ul style="list-style-type: none"> • Ensemble Performances • Concert Performance Evaluation • Sectional Rubric • District-wide Mid-Year Assessment • District-wide Final Assessment • Rehearsal Rubric <p>Small Group Lesson Assessments</p> <ul style="list-style-type: none"> • Fairfield Skill Level VI Checklist • Weekly Lesson Rubric • Midyear Solo Assessment • Final Playing Exam
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<p>espressivo, forte piano, tonic, up bow retake, simple meter, compound meter</p> <ul style="list-style-type: none">• Students will identify and perform the following terms and symbols: allargando, animato, col legno, con sordino, fingered harmonics, forza, grazioso, larghetto, lento, loure, molto, prestissimo, rubato, sotto voce, senza sordino, sostenuto, stringendo, sul tasto and turns.• Play and memorize major and minor scales and arpeggios within the Fairfield Level VII Skill Level listed range: major: C, D, G, F, A; minor: c, and g and chromatic.• Read and play scales and arpeggios; major: E, Bb and Eb.		
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CREATING

Conceiving and developing new artistic ideas and work.

Enduring Understanding

- Musicians' creative choices are influenced by their expertise, context, and expressive intent.
- Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.

Essential Questions

- How do musicians make creative decisions?
- How do musicians improve the quality of their creative work?

Process Components: Plan and Make, Evaluate and Refine

Repertoire

- Student composed melodies.

Tasks

- Students will compose, evaluate and refine as necessary an original 16 measure melodic composition in 5/4 time, in the key of C Major.

The piece must include:

- a pick-up note not starting on tonic
- dotted rhythms
- syncopation
- sixteenth notes and rests
- 2 octave range
- at least one arpeggio
- a 4 note sequence
- end on the tonic

Assessment

- Composition Checklist

PERFORMING

Realizing artistic ideas and work through interpretation and presentation.

Enduring Understanding

- To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.
- Musicians judge performance based on criteria that vary across time, place and cultures.

Essential Questions

- How do musicians improve the quality of their performance?
- When is a performance judged ready to present?

Process Components: Analyze, Interpret, Rehearse, Evaluate, Refine, Present

Repertoire

Ensemble

- The Fairfield Public Schools Orchestra Program follows a Repertoire Cycle. Concert and Symphonic Orchestras complete an in-depth study of and perform music from one block of the Repertoire Cycle each school year. After four years in the Orchestra Program, all participating students will have studied every genre in the Repertoire Cycle.
- Students will perform grade level appropriate orchestral arrangements representing a variety of genres that include Fairfield's Skill Level VII objectives.

Tasks

Ensemble

Students will:

- Perform, from memory, C, D, G, F, A major and c, g minor scales with arpeggios and a 2 octave chromatic scale.
- Perform E, Bb, Eb major and a, d minor scales and arpeggios.
- Rehearse as a full ensemble and perform orchestral literature NYSSMA grade 4 + 5 demonstrating appropriate dynamics, balance and blend while following a conductor's non-verbal directions.
 - Analyze & Interpret pitches, rhythms, note values, dynamics, and articulations
 - Evaluate & Refine ensemble balance, blend, intonation and articulation.
- Rehearse, refine, evaluate and present Orchestra literature corresponding to the FPS Repertoire Cycle in both class and formal concert settings, with characteristic tone and accurate intonation.
- Work collaboratively in a sectional setting to improve on instrument/section specific musical and technical challenges within the current repertoire.

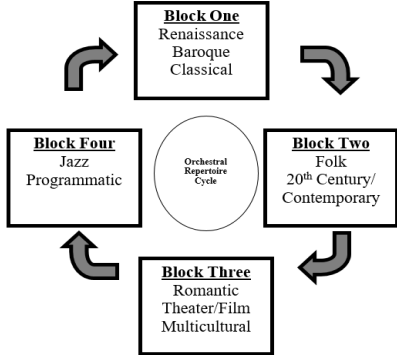
Assessment

Ensemble

- Formative rehearsal evaluation using district-wide ensemble rehearsal skills rubric.
- Ensemble improvement on targeted instrumental techniques, ensemble skills and elements of music during rehearsals
- Sectional Rubric
- Summative recorded assessments
- Concert performances

Small Group Lesson

- Weekly lesson rubric
- Skill Level VII Mid-Year summative playing assessment
- Final performance assessment

 <p>Block One Renaissance Baroque Classical</p> <p>Block Two Folk 20th Century/ Contemporary</p> <p>Block Three Romantic Theater/Film Multicultural</p> <p>Block Four Jazz Programmatic</p> <p>Orchestral Repertoire Cycle</p> <p>Small Group Lesson Students will utilize the grade level appropriate method books currently adopted by FPS music department that include Fairfield's Skill Level VII objectives.</p>	<p>Small Group Lesson Students will individually perform designated lesson material in accordance with Fairfield Skill Level VI.I.</p> <ul style="list-style-type: none"> • Individually analyze, rehearse, refine and present designated lesson material, including major and chromatic scales; with range, tone production, shifting, articulation, phrasing in accordance with the requirements of Fairfield Skill VII. • Employ the use of a tuner to improve intonation and ability to adjust pitch. • Employ the use of a metronome to reinforce their understanding of tempo markings and improve their ability to maintain a steady tempo as technical demands increase. 	
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RESPONDING

Understanding and evaluating how the arts convey meaning

Enduring Understanding

- The personal evaluation of musical works and performances is informed by analysis, interpretation, and established criteria based on the elements of music. (PROGRESSIVE BY GRADE LEVEL)

Essential Question

- How do we judge the quality of musical work(s) and performances?

Process Components: Analyze, Interpret, Evaluate

Repertoire

Ensemble

The Fairfield Public Schools Orchestra Program follows a Repertoire Cycle. All orchestras simultaneously complete an in-depth study of and perform music from one block of the Repertoire Cycle each school year. After four years in the Orchestra Program, all participating students will have studied every genre in the Repertoire Cycle.

Students will perform grade level appropriate orchestral arrangements representing a variety of genres that include Fairfield's Skill Level VII objectives.

Small Group Lesson

Students will utilize the grade level appropriate method books currently adopted by FPS music department that include Fairfield's Skill Level VI objectives and meets the individual needs of the student musicians.

Tasks

Ensemble

- Analyze and discuss targeted instrumental techniques, ensemble skills, and elements of music during rehearsals
- Evaluate, in writing, the quality of their own performances by describing the uses of elements of music and expressive devices
- Demonstrate knowledge of music vocabulary
- Make informed, critical evaluations of the quality and effectiveness of performance
- Apply evaluation criteria to their personal participation in rehearsals and curricular concerts
- Identify both visually and aurally, all major and perfect intervals.

Small Group Lesson

Students will:

- Make informed, critical evaluations of the quality and effectiveness of their performances
- Through analysis and evaluation, apply problem solving strategies during home practice

Assessment

Ensemble

- Ensemble improvement on targeted instrumental techniques, ensemble skills and elements of music during rehearsals
- Written evaluation of performances
- Sectional rubric
- Mid Year Assessment
- District wide Final Assessment

Small Group Lesson

- Individual improvement on targeted instrumental techniques
- Group discussion of problem solving strategies during at home practice
- Weekly lesson rubric

CONNECTING

Relating artistic ideas and work with personal meaning and external context.

Enduring Understanding

- Understanding connections to varied contexts and daily life enhances musicians' creating, performing and responding.

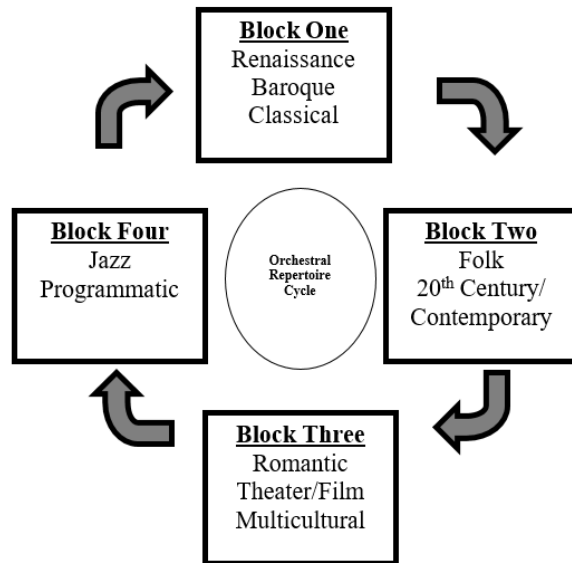
Essential Question

- How do the other arts, other disciplines, contexts, and daily life inform creating, performing and responding to music?

Process Components: Compare and Contrast, Analyze, Interpret, Evaluate

Repertoire

The Fairfield Public Schools Orchestra Program follows a Repertoire Cycle. Concert and Symphonic orchestras complete an in-depth study of and perform music from one block of the Repertoire Cycle each school year. After four years in the Orchestra Program, all participating students will have studied every genre in the Repertoire Cycle.



Tasks

Students will:

- Analyze, interpret and demonstrate knowledge of key characteristics of repertoire cycle genres as they relates to the elements of music and cultural; and historical connections.
- Compare and contrast Orchestra Repertoire performed from the Repertoire Cycle with Orchestra Repertoire from other genres.

Assessment

Students will answer the focus genre questions.

Connecting Focus Questions By Genre:

Block One: Renaissance, Baroque, Classical

Q - Why was music important in the **Renaissance** Period?

A- Because music was an important part of civic, religious and courtly life. The most important music was composed for use by the church.

Q – Describe the instrument and bow in the **Renaissance** Period?

A- String instruments were viols and were supported without endpin or chinrest and rested casually on the body.

Q- How did the physical characteristics of the instrument contribute to the overall music and sound in the **Renaissance** Period.

A- Music was very simple because of the limitations of the instrument.

Q - What are the physical characteristics of the instrument and bow in the **Baroque** Period?

A- Shorter neck, gut strings, convex arched bow, bow hold.

Q- How did the physical characteristics contribute to the overall sound and articulation in the **Baroque** Period?

A- Smaller dynamic and note range, mellow tone, decay of longer tones/inability to sustain, limited articulation

Q- What are the performance techniques in the **Baroque** for string instruments?

A – Very little vibrato, highly ornamented with more freedom of personal expression

Q – How did the physical characteristics of the instrument and bow change in the **Classical** Period?

A- Longer neck, invention of the current bow by Francois Tourte which was shorter in length, stronger and concave arch.

Q- How did the physical characteristics contribute to the overall sound and articulation in the **Classical** Period?

A- Greater dynamic and note range, shifting into higher positions, ability to sustain longer tones, added articulations in particular spiccato,

Q- What are the performance techniques in the **Classical** Period for string instruments?

A –Consistent vibrato speed, more structure and dominance in the upper string part, emphasis on left hand technique

Block Two: Folk, 20th Century/Contemporary

Q - What is **Folk** music?

A - type of traditional and generally rural music that originally was passed down through families and other small social groups. Typically, folk music, like folk literature, lives in oral tradition; it is learned through hearing rather than reading.

Q - What are the characteristics of American **folk** music?

A -

- Acoustic instruments

- Simple chord progressions such as C-F-G or Am-G
- Simple time signatures such as 3/4 or 4/4
- "Sharp" or natural keys such as C, D, E, G or A
- Simple scales such as pentatonic minor (blues), pentatonic major, major, melodic minor and mixolydian.
- Simple melodies based on tropes from Irish, Scottish and English music of the 1600-1700s OR simple melodies based on African American music of the 1800s (or earlier).

Q - What are the string performance techniques of American fiddle music?

A - string crossings, double stops, slides, percussive bowings (chop), shuffle bowing

Q - What are the melodic characteristics of **20th Century/Contemporary** music?

A -

- Jagged with large intervals, but they can also be smooth and easy to sing too
- Increased ranges from very high to very low
- Special techniques to create new and unique sounds on the instrument

Q - What are the rhythmic characteristics of **20th Century/Contemporary** music?

A -

- Meter commonly makes groups of 5 or 7 beats
- Meter can change suddenly & frequently
- Sometimes two or more rhythms are played at the same time
- Extreme tempos. Tempo changes may be sudden or gradual
- Use of ostinato to create power and excitement

Q - What are the extended string techniques used in the **20th Century/Contemporary** music?

A - Sul ponticello, sul tasto, bowing behind the bridge, col legno, scratch tone, silent fingering, snap pizzicato, nail pizzicato, slapping the strings, knocking the instrument, chewing, bow glissando

Block Three: Romantic, Theater/Film, Multicultural

Q - How did **Romantic** composers differ from the Classical period composers?

A - Romantic composers aimed for powerful expression of emotion revealing their innermost thoughts and feelings

Q - What are the characteristics of **Romantic Period** music?

A -

- More passionate melodies (song-like and lyrical)
- Richer harmonies
- Greater use of chromaticism
- Dramatic contrasts of dynamics from ppp-fff
- Great technical virtuosity
- String techniques added were lush vibrato & exaggerated slides into notes.

Q - How did the Symphonic Orchestra change in the **Romantic Period**?

A- It was much larger to accommodate the extra sound that was needed. Wind sections became larger and piccolo, English horn, bass clarinet and bassoon were added.

Q- How did musicians make a living in the **Romantic Period**?

A- They are now able to work independently. They no longer had to rely on the patronage of the aristocracy or church. Musical Conservatories are founded for musical training and public concerts become part of society.

Q - What is musical **Theater and Film**?

A - A theatrical performance that combines songs, spoken dialogue, acting and dance. The songs usually advance the plot.

Q- What is the difference between film and stage musicals?

A - The use of lavish background scenery and locations used in films, but are impractical in the theater.

Q - What is **Multicultural music**?

A - It is music that encompasses many different styles of music from around the world and is unique to individual countries/cultures.

Q - Why is **Multicultural music** important?

A - When we learn orchestral pieces from other cultures it helps to connect us.

Q- What are some of the characteristics unique to the piece you performed this year?

A - (To be determined by repertoire - could include rhythm, texture and techniques.)

Block Four: Programmatic, Jazz

Q- What is **Programmatic** Music

A - music that tells a story

Q -Name three main types of **Programmatic** Music for Orchestra.

A - Programme Symphony, Concert Overture, Symphonic/Tone Poem

Q - What is Jazz swing?

A - playing a note just before or after the beat. This gives the music a flexible, relaxed feel.

Q - How is Jazz different from Classical or Romantic music?

A - jazz musicians almost never play a tune the same way twice. Most jazz is improvised and not fixed by the composer.