

## 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 <sup>th</sup> Grade Orchestra	I	Novice
5 <sup>th</sup> Grade Orchestra	II	Novice
6 <sup>th</sup> Grade Orchestra	III	Novice
7 <sup>th</sup> Grade Orchestra	IV	Intermediate
8 <sup>th</sup> Grade Orchestra	V	Intermediate
Concert Orchestra	VI	Proficient
<b>Symphonic Orchestra</b>	<b>VII</b>	<b>Accomplished</b>
Chamber Orchestra	*Extension Course	Advanced

#### 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

#### 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.

settings to promote and enhance lifelong learning.

**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.

- 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><b>Small Group Lesson Goals:</b></p> <ol style="list-style-type: none"> <li>1. Complete Skill Level VII of the Fairfield Public School orchestra program..</li> <li>2. Demonstrate proper care and maintenance of their instrument.</li> </ol>	
<p><b><u>Summary Ensemble Skill Objectives</u></b> Used in all Summary Objectives for all students regardless of instrument.</p> <p><b>Skill Level VII</b> Students will:</p> <ul style="list-style-type: none"> <li>• Identify, enumerate and perform all rhythmic combinations in simple and compound meter.</li> <li>• Play and read in all meters.</li> <li>• Perform dynamic levels of pp, p, mp, mf, f, ff</li> <li>• Identify aurally and visually all major and perfect intervals; and minor seconds and thirds.</li> <li>• Identify all major and minor key signatures.</li> <li>• 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, 1<sup>st</sup> and 2<sup>nd</sup> 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,</li> </ul>	<p><b><u>Summary Small Group Lesson Skill Objectives</u></b></p> <p><b>Fairfield Skill Level VII</b></p> <p>Students will:</p> <ul style="list-style-type: none"> <li>• Master range, tone production, shifting, articulation, phrasing, major, minor and chromatic scales in accordance with Fairfield Skill Level VII.</li> <li>• Evaluate their own performances and compare and contrast them to performances of others, both individually and within a small group lesson.</li> </ul>	<p><b><u>Assessments</u></b></p> <p><b>Ensemble Assessments</b></p> <ul style="list-style-type: none"> <li>• Ensemble Performances</li> <li>• Concert Performance Evaluation</li> <li>• Sectional Rubric</li> <li>• District-wide Mid-Year Assessment</li> <li>• District-wide Final Assessment</li> <li>• Rehearsal Rubric</li> </ul> <p><b>Small Group Lesson Assessments</b></p> <ul style="list-style-type: none"> <li>• Fairfield Skill Level VI Checklist</li> <li>• Weekly Lesson Rubric</li> <li>• Midyear Solo Assessment</li> <li>• Final Playing Exam</li> </ul>

<p>largo, trill, grace note, glissando, allegro moderato, meno mosso, piu mosso, sforzando, marcato, grand martelet, 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, espressivo, forte piano, tonic, up bow retake, simple meter, compound meter</p> <ul style="list-style-type: none"><li>• 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.</li><li>• 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.</li><li>• Read and play scales and arpeggios; major: E, Bb and Eb.</li></ul>		
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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.

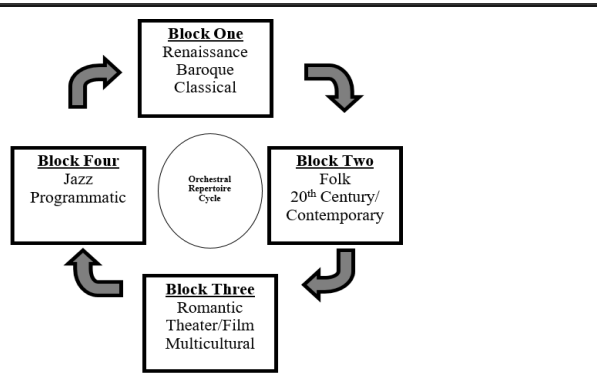
### Assessment

#### **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



**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.

- Work collaboratively in a sectional setting to improve on instrument/section specific musical and technical challenges within the current repertoire.
- Small Group Lesson**  
 Students will individually perform designated lesson material in accordance with Fairfield Skill Level V!I.
- 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.

## 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

### 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

### 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



meets the individual needs of the student musicians.	<ul style="list-style-type: none"><li>• Through analysis and evaluation, apply problem solving strategies during home practice</li></ul>	<ul style="list-style-type: none"><li>• Weekly lesson rubric</li></ul>
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## 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.

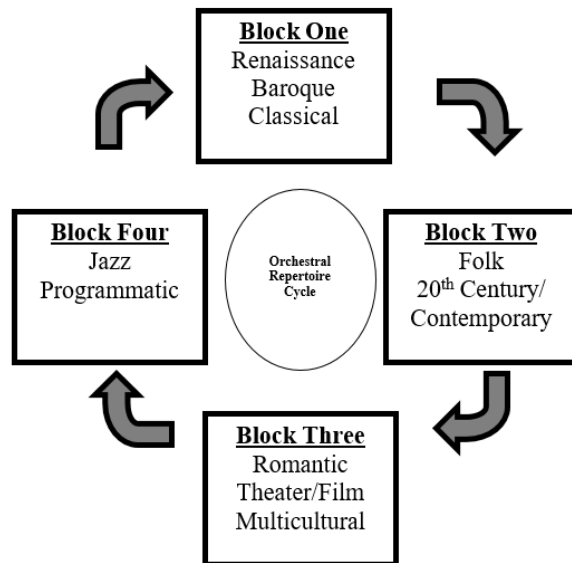
### Essential Question

- 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, 20<sup>th</sup> 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.

Fairfield Public Schools  
Assessment Pack  
Symphonic Orchestra

Name: \_\_\_\_\_

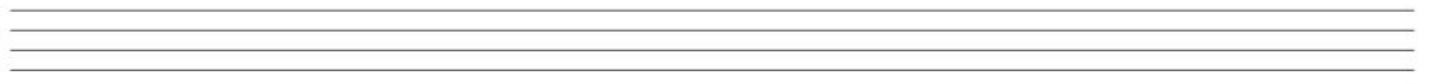
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## Symphonic Orchestra Melodic Composition in C Major

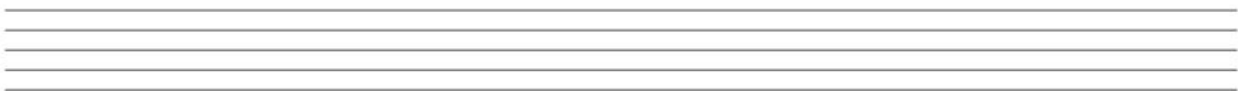
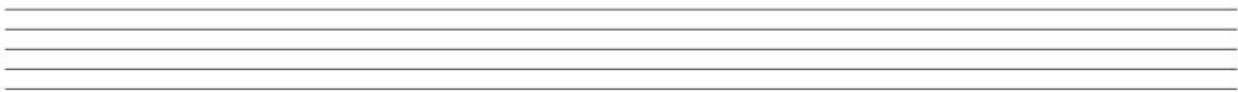
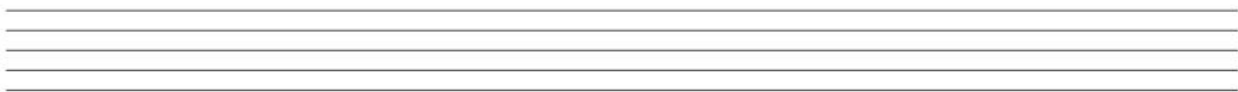
- 1) Compose a melody in C major using the parameters below.
- 2) When you have created a melody that you like, notate it below.
- 3) If you need space to practice this, use the staff paper on the back.

### Requirements/Composition Checklist:

- \_\_\_\_\_ Sixteen measures, using proper notation
- \_\_\_\_\_ C Major
- \_\_\_\_\_ Use pick-up note, not starting on tonic
- \_\_\_\_\_ Use a variety of pitches within two octaves
- \_\_\_\_\_ Use at least one arpeggio
- \_\_\_\_\_ Use a four note sequence
- \_\_\_\_\_ Use four beats in each measure
- \_\_\_\_\_ Use syncopation
- \_\_\_\_\_ Use dotted rhythms
- \_\_\_\_\_ Use sixteenth notes
- \_\_\_\_\_ Use rests
- \_\_\_\_\_ End on tonic







## High School Orchestra Concert Evaluation

Name \_\_\_\_\_

Repertoire Performed:

Grade \_\_\_\_\_

\_\_\_\_\_

Date \_\_\_\_\_

\_\_\_\_\_

Ensemble \_\_\_\_\_

\_\_\_\_\_

Instrument \_\_\_\_\_

\_\_\_\_\_

1. Evaluate your orchestra's overall performance. Identify specific strengths and weaknesses.
2. In which piece did your orchestra most effectively and musically demonstrate ensemble performance techniques? Identify the specific performance techniques.
3. In which piece did your orchestra least effectively and musically demonstrate ensemble performance techniques? Identify specific techniques that were lacking.
4. Comment on the intonation of:
  - a. the ensemble –
  - b. your section –
  - c. you individually –
5. Which piece did you enjoy playing the most and why?

6. What is/are your goal(s) for improvement as an orchestra member? What is your strategy to achieve your goal(s)?
  
  
  
  
  
  
  
  
  
  
7. Evaluate your orchestra's performance etiquette; particularly behavior when not engaged in active performance, on stage and in the audience.
  
  
  
  
  
  
  
  
  
  
8. Comment on the effectiveness and musicality of the performances of the other groups that performed.

# Ensemble and Rehearsal Skills Scoring Rubric

*This is the criteria that will be used to evaluate students' Ensemble and Rehearsal Skills:*

NAME \_\_\_\_\_ Date: \_\_\_\_\_ PIN \_\_\_\_\_ PERIOD \_\_\_\_\_

	<b>Advanced 25 points each</b>	<b>Proficient 20 points each</b>	<b>Basic 15 points each</b>	<b>Minimal 10 points each</b>
<b>Performance</b>	Consistently exhibits <u>proper</u> playing position and posture.	Almost always exhibits proper playing position and	Occasionally exhibits <u>proper</u> playing	Rarely exhibits <u>proper</u> playing position and posture.
<b>Tuning</b> <b>Rehearsal Preparedness</b>	Consistently demonstrates proper tuning procedure.  Is consistently ready to begin class on time with all materials	Almost always follows proper tuning procedure.  Is ready to begin class when prompted.	Follows proper tuning procedure only when reminded.  <b>or</b> Is not ready to begin class on time after repeated prompting; often needs to retrieve music after the start of class.	Does not follow proper tuning procedure; socializes during tuning, warms up or practices during tuning  <b>or</b> was not present during tuning-did not attend class on time; was not in the room at the start of instruction; tardiness was not excused – did not tune.
<b>Response to Conductor</b>	Is consistently ready to play when requested. Appropriately responds to conducting gestures.	Is usually ready to play when requested. Does not consistently respond or understand all gestures.	Is often not ready to play when requested; needs reminders for proper response to each gesture.	Is not ready to play when requested; needs frequent reminders. Does not understand conducting gestures.
<b>Rehearsal Skills</b>	Engages in entire rehearsal – is able to identify problem areas within section and across the ensemble.  Demonstrates concentrated focus; refrains from side conversations & other distractions.	Engages in entire rehearsal most of the time– is able to identify problem areas within section and across the ensemble.  Demonstrates strong Concentration with little distraction.	Engages in entire rehearsal some of the time– may be able to identify problem areas within section and/or across the ensemble.  Demonstrates weak focus; needs to be reminded to stay on task.	Does not engage in rehearsal – may not be able to identify areas within section or across the ensemble.  Inconsistent focus; is often off task, engages in side conversations; plays instrument during instruction.

**Total Score** \_\_\_\_\_

## **ORCHESTRA SKILL LEVEL VII**

### **A. Tone Quality**

1. Demonstrates relaxed vibrato throughout the musical phrase.
2. Refines resonant tone production and tonal qualities throughout range of the instrument including sul tasto and ponticello
3. Performs all dynamics by varying the bow speed and bow distribution, along with appropriate contact point, bow length, placement, and weight.
4. Demonstrates all dynamic ranges including subito piano through subito forte.

### **B. Bowing and Rhythm**

1. Accurately performs tremolo, trill, grace note(s) and turns within all musical phrases.
2. Accurately performs fingered double stops and chords within all musical phrases.
3. Accurately performs spiccato passages at various tempos within all musical phrases including rapid string crossings.
4. Accurately performs and applies the appropriate stylistic bow strokes within all musical phrases through the literature in the repertoire cycle.
5. Demonstrates complex patterns of up bow spiccato.
6. Accurately performs separate and slurred string crossings at various tempos with minimal motion.
7. Accurately performs all rhythmic combinations with refined bowing articulation in all meters.

### **C. Music Reading**

1. Students will be able to play and enumerate in all simple and compound time signatures as well as mixed meters.
2. Violins are able to read “8va”
3. Violas are able to read treble clef
4. Celli are able to read tenor clef.

#### D. Scales

1. Reads and plays scales in a quarter/eighth note pattern and triplet arpeggios with accurate intonation.
2. \*Scales and arpeggios are memorized.

Scales	Violin	Viola	Cello	Bass
*C	2	3	3	1
*D	2	3	3	1
*G	3	2	2	2
*F	2	2	2	2
*A	3	2	2	1
E	2	2	2	2
Bb	2	2	2	1
Eb	2	2	2	1
a mi	2	2	2	1
*c mi	2	3	3	1
d mi	2	2	2	1
*g mi	3	2	2	2
*Chro	G (2)	C (2)	C (2)	E (2)

#### E. Positions

1. Demonstrates accurate shifting between all positions from 1<sup>st</sup> through 5<sup>th</sup> positions including 7<sup>th</sup> position for violins.

#### G. Solo Performance

Perform an appropriate solo with proper position, characteristic tone quality, accurate pitch, rhythm, and intonation.

## Lesson Scoring Rubric

Please answer the following questions and submit this document at least one day prior to your lesson.

Question	Answer
Were you able to practice since your last lesson?	
If yes, what did you practice? For your lesson this should include scales, warm ups and solo/lesson music. You may also include orchestra excerpts and/or smart music assignments.	
How much did you practice? Include days and minutes.	
Do you have any questions or areas of concern that you would like to cover in your lesson?	

Rubric Categories	<b>Accomplished, 5.58</b>	<b>Proficient, 4.9</b>	<b>Developing, 4.3</b>	<b>Needs Improvement, 3.6</b>
<b>Tone, 10%</b>	Tone is excellent throughout. Confident use and distribution of the bow. Range of different tonal qualities are demonstrated when appropriate.	Tone is generally consistent. Continue to expand on tonal range by experimenting with different bow speeds and weight.	Tone quality is inconsistent, especially in moments of difficulty. Keep working at controlling bow speed and contact point and overall awareness of what you are doing with the bow.	Tone is thin or harsh. Work at adjusting bow speed, weight distribution, or contact point. Keep right hand secure but relaxed for quality sound production.
<b>Intonation, 30%</b>	Is accurate throughout	Is accurate most of the time with no more than 2 inaccurate notes or patterns.	Is basically accurate, but student does not adjust problem pitches such as leading tones, half steps, shifts or notes in higher positions	Is limited in accuracy with minimal attempt at adjustment. Particular attention needs to be paid to ringing tones and consistent tonal center.
<b>Rhythm, 30%</b>	Consistently plays with rhythmic accuracy and is able to perform accurately alone. Student is able to	Is mostly accurate. There are no more than 2 measures or patterns played inaccurately. May need to play through	Is fairly accurate but some measures or patterns lack precision. (3-4 measures or patterns) Is able to	Is not rhythmically accurate even when performing with teacher or others. Is not able to enumerate without

	enumerate in real time.	piece twice to solidify rhythms. Is able to enumerate in real time.	enumerate but not in real time. Needs to play with teacher to perform correct rhythms.	assistance.
<b>Tempo, 5%</b>	Is consistent throughout and performed at the appropriate or assigned tempo marking.	Approaches the indicated tempo markings	Is occasionally accurate, and/or occasionally rushes and/or drags	Is inaccurate or inconsistent
<b>Interpretation/ Musicality, 5%</b>	Is very strong with well-shaped phrases, dynamics and stylistic use of bow & vibrato	Is strong however some phrases or dynamics are not consistent with the overall level of expression	Is moderate with limited phrasing and use of dynamics	Is limited
<b>Articulation, 5%</b>	Are consistently accurate and stylistically performed as marked	Are frequently correct, may need a reminder during lesson but quickly recovers and corrects problems areas.	Working towards playing with correct bowings and articulations but needs frequent reminders to play accurately. May also need to play with teacher to perform accurately.	Does not play with correct bowing or articulations even with frequent reminders and/or by performing with teacher.
<b>posture, 5%</b>	Violin/Viola: Instrument is properly on shoulder and elbow is off of side & under instr. Cello: Instrument is not resting on shoulder and is correctly aligned. Sits up straight on edge of seat. Bass: Side of instrument is correctly resting against body. Stands up straight.	Instrument is generally in the correct place and posture is proper most of the time.	Instrument is in the proper position, but the body is not in the proper posture or alignment <b>Or</b> Body is in the proper position but the instrument is not in the proper alignment	Does not demonstrate accurate basic posture.
<b>Left hand , 5%</b>	The left hand is consistently accurate,	Left hand position is generally appropriate	Left hand position starts well but	Does not demonstrate correct left hand



	relaxed and allows for success. Intonation and expressive playing are not limited or inhibited by left hand in any way.	but is occasionally forgotten during times of technical difficulty such as position changes. Intonation may be affected by difficulties with the left hand position.	deteriorates as piece progresses.	position at all while playing.
<b>Right hand, 5%</b>	Consistent and correct bow hold throughout. Right hand is flexible and fluid. Elbow and shoulder are aiding sound production. contact point and natural weight produce a resonant tone.	Bow hold is generally correct throughout. Contact point, weight and speed are appropriate however student needs to continue to refine sound production by focusing on contact point and natural weight to produce a more resonant tone.	Bow hold starts well but deteriorates while playing. No flexibility. Arm needs to be relaxed. Address contact point and arm weight.	Does not demonstrate correct right hand position while playing.
<b>Practice Progress, Not Graded 0%</b>	Solid evidence of practice. Areas of concern have been addressed and student is ready to move on.	Areas of concern have improved from last lesson however student needs to continue with assignment to solidify piece.	Areas of concern dominate overall progress made. Student needs to continue with same assignment.	No progress since last lesson; student continues to make the same mistakes
<b>Preparation, Not Graded 0%</b>	Brings all materials to lesson. Marks music without prompts from teacher.	Brings all materials to lessons. Marks music when prompted.	Brings most materials to lessons but may be missing one handout. Does not mark music.	Does not bring materials to lessons. Does not mark music.
<b>Independence, Not Graded 0%</b>	Is able to accurately perform by themselves	Occasionally needs to perform with group or teacher to play music accurately.	Only able to perform accurately by playing with others/teacher and not always able to keep up.	Not able to perform accurately alone or with others.

# HS Orchestra Sectionals

This form must be turned in after every sectional.

1. Piece addressed: \_\_\_\_\_
2. Have one person in your section be the scribe and complete the form below. Everyone in the section should discuss and agree to what goes on the form before it is written down.
3. Work on solution(s) to 2-3 problem areas. (If 2, be much more specific)
4. Report results.

Name of scribe: \_\_\_\_\_

<b>Measure #’s (from-to)</b>	<b>Domain to be Addressed</b> <small>(TONE, TIME, TECHNIQUE, or EXPRESSION)</small>	<b>Specific Problem (use musical vocabulary)</b>	<b>Specific Attempted Strategies (use musical vocabulary)</b>

**All members of the section sign below:**

Name \_\_\_\_\_

Date \_\_\_\_\_

## SECTIONAL EVALUATION

**On a scale from 1-10, please answer the following questions:**

	<b>SCORE (1-10)</b>
Did the group make improvement?	
Did the leader give clear instructions/suggestions?	
Did the leader demonstrate?	
Did the group stay on task?	
Were all members actively engaged?	
Did everyone have a voice?	
Does this section still need work?	
My section is prepared to demonstrate our progress at the next rehearsal	

**What are the next steps toward improving this piece or section?**

**What would you like to accomplish in the next rehearsal?**

**Please write any other comments or suggestions on the back of this page.**

**Grade**

**Title of Piece:**

**Composer:**

**Measure Numbers:**

**Solo Rubric**

Rubric Categories	<b>Excellent, 14.29</b>	<b>Proficient, 12.5</b>	<b>Fair, 11</b>	<b>Developing, 10</b>	<b>Needs Improvement, 8.5</b>
<b>Tone, 18%</b>	Is full, rich & characteristic of the instrument	Is of a characteristic quality in most ranges most of the time	Is sometimes of a characteristic quality	Is sometimes thin, unfocused or harsh	Is consistently thin, unfocused or harsh
<b>Intonation, 18%</b>	Is accurate throughout	Is accurate most of the time with no more than 2 or inaccurate notes	Is basically accurate, but student does not adjust problem pitches such as leading tones, half steps, shifts or higher positions	Is limited in accuracy with minimal attempt at adjustment. Particular attention needs to be paid to ringing tones.	Is consistently inaccurate, tonal center is not apparent
<b>Rhythm, 18%</b>	Is accurate throughout	Is mostly accurate. There are no more than 2 measures or patterns played inaccurately.	Is fairly accurate but some measures or patterns lack precision. (3-4 measures or patterns)	Lacks precision; 5-6 measures or patterns are played inaccurately	Is performed inaccurately
<b>Tempo, 9%</b>	Is consistent throughout	Approaches the indicated tempo markings	Is occasionally accurate, and/or occasionally rushes and/or drags	Is inappropriate and occasionally rushes and/or drags	Is inaccurate or inconsistent
<b>Interpretation Musicality, 10%</b>	Is very strong with well-shaped phrases, dynamics and stylistic use of vibrato	Is strong however some phrases or dynamics are not consistent with the overall level of expression	Is moderate with limited phrasing and use of dynamics	Is limited	Very little musical understanding
<b>Articulation Bowings, 9%</b>	Are stylistically accurate and performed as marked	Are accurate most of the time with no more than 2 or inaccurate notes	Are fairly accurate but some measures or patterns lack	Lack precision; 5-6 measures or patterns are played	Lack precision; 5-6 measures or patterns are played inaccurately

			precision. (3-4 measures or patterns)	inaccurately	
<b>Technique, 18%</b>	Is accurate throughout	Is accurate most of the time	Is basically accurate, however student needs to make minor adjustments to LH and/or RH position	Is limited in accuracy. Particular attention needs to be paid to one or more elements.	Is inaccurate, instrument is not balanced correctly and LH and/or RH position hinders ability to perform

Answer the following questions and submit this form as a google doc.  
Final Performance Assessment



1. Describe your overall practice routine on a weekly basis. Provide your answer in the cell below:

2. Which excerpt from the final exam sheet do you find to be the easiest? Explain why? Provide your answer in the cell below:

3. Which excerpt do you find to be the most difficult from the sheet? Explain why? Provide your answer in the cell below:

4. In regards to question 3 above, how have you practiced this excerpt to ensure your success? Provide specific examples in the cell below:

Rubric Categories	Accomplished, 10	Proficient, 8.5	Developing, 7.5	Does Not Meet, 6.5
<b>MAJOR SCALE</b> Pitch Accuracy , 7%	Pitches are correct and in tune both ascending and descending with beautiful intonation in all registers.	Pitches are correct with a few errors both ascending and descending. There may be small intonation problems.	Most pitches are correct but student has problems with aspects of the scale such as leading tones.	Many incorrect pitches, intonation problems such as leading tones, ringing tone and lack of tonal center.
<b>MAJOR SCALE</b> Tone Quality , 5%	Tone is excellent throughout. Confident use and distribution of the bow. Range of different tonal qualities are demonstrated when appropriate.	Tone is generally consistent. Continue to expand on tonal range by experimenting with different bow speeds and weight.	Tone quality is inconsistent, especially in moments of difficulty. Keep working at controlling bow speed and contact and overall awareness of what you are doing with the bow.	Tone is thin or harsh. Needs to adjust bow speed, weight distribution, or contact point. Keep left hand secure for quality sound production.
<b>MAJOR SCALE</b> Rhythm & Tempo Accuracy , 4%	Steady pulse with accurate rhythms at all times.	Steady pulse with few rhythmic errors.	Pulse is unstable with major rhythmic errors.	No evidence of steady pulse.
<b>MAJOR ARPEGGIO</b> Pitch Accuracy , 7%	Pitches are correct and in tune both ascending and descending with beautiful intonation in all registers.	Pitches are correct with a few errors both ascending and descending. There may be small intonation problems.	Most pitches are correct but student has problems with aspects of the scale such as leading tones.	Many incorrect pitches, intonation problems such as leading tones, ringing tone and lack of tonal center.
<b>MAJOR ARPEGGIO</b> Tone Quality , 5%	Tone is excellent throughout. Confident use and distribution of the bow. Range of different tonal qualities are demonstrated when appropriate.	Tone is generally consistent. Continue to expand on tonal range by experimenting with different bow speeds and weight.	Tone quality is inconsistent, especially in moments of difficulty. Keep working at controlling bow speed and contact and overall awareness of what you are doing with the bow.	Tone is thin or harsh. Needs to adjust bow speed, weight distribution, or contact point. Keep left hand secure for quality sound production.
<b>MAJOR ARPEGGIO</b> Rhythm & Tempo Accuracy , 4%	Steady pulse with accurate rhythms at all times.	Steady pulse with few rhythmic errors.	Pulse is unstable with major rhythmic errors.	No evidence of steady pulse.
<b>MINOR SCALE</b> Pitch Accuracy , 7%	Pitches are correct and in tune both ascending and descending with beautiful intonation in all registers.	Pitches are correct with a few errors both ascending and descending. There may be small intonation problems.	Most pitches are correct but student has problems with aspects of the scale such as leading tones.	Many incorrect pitches, intonation problems such as leading tones, ringing tone and lack of tonal center.

<p><b>MINOR SCALE</b> Tone Quality , 5%</p>	<p>Tone is excellent throughout. Confident use and distribution of the bow. Range of different tonal qualities are demonstrated when appropriate.</p>	<p>Tone is generally consistent. Continue to expand on tonal range by experimenting with different bow speeds and weight.</p>	<p>Tone quality is inconsistent, especially in moments of difficulty. Keep working at controlling bow speed and contact and overall awareness of what you are doing with the bow.</p>	<p>Tone is thin or harsh. Needs to adjust bow speed, weight distribution, or contact point. Keep left hand secure for quality sound production.</p>
<p><b>MINOR SCALE</b> Rhythm &amp; Tempo Accuracy , 4%</p>	<p>Steady pulse with accurate rhythms at all times.</p>	<p>Steady pulse with few rhythmic errors.</p>	<p>Pulse is unstable with major rhythmic errors.</p>	<p>No evidence of steady pulse.</p>
<p><b>MINOR ARPEGGIO</b> Pitch Accuracy , 7%</p>	<p>Pitches are correct and in tune both ascending and descending with beautiful intonation in all registers.</p>	<p>Pitches are correct with a few errors both ascending and descending. There may be small intonation problems.</p>	<p>Most pitches are correct but student has problems with aspects of the scale such as leading tones.</p>	<p>Many incorrect pitches, intonation problems such as leading tones, ringing tone and lack of tonal center.</p>
<p><b>MINOR ARPEGGIO</b> Tone Quality , 5%</p>	<p>Tone is excellent throughout. Confident use and distribution of the bow. Range of different tonal qualities are demonstrated when appropriate.</p>	<p>Tone is generally consistent. Continue to expand on tonal range by experimenting with different bow speeds and weight.</p>	<p>Tone quality is inconsistent, especially in moments of difficulty. Keep working at controlling bow speed and contact and overall awareness of what you are doing with the bow.</p>	<p>Tone is thin or harsh. Needs to adjust bow speed, weight distribution, or contact point. Keep left hand secure for quality sound production.</p>
<p><b>MINOR ARPEGGIO</b> Rhythm &amp; Tempo Accuracy , 4%</p>	<p>Steady pulse with accurate rhythms at all times.</p>	<p>Steady pulse with few rhythmic errors.</p>	<p>Pulse is unstable with major rhythmic errors.</p>	<p>No evidence of steady pulse.</p>
<p><b>SHIFTING</b> Pitch Accuracy , 6%</p>	<p>Notes are consistently played accurately; student knows the music well</p>	<p>An occasional inaccurate note is played, but does not detract from overall performance.</p>	<p>A few inaccurate notes are played, detracting somewhat from the overall performance.</p>	<p>Wrong notes consistently detract from the performance; student does not know the music</p>
<p><b>SHIFTING</b> Fingerings, 4%</p>	<p>All of the shifts were done correctly.</p>	<p>Most of the shifts were done correctly.</p> <p>One of the following may apply:</p> <ul style="list-style-type: none"> <li>- Thumb did not move with hand.</li> <li>- Wrist collapsed.</li> <li>- Sliding between the notes.</li> </ul>	<p>Few of the shifts were done correctly.</p> <p>Two or more of the following apply.</p> <ul style="list-style-type: none"> <li>- Thumb did not move with hand.</li> <li>- Wrist collapsed.</li> <li>- Sliding between the notes.</li> </ul>	<p>Student did not perform with written fingerings or shifts</p>
<p><b>SHIFTING</b> Rhythm and Tempo Accuracy , 4%</p>	<p>Steady pulse with accurate rhythms at all times.</p>	<p>Steady pulse with few rhythmic errors.</p>	<p>Pulse is unstable with major rhythmic errors.</p>	<p>No evidence of steady pulse.</p>



<p><b>SHIFTING Dynamics, 4%</b></p>	<p>Student performs the piece with appropriate dynamics</p>	<p>Most of the dynamics are followed</p>	<p>Some dynamics are observed</p>	<p>No dynamics.</p>
<p><b>POSTURE, 6%</b></p>	<p>Violin/Viola: Instrument is properly on shoulder and elbow is off of side &amp; under instr. Cello: Instrument is not resting on shoulder and is correctly aligned. Sits up straight on edge of seat. Bass: Side of instrument is correctly resting against body. Stands up straight.</p>	<p>Instrument is generally in the correct place and posture is proper most of the time.</p>	<p>Instrument is in the proper position, but the body is not in the proper posture.</p>	<p>Does not demonstrate basic posture.</p>
<p><b>LEFT HAND, 6%</b></p>	<p>Left hand is excellent. The hand is consistent, accurate, relaxed and allows for success. Intonation and expressive playing are not limited or inhibited by left hand in any way.</p>	<p>Left hand position is generally appropriate but is occasionally forgotten during times of technical difficulty such as position changes. Intonation may be affected by difficulties with the left hand position.</p>	<p>Left hand position starts well but deteriorates as piece progresses.</p>	<p>Does not demonstrate correct left hand position at all while playing.</p>
<p><b>RIGHT HAND, 6%</b></p>	<p>Consistent and correct bow hold throughout. Right hand is flexible and fluid. Elbow and shoulder are aiding sound. Great contact point and natural weight</p>	<p>Bow hold is generally correct throughout. Contact point, weight and speed are appropriate</p>	<p>Bow hold starts well but deteriorates while playing. No flexibility. Arm needs to be relaxed. Address contact point and arm weight.</p>	<p>Does not demonstrate correct right hand position at all while playing.</p>

<p><b>Grade</b></p>	<p>Teacher Rubric Settings: t19060tffc lsmith _</p>
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