

Fairview High School Chamber Orchestra

Grades 9-12

Hillery Needham, Director

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Course Description

The Chamber Orchestra is geared toward the more advanced string players. Students in the Chamber Orchestra perform at regular school concerts as well as additional performances throughout the greater Cleveland area. The repertoire performed is advanced and covers a wide range of musical styles. Auditions for this group will occur in April and are open to all 8th-11th grade strings players. Please contact the director to schedule an audition.

Music Program Philosophy

Music education in the Fairview Park City Schools seeks to provide experiences so the individual student may develop into a complete person capable of feeling and/or expressing emotion through music. These experiences should enable the learner to distinguish between various quality levels of musical encounters, learn the necessary ingredients of both individual effort and teamwork, and begin a worthwhile life skill that can contribute to society in a responsible manner.

The Fairview Park Students will be creating, innovating, investigating, collaborating, communicating, problem solving, leading, reflecting, and serving through music in alignment with the district's vision and mission, *The Fairview Advantage*.

Program Goals

- Develop instrumental solo and/or ensemble performance skills to include performance through traditional classical and other notations (e.g. chord symbols in jazz).
- Articulate a personal philosophy of music including personal valuing, musical preferences and involvement.
- Develop, analyze and apply appropriate criteria to evaluating pieces of music and musical performances within and outside the classroom.
- Read, write, improvise, compose and describe varied types of musical repertoire using vocabulary that demonstrates an understanding of the language of music appropriate to the genre and culture.
- Recognize the roles of vocational and avocational musicians in learning, creating and performing across history and cultures, with focus on the function of music in society.

- Use multimedia including media arts and music technology to create, analyze, rehearse, present, record and disseminate music of a variety of styles.

| Learning Targets | Performance Tasks |
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| <p>Label clefs, all musical terms and symbols, key signatures, time signatures, tempo markings, style markings, and articulations/bowings.</p> | <p>a. Read and interpret a familiar or unfamiliar score of music.</p> <p>b. Perform a varied repertoire of music while interpreting the music symbols and terms to create an expressive performance. Following the performance, assess the performance.</p> |
| <p>Identify and understand elements of music, terms, tempo markings, harmony, form, and articulations in order to critique various musical styles.</p> | <p>a. Construct an ongoing word bank to identify, discuss, and write elements of music using proper terminology.</p> <p>b. Listen to varying musical styles representative of many cultures and historical periods. Using appropriate terminology, critique and give opinion regarding the performance.</p> |
| <p>Identify form, dynamics, and articulations through Baroque, Classical, Romantic, Impressionistic, and 20th Century music periods.</p> | <p>a. Prepare a group presentation about a composition describing its genre, style, historical period, composer, and its historical context.</p> |
| <p>Compare and contrast various American forms of music: swing, Broadway musical, folk, jazz, blues, and popular music.</p> | <p>a. Listen to and compare and contrast orally and in writing various examples of swing, Broadway musicals, folk, jazz, blues, and popular music.</p> |
| <p>Understand tonic, subdominant, and dominant chord changes and inversions.</p> <p>Use music theory concepts of key signatures, major and minor</p> | <p>a. Identify and understand how to find the tonic, subdominant, and dominant chords and their inversions in a score of a piece of music.</p> <p>a. Discuss and articulate the tonality of a given work in relation to</p> |

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| <p>scales, and primary intervals when analyzing a musical work.</p> | <p>intervals and scales.</p> |
| <p>Identify the key of a piece of music.</p> | <p>a. Using the score or instrument part, identify the key by looking at the key signature, notes found in the first phrase and last phrase.</p> |
| <p>Demonstrate: rubato, dynamics, phrasing, interpretation, various meters, and rhythms in a variety of keys and styles.</p> <p>Understand and demonstrate: vibrato, articulation, (O) advanced bowings, proper posture, (O) playing in upper positions, tone, style, and intonation.</p> | <p>a. Perform an assigned piece, alone or with others, to develop concepts and skills of expression, tone quality, and technical accuracy in major and minor keys of up to five sharps or flats.</p> <p>b. (O) Perform two-to-three octave scales representative of the performance literature.</p> <p>c. (B) Perform one-to-two octave scales representative of the performance literature.</p> <p>d. Respond to musical markings with adequate flexibility to conductor or performing group.</p> <p>a. Demonstrate proper position, posture, and playing techniques using current repertoire.</p> |
| <p>Demonstrate: rubato, dynamics, phrasing, interpretation, various meters, and rhythms in a variety of keys and styles.</p> | <p>a. Perform and prepare an assigned piece, alone or with others, to develop concepts and skills of expression, tone quality, and technical accuracy in major and minor keys of up to five sharps or flats.</p> <p>b. (O) Perform and prepare two-to-three octave scales representative of the performance literature.</p> <p>c. (B) Perform and prepare one-to-two octave scales representative of the performance</p> |

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| <p>Understand and demonstrate: vibrato, articulation, (O) advanced bowings, proper posture, (O) playing in upper positions, tone, style, and intonation.</p> | <p>literature.</p> <p>d. Respond to musical markings with adequate flexibility to conductor or performing group.</p> <p>a. Demonstrate proper position, posture, and playing techniques using current repertoire.</p> |
| <p>Sight-read music at an intermediate level.</p> | <p>a. Identify elements of music for individual pieces (meter, key signature, repeats, tempo, rhythms, dynamics).</p> <p>b. Read music that is new to the ensemble without prior rehearsal that is a performance level equal to or above the ability of the ensemble.</p> |
| <p>Demonstrate ensemble skills: balance, intonation, rhythmic unity, tone, interpretations, and score reading.</p> <p>Demonstrate musical independence, listening skills, blending, and cooperation.</p> | <p>a. Use knowledge of the elements of music and independence of line to perform their parts in an ensemble experience.</p> <p>a. Perform in a small ensemble of 2 to 12 people with one-to-three people per part.</p> <p>i. The ensemble plays without a conductor and is unaccompanied.</p> |
| <p>Analyze and apply appropriate criteria to evaluating music and musical performances within and outside the classroom.</p> | <p>a. Researching assessment practices in music.</p> <p>b. Investigating and exploring tools and media.</p> |
| <p>Articulate a personal philosophy of music including personal valuing, musical preferences and involvement.</p> | <p>a. Discuss aesthetics in music.</p> <p>b. Respect the views of others when discussing a performance.</p> <p>c. Discuss a performance and analyze its aesthetic qualities. Compare and contrast their responses to the same performance and discuss why all</p> |

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| | viewpoints are important. |
| Work with musical performances to assess and describe the use of musical elements to convey emotion and create images. | <ul style="list-style-type: none"> a. Listen to various styles of music and describe the elements of music used to create various images and emotions in the piece. b. Discuss how people can interpret images and emotions in a variety of ways. |
| <p>Articulate the creative process used in the various arts disciplines.</p> <p>Compare and contrast similarities and differences of the creative process in each of the arts disciplines.</p> | <ul style="list-style-type: none"> a. Analyze a variety of examples from other arts disciplines. <ul style="list-style-type: none"> i. Discuss a. Discuss the creative process for each and the similarities and differences to the creative process in music. |

Evaluation

Assessment will be balanced with different types of assessment for various purposes to ensure that the written, taught and tested curricula are aligned. Diagnostic assessment will occur prior to instruction and will be used to determine students' strengths and weaknesses in a particular area in order to place them into appropriate levels of instruction and/or to differentiate instruction accordingly. Formative assessment will occur during the learning process and will be used to monitor students' progress toward meeting instructional objectives and goals. These formative assessment results will aid teachers in making instructional decisions for intervention, enrichment and lesson improvements. Summative assessment will occur after an instructional sequence to determine the extent to which students have met their instructional goals or objectives. These assessments will also enable teachers to communicate results and level of mastery to students, parents and other members of the school community. These results will also be used to evaluate and improve the effectiveness of instructional activities and assessment measures as well as the overall curriculum.

These multiple means of assessment might include paper-and-pencil tests, portfolios, open-ended questions, performance-based assessments, individual and group projects, extended reading and writing experiences that include rough drafts and revisions, teacher observations, self- and peer-assessment and conferencing. Assessments will be based on clearly stated expectations, criteria and standards for rating.

Specific forms of evaluation may include, but are not limited to:

- Formal and informal observation
- Quizzes and Tests
- Performance rubrics
- Written products
- Visual Displays
- Public performance
- Digital portfolio

Course Resources

Sound Innovations: Sound Development for Intermediate String Orchestra. Phillips & Moss. Alfred, 2012.

Sound Innovations: Sound Development for Advanced String Orchestra. Phillips & Moss. Alfred, 2013.

Sound Innovations: Creative Warm-Ups for Intermediate String Orchestra. Phillips, Moss, Turner, & Benham. Alfred, 2017.

Sound Orchestra: Ensemble Development String/Full Orchestra. Phillips, Boonshaft, Bernotas, Palmer, & Pope. Alfred, 2022.

Music used throughout the year will include pedagogical repertoire from various composers and publishers.

Grading & Performance Attendance Policy

40% - Daily Rehearsal Skills (5 points per class)

40% - Concert Attendance, Dress, Etiquette

20% - Assessments, Assignments

All required performances are mandatory and will only be excused for emergencies such illness, a serious family emergency, or extenuating circumstances approved by Mrs. Needham. Approval for non-emergency absences requires a parent/guardian contacting Mrs. Needham 2 weeks prior to the performance. Approval will be determined on a case-by-case basis. Make-up assignments for excused performance absences are due before the end of the quarter in which the performance occurred.

[FPCS Orchestra Program Scope and Sequence](#)

[FPCS Orchestra Program Handbook](#)