

# Orchestra II :: Follows Orchestra I

TEKS Strand	Expectations
<b>Foundations: Music Literacy</b>	Students continue to develop and refine technical skills and increase their music knowledge with performance and listening material. Listening experiences refine melodic and harmonic pitch.
<b>Creative Expression</b>	<p>Classes focus on student performance as part of an orchestra. As students gain greater independence in lines of their score, they recognize that a more complete understanding of the complexity of rhythmic and harmonic concepts is essential. They understand each part separately and as integral components of the composition as a whole. Students are comfortable writing and arranging their own compositions. Technical expectations in Orchestra II include the following:</p> <ul style="list-style-type: none"> <li>• Advanced bowing technique and off-the-string articulations</li> <li>• Familiarity with additional types of vibrato</li> <li>• Familiarity with additional key signatures, including A major, F_sharp minor, and C minor</li> <li>• A working understanding of treble clef, harmonics, tenor clef, and bass clef</li> <li>• Increased independence in the preparation of assignments with pitch, rhythmic accuracy, and good intonation Memorization of increasingly difficult selections</li> <li>• Keen interpretations of articulations, expressive symbols, and terms</li> </ul>
<b>Historical and Cultural Relevance</b>	Music reading, notation, and theory assist students in studying and performing literature of many styles, genres, cultures, and historical periods. Students work together and individually to discover ways of accessing historical eras and cultures. Research involves exploring the music of other cultures and music's role in everyday life and special ceremonies.
<b>Critical Evaluation and Response</b>	Students develop criteria for evaluating performances. Thoughtful response is important for individual achievements and for the progress of the group.
<p><b>Example:</b></p> <p>Wang Lung's Orchestra II students start the year with an exercise they practiced toward the end of Orchestra I.</p> <p>Mr. Lung writes a chordal sequence on the board, such as I, IV, V, I. Each chord covers a measure in 4/4 meter signature. The students play a given rhythmic pattern such as quarter, quarter, eighth, eighth, quarter. Students select any note of the triad of the given chord and play the rhythmic pattern in every measure.</p> <p>Students then play specified parts with different rhythmic patterns in each part. For example: Top note of the triad (1st tenors, flutes, clarinet, trumpets, violins): quarter, eighth, eighth, quarter, quarter, rest; middle note of the triad (2nd tenor, saxophones, oboes, French horns, violas): half, quarter, quarter; root of the triad (bass, bassoons, trombone, tuba, mallets, cello): quarter, quarter rest, quarter rest, quarter.</p> <p>The rhythmic pattern is repeated in each measure except the last. All instruments then play a whole note.</p>	
<b><u>Differentiation Strategies for Students with Special Needs</u></b>	