

## PREFACE

The course syllabus reflects the philosophical position stated in the Standards of Quality and the Course of Study approved as policy by the Clark County Board of School Trustees. The purpose of the syllabus is to establish minimum basic concepts for each course. **Teachers will use this syllabus in all Orchestra Ensemble classes.**

The **course scope and goals** are statements of broad direction and should facilitate the designing of a program that will meet the needs of students.

The **course structure** is an overview of the general concepts to be included in the major areas of emphasis. The numbers to the right of the structure refer to the performance objectives in the body of the syllabus.

The **performance objectives** are the minimum expectations of the completed course. They are organized statements which will be used to measure student achievement. Each objective statement includes the number of the course goal(s) to which the objective relates. The objectives reflect a variety of thinking levels which are designed to provide challenging instruction for all students.

The **suggestions** provide an extension to the regular classroom methodology. They offer additional approaches for translating the performance objectives into actual instructional activities.

The **suggested resources** section lists materials which may be useful in achieving the performance objectives.

This syllabus was developed by the Department of Curriculum and Professional Development using a teacher task force. Syllabi are in continuous revision. Teachers should recommend additions and changes as input to the Department of Curriculum and Professional Development.

### SYLLABUS KEY: (EXAMPLE)

|  |        |  |
|--|--------|--|
| Concept one .....                                | > 1.   | <b>FORM AND CHAMBER MUSIC</b>  |
| Concept one, objective one .....                 | > 1.1  | <b>THE STUDENT WILL DEMONSTRATE PROPER PHRASING IN A GIVEN PIECE OF MUSIC.</b> |
| Correlates to course goal .....                  | >      | <b>(1,2,3,4,7,8)</b>   |
| Concept one, objective one, suggestion two ..... | >1.1.B | <b>SUGGESTION: Have students mark phrasing in music using breath marks.</b>    |

### THINKING LEVELS EXPLANATION

A useful system to classify questions is Sanders' Levels of Questioning, which is based on Bloom's Taxonomy. This classification system offers a framework for movement to higher-level student thinking. A brief description of the seven levels of questions follows.

|    | LEVEL          | DEFINITION   |
|----|----------------|--|
| 1. | MEMORY         | The student recalls or recognizes information. The content may be particular facts, definitions, and generalizations.  |
| 2. | TRANSLATION    | The student expresses the same idea in a different way. For example, a student may explain graphs, write a word problem in numerical notation, or change a statement in English to its Spanish equivalent.   |
| 3. | INTERPRETATION | The student relates facts, generalizations, definitions, values, and skills. To relate means to discover or use a relationship between two or more ideas. There are several types of interpretation: comparison, implication, inductive thinking, quantitative thinking, and cause and effect.   |
| 4. | APPLICATION    | The student solves a problem that requires the use of generalizations, facts, values, and other types of thinking. A student is not told what information to use because, at this level, a student transfers skills on his/her own. Application calls for the transfer of learning to new situations.  |
| 5. | ANALYSIS       | The student is expected to analyze elements and relationships. The student breaks down information into parts. The student is able to see the relationship between the parts, such as tracing a statement made early in a novel. The student must be conscious of the intellectual process he/she is performing and know the rules for reaching a valid and true conclusion. |
| 6. | SYNTHESIS      | The student uses original, imaginative thinking to solve a problem. The student has great freedom in deciding what is to be produced and how it is to be produced. A synthesis question never has one correct response.  |
| 7. | EVALUATION     | The student makes judgments based on clearly defined standards. The student rates something as being good or bad, right or wrong, beautiful or ugly. An evaluation answer is never provable. The best that can be done is to present good supporting evidence.   |

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## **ORCHESTRAL ENSEMBLE - 5510**

### **Course Scope:**

This one-year course is offered for the purpose of allowing students to perform in an ensemble which has a selected membership and which specializes in performing a particular type of chamber music literature. This course may be repeated for credit. This course will fulfill the arts/humanities credit required for graduation.

### **Course Goals:**

1. To demonstrate an understanding of the form and structure of chamber music.
2. To demonstrate, through performance, proper habits in the areas of chamber music playing techniques.
3. To correctly perform nuances inherent to chamber music.
4. To further develop skills to compose and arrange music.
5. To further skills necessary to improvise melodies, variations, and accompaniments.
6. To further develop the understanding of relationships among performing and visual arts.
7. To develop playing ability to a level of solo performance.
8. To evaluate performances.
9. To develop attitudes enabling continued participation in musical experience throughout life.
10. To explore career opportunities in the field of music.

## **ORCHESTRAL ENSEMBLE - 5510**

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|--|
| COURSE STRUCTURE..... PERFORMANCE OBJECTIVES |
|--|

|    |  |           |
|----|--|-----------|
| 1. | FORM AND STRUCTURE OF CHAMBER MUSIC  | 1.1 - 1.5 |
|    | Rondo Form<br>Variation Form<br>Minuet Form<br>Serial, Sonata, Allegro, and Others |           |
| 2. | PROPER PLAYING TECHNIQUES  | 2.1 - 2.4 |
|    | Music Gestures<br>Proper Balance   |           |
| 3. | CHAMBER MUSIC NUANCES  | 3.1 - 3.4 |
|    | Baroque<br>Classical<br>Romantic   |           |
| 4. | MUSIC COMPOSITION AND ARRANGEMENT  | 4.1 - 4.3 |
|    | Harmony<br>Melody<br>Orchestration   |           |
| 5. | IMPROVISATION  | 5.1 - 5.5 |
|    | Scales<br>Chords<br>Rhythm<br>Intervals<br>Improvisation of Melody                 |           |
| 6. | RELATIONSHIPS AMONG MUSIC AND THE OTHER ARTS                                       | 6.1 - 6.3 |
| 7. | SOLO PERFORMANCE   | 7.1 - 7.2 |
|    | Solo with Piano Accompaniment<br>Unaccompanied Solos                               |           |
| 8. | PERFORMANCE EVALUATION   | 8.1 - 8.2 |
|    | Listen to Their Own Performance<br>Listen to Other Performances                    |           |
| 9. | CONTINUED PARTICIPATION IN MUSICAL EXPERIENCE                                      | 9.1 - 9.2 |
|    | Journal of Music Activities<br>Career Opportunities                                |           |

## Suggested Resources

- 1. FORM AND STRUCTURE OF CHAMBER MUSIC**
- 1.1 THE STUDENT WILL DEMONSTRATE PROPER PHRASING IN A GIVEN PIECE OF MUSIC.  
(1,2,3,4, 7,8)**

1.1.A SUGGESTION: Have students play a complete piece of music with a simple phrasing pattern, stopping and starting at the beginning and end of each phrase.

1.1.B SUGGESTION: Have students mark phrasing in music using breath marks.

**1.2 THE STUDENT WILL INTERPRET RONDO FORM. (SEE SUGGESTED RESOURCES FOR LISTENING EXAMPLES.)  
(1)**

1.2.A TECHNOLOGY SUGGESTION: Play samples of Rondo Form for students. (See Suggested Resources.) Then have students demonstrate Rondo Form by playing all the A sections pizzicato and then play the other sections arco.

**1.3 THE STUDENT WILL DEMONSTRATE VARIATION FORM.  
(1)**

1.3.A TECHNOLOGY SUGGESTION: Have students listen to a piece of music in variation form and describe in writing the differences in each variation. (See Suggested Resources for listening examples.)

1.3.B SUGGESTION: Have students perform a piece in variation form bringing out the different compositional aspects of each variation.

**1.4 THE STUDENT WILL IDENTIFY SECTIONS OF MINUET FORM.  
(1,3,4,7)**

1.4.A SUGGESTION: Play samples of the minuet form and have students raise their hands to identify the return of the minuet section when it occurs.

**1.5 THE STUDENT WILL EXPLORE ADDITIONAL FORMS, INCLUDING 12-TONE MUSIC, THROUGH-COMPOSED, AND SONATA ALLEGRO.  
(1,3,4,7)**

1.5.A TECHNOLOGY SUGGESTION: Discuss with students the existence of other forms of music, including sonata form, 12-tone music, and through-composed music, and play samples.

**2. PROPER PLAYING TECHNIQUES**

**2.1 THE STUDENT WILL INTERPRET APPROPRIATE MUSICAL GESTURES FOR THE LITERATURE BEING PERFORMED.  
(2,3,7,8)**

2.1.A SUGGESTION: Have students take turns beginning a piece that starts on beat one of a measure, beat two of a measure, beat three, etc. Use different time signatures.

- 2.2 THE STUDENT WILL DEMONSTRATE HOW A CHAMBER MUSICIAN WILL GIVE A BREATH UP-BEAT TO BEGIN A PIECE.**  
**(2,3,7,8)**
- 2.2.A SUGGESTION: Starting on various beats, have students take turns leading the ensemble by breath up-beat. Also have students practice as if they were woodwind, brass, or piano players.
- 2.3 THE STUDENT WILL VIDEOTAPE AN INDIVIDUAL PERFORMANCE.**  
**(2,7,8)**
- 2.3.A TECHNOLOGY SUGGESTION: Have students videotape their performances and check for proper gesturing.
- 2.4 THE STUDENT WILL PERFORM WORKS WITH PROPER BALANCE AS RELATED TO THE LITERATURE.**  
**(2)**
- 2.4.A SUGGESTION: Have all the member of the chamber group play pizzicato except for one player. Have that person play arco so that the other members of the ensemble can hear the part. Have students take turns playing the arco section.
- 2.4.B SUGGESTION: To improve balance, pass out cards indicating different dynamic levels. Have students play a piece at the given dynamic level indicated on their cards. Then have them identify the dynamic levels on the cards.
- 2.4.C SUGGESTION: Provide students with score experience by directing individual students to read the score of a given piece while the remaining students perform the piece to further understand how the individual parts relate to each other.
- 3. CHAMBER MUSIC NUANCES**
- 3.1 THE STUDENT WILL PERFORM CHAMBER MUSIC WITH BAROQUE NUANCES.**  
**(3,7)**
- 3.1.A TECHNOLOGY SUGGESTION: Have students listen to the first movement of Bach's *Brandenburg Concerto No. 5*. Then have them answer the following questions about the piece:
- Judging from the tempo, what was the general articulation of the piece?
  - Were there sudden or gradual dynamic contrasts?
  - Do you hear a continuo accompaniment throughout?
  - Were there ritardandos, tenuto markings, or other expressive tempo changes?
- 3.1.B SUGGESTION: Have students play the last movement of Bach's *Brandenburg Concerto No. 5* using nuances in Suggestion 3.1.A.
- 3.1.C TECHNOLOGY SUGGESTION: Have students listen to a professional recording of the last movement of Bach's *Brandenburg Concerto No. 5* and compare their recent interpretation with that of the professional presentation.
- 3.2 THE STUDENT WILL PERFORM CHAMBER MUSIC WITH CLASSICAL NUANCES.**  
**(3,7)**

- 3.2.A SUGGESTION: Introduce students to some classical music characteristics, including counterpoint and polyphony. Have students begin to compare and contrast the Baroque and Classical musical eras.
- 3.2.B TECHNOLOGY SUGGESTION: Have students listen to a recording of Mozart's *Eine Kleine Nacht Music*. Conduct a class discussion on use of homophonic style and dynamics.
- 3.2.C SUGGESTION: Have students perform the first four lines of a Haydn Symphony with absolutely no dynamic contrasts. On a second reading, have students interpret the dynamics used in the classical era and play accordingly.

**3.3 THE STUDENT WILL PERFORM CHAMBER MUSIC WITH ROMANTIC NUANCES.  
(3.7)**

- 3.3.A TECHNOLOGY SUGGESTION: Play a recording of the first movement of Tchaikovsky's *Serenade for Strings*. Discuss with students the important aspects of Romantic music, such as thick harmony, uses of different meters, chromaticism, the inclusion of tremolos, dynamic contrasts, and the emotional aspect of the piece.

**3.4 THE STUDENT WILL RESEARCH AND PRESENT BIOGRAPHIES OF SELECTED COMPOSERS IN GIVEN ERAS.  
(3)**

- 3.4.A SUGGESTION: Have students present information on composers, their backgrounds, styles, and audience reception to their music.

**4. MUSIC COMPOSITION AND ARRANGEMENT**

**4.1 THE STUDENT WILL ANALYZE THE RULES FOR WRITING HARMONY.  
(4,5)**

- 4.1.A SUGGESTION: Have students spell major and minor chords by noting the first, third, and fifth notes of a major or minor scale.
- 4.1.B SUGGESTION: Explain to students the intervals that make up major, minor, and diminished chords.

Example: A diminished triad is made up of two minor thirds.

- 4.1.C SUGGESTION: Have students write a major scale and then stack triads above each note. Have students determine the quality of each chord in a key. Repeat for minor keys.
- 4.1.D SUGGESTION: Explain to students how Roman numerals apply to each chord in a given key. Then have them analyze a piece of music using Roman numeral analysis.
- 4.1.E SUGGESTION: Have students create a logical chord progression using Roman numerals.
- 4.1.F SUGGESTION: Have students write harmonic progressions for a given melody.

**4.2 THE STUDENT WILL ANALYZE THE RULES FOR WRITING A MELODY.  
(4,5)**

- 4.2.A SUGGESTION: Have students arrange a given melody for other instruments in the ensemble, keeping the melody within appropriate ranges of the instrument.

- 4.2.B SUGGESTION: Have students embellish a melody that consists of only whole notes over given harmonic progressions.
- 4.2.C SUGGESTION: Have students add ornaments to a given melody, including grace notes, double stops, trills, and passing tones.
- 4.2.D SUGGESTION: Give students a harmonic progression and have them write a melody that is consistent with changes in harmony.
- 4.2.E SUGGESTION: Have students write a melody and then three variations on that melody.

**4.3 THE STUDENT WILL ANALYZE THE RULES FOR WRITING ORCHESTRATION.  
(3,4,5)**

- 4.3.A SUGGESTION: Explain to students the ranges of each string instrument and the proper use of clefs.
- 4.3.B SUGGESTION: Have students experiment with different ranges, sounds, and techniques available on each stringed instrument.
- 4.3.C SUGGESTION: Have students compose a variation on *Twinkle, Twinkle, Little Star* for a chamber ensemble. Variations could include changes in the following:
  - a. major or minor key
  - b. melodic instrument
  - c. harmony or melody
  - d. time signature
  - e. tempo or style of the piece.
- 4.3.D SUGGESTION: Have students arrange a piece for a string quintet that has not previously been written for that ensemble. Note: Piano music is highly arrangeable.

**5. IMPROVISATION**

**5.1 THE STUDENT WILL PERFORM ALL MAJOR, MINOR, AND RELATED SCALES.  
(4,5,7)**

- 5.1.A SUGGESTION: Have students review all major and minor key signatures.
- 5.1.B SUGGESTION: Have students play all major scales and then their relative minors.
- 5.1.C SUGGESTION: Have students review all modes of the major, minor, and non-diatonic scales (melodic minor).
- 5.1.D SUGGESTION: Have students compose melodies using only notes found in a designated scale.
- 5.1.E SUGGESTION: Have students, using ear training drills, identify types of scales by sound.
- 5.1.F SUGGESTION: Have students, using written forms, identify scales by sight.

**5.2 THE STUDENT WILL DEMONSTRATE CHORDS.  
(4,5)**

- 5.2.A SUGGESTION: Have students review all major, minor, dominant, and diminished chord types.
- 5.2.B SUGGESTION: Have students play (arpeggiate) all chord types on their instruments.
- 5.2.C SUGGESTION: Have students play (arpeggiate) all of the chords that form out of the various modes based on each scale.
- 5.2.D SUGGESTION: Have students review all of the inversions based on each chord.
- 5.2.E SUGGESTION: Have students play arpeggios of a specified chord progression.
- 5.2.F SUGGESTION: Have students improvise over specified chord progressions.

**5.3 THE STUDENT WILL IMPROVISE RHYTHM PATTERNS.  
(4,5)**

- 5.3.A SUGGESTION: Have students review various rhythm patterns using many time signatures.
- 5.3.B SUGGESTION: Have students perform various rhythmic patterns using a single pitch.
- 5.3.C SUGGESTION: Have students improvise various rhythmic patterns using a single pitch.

**5.4 THE STUDENT WILL PERFORM VARIOUS INTERVALS.  
(4,5,7)**

- 5.4.A SUGGESTION: To review types of intervals, pass out cards indicating specific intervals to students. Have individual students take turns playing the intervals indicated on their cards while the class identifies what is played.
- 5.4.B SUGGESTION: Have students perform all types of intervals in various keys.
- 5.4.C SUGGESTION: Given samples on the board, have students recognize intervals visually.
- 5.4.D SUGGESTION: Play intervals on an instrument and have students dictate the intervals.

**5.5 THE STUDENT WILL IMPROVISE MELODIES.  
(4,5,7)**

- 5.5.A SUGGESTION: Have students perform various intervals using a designated rhythmic pattern.
- 5.5.B SUGGESTION: Have students perform various melodies using designated rhythmic patterns.
- 5.5.C SUGGESTION: Have students perform a melody using a designated scale.
- 5.5.D SUGGESTION: Have students perform a melody using a designated chord progression.
- 5.5.E TECHNOLOGY SUGGESTION: Have students use the computer program *Finale* to notate their improvised melodies.

**6. UNDERSTANDING THE RELATIONSHIPS AMONG MUSIC AND THE OTHER ARTS**

- 6.1 **THE STUDENT WILL EXPLAIN HOW ELEMENTS, ARTISTIC PROCESSES, AND ORGANIZATIONAL PRINCIPLES ARE USED IN SIMILAR AND DISTINCTIVE WAYS IN VARIOUS ART FORMS.  
(3,6,9)**

6.1.A SUGGESTION: Have students identify, define, and compare common terms in the various arts.

Examples:

- a. form
- b. contrast
- c. color
- d. line
- e. texture

6.1.B SUGGESTION: Have students compare and contrast styles of music and art, such as Baroque, Classical, and Romantic.

6.1.C SUGGESTION: Have students compare how historical events are represented in the various arts.

Examples:

- a. The War of 1812 and Tchaikovsky's depiction in the *1812 Overture*.
- b. The story of Romeo and Juliet in literature, music, dance, and theater

6.1.D SUGGESTION: Have students identify a specific event, scene, or emotion and describe what devices and materials would be used to convey the stimulus in the various art forms.

Examples:

- a. raindrops
- b. sadness
- c. wedding

**6.2 THE STUDENT WILL EXPLAIN THE ROLES OF CREATORS, PERFORMERS, AND OTHERS INVOLVED IN THE PRODUCTION AND PRESENTATION OF THE ARTS. (6,7,8,9)**

6.2.A SUGGESTION: Discuss the role of the artist and the patronage system in the Baroque and Classical periods. Compare the roles of a romantic and modern artist. Discuss patronage today.

6.2.B SUGGESTION: Discuss the influence the Catholic Church has had on the development of music and art.

**6.3 THE STUDENT WILL EXPLAIN WAYS IN WHICH THE SUBJECT MATTER OF VARIOUS DISCIPLINES OUTSIDE THE ARTS ARE RELATED TO MUSIC. (6)**

6.3.A SUGGESTION: Have students identify how other subjects they are learning in school are related to music.

Examples:

- a. Counting rhythms and time signatures is related to math.
- b. Music terminology is related to foreign language.

c. Folk songs are related to geography and culture.

6.3.B SUGGESTION: Have students locate natural harmonics on their instruments. Explain the ratio of string length to the pitch and discuss how principles of physics apply.

## **7. SOLO PERFORMANCE**

### **7.1 THE STUDENT WILL SELECT REPERTOIRE WITH PIANO ACCOMPANIMENT APPROPRIATE TO ONE'S PLAYING ABILITIES. (1,7,8)**

7.1.A SUGGESTION: Have students analyze the piano accompaniment to a given piece in order to realize how the two parts coincide.

7.1.B SUGGESTION: Have students memorize a selection and perform for others.

### **7.2 THE STUDENT WILL PREPARE A SELECTION OF UNACCOMPANIED BACH. (1,2,3,7,8)**

7.2.A SUGGESTION: Have students do a brief chordal analysis of the unaccompanied Bach.

7.2.B TECHNOLOGY SUGGESTION: Have students listen to professional recordings of their selected solo work.

7.2.C SUGGESTION: Have students practice a selected piece for solo performance.

## **8. PERFORMANCE EVALUATION**

### **8.1 THE STUDENT WILL DESCRIBE IN WRITING POSITIVE ASPECTS AND AREAS OF NEEDED IMPROVEMENT OF PERSONAL PERFORMANCE. (1,2,3,7,8)**

8.1.A TECHNOLOGY SUGGESTION: After listening to a recording of their performances, have students fold a piece of paper in half, writing constructive criticism on one side and commendations on the other side.

8.1.B SUGGESTION: Have students listen for the inclusion of dynamics, phrasing, ensemble blend, and melody.

### **8.2 THE STUDENT WILL LISTEN TO A RECORDING BY A PROFESSIONAL OF A SELECTED PIECE AND COMPARE AND CONTRAST IT TO THE INDIVIDUAL'S PERFORMANCE. (1,2,3,7,8)**

8.2.A TECHNOLOGY SUGGESTION: After listening to the professional and the student recording, have students list different musical aspects, such as phrasing and dynamics.

## **9. CONTINUED PARTICIPATION IN MUSICAL EXPERIENCE**

### **9.1 THE STUDENT WILL DEVELOP A JOURNAL OF INDIVIDUAL MUSIC ACTIVITIES. (9)**

9.1.A SUGGESTION: Have students keep a journal of personal musical activities, including concerts, rehearsals, and individual practice records.

9.1.B SUGGESTION: Have students practice etudes, scales, and exercises outside class.

9.1.C SUGGESTION: Have students develop a list of community concerts.

**9.2 THE STUDENT WILL EXPLORE CAREER OPPORTUNITIES.  
(10)**

9.2.A SUGGESTION: Have students attend chamber music concerts and note the various occupations associated with the production.

9.2.B SUGGESTION: Have students attend a performance of another idiom that may include their instruments, such as rock, jazz, or country.

9.2.C SUGGESTION: Have students lead a sectional and evaluate the experience.

9.2.D SUGGESTION: Have students teach private lessons to younger students and evaluate the experience.

9.2.E SUGGESTION: Have students lead or teach their class and evaluate the experience.

9.2.F SUGGESTION: Have students shadow another music educator for a day and discuss their experiences. Then have them note the variety of activities in which the educator engaged.

9.2.G TECHNOLOGY SUGGESTION: Have students go to the Career Center to research requirements, wages, and benefits for different occupations in the field of music. Then have them assess their existing interests, skills, and personal qualities related to the careers.

Examples:

- |                         |                     |
|-------------------------|---------------------|
| a. musician             | f. promoter         |
| b. director             | g. music therapist  |
| c. university professor | h. sound technician |
| d. music teacher        | i. music management |
| e. producer             |                     |

### SUGGESTED RESOURCES

|                 |   |
|-----------------|---|
| Ariosti         | Suite for String Orchestra No. 5                |
| Bach            | Brandenburg Concerto No. 3                      |
| Bach/Ormandy    | Three Choral Preludes                           |
| Bach/Sanford    | Fugue in G Minor (The Great)                    |
| Bach/Siloti     | Adagio from the Toccata in C Major for Organ    |
| Barber          | Adagio for Strings                              |
| Barsanti        | Overture, Op. 4, No. 2                          |
| Bartok/Wilner   | Rumanian Folk Dances                            |
| Berger          | Divertissement                                  |
| Bloch           | Concerto Grosso for St. Orch. and Pno. Obligato |
| Britten         | Simple Symphony                                 |
| Copland         | Hoe Down from Rodeo                             |
| Corelli/Martini | La Folia  |

Corigliano  
Daniels  
Dello Joio  
Dvorak  
Elgar  
Gluck  
Greig  
Hindemith  
Holfeldt  
Holst  
Hovanes  
Ireland/Bush  
Mendelssohn  
Mozart/Rothke  
Mozart/Woodhouse  
Ovanin  
Persichetti  
Respighi  
Ricciotti  
Stoessel  
Tchaikowsky  
Tchaikowsky/Tobani  
Villa Lobos/Krance

Voyage for Strings  
Interlude  
Choreography  
Serenade for St. Orch., Op. 22  
Serenade for Strings, Op. 20  
Overture in D Major  
Heart Wound and The Last Spring  
Funf Stucke  
Nocturne  
St. Paul Suite  
Psalm and Fugue, Op. 40a  
A Downland Suite  
Sinfonia No. IX  
Divertimento in C Major  
Three Divertimento Movements  
Poem  
Introit for Strings  
Ancient Airs and Dances, III  
Concertino II  
University String Album  
Serenade for Strings Op. 48  
Andante Cantabile from String Quartet, Op. 11  
Aria from Bachianans Brasileiras No. 5