

**Randolph Township Schools
Randolph High School
Piano I and II Curriculum**

"Music is a world within itself, it is a language we all understand."

- Stevie Wonder

Visual and Performing Arts
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**Randolph Township Schools
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Mission Statement

We commit to inspiring and empowering all students in Randolph schools to reach their full potential as unique, responsible and educated members of a global society.

**Affirmative Action Statement
Equality and Equity in Curriculum**

The Randolph Township School district ensures that the district's curriculum and instruction are aligned to the state's standards. The curriculum provides equity in instruction, educational programs and provides all students the opportunity to interact positively with others regardless of race, creed, color, national origin, ancestry, age, marital status, affectional or sexual orientation, gender, religion, disability or socioeconomic status.

N.J.A.C. 6A:7-1.7(b): Section 504, Rehabilitation Act of 1973; N.J.S.A. 10:5; Title IX, Education Amendments of 1972

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**EDUCATIONAL GOALS
VALUES IN EDUCATION**

The statements represent the beliefs and values regarding our educational system. Education is the key to self-actualization, which is realized through achievement and self-respect. We believe our entire system must not only represent these values, but also demonstrate them in all that we do as a school system.

We believe:

- The needs of the child come first
- Mutual respect and trust are the cornerstones of a learning community
- The learning community consists of students, educators, parents, administrators, educational support personnel, the community and Board of Education members
- A successful learning community communicates honestly and openly in a non-threatening environment
- Members of our learning community have different needs at different times. There is openness to the challenge of meeting those needs in professional and supportive ways
- Assessment of professionals (i.e., educators, administrators and educational support personnel) is a dynamic process that requires review and revision based on evolving research, practices and experiences
- Development of desired capabilities comes in stages and is achieved through hard work, reflection and ongoing growth

**Randolph Township Schools
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Introduction

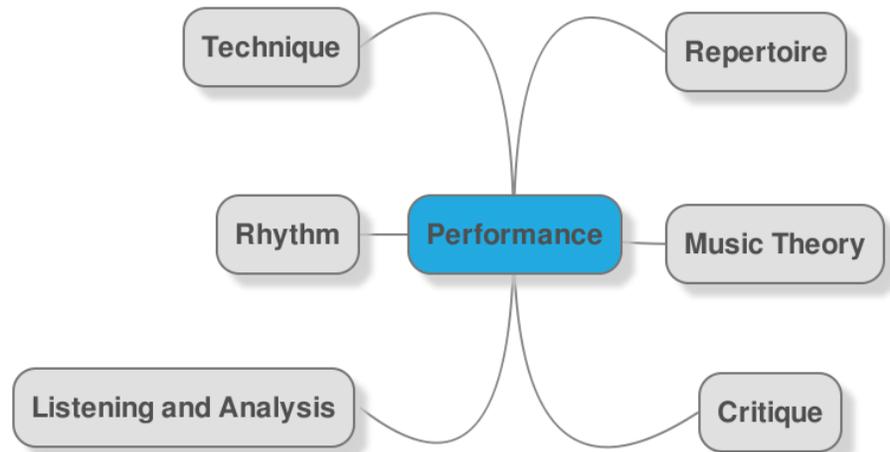
The modern musical keyboard dates back at least six centuries. Keyboard instruments like piano and organ represent an opportunity for the player to create complete musical expression – melody, harmony, and accompaniment all together. Large scores for orchestra are often arranged as “piano reductions” to allow performance of large, complex works by a single player. In the 1800s, pianos made their way into virtually all American homes a – piece of furniture almost as common as a kitchen table. In an era before recorded music, if a person wanted music at home, they made it themselves. The terms “album” and “single” originated not in reference to MP3s, CDs, or records, but in reference to sheet music. Students in the full year RHS piano class are afforded the opportunity to continue the long tradition of learning music through piano performance. Pianists of all levels are welcome – from the beginner to the accomplished player.

Concepts

This course has been designed based on a spiral curriculum – all areas of study are practiced at the same time and at each student’s individual pace, yielding the skills needed to be a successful performer on the piano at the individual pianist’s level. Because time is at the discretion of the teacher according to the needs of each individual performer, several areas of this class, including performance, technical development, and composition follow at a pace unique to each individual learner.

Individual Pacing and Differentiated Design

This is a multi-year curriculum meant for implementation on an individual basis. With the exception of Music Theory, which is divided into paced units, every student will be working at his or her own pace. With that in mind, not every student will study every concept in this curriculum. It is intended that this document provide a framework in which the teacher and student can work together to provide the best outcome possible for the student.



Piano I & II is aligned to the 2020 New Jersey Student Learning Standards for Visual and Performing Arts. The 2020 NJSLS VPA emphasizes the process-oriented nature of the arts and arts learning that guide the continuous and systematic operations of the instructional improvement.

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 Curriculum Pacing Chart**

SUGGESTED TIME ALLOTMENT	UNIT NUMBER	CONTENT - UNIT OF STUDY
Ongoing	I	Artistic Process of Creating
Ongoing	II	Artistic Process of Performing
Ongoing	III	Artistic Process of Responding
Ongoing	IV	Artistic Process of Connecting

The Piano I and II Curriculum is organized by the four artistic processes, which are the foundation for developing artistic literacy and fluency in the arts. These processes are the cognitive and physical actions which arts learning and making are realized. The on-going time allotment allows for the ability to access each artistic process based on the current focus knowing that all four processes are accessed in a fluid manner throughout the year.

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Unit I: Artistic Process of Creating

STANDARDS / GOALS: <i>NJ Student Learning Standards VPA 2020</i>	ENDURING UNDERSTANDINGS	ESSENTIAL QUESTIONS
<p><i>Anchor Standard 1: Generating and conceptualizing ideas.</i></p> <p>Proficient</p> <ul style="list-style-type: none"> 1.3D.12prof.Cr1a: Create melodic, rhythmic and harmonic ideas for improvisations, compositions (e.g., theme and variation, 12-bar blues), as well as three-or-more-chord accompaniments in a variety of patterns (e.g., arpeggio, country and gallop strumming, finger picking patterns). <p>Accomplished</p> <ul style="list-style-type: none"> 1.3D.12acc.Cr1a: Create melodic, rhythmic and harmonic ideas for compositions (e.g., rounded binary, rondo), improvisations, accompaniment patterns in a variety of styles, as well as harmonization for given melodies 	<p>Harmony is to music as grammar is to language.</p> <p>Effective musicians and composers must be able to read and understand the sheet music.</p> <p>The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.</p> <p>Musicians' creative choices are influenced by their expertise, context and expressive intent.</p> <p>Musicians evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.</p>	<ul style="list-style-type: none"> How is harmony similar to grammar? What advantages do those who read music efficiently have over those who play by ear? How do musicians generate creative ideas? How do musicians make creative decisions? How do musicians improve the quality of their creative work?
<p><i>Anchor Standard 2: Organizing and developing ideas.</i></p> <p>Proficient</p> <ul style="list-style-type: none"> 1.3D.12prof.Cr2a: Use standard notation and audio/video recording to document melodic, rhythmic and harmonic ideas for drafts of improvisations, compositions (e.g., theme and variation, 12-bar blues), as well as three-or-more- chord accompaniments in a variety of patterns (e.g., arpeggio, country and gallop strumming, finger picking patterns). 	<p style="text-align: center;"><u>KNOWLEDGE</u> Students will know:</p> <p>Rhythm and meter are based on mathematics.</p>	<p style="text-align: center;"><u>SKILLS</u> Students will be able to:</p> <p>Compose rhythms and melodies within the traditional metrical structures of music. (Proficient)</p> <p>Improvise rhythms and melodies within the traditional metrical structures of music. (Proficient)</p>

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<p>Accomplished</p> <ul style="list-style-type: none"> 1.3D.12acc.Cr2a: Use standard notation and audio/video recording to document melodic, rhythmic and harmonic ideas for drafts of compositions (e.g., rounded binary, rondo), improvisations, accompaniment patterns in a variety of styles, as well as harmonization for given melodies. <p>Anchor Standard 3: Refining and completing products.</p> <p>Proficient</p> <ul style="list-style-type: none"> 1.3D.12prof.Cr3a: Develop and apply criteria to critique, improve and refine drafts of improvisations, compositions (e.g., theme and variation, 12-bar blues), as well as three-or-more-chord accompaniments in a variety of patterns (e.g., arpeggio, country and gallop strumming, fingerpicking patterns). 1.3D.12prof.Cr3b: Perform final versions of improvisations, compositions (e.g., theme and variation, 12-bar blues), and three-or-more-chord accompaniments in a variety of patterns (e.g. arpeggio, country and gallop strumming, fingerpicking patterns), demonstrating technical skill in applying principles of composition, improvisation and originality. <p>Accomplished</p> <ul style="list-style-type: none"> 1.3D.12acc.Cr3a: Develop and apply criteria to critique, improve and refine drafts of compositions (e.g., rounded binary, rondo), improvisations, accompaniment patterns in a 	<p>Music has a melody and harmonic vocabulary that musicians can use to recognize and apply common patterns.</p> <p>Improvisation is the ability to speak through performance the language that is the rhythmic, melodic, and harmonic vocabulary of Western music.</p> <p>Composers often create new music within existing forms, following the conventions of western music.</p>	<p>Recognize melody patterns. (Proficient)</p> <p>Describe melody patterns. (Proficient)</p> <p>Explain the harmonic syntax of the music they study. (Accomplished)</p> <p>Improvise rhythms, melodies, and simple accompaniments (block chord and arpeggio) within a given framework. (Proficient)</p> <p>Improvise simple accompaniments from given harmony while playing a given melody. (Accomplished)</p> <p>Improvise rhythms and melodies without a given framework. (Accomplished)</p> <p>Compose original music in a very short form (ie. a two-phrase period). (Proficient)</p> <p>Transcribe original music in a very short form (ie. a two-phrase period). (Proficient)</p>
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Unit I: Artistic Process of Creating

<p>variety of styles, and harmonization for given melodies.</p> <ul style="list-style-type: none"> 1.3D.12acc.Cr3b: Perform final versions of compositions (e.g., rounded binary, rondo), improvisations, accompaniment patterns in a variety of styles, as well as harmonization for given melodies, demonstrating technical skill in applying principles of composition, improvisation and originality. 	<p style="text-align: center;">Just like writing text, composers create music, then edit and refine as they progress from the initial idea to the first draft, and finally to the finished product.</p> <p style="text-align: center;">Sheet music is not music until it is performed.</p>	<p>Perform original music in a very short form (ie. a two-phrase period). (Proficient)</p> <p>Compose original music in a short form (ie. rounded binary). (Accomplished)</p> <p>Transcribe original music in a short form (ie. rounded binary). (Accomplished)</p> <p>Perform original music in a short form (ie. rounded binary). (Accomplished)</p> <p>Develop criteria to identify desired edits in audio recordings and/or transcriptions of original music. (Proficient)</p> <p>Edit original music and then perform and/or transcribe with updates. (Proficient)</p> <p>Perform original music on the piano. (Proficient)</p>
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	<p>VOCABULARY: Harmony, Music, Grammar, Language, Musicians, Composers, Sheet music, Creative ideas, Play by ear, Rhythm(s), Meter(s), Mathematics, Music, Harmony, Harmonic vocabulary, Patterns, Style, Harmonic syntax, Western music, Accompaniment(s), Block chord, Arpeggio, Framework, Form(s), Transcribe, Perform, Phrase, Period, Binary, Text, Edit, Refine, Idea, Draft, Product, Audio, Recording, Piano</p> <p>KEY TERMS: Creative Ideas, Improvisation, Composition, Melody, Harmony, Framework</p>	
<p>ASSESSMENT EVIDENCE: Students will show their learning by:</p> <ul style="list-style-type: none"> • Improvising within a given framework during some playing checks (Proficient) • Composing within a given framework (Proficient) • Improvising without a framework (Advanced) <p>KEY LEARNING EVENTS AND INSTRUCTION:</p> <ul style="list-style-type: none"> • Group improvisation of melodies, rhythms, and simple accompaniment (Proficient) • Improvise melodies and rhythms individually (Proficient) • Improvise a melody over a given left-hand accompaniment (Proficient) • Create an original composition of at least 8-measures (Proficient) or 16-measures (Accomplished) and perform (Unit III Project) 		

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Unit I: Artistic Process of Creating

SUGGESTED TIME ALLOTMENT	On-going
SUPPLEMENTAL UNIT RESOURCES	www.takadimi.net Manuscript Paper Piano Free app Recording devices (including the built-in recording capabilities of most digital pianos) Alfred's Essentials of Music Theory, Complete; by Andrew Surmani, Karen Farnum Surmani, and Morton Manus www.musictheory.net www.noteflight.com

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Unit II: Artistic Process of Performing

STANDARDS / GOALS: <i>NJ Student Learning Standards VPA 2020</i>	ENDURING UNDERSTANDINGS	ESSENTIAL QUESTIONS
<p>Anchor Standard 4: Selecting, analyzing, and interpreting work</p> <p>Proficient</p> <ul style="list-style-type: none"> • 1.3D.12prof.Pr4a: Explain the criteria used when selecting a varied collection of music for individual or small group performances that include melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of patterns (e.g., arpeggio, country and gallop strumming, finger picking patterns). • 1.3D.12prof.Pr4b: Identify and describe important theoretical and structural characteristics and context (e.g., social, cultural, historical) in a varied collection of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of patterns (e.g., arpeggio, country and gallop strumming, finger picking patterns). • 1.3D.12prof.Pr4c: Demonstrate and describe an understanding of the context (e.g., social, cultural, historical) and expressive intent in a varied collection of music selected for performance that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of patterns (e.g., arpeggio, country and gallop strumming, finger picking patterns). 	An innate sense of pulse is essential to rhythmic performance.	<ul style="list-style-type: none"> • How does the solo musician keep time with him or herself?
	All physical components – body posture, hand posture, hand position, finger technique, etc. – must be aligned for a pianist to perform at his or her best.	<ul style="list-style-type: none"> • How can posture affect all aspects of piano playing?
	Performers’ interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.	<ul style="list-style-type: none"> • How do performers select repertoire? • When is it appropriate for a student to select repertoire versus when should the student defer to the teacher for music selection?
	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.	<ul style="list-style-type: none"> • How do musicians improve the quality of their performance?
	The development of technique is a life-long pursuit.	<ul style="list-style-type: none"> • What paths are opened to the player by good, efficient technique? • Why must a pianist constantly evaluate their technique?
Musicians judge performance based on criteria that vary across time, place, and cultures.	<ul style="list-style-type: none"> • When is a performance judged ready to present? 	

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<p>Accomplished</p> <ul style="list-style-type: none"> 1.3D.12acc.Pr4a: Develop and apply criteria for selecting a varied collection of music for individual and small group performances that include melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of styles. 1.3D.12acc.Pr4b: Identify and describe important theoretical and structural characteristics and context (e.g., social, cultural, historical) in a varied collection of music that includes melodies, repertoire pieces, improvisations and chordal accompaniments in a variety of styles. 1.3D.12acc.Pr4c: Demonstrate and explain an understanding of the context (e.g., social, cultural, historical) and expressive intent in a varied collection of music selected for performance that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of styles. <p>Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.</p>	<p>The pianist performs not only the notes on the page, but the genre, historical context, and social context of the music to express a complete artistic idea and influence audience response.</p>	<ul style="list-style-type: none"> How do context and the manner in which musical work is presented influence audience response? What is the importance of understanding the history of a piece of music? Why must a performer learn music from many genres and historical periods?
	<p><u>KNOWLEDGE</u> Students will know:</p>	<p><u>SKILLS</u> Students will be able to:</p>
	<p>The most basic element of music is steady pulse.</p> <p>External Pulse refers to performing with an audible machine or another person.</p> <p>Internal pulse is demonstrated when a musician performs alone.</p> <p>Note values are based on fractions and fit together like a puzzle.</p>	<p>Perform piano literature at individual level with a steady beat. (Proficient)</p> <p>Keep time with a metronome or teacher. (Proficient)</p> <p>Play with a steady beat in the absence of external assistance. (Proficient)</p> <p>Apply concepts of arithmetic in the description and performance of rhythm. (Proficient)</p>

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<p>Proficient</p> <ul style="list-style-type: none"> 1.3D.12prof.Pr5a: Develop and apply criteria to critique individual and small group performances of a varied collection of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of patterns (e.g., arpeggio, country and gallop strumming, fingerpicking patterns). Create rehearsal strategies to address performance challenges and refine the performances. <p>Accomplished</p> <ul style="list-style-type: none"> 1.3D.12acc.Pr5a: Develop and apply criteria to critique individual and small group performances of a varied collection of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of styles, as well as create rehearsal strategies to address performance challenges and refine the performances. 	<p>Simple and Compound Meter refer to two complimentary beat and subdivision structures such as 2/4 and 6/8.</p> <p>Complex Meter is the combination of simple and compound meters, resulting in an irregular beat structure.</p> <p>Proper body posture impacts playing and health.</p>	<p>Perform with rhythmic accuracy at a variety of tempos, from slow to fast. (Proficient)</p> <p>Perform with rhythmic accuracy at a variety of tempos, from very slow to very fast. (Accomplished)</p> <p>Perform music including whole notes, half notes, quarter notes, eighth notes, dotted quarter notes, and all associated rests. (Proficient)</p> <p>Perform music including sixteenth notes, eighth note triplets, dotted eighth notes and sixteenth rests. (Accomplished)</p> <p>Play music in a variety of time signatures. (Proficient)</p> <p>Decode and perform music in complex meter. (Accomplished)</p> <p>Find and maintain good body posture at the piano. (Proficient)</p>
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<p>Anchor Standard 6: Conveying meaning through art.</p> <p>Proficient</p> <ul style="list-style-type: none"> 1.3D.12prof.Pr6a: Perform with expression and technical accuracy, individually and in small groups, a varied collection of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of patterns (e.g., arpeggio, country and gallop strumming, finger picking patterns), while demonstrating sensitivity to the audience and an understanding of the context (e.g., social, cultural, historical). <p>Accomplished</p> <ul style="list-style-type: none"> 1.3D.12acc.Pr6a: Perform with expression and technical accuracy, individually and in small groups, a varied collection of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of styles, while demonstrating sensitivity to the audience and an understanding of the context (e.g., social, cultural, historical). 	<p>Precise and consistent hand posture is an essential component of accurate playing.</p> <p>The fundamentals of effective finger technique are built of patterns common to music such as arpeggios, scales, etc.</p> <p>Fine and gross motor skills must be gained in very specific ways to grow as a pianist.</p> <p>Hand carry is the posture and technique between notes, which is as important as the posture and technique at the moment of attack.</p>	<p>Consistently use hand posture to play effectively, efficiently, and with artistry. (Proficient)</p> <p>Plan and implement finger technique in rehearsal and performance. (Proficient)</p> <p>Apply effective finger technique when sight reading and without planning. (Accomplished)</p> <p>Carefully maintain dynamics with precision and artistry. (Proficient)</p> <p>Perform rigorous music without tiring, demonstrating adequate muscle strength. (Accomplished)</p> <p>Perform complex passages at varying dynamics, demonstrating dexterity and control. (Accomplished)</p> <p>Play accurately when applying simple and advanced hand carry. (Proficient)</p> <p>Maintain even distance from the keys and good hand posture regardless of the interval travelled between notes. (Accomplished)</p>
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	<p>Pianists have opportunities to perform as members of ensembles.</p> <p>Commonly used accompaniment patterns have existed for centuries and has been used consistently since the early days of keyboard music.</p> <p>Crossover Technique is a method used to perform certain passages, involving crossing the arms so the right-hand plays below the left and vice versa.</p> <p>Primarily Italian language terms are used to specify tempo (speed), dynamics (volume), and other interpretive qualities.</p>	<p>Perform primo piano parts in duet with teacher or digital accompaniment. (Proficient)</p> <p>Perform secondo piano parts in duet with teacher, digital accompaniment, and other students. (Accomplished)</p> <p>Perform two-part contrapuntal music, block chord accompaniment, stationary-hand-rolling chord accompaniment, and Alberti bass styles. (Proficient)</p> <p>Perform moving hand rolling chord, stride bass. (Accomplished)</p> <p>Identify stylistic characteristics of music that are extensions of known patterns. (Accomplished)</p> <p>Perform music, crossing hands as appropriate. (Proficient)</p> <p>Recognize interpretive symbols and apply properly in practice and performance. (Proficient)</p>
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	<p>Performance practice refers to the adaptations in technique, expression, and phrasing that musicians apply based on the historical and stylistic context of specific repertoire.</p> <p>Different instruments – various acoustic pianos, digital pianos, and keyboards – respond differently and require adaptations to touch and technique.</p> <p>Pianists make adaptations when performing music originally written for other instruments on piano, for example, works for harpsichord, organ, guitar, or ensembles.</p> <p>To make music independently, musicians must be able to read music at their performance level.</p> <p>Technical exercises, including scales, arpeggios, and cadences, are an integral part of developing a musician’s skills and fluency on any instrument.</p>	<p>Apply appropriate performance practice to studied selections. (Proficient)</p> <p>Play music that includes ornaments, performing editorial suggestions and adding ornaments as appropriate. (Accomplished)</p> <p>Adapt technique and touch to create the best possible music on each instrument. (Proficient)</p> <p>Adapt piano technique to perform music with varied instrumental origins with stylistic accuracy. (Proficient)</p> <p>Read music at individual performance level. (Proficient)</p> <p>Play scales, arpeggios, cadences, and other technical exercises as a regular part of practice. (Proficient)</p>
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	<p>Music from many genres and historical periods is the basis for any music student’s learning.</p> <p>Sight Reading, or deliberately playing music, which is new to the performer, develops critical musical skills.</p> <p>Musicians select music for performance based on the available repertoire, individual level, instrument to be played, and context of event.</p> <p>Almost all music includes repetition, often in standardized patterns known as forms.</p>	<p>Perform level-appropriate from some of the following periods of music: (Proficient)</p> <ul style="list-style-type: none"> - Baroque - Classical - Romanticism - Impressionism - 20th Century - Contemporary <p>Integrate sight reading into individual daily practice routine. (Proficient)</p> <p>Prepare and perform music selected by teacher based on the student’s individual musical development. (Proficient)</p> <p>Select repertoire for practice and performance in consultation with the teacher. (Accomplished)</p> <p>Perform music, following sheet music, that includes common repeat symbols. (Proficient)</p>
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	<p>Musicians choose music based on the occasion, the audience, the context, and their own skill development.</p> <p>Musicians must be able to recognize errors in pitch, rhythm, and expression as they play.</p>	<p>Follow conventions of repeats in longer forms, such as Minuet and Trios. (Accomplished)</p> <p>Select music for practice and performance, applying criteria of context and ability. (Proficient)</p> <p>Develop criteria for selecting music, reflecting on progressive skill development and performance experience. (Accomplished)</p> <p>Find errors in real time. (Proficient)</p> <p>Apply appropriate solutions, including but not limited to stopping the run and practicing or carrying on. (Proficient)</p>
	<p>VOCABULARY: Staff, System, Grand Staff, Brace, Clef, Treble Clef, Bass Clef, Barline, Measure(s), Double Barline, Final Barline, Repeat Sign, First Ending, Second Ending, Pulse, Head, Stem, Beam, Flag, Whole Note, Half Note, Quarter Note, Eighth Note, Sixteenth Note, Dotted Half Note, Dotted Quarter, Dotted Eighth Note, Treble Clef Spaces, Treble Clef Lines, Bass Clef Spaces, Bass Clef Lines, Between</p>	

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	<p>the Staff, Ledger Line, Flat, Sharp, Accidental, Natural, Enharmonic Notes, Tie, Slur / Phrase Marks, Time Signature(s), Simple Meter, Compound Meter, Complex Meter Common Time, Key Signature, Tempo, Ritardando, Accelerando, Rallentando, Andante, Allegro, Moderato, Presto, Largo, Vivace, Forte, Piano, Fortissimo, Pianissimo, Mezzo Piano, Mezzo Forte, Crescendo, Decrescendo/Diminuendo, Finger Numbers, Scale, Major Scales, Major Key Signatures, Arpeggio(s), Cadence, Solo, Musician, Pianist, Duet, Primo, Secondo, Baroque, Classical, Romanticism, Impressionism, 20th Century, Contemporary, Harpsichord, Organ, Acoustic Piano, Digital Piano, Keyboard, Key, Sustain Pedal, Chord, Block Chord, Alberti bass, Rolling chord, Ornament, Cross-hand technique, Contrapuntal, Hand carry, Form</p> <p>KEY TERMS: Posture, Sheet Music, Rhythm, Melody, Harmony, Historical Period, Genre, Piano, Meter, Note, Pitch, Mode, Dynamics, Technical Exercise, Technique, Motor Skills, Sight Reading, Repertoire</p>	
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Unit II: Artistic Process of Performing

ASSESSMENT EVIDENCE: Students will show their learning by:

- Performing leveled music on the piano which gradually adds skills and is appropriately attainable yet challenging
- Critiquing performance, identifying errors in accuracy, technique, and expression, then explaining corrections
- Identifying aspects of music that need special attention for accurate, contextual performance
- Performing leveled rhythm assessments which gradually adds skills and is appropriately attainable yet challenging

KEY LEARNING EVENTS AND INSTRUCTION:

- Class Activity: Discuss and design the best possible posture for the pianist (Proficient)
- Individual Activity: Practice multiple pieces of music daily, beginning some new music each week (Proficient)
- Individual Activity: Practice using a metronome (Proficient)
- Individual Activity: Perform rhythms using a teacher-selected counting method (Proficient)
- Individual Activity: Design and implement finger patterns for simple songs (Accomplished)
- Individual Activity: Apply finger patterns for scales (Proficient) and arpeggios (Accomplished)
- Class Activity: Critique performances, discussing the aspects of performance practice and contextual considerations (Proficient)
- Culminating Activity: Perform at least 16 measures (Proficient) or 32 measures (Accomplished) in the end-of-year recital

SUGGESTED TIME ALLOTMENT	On-going
SUPPLEMENTAL UNIT RESOURCES	John Thompson: Adult Piano Course, Book I John Thompson: Adult Piano Course, Book II John Thompson: Modern Course for the Piano, The Third Grade Book John Thompson: Modern Course for the Piano, The Fourth Grade Book John Thompson: Modern Course for the Piano, The Fifth Grade Book Charles-Louis Hanon: The Virtuoso Pianist David Hirshberg: Scales and Chords Are Fun, Book I David Hirshberg: Scales and Chords Are Fun, Book II

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Unit II: Artistic Process of Performing

	<p>www.wellbalancedpianist.com</p> <p>www.imslp.org – International Music Score Library Project (Public Domain)</p> <p>www.youtube.com – (See Appendix D – Listening Resources)</p> <p>www.sightreadingfactory.com</p> <p>www.takadimi.net</p> <p>Piano Free app</p> <p>Recording devices (including the built-in recording capabilities of most digital pianos)</p>
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Unit III: Artistic Process of Responding

STANDARDS / GOALS: <i>NJ Student Learning Standards VPA 2020</i>	ENDURING UNDERSTANDINGS	ESSENTIAL QUESTIONS
<p><i>Anchor Standard 7: Perceiving and analyzing products.</i> Proficient</p> <ul style="list-style-type: none"> 1.3D.12prof.Re7a: Apply criteria to select music for specified purposes, supporting choices by citing characteristics found in the music and connections to interest, purpose and context. 1.3D.12prof.Re7b: Develop and apply teacher or student-provided criteria based on personal preference, analysis and context (e.g., personal, social, cultural) to evaluate individual and small group musical selections for listening. <p>Accomplished</p> <ul style="list-style-type: none"> 1.3D.12acc.Re7a: Apply criteria to select music for a variety of purposes, justifying choices citing knowledge of music and specified purpose and context. 1.3D.12acc.Re7b: Apply personally developed criteria based on research, personal preference, analysis, interpretation, expressive intent, and musical qualities to evaluate contrasting individual and small group musical selections for listening. 	The repertoire of music is divided into genres and historical periods.	<ul style="list-style-type: none"> What characteristics of a musical work defines its era of music?
	Structure creates order and clarity in music.	<ul style="list-style-type: none"> In what ways does the structure of music enhance the performers' and listeners' experiences?
	At the most prestigious music institutions in the world, ear training is an integral and needed part of a musician's music education.	<ul style="list-style-type: none"> Why is ear training important to musicians?
	Listening to great performers imparts many kinds of musical knowledge.	<ul style="list-style-type: none"> How do pianists learn by listening to other pianists?
	An understanding of the mechanics of harmony yields more effective listening and performance.	<ul style="list-style-type: none"> Why do musicians need to understand the music they are performing?
	A pianist gains immense insight into his or her own playing by listening to recordings of him or herself.	<ul style="list-style-type: none"> How does critique lead to skill gain?
	Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes. Response to music is informed by analyzing context (e.g., social, cultural, historical) and how creator(s) or performer(s) manipulate the elements of music.	<ul style="list-style-type: none"> How do individuals choose music to experience? How does understanding the structure and context of music inform a response?

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Unit III: Artistic Process of Responding

<p>Anchor Standard 8: Interpreting intent and meaning. Proficient</p> <ul style="list-style-type: none"> 1.3D.12prof.Re8a: Explain and support interpretations of the expressive intent and meaning of musical selections, citing as evidence the treatment of the elements of music, context (e.g., personal, social, cultural), the setting of the text (when appropriate), and outside sources. 	<p>Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.</p>	<ul style="list-style-type: none"> How do we discern the musical creators' and performers' expressive intent?
<p>Accomplished</p> <ul style="list-style-type: none"> 1.3D.12acc.Re8a: Explain and support interpretations of the expressive intent and meaning of musical selections, citing as evidence the treatment of the elements of music, context (e.g., personal, social, cultural), the setting of the text (when appropriate), and varied researched sources. 	<p>The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation and established criteria.</p>	<ul style="list-style-type: none"> How do we judge the quality of musical work(s) and performance(s)?
<p>Anchor Standard 9: Applying criteria to evaluate products. Proficient</p> <ul style="list-style-type: none"> 1.3D.12prof.Re9a: Compare passages in musical selections and explain how the elements of music and context (e.g., social, cultural, historical) inform the response. <p>Accomplished</p> <ul style="list-style-type: none"> 1.3D.12acc.Re9a: Explain how the analysis of the structures and context (e.g., social, cultural, historical) of contrasting musical selections informs the response. 	<p style="text-align: center;"><u>KNOWLEDGE</u> Students will know:</p> <p>Musicians derive experience, knowledge, and skills from listening to performances at various levels in various mediums.</p> <p>Different instruments – various acoustic pianos, digital pianos, and keyboards – respond differently and require adaptations to touch and technique.</p>	<p style="text-align: center;"><u>SKILLS</u> Students will be able to:</p> <p>Listen to music from some of the following periods of music: (Proficient)</p> <ul style="list-style-type: none"> - Baroque - Classical - Romanticism - Impressionism - 20th Century - Contemporary <p>Compare and contrast live and recorded performances of piano music from the periods above. (Proficient)</p> <p>Evaluate instruments, discerning the unique qualities of each instrument. (Accomplished)</p>

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	<p>The analysis of one’s own playing is critical to growth.</p> <p>Personal taste and interest are separate from the objective aesthetic and technical merits of compositions, arrangements, and performances.</p> <p>Listening and watching a pianist’s own performance gives the player a complete and external picture of his or her technique and expression.</p> <p>Teaching is one of the most powerful learning tools and leads to growth not only for the student, but also for the teacher.</p>	<p>Evaluate different components of individual performance. (Proficient)</p> <p>Use information from self-critique to improve practice effectiveness. (Proficient)</p> <p>Use objective criteria to evaluate music on its aesthetic and technical merits in selecting and critiquing music. (Proficient)</p> <p>Evaluate different components of individual performance from visual and aural medias. (Proficient)</p> <p>Create effective practice plans. (Proficient)</p> <p>Carry-out self-designed practice plans. (Proficient)</p> <p>Record and respond to a player’s own performance. (Proficient)</p> <p>Work with peers who are newer to the piano to help them grow and expand technique. (Accomplished)</p>
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	<p>Listening critically helps students develop audiation, knowledge of repertoire, and goal-setting ability.</p> <p>Aural skills are needed to read, transcribe, and critique music.</p>	<p>Critique professional concerts and recordings of professional performers to continue to develop concepts of musical excellence. (Proficient)</p> <p>Recognize by ear, according to individual level:</p> <ul style="list-style-type: none"> - High/Low Pitch (Proficient) - Step/skip/repeat (Proficient) - Rhythms (Proficient) <ul style="list-style-type: none"> o Eighth Notes and Rests o Quarter Notes and Rests o Dotted Quarter Notes o Half Notes and Rests o Dotted Half Notes o Whole Notes and Rests o Ties o Simple Meters in which the quarter note lasts for one beat - Rhythms (Accomplished) <ul style="list-style-type: none"> o Sixteenth Notes and Rests o Eighth Note Triplets o Dotted Eighth Notes o Cut Time o Compound Meter - Dynamics (Proficient) - Articulations (Proficient) <ul style="list-style-type: none"> o Slurs o Accents o Staccato o Sforzando
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	<p>The unique characteristics of different eras of music can be discerned aurally.</p>	<ul style="list-style-type: none"> - Tempo (Proficient) - Whole and Half Steps (Proficient) - Scales (Accomplished) - Incorrectly Performed Pitches (Accomplished) - Melodies (Accomplished) - Intervals (Accomplished) - Chords (Accomplished) <ul style="list-style-type: none"> o I o IV o V and V⁷ <p>Identify the era based on listening to the following piano music (Accomplished):</p> <ul style="list-style-type: none"> - Baroque - Classical - Romantic - 20th Century
	<p>VOCABULARY: Music, Musician, Repertoire, Genres, Era, Mood, Structure, Performers, Listeners, Pianist, Recordings, Interests, Experiences, Understanding, Purpose, Response, Analysis, Context, Social, Cultural, Historical, Structure, Context, Instruments, Keyboards, Compositions, Arrangements, Record, Respond, Evaluation, Quality, Self-critique, Read,</p>	

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	<p>Mechanics of harmony, Expressive intent, Acoustic pianos, Digital pianos, Touch, Transcribe, Baroque, Classical, Romanticism, Impressionism, 20th Century, Contemporary, Pitch, Step, Skip, Repeat, Rhythms, Eighth Notes and Rests, Quarter Notes and Rests, Dotted Quarter Notes, Half Notes and Rests, Dotted Half Notes, Whole Notes and Rests, Ties, Simple Meters, Sixteenth Notes and Rests, Eighth Note Triplets, Dotted Eighth Notes, Cut Time, Compound Meter, Dynamics, Articulations, Slurs, Accents, Staccato, Sforzando, Tempo, Whole and Half Steps, Scales, Melodies, Intervals, Chords</p> <p>KEY TERMS:</p> <p>Musical work, Historical periods, Tonality, Ear training, Style, Listening, Performance, Critique, Elements of Music, Interpretation, Periods, Technique, Practice, Aesthetic and technical merits, Expression, Audiation,</p>	
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Unit III: Artistic Process of Responding

ASSESSMENT EVIDENCE: Students will show their learning by:

- Critiquing one's own piano performance
- Journaling every day, including goals (at the start of the practice session) and reflection (after the practice session)
- Recognizing and describing melody patterns
- Explaining the harmonic syntax of the music they study
- Critiquing piano performance by ear of music representing a variety of levels, genres, and styles
- Comparing and contrasting different performances of the same music
- Aurally identifying elements of music
- Marking music for better study & performance
- Sight Reading individually during select playing checks

KEY LEARNING EVENTS AND INSTRUCTION:

- Class Activity: Introduction of each new theory topic
- Class Activity: Review games such as Kahoot, BINGO, or relays
- Culminating Activity: Quarterly Theory Checks
- Individual Activity: Complete daily practice journals
- Class Activity: Students will discuss and critique video recordings of piano performances
- Individual Activity: Students will aurally identify elements of music as appropriate to their musical development:
 - Step/Skip/Repeat
 - Intervals
 - Chords
 - Scales
- Class Activity: Students will listen to and discuss music in small groups and as a class

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SUGGESTED TIME ALLOTMENT	On-going
SUPPLEMENTAL UNIT RESOURCES	<p>John Thompson: Adult Piano Course, Book I John Thompson: Adult Piano Course, Book II John Thompson: Modern Course for the Piano, The Third Grade Book John Thompson: Modern Course for the Piano, The Fourth Grade Book John Thompson: Modern Course for the Piano, The Fifth Grade Book</p> <p>Alfred’s Essentials of Music Theory, Complete; by Andrew Surmani, Karen Farnum Surmani, and Morton Manus</p> <p>www.wellbalancedpianist.com</p> <p>www.youtube.com – (See Appendix D – Listening Resources)</p> <p>www.imslp.org – International Music Score Library Project (Public Domain)</p> <p>Recording devices (including the built-in recording capabilities of most digital pianos)</p> <p>Rubrics available through Genesis (can be printed as PDFs)</p>

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Unit IV: Artistic Process of Connecting

STANDARDS / GOALS: <i>NJ Student Learning Standards VPA 2020</i>	ENDURING UNDERSTANDINGS	ESSENTIAL QUESTIONS
<p><i>Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.</i></p> <p>Proficient</p> <ul style="list-style-type: none"> 1.3B.12prof.Cn10a: Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music. <p>Accomplished</p> <ul style="list-style-type: none"> 1.3B.12acc.Cn10a: Demonstrate how interests, knowledge and skills relate to personal choices and intent when creating, performing and responding to music. 	<p>Critique is necessary for growth in any subject or skill.</p>	<ul style="list-style-type: none"> What insights can only be gained by listening to yourself perform? How does critique in music compare to critique in the other arts? In the humanities? In the sciences? In athletics?
<p><i>Anchor Standard 11: Relating artistic ideas and works within societal, cultural and historical contexts to deepen understanding.</i></p> <p>Proficient</p> <ul style="list-style-type: none"> 1.3B.12prof.Cn11a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts and daily life. <p>Accomplished</p> <ul style="list-style-type: none"> 1.3B.12acc.Cn11a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life. 	<p>Every rehearsal, practice session, or performance of a work of performing art is entirely unique.</p>	<ul style="list-style-type: none"> How is live performance irreplicable? What qualities or ideas differentiate individual instances of live performance of the same work?
	<p>Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.</p>	<ul style="list-style-type: none"> How do musicians make meaningful connections to creating, performing, and responding?
	<p>Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.</p>	<ul style="list-style-type: none"> How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?
	<p><u>KNOWLEDGE</u> Students will know:</p>	<p><u>SKILLS</u> Students will be able to:</p>
	<p>Music is often composed to express specific or general ideas.</p>	<p>Express specific or general ideas (such as moods, events, etc.) using texture and mode (major and minor).</p>

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Unit IV: Artistic Process of Connecting

	<p>Tone painting is a compositional technique wherein the elements of music are manipulated to directly reflect the music’s title, lyrics, or story elements.</p> <p>Some music can be connected to specific ceremonial purposes, historical events, social movements, or other societal elements.</p> <p>The knowledge, skills, and personal growth gained through studying music can be applied to the other arts, academic disciplines, athletics, career, and a person’s life.</p>	<p>Discuss how the elements of music are manipulated to reflect the content or context of the music.</p> <p>Reflect on the selection of music and specific arrangements or performances.</p> <p>Discuss the musical and performance elements that make specific music or arrangements appropriate for specific ceremonial or societal uses.</p> <p>Discuss how skills and routines such as practice, critique, and planning can be applied outside the music classroom.</p>
	<p>VOCABULARY: Critique, Insights, Perform, Humanities, Arts, Sciences, Athletics, Rehearsal, Practice, Practice session, A work, Unique, Live Performance, Qualities, Idea, Differentiate, Connect, Interest(s), Experience(s), Knowledge, Creating, Performing, Responding, Context, Daily life, Compose, Express, Texture, Mode, Major, Minor, Tone Painting,</p>	

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Unit IV: Artistic Process of Connecting

	<p>Compositional technique, Title, Lyrics, Story elements, Elements of music, Ceremonial purposes, Historical events, Social movements, Societal elements, Reflect, Arrangement</p> <p>KEY TERMS: Performance, Music, Academic Discipline, Performing Arts, Expression, Story, History, Society</p>	
<p>ASSESSMENT EVIDENCE: Students will show their learning by:</p> <ul style="list-style-type: none"> • Performing with sensitivity to the composer’s intent, performer’s connection, and audience response, both during the music and before and after playing • Responding to other’s performance, balancing critique and appreciation <p>KEY LEARNING EVENTS AND INSTRUCTION:</p> <ul style="list-style-type: none"> • Class discussion of music’s role in society, generally and in specific contexts • Study music specific to a season or holiday • Improvise music, matching mode and texture to specific or general ideas 		
SUGGESTED TIME ALLOTMENT	On-Going	
SUPPLEMENTAL UNIT RESOURCES	<p>www.youtube.com - (See Appendix D – Listening Resources)</p> <p>New York Philharmonic Education Resources</p> <p>The Kennedy Center Education Resources</p> <p>Mayo Performing Arts Center</p> <p>New Jersey Music Teachers Association</p>	

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APPENDIX A – Piano I Theory

This course of Music Theory learning for Piano I is designed to correspond with Alfred’s *Essentials of Music Theory – Book I* (pages 1-40 of Alfred’s *Essentials of Music Theory – Complete*). The initial intent is that once per week, the class will begin the next lesson in the book and then the students will have the week to complete exercises from the book based on this material. At the end of each Theory Unit, the class will complete the ear training as a class and have a week to complete the review page in the book for that unit.

SUGGESTED TIME ALLOTMENT	CONTENT-UNIT OF STUDY
6 Weeks	<p>Theory Unit 1 – Pitch on the Staff and Keyboard</p> <ul style="list-style-type: none"> • Identification and placement of pitch names of C Major scale on keyboard and in bass and treble clefs. • Ledger Lines and the Grand Staff.
5 Weeks	<p>Theory Unit 2 – Rhythm I</p> <ul style="list-style-type: none"> • Note Values: Quarter, Half, Whole Notes and Rest • Introduction to Measures and Bar Lines • $\frac{4}{4}$ Time Signature
5 Weeks	<p>Theory Unit 3 – Rhythm II</p> <ul style="list-style-type: none"> • New Note Value: Dotted Half Note • New Time Signatures: $\frac{2}{4}$ and $\frac{3}{4}$ • Ties and Slurs

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5 Weeks	Theory Unit 4 – Form I and Rhythm III <ul style="list-style-type: none">• Repeats with First and Second Endings• New Note Values: Eighth Note and Rest, Dotted Quarter Note
5 Weeks	Theory Unit 5 – Expression I and Form II <ul style="list-style-type: none">• Dynamic Signs• Tempo Marks• Articulation• Capo, Da Capo, Da Segno, and Fine
5 Weeks	Theory Unit 6 – Introduction to Chromaticism <ul style="list-style-type: none">• Flats, Sharps, and Naturals• Whole Steps, Half Steps• Enharmonic Notes
5 Weeks	No New Theory Work <ul style="list-style-type: none">• Focus on preparations for the end of year recital.• Review as needed.

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APPENDIX B – Piano II Theory

This course of Music Theory learning for Piano II is designed to correspond with Alfred’s *Essentials of Music Theory – Book II* (pages 41-80 of Alfred’s *Essentials of Music Theory – Complete*). The initial intent is that once per week, the class will begin the next lesson in the book and then the students will have the week to complete exercises from the book based on this material. At the end of each Theory Unit, the class will complete the ear training as a class and have a week to complete the review page in the book for that unit.

SUGGESTED TIME ALLOTMENT	CONTENT-UNIT OF STUDY
6 Weeks	Theory Unit 7 – The Major Mode <ul style="list-style-type: none"> • Tetrachords • Major Scales and Key Signatures – up to 2 sharps and 2 flats
5 Weeks	Theory Unit 8 – Introduction to Modal Relationships <ul style="list-style-type: none"> • All Major Scales and Key Signatures • Chromatic Scale • Simple Intervals (Quantity Only) • The Circle of Fifths
5 Weeks	Theory Unit 9 – Intervals <ul style="list-style-type: none"> • Interval Qualities • Solfege • Transposition

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5 Weeks	Theory Unit 10 – Rhythm IV <ul style="list-style-type: none">• New Note Values: Sixteenth Note and Rest, Dotted Eighth Note• Common Time and Cut Time
5 Weeks	Theory Unit 11 – Rhythm V <ul style="list-style-type: none">• $\frac{3}{8}$ and $\frac{6}{8}$ Time Signatures in Simple and Compound Meter• Eighth Note Triplets• Anacrusis (Pick-up)• Syncopation
5 Weeks	Theory Unit 12 – Introduction to Chords <ul style="list-style-type: none">• Triads• Primary Chords• Scale Degrees• V^7 Chord
5 Weeks	No New Theory Work <ul style="list-style-type: none">• Focus on preparations for the end of year recital.• Review as needed.

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APPENDIX C: Method Books

Piano I: John Thompson's Adult Piano Course – Book 1

Piano I/II (as appropriate): John Thompson's Adult Piano Course – Book 2

Piano I/II (as appropriate): John Thompson's Modern Course for the Piano: The Third Grade Book

Piano I/II (as appropriate): John Thompson's Modern Course for the Piano: The Fourth Grade Book

Piano I/II (as appropriate): John Thompson's Modern Course for the Piano: The Fifth Grade Book

David Hirshberg: Scales and Chords Are Fun, Book I

David Hirshberg: Scales and Chords Are Fun, Book II

Andrew Surmani, Karen Farnum Surmani, and Morton Manus: Alfred's Essentials of Music Theory, Complete

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APPENDIX D: Listening Resources

Era	Instrument	Composer	Work	Performer	Level
Baroque	Piano	Christian Petzold (Commonly attributed to Johann Sebastian Bach)	Minuet in G Major	Rousseau	JT Grade 2
Baroque	Piano	Johann Sebastian Bach	Piano Partita No. 2 in C Minor	Martha Argerich	Advanced
Baroque	Piano	Domenico Scarlatti	Sonata in B minor, K. 27	Sara Daneshpour	Advanced
Baroque	Harpischord	Jean-Philippe Rameau	Les Cyclopes	Elaine Comparone	Advanced
Baroque	Organ	Johann Sebastian Bach	Tocatta and Fugue in D Minor	Hans-André Stamm	Advanced
Classical	Piano with Orchestra	Wolfgang Amadeus Mozart	Concerto No. 23 in A major	Daniil Trifonov and the Israel Camerata Orchestra	Advanced
Classical	Piano	Ludwig Van Beethoven	Für Elise	Lang Lang	JT Grade 3
Classical	Piano	Joseph Haydn	Little Serenade	Jean-Claude Welche	JT Grade 2
Classical	Piano	Muzio Clementi	Sonata in G Major No. 6 Allegro con Spirito	Anke Chen	Advanced
Romantic	Piano	Frédéric Chopin	Prelude in C Minor	Seong-Jin Cho	JT Grade 3
Romantic	Piano Duet	Anton Diabelli	Pleasures of Youth, Sonatina 1, Movement 1	Shaina Slonim and Mason G. Senft	JT Grade 2
Romantic	Piano Trio	Clara Schumann	Trio in G Minor	Annette von Hehn, violin Thomas Hoppe, piano Stefan Heinemeyer, cello	Advanced
Romantic	Instrumental Octet	Camille Saint-Saëns	Carnival of the Animals, Aquarium	Kanneh-Mason Family	Advanced
Romantic	Piano	Franz Liszt	Liebestraum No. 3	Rousseau	JT Grade 4
Romantic	Piano	Teresa Carreño	Mi Teresita	Isabel Pérez Dobarro	Advanced

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20 th Century	Piano with Orchestra	George Gershwin	Rhapsody in Blue	Leonard Bernstein with the New York Philharmonic	Advanced
20 th Century	Piano	Heitor Villa-Lobos	Tristorosa	Olinda Alessandrini	Advanced
20 th Century	Piano	Scott Joplin	The Entertainer	Paul Barton	Advanced
20 th Century	Piano	Béla Bartók	Frustration	Peter Frankl	JT Grade 3
20 th Century	Piano	Viola Kinney	Mother's Sacrifice	Maria Corley	Advanced