

**Randolph Township Schools  
High School  
9-12 Band Curriculum**

*“The man who disparages music as a luxury and non-essential is doing the nation an injury. Music now, more than ever before, is a national need.”*  
– Woodrow Wilson

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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

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**Introduction**

The band program in the Randolph School District grades 5 through 12 is designed to allow each student to progress as a musician and achieve musical independence at a high level. Students build upon previously learned musical concepts and knowledge regarding note reading, pitch, melody and rhythm to name a few.

At RHS, the concert ensembles are the centerpiece of the program which include Concert Band, Symphonic Winds, and Wind Ensemble. The following ensembles serve as extensions of the concert band program: Marching Band, Jazz Band, Percussion Ensemble, and chamber ensembles. In addition to these extensions, band members have performance opportunities across the music program in ensembles such as Symphonic Orchestra and Pit Orchestra.

The backbone of any successful band program is a group lesson component. The group lessons teach the band members the necessary skills on their individual instruments, creating a meaningful concert band experience. Group lessons also provide instruction specific to the instrument that the student plays. The basics of instrumental music performance - proper breathing, embouchure, hand and body position, tone production, and rhythmic accuracy – that were first introduced in fifth grade are refined and reinforced throughout the middle school program and are finally expanded upon at the high school level.

It is the common goal of each band director in the Randolph Township School District to facilitate the development of lifelong learners with a love and appreciation for music. Through the implementation of the 2020 New Jersey Student Learning Standards for Visual and Performing Arts ([www.njartsstandards.org](http://www.njartsstandards.org)), careful lesson and rehearsal planning, meaningful weekly rehearsals, and a multitude of performance opportunities both on and off campus, students are afforded experiences that will allow them to be lifelong lovers of the arts.

\*The Honors program is available for grades 10-12. The program is inclusive of all band skills as indicated in this curriculum. Students who are enrolled in the Honors program will go above and beyond the band curriculum as indicated by two additional concepts and noted in the listening and analysis section. The Honors program booklet can be found in the Appendix to provide clear expectations. All honors students will strive to meet the advanced proficiency standards in the 2020 New Jersey Student Learning Standards for Visual and Performing Arts.

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Curriculum Pacing Chart**

<b>SUGGESTED TIME ALLOTMENT</b>	<b>UNIT NUMBER</b>	<b>CONTENT - UNIT OF STUDY</b>
Ongoing	I	Artistic Process of Creating - Proficient
Ongoing	II	Artistic Process of Presenting - Proficient
Ongoing	III	Artistic Process of Responding - Proficient
Ongoing	IV	Artistic Process of Connecting - Proficient
Ongoing	V	Artistic Process of Creating - Accomplished
Ongoing	VI	Artistic Process of Presenting - Accomplished
Ongoing	VII	Artistic Process of Responding - Accomplished
Ongoing	VIII	Artistic Process of Connecting - Accomplished
Ongoing	IX	Artistic Process of Creating - Advanced
Ongoing	X	Artistic Process of Presenting - Advanced
Ongoing	XI	Artistic Process of Responding - Advanced
Ongoing	XII	Artistic Process of Connecting - Advanced

*9-12 Band and Honors 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: Proficient**

<b>STANDARDS / GOALS:</b> <i>NJ Student Learning Standards VPA 2020</i>	<b>ENDURING UNDERSTANDINGS</b>	<b>ESSENTIAL QUESTIONS</b>
<p><i>Anchor Standard 1: Generating and conceptualizing ideas.</i> Proficient</p> <ul style="list-style-type: none"> <li>1.3.C.1prof.Cr1a: Compose and improvise ideas for melodies, rhythmic passages and arrangements for specific purposes that reflect characteristic(s) of music from a variety of historical periods or cultures studied in rehearsal.</li> </ul>	The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.	<ul style="list-style-type: none"> <li>How do musicians generate creative ideas?</li> </ul>
<p><i>Anchor Standard 2: Organizing and developing ideas.</i> Proficient</p> <ul style="list-style-type: none"> <li>1.3.C.12prof.Cr2a: Select and develop draft melodies, rhythmic passages and arrangements for specific purposes that demonstrate understanding of characteristic(s) of music from a variety of historical periods studied in rehearsal.</li> </ul>	Musicians' creative choices are influenced by their expertise, context, and expressive intent.	<ul style="list-style-type: none"> <li>How do musicians make creative decisions?</li> </ul>
<p><i>Anchor Standard 3: Refining and completing products.</i> Proficient</p> <ul style="list-style-type: none"> <li>1.3.C.12prof.Cr3a: Evaluate and refine draft melodies, rhythmic passages, arrangements, and improvisations based on established criteria, including the extent to which they address identified purposes.</li> </ul>	Musicians evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.	<ul style="list-style-type: none"> <li>How do musicians improve the quality of their creative work?</li> </ul>
<p><i>Anchor Standard 3: Refining and completing products.</i> Proficient</p> <ul style="list-style-type: none"> <li>1.3.C.12prof.Cr3a: Evaluate and refine draft melodies, rhythmic passages, arrangements, and improvisations based on established criteria, including the extent to which they address identified purposes.</li> </ul>	<p><b><u>KNOWLEDGE</u></b> <b>Students will know (that):</b></p>	<p><b><u>SKILLS</u></b> <b>Students will be able to:</b></p>
<ul style="list-style-type: none"> <li>1.3.C.12prof.Cr3b: Share personally developed melodies, rhythmic passages, and arrangements</li> </ul>	Musicians make creative choices based on a variety of context such as location, historical period, commission, personal events, world events, and local events.	Create, either through improvisation or written composition, a portion of music based on the culture, style, or historical period being studied.  Compose melodies and rhythms that reflect the context for creation found in music being studied.
	Musicians use criteria such as length, range, theme, and content to create or refine composition and improvisation.	Compose or improvise melodies and rhythmic patterns that fits fully within a particular framework set by the teacher which explore early high school elements of music.

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**Unit I: Artistic Process of Creating: Proficient**

(individually or as an ensemble) that address identified purposes.		Evaluate, refine, and justify compositions or improvisations.
	Musicians' understanding of intermediate music theory will shape the ideas and motives for melodies, rhythms and arrangements ( <i>i.e. simple, compound, or complex time signatures; key signatures up to 2 sharps and 4 flats; and rhythmic combinations of whole notes, 1/2 notes, 1/4 notes, 8<sup>th</sup> notes, 16<sup>th</sup> notes, dotted rhythms and triplets</i> ).	Outline specific key signatures and time signatures that will be used in a composition (key signatures: up to 2 sharps and 4 flats; time signatures: simple, compound, or complex).  Apply the use of a chosen key signature in the formation of melodic ideas and motives.  Apply the use of a chosen time signature in the formation of rhythmic ideas and motives.
	Life experiences will help shape the ideas and motives for melodies, rhythms, and arrangements.	List life experiences that will enhance the cultivation of melodic and rhythmic motives, ideas, and arrangements  Describe the emotions attached to the life experiences that will be used to inspire the cultivation melodic and rhythmic motives, ideas, and arrangements  Assemble melodic and rhythmic motives, ideas, and arrangements that



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		best express the emotions of chosen life experiences.
	Information regarding historical periods and cultures will help shape the ideas and motives for melodies, rhythms, and arrangements.	<p>Research information regarding historical periods and cultures.</p> <p>List various aspects of historical periods and cultures that will be used to shape the ideas and motives for melodies, rhythms, and arrangements.</p> <p>Assemble melodic and rhythmic motives, ideas, and arrangements using information regarding historical periods and cultures.</p>
	Technical and expressive skills on a wind or percussion instrument will help shape ideas and motives for melodies, rhythms and arrangements.	<p>Identify the technical skills that are needed to help shape ideas and motives for melodies, rhythms and arrangements (i.e. articulation styles, vibrato techniques, facility, expression techniques, tone, timbre, intonation)</p> <p>Demonstrate a variety of technical skills on wind and percussion instruments when creating ideas and motives for melodies, rhythms, and arrangements.</p> <p>Evaluate the technical skills that best correspond to various expressive</p>

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		<p>qualities of ideas and motives for melodies, rhythms, and arrangements.</p> <p>Incorporate technical skills in the formation of ideas and motives for melodies, rhythms, and arrangements.</p>
	<p>Individual skill level informs the process of selecting and developing draft melodies, rhythmic passages, and arrangements that demonstrate understanding of characteristic(s) of music from a variety of historical periods studied in rehearsal.</p>	<p>Recognize individual skill level on wind/percussion instruments.</p> <p>Detect the skill level of draft melodies, rhythmic passages, and arrangements for specific purposes based on the technical skills employed within the music studied in rehearsal.</p> <p>Select draft melodies, rhythmic passages, and arrangements for specific purposes based on predetermined individual skill level on a wind/percussion instrument and the skill level of the draft melodies, rhythmic passages, and arrangements.</p>
	<p>Compositions and improvisations are refined through a cyclical process of sharing, receiving, and analyzing peer, teacher, and individual critiquing based on established criteria, including the extent to which they address identified purposes of the compositions and improvisations.</p>	<p>Identify the purpose of the composition or improvisation.</p> <p>Share composition or improvisation and its purpose with peers, teachers, and other individuals.</p>

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		<p>Review peer, teacher and other individual feedback based on established criteria regarding compositions and improvisations.</p> <p>Analyze peer, teacher and other individual feedback regarding compositions and improvisations.</p> <p>Determine changes that will be made to a composition or improvisation based on peer, teacher, and other individual feedback.</p> <p>Revise composition or improvisation based on peer, teacher, and other individual feedback.</p>
	<p>Sharing compositions, improvisations and arrangements is an important means of communicating ideas, messages, and feelings, which provides a way for people to connect with each other.</p>	<p>Share personal compositions, improvisations, and arrangements with an audience/peers.</p>
	<p><b>VOCABULARY &amp; KEY TERMS</b> Rhythm, Pulse, Tempo, Pitch, Melody, Harmony, Texture, Timbre, Dynamics, Notehead, Stem, Flag, Rest, Pitch, Rhythm, Articulation, Staff, Note-Value, Elements</p>	

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**Unit I: Artistic Process of Creating: Proficient**

	of Music, Composition, Improvisation, Form, Technique, Tone, Rhythm, Style, Culture, Historical Period	
<p><b>ASSESSMENT EVIDENCE: Students will show their learning by:</b></p> <ul style="list-style-type: none"> <li>• Accurately reproducing and analyzing the patterns encountered regularly in class</li> <li>• Creating, modifying, or arranging music, which reflect the style, culture, or historical period used in class</li> <li>• Create, modify, or arrange music which fits a framework set by the teacher</li> <li>• Refine a draft composition based on critique from teachers or peers</li> <li>• Performing and discussing elements of music such as:             <ul style="list-style-type: none"> <li>○ Rhythmic Values (whole, half, quarter, eighth, sixteenth, triplets, rests, dotted rhythms)</li> <li>○ Pitch Notation (staves, key signatures, accidentals, noteheads, stems, beams, ties/slurs)</li> <li>○ Expressive Values (staccato, tenuto, marcato, accent, dynamics)</li> <li>○ Ensemble Instructions (ritardando, accelerando, fermata, cesura, form notes (i.e. DC, DS, Coda, Repeat, Fine, endings)</li> </ul> </li> </ul> <p><b>KEY LEARNING EVENTS AND INSTRUCTION:</b></p> <ul style="list-style-type: none"> <li>• Compose short melodic and rhythmic examples within a framework developed by students or instructors</li> <li>• Modify existing music to fit the style, culture, or historical period being learned in class</li> <li>• Improvise melodic and rhythmic examples within a framework developed by students or instructors</li> <li>• Refine compositions and improvisations incorporating feedback and new concepts</li> </ul>		
<b>SUGGESTED TIME ALLOTMENT</b>	<b>Ongoing</b>	
<b>SUPPLEMENTAL UNIT RESOURCES</b>	Ensemble Book Example: Sound Innovations Ensemble various levels Lesson Book Example: Rubank Publications Selected Band Ensemble Repertoire	

**Commented [FP1]:** I think this should be under Assessment Evidence

**Commented [FP2]:** Continue to build out this resource section to include specific resources that connect to this Artistic Process

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<b>STANDARDS / GOALS:</b> <i>NJ Student Learning Standards VPA 2020</i>	<b>ENDURING UNDERSTANDINGS</b>	<b>ESSENTIAL QUESTIONS</b>
<p><b>Anchor Standard 4: Selecting, analyzing, and interpreting work</b> Proficient</p> <ul style="list-style-type: none"> <li>1.3C.12prof.Pr4a: Explain the criteria used to select varied repertoire to study based on an understanding of theoretical and structural characteristics of the music, the technical skill of the individual or ensemble, and the purpose or context of the performance.</li> <li>1.3C.12prof.Pr4b: Demonstrate, using music reading skills (where appropriate), how compositional devices employed and theoretical and structural aspects of musical works impact and inform prepared or improvised performances.</li> <li>1.3C.12prof.Pr4c: Demonstrate an understanding of context in a varied repertoire of music through prepared and improvised performances.</li> </ul> <p><b>Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.</b> Proficient</p> <ul style="list-style-type: none"> <li>1.3C.12prof.Pr5a: Develop strategies to address expressive challenges in a varied repertoire of music, and evaluate their success using feedback</li> </ul>	<p>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.</p>	<ul style="list-style-type: none"> <li>How do performers select repertoire?</li> </ul>
	<p>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.</p>	<ul style="list-style-type: none"> <li>How do musicians improve the quality of their performance?</li> </ul>
	<p>Musicians judge performance based on criteria that vary across time, place, and cultures.</p> <p>The context and how a work is presented influence audience response.</p>	<ul style="list-style-type: none"> <li>When is a performance considered ready to present?</li> <li>How do context and a work's presentation influence audience response?</li> </ul>
	<p><b><u>KNOWLEDGE</u></b>  <b>Students will know:</b></p>	<p><b><u>SKILLS</u></b>  <b>Students will be able to:</b></p>
	<p>Musicians improvise during performance in response to musicians/the conductor in the ensemble setting.</p>	<p>Responding to expressive gestures and instruction from a conductor.</p>

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<p>from ensemble peers and other sources to refine performances.</p> <p><b>Anchor Standard 6: Conveying meaning through art.</b></p> <p><b>Proficient</b></p> <ul style="list-style-type: none"> <li>1.3C.12prof.Pr6a: Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures, styles, and genres.</li> <li>1.3C.12prof.Pr6b: Demonstrate an understanding of expressive intent by connecting with an audience through prepared and improvised performances.</li> </ul>		Demonstrate expressive qualities in response to other musicians in an ensemble performance.
	Performing a varied repertoire of music that represents diverse cultures and styles gives performers the experience necessary to appreciate varied styles and cultures to better perform them.	Performing in a variety of contrasting musical styles.  Explain how the elements of music are manipulated to illustrate various musical styles and reflect the topic/context of the piece.
	An understanding of theoretical and structural characteristics of the music, the technical skill of the individual or ensemble, and the purpose or context of the performance help to explain the criteria used in the selection of performance repertoire.	Identify key components of selecting performance repertoire.  Connect personal skill level with the selection of repertoire.  Select appropriate repertoire for various performance opportunities.
	Compositional devices employed and theoretical and structural aspects of musical works impact and inform the demonstration of prepared or improvised performances.	Indicate and describe the compositional devices employed and theoretical and structural aspects of repertoire.  Interpret the connection between the compositional devices employed or theoretical and structural aspects of musical and the intent of a piece of music.
	The context of varied repertoire shapes and informs the message or intent of the composer in prepared and improvised performances.	Compare and contrast the context of varied repertoire.

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		<p>Distinguish the connection between the context and intent of the composer.</p> <p>In a prepared or improvised performance, interpret the message or intent of the composer accurately based upon knowledge of the context.</p>
	<p>Strategies, critiquing methods, and practice routines address individual and group challenges involving the expressive techniques needed to improve performance success through feedback from peers and other sources.</p>	<p>Compare performance feedback from peers and other sources.</p> <p>Identify individual and group challenges involving expressive techniques in a rehearsal or performance.</p> <p>Choose strategies to address individual and group challenges involving expressive techniques in a rehearsal or performance.</p> <p>Implement practice routines to address individual or group challenges involving expressive techniques needed to improve performance success.</p>
	<p>Applying the use of technical accuracy and expressive qualities is crucial to shaping the performance of varied repertoire representing diverse cultures, styles and genres.</p>	<p>Apply the various expressive qualities of diverse cultures, styles, and genres.</p> <p>Predict appropriate expressive techniques that are crucial in shaping the performance of varied repertoire representing diverse cultures, styles, and genres.</p>

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**Unit II: Artistic Process of Performing: Proficient**

		Employ the use of various expressive techniques to the performance of repertoire representing diverse cultures, styles, and genres.
	The expressive intent of a piece of music is crucial to connecting with an audience through demonstrations of prepared and improvised performances.	<p>Manipulate the expressive intent of the composer in a piece of music.</p> <p>Describe the expressive intent of a piece of music to an audience.</p> <p>Depict the expressive intent of a piece of music to an audience through prepared and improvised performance.</p>
	<p><b>VOCABULARY &amp; KEY TERMS</b>  Embouchure, Fingering, Buzzing, Hand Position, Tone, Tonguing, Air Stream, Air Support, Vowels, Reed, Button, Mouthpiece, Ligature, Grease, Oil, Head-Joint, Barrel, Neck Strap, Slide, Neck, Valve, String, Stick, Head, Mallet, Bar, Strike Point, Names of Instruments, Metronome, Tuner, Case, Latch, Spring, Instrument Maintenance, Tone production, Intonation, Tempo, Rhythm, Expression, Articulation, Sight Reading, Ensemble technique</p>	
<p><b>ASSESSMENT EVIDENCE: Students will show their learning by:</b></p> <ul style="list-style-type: none"> <li>Apply teacher-prescribed criteria to music selection and performance</li> </ul>		



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**Unit II: Artistic Process of Performing: Proficient**

- Analyze and identify skills in need of improvement for solo or ensemble performance
- Incorporate and/or create an improvement strategy to meet a goal based on critique
- Explain the musical intent of a composition and/or composer in discussion
- Collaborate with instructors and students to develop musical choices by modifying the elements of music to incorporate the musical intent of a composition or composer
- Sight read intermediate level music, live, with a performance assessment rubric
- Performing in formal concerts with an assessment rubric

**KEY LEARNING EVENTS AND INSTRUCTION:**

- Guided self/peer critique/feedback
- Incorporating feedback from others in a productive way
- Creating and collaborating on practice and performance goals
- Creating and collaborating on improvement strategies
- Present a polished performance of appropriate difficulty level literature representing a variety of cultures and styles.
- Instrument Specific Maintenance including the use of grease, oil, cleaning supplies, polishes, moisture removal, sanitization, simple part replacement, storage, and how to find professional repair services
- Instrument Specific Techniques such as the use of buttons/slides/fingers, the role of the tongue and air column, the importance of carriage and posture, and techniques for musicianship
- Ensemble Skills/Listening Skills such as group timing and rhythm, intonation, and musical roles
- Sight Reading
- Technical Exercises
- **Ensemble techniques:** Following conductor cues, following silent communication and visual cues, using proper rehearsal and etiquette, following tempo changes, cueing, ensemble intonation, evaluate the role of an individual part within the ensemble, identify and analyze the melody and harmony within a piece of music, ensemble balance and blend

**Commented [FP3]:** We need to add a little more detail to explain what is happening in the classroom. For example, Instrument Maintenance – Engage in exploration independently and as a group of proper maintenance strategies for specific instruments

<b>SUGGESTED TIME ALLOTMENT</b>	<b>Ongoing</b>
<b>SUPPLEMENTAL UNIT RESOURCES</b>	Randolph Bands Rhythmic Counting Document ( <i>draft Summer 2021</i> )

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**Unit II: Artistic Process of Performing: Proficient**

	<p>Institute for Composer Diversity: <a href="https://composerdiversity.com/">https://composerdiversity.com/</a> Example Ensemble Book: Sound Innovation Ensemble Series Example Lesson Book: Rubank publications Teaching music through performance in Band Recommended lists of published works for band</p>
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**Unit III: Artistic Process of Responding: Proficient**

<b>STANDARDS / GOALS:</b> <i>NJ Student Learning Standards VPA 2020</i>	<b>ENDURING UNDERSTANDINGS</b>	<b>ESSENTIAL QUESTIONS</b>
<p><a href="#">Anchor Standard 7: Perceiving and analyzing products.</a> Proficient</p> <ul style="list-style-type: none"> <li>1.3C.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.</li> <li>1.3C.12prof.Re7b: Explain how the analysis of passages and understanding the way the elements of music are manipulated informs the response to music.</li> </ul> <p><a href="#">Anchor Standard 8: Interpreting intent and meaning.</a> Proficient</p> <ul style="list-style-type: none"> <li>1.3C.12prof.Re8a: Explain and support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts, the setting of the text (when appropriate), and personal research.</li> </ul> <p><a href="#">Anchor Standard 9: Applying criteria to evaluate products.</a> Proficient</p> <ul style="list-style-type: none"> <li>1.3C.12prof.Re9a: Evaluate works and performances based on personally or collaboratively developed criteria, including analysis of the structure and context.</li> </ul>	<p>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.</p> <p>Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.</p> <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"> <li>How do individuals choose music to experience? How does understanding the structure and context of music inform a response?</li> <li>How do we discern the musical creators' and performers' expressive intent?</li> <li>How do we judge the quality of musical work(s) and performance(s)?</li> </ul>
	<p><b><u>KNOWLEDGE</u></b> <b>Students will know:</b></p>	<p><b><u>SKILLS</u></b> <b>Students will be able to:</b></p>
	<p>Criteria for selecting music for specific purposes is based on technical skill level, characteristics found in music, connections to interest, purpose, and context.</p>	<p>Cite characteristics found in music, connections to interest, purpose of music, context of music and technical skill level of the music.</p> <p>Classify criteria based on characteristics found in music, connections to interest, purpose of music, context of music and</p>

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**Unit III: Artistic Process of Responding: Proficient**

		<p>technical skill level of the music characteristics found in music.</p> <p>Select and support choice of repertoire based on the predetermined criteria.</p>
	<p>An analysis of music passages and the manipulation of the elements of music affects the response a performer or listener has to a musical performance.</p>	<p>Identify and analyze the theoretical and expressive techniques and elements of a musical passage.</p> <p>Determine the musical effects and emotional qualities created by the theoretical and expressive techniques and elements of a musical passage.</p> <p>Explore the ways that the musical effects shape the performer or listeners' response to a musical performance.</p>
	<p>Explanations of the expressive intent and meaning of musical works is evident in the treatment of the elements of music, contexts, the setting of the text (when appropriate) and personal research.</p>	<p>Describe the elements of a piece of music (e.g. dynamics, articulation, orchestration), contexts, the setting of the text (when present) and personal research.</p> <p>Analyze the interpretation of the expressive intent and meaning of</p>

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**Unit III: Artistic Process of Responding: Proficient**

		<p>repertoire based on understanding of the elements of a piece of music (e.g. dynamics, articulation, key signature, time signature, etc...), contexts, the setting of the text (when present), and personal research.</p> <p>Explain and support interpretation of the expressive intent and meaning of repertoire.</p>
	<p>Individually or collaboratively developed criteria, including structural analysis and analysis of context, shape a musician's evaluation of works and performances.</p>	<p>Study and analyze the various elements of a piece of music, including analysis of context and structure.</p> <p>Develop criteria based on the individual or group analysis of a work or performance of a piece of music.</p> <p>Evaluate a work or a performance based on the individually or collaboratively developed criteria.</p>
	<p><b>VOCABULARY &amp; KEY TERMS</b> Analyze, Critique, Intonation, Balance, Dynamics, Expression, Rhythm, Tone Quality, Articulation, Tempo, Harmony, Melody, Recording, Critique, Etiquette, Genre, Melody, Harmony, Chord, Technique, Elements of Music, Interpretation</p>	

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**Unit III: Artistic Process of Responding: Proficient**

<p><b>ASSESSMENT EVIDENCE: Students will show their learning by:</b></p> <ul style="list-style-type: none"> <li>• Describing musical styles by connecting how musical elements are manipulated associated with each style</li> <li>• Supporting their selection of music for practice/performance</li> <li>• Creating a musical interpretation supported by examples in the composition or by the background info of the composition</li> <li>• Reflecting and writing critiques in response to listening to recorded performances</li> <li>• Goal tracking and logging personal reflection in response to individual and group practice sessions and performances</li> <li>• Completing guided listening and response worksheets</li> </ul> <p><b>KEY LEARNING EVENTS AND INSTRUCTION:</b></p> <ul style="list-style-type: none"> <li>• Collaborate on a story or imagined scene to fit the style of a piece of music</li> <li>• Revise a discussed musical interpretation based on new information about the setting/context of the music or its composer</li> <li>• Name and correlate elements of music with stylistic conventions</li> <li>• Identify styles of music by explaining their elements</li> <li>• Identify and analyze melody, harmony, structure, and form within a piece of music</li> <li>• Evaluate the importance of their individual part within the ensemble.</li> <li>• Apply different technical skills to match the style of the genre of music that is being performed</li> <li>• Identify the relation of their pitch within the chord structure of the ensemble</li> <li>• Critique individual and group performances and recordings and develop strategies for improving individual and group performances.</li> <li>• Describe the differences between performing music and watching the performance of themselves.</li> <li>• Discuss and practice proper listener and audience etiquette.</li> </ul>		
<b>SUGGESTED TIME ALLOTMENT</b>	<b>Ongoing</b>	
<b>SUPPLEMENTAL UNIT RESOURCES</b>	Ensemble Repertoire Digital Personal Response Log	

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**Unit III: Artistic Process of Responding: Proficient**

	Paper response log Sound Innovations Ensemble Foundations for Superior Performance in Band Habits of a Successful Musician Essential Musicianship
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**Unit IV: Artistic Process of Connecting: Proficient**

<b>STANDARDS / GOALS:</b> <i>NJ Student Learning Standards VPA 2020</i>	<b>ENDURING UNDERSTANDINGS</b>	<b>ESSENTIAL QUESTIONS</b>
<p>Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products. Proficient</p> <ul style="list-style-type: none"> <li>1.3B.12prof.Cn10a: Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.</li> </ul> <p>Anchor Standard 11: Relating artistic ideas and works within societal, cultural and historical contexts to deepen understanding. Proficient</p> <ul style="list-style-type: none"> <li>1.3B.12prof.Cn11a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts and daily life.</li> </ul>	<p>Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.</p>	<ul style="list-style-type: none"> <li>How do musicians make meaningful connections to creating, performing, and responding?</li> <li>How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?</li> </ul>
	<p><b><u>KNOWLEDGE</u></b>  <b>Students will know:</b></p>	<p><b><u>SKILLS</u></b>  <b>Students will be able to:</b></p>
	<p>Music abstractly relates to other disciplines as it involves elements of language and communication, mathematics, science, and social studies/anthropology.</p>	<p>Examine facets of music to non-music disciplines.</p> <p>Use and recognize phrasing techniques such as call and response, variation, repetition, and relate to how we use language.</p> <p>Discuss how music is integrated with other art forms.</p>



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**Unit IV: Artistic Process of Connecting: Proficient**

	<p>Personal choices and intent in the creation of, performance of, and response to music are shaped by individual interests, knowledge, and skills.</p>	<p>Extrapolate individual knowledge, interests, and skills in relation to the creation of, performance of and response to music.</p> <p>Discover personal choices and intent in the creation of, performance of and response to music based on individual knowledge, interests and skills.</p> <p>Observe a professional musician in performance</p>
	<p>Knowledge of societal, cultural and historical contexts are directly related to the creation of, performance of and response to music.</p>	<p>Extrapolate the knowledge of societal, cultural and historical contexts in relation to the creation of, performance of and response to music.</p> <p>Compare the creation of, performance of and response to music to societal, cultural and historical contexts</p> <p>Demonstrate general knowledge of societal, cultural and historical contexts.</p>
	<p><b>VOCABULARY &amp; KEY TERMS</b> Historical Context, Cultural Context, Social Context, Personal Experiences, Professional Experiences, Various</p>	

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	Disciplines, Socratic Discussion, Performance, Context, Repertoire, Performance, Life Experience	
<p><b>ASSESSMENT EVIDENCE:</b> Students will show their learning by:</p> <ul style="list-style-type: none"> <li>• Analyzing attraction or aversion to different works of music</li> <li>• Written or oral presentation of research regarding historical background and context of repertoire</li> <li>• Written or oral presentation of research regarding aspects of life experiences and other content areas in connection to music performance and repertoire</li> <li>• Formal group or individual performance of repertoire demonstrating an understanding of the following areas: auditioning and interviewing, goal tracking, life-planning, organizational skills, peer communication, teamwork, and troubleshooting.</li> </ul> <p><b>KEY LEARNING EVENTS AND INSTRUCTION:</b></p> <ul style="list-style-type: none"> <li>• Assign affect to musical excerpts or compositions</li> <li>• Discuss memorable situations where music played an important role</li> <li>• Examine the use of music in settings such as film, television, stage craft, ceremonies, radio, etc. in terms of “theme song”, motif, etc.</li> <li>• Researching historical background and context of repertoire including aspects of varying historical eras and composers</li> <li>• Teacher guided discussion of individual and group interpretation of repertoire</li> <li>• Individual and group viewings of formal performances</li> <li>• Researching various aspects of other life experiences, such as auditioning and interviewing, goal tracking, life-planning, organizational skills, peer communication, teamwork, and troubleshooting, and connecting those areas to music through Socratic discussion</li> <li>• Connecting to professional artists through workshop and performance experiences such as: Video Workshop with composers, guest soloists, guest conductors, adjudication, professional ensembles.</li> </ul>		
<b>SUGGESTED TIME ALLOTMENT</b>	<b>Ongoing</b>	

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**Unit IV: Artistic Process of Connecting: Proficient**

<b>SUPPLEMENTAL UNIT RESOURCES</b>	Ensemble Repertoire Digital Personal Response Log Paper response log Sound Innovations Ensemble Foundations for Superior Performance in Band Habits of a Successful Musician Essential Musicianship Tuning Exploratory Worksheets Tuners Metronomes
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**Unit V: Artistic Process of Creating: Accomplished**

<b>STANDARDS / GOALS:</b>	<b>ENDURING UNDERSTANDINGS</b>	<b>ESSENTIAL QUESTIONS</b>
<p><b>Standard 1: Generating and conceptualizing ideas.</b> Accomplished</p> <ul style="list-style-type: none"> <li>1.3.C.1acc.Cr1a: Compose and improvise ideas for arrangements, sections and short compositions for specific purposes that reflect characteristic(s) of music from a variety of historical periods or cultures studied in rehearsal.</li> </ul>	<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"> <li>How do musicians generate creative ideas?</li> </ul>
<p><b>Anchor Standard 2: Organizing and developing ideas.</b> Accomplished</p> <ul style="list-style-type: none"> <li>1.3.C.12acc.Cr2a: Select and develop arrangements, sections, and short compositions for specific purposes that demonstrate understanding of characteristic(s) of music from a variety of cultures studied in rehearsal.</li> </ul>	<p>Musicians' creative choices are influenced by their expertise, context and expressive intent.</p>	<ul style="list-style-type: none"> <li>How do musicians make creative decisions?</li> </ul>
<p><b>Anchor Standard 3: Refining and completing products.</b> Accomplished</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"> <li>How do musicians improve the quality of their creative work?</li> </ul>
<ul style="list-style-type: none"> <li>1.3.C.12acc.Cr3a: Evaluate and refine draft arrangements, sections, short compositions, and improvisations based on personally developed criteria, including the extent to which they address identified purposes.</li> <li>1.3.C.12acc.Cr3b: Share personally developed arrangements, sections and short compositions (individually or as an ensemble) that address identified purposes.</li> </ul>	<p style="text-align: center;"><b><u>KNOWLEDGE</u></b> <b>Students will know:</b></p> <p>Musicians' understanding of proficient music theory will shape the ideas for arrangements, sections and short compositions for specific purposes (i.e. simple, compound, or complex time signatures; key signatures up to 4 sharps and 4 flats; and rhythmic combinations of whole notes, ½ notes, ¼ notes, 8<sup>th</sup> notes, 16<sup>th</sup> notes, 32<sup>nd</sup> notes, dotted rhythms, duplets and triplets, complex rhythmic combinations including odd groups of 5).</p>	<p style="text-align: center;"><b><u>SKILLS</u></b> <b>Students will be able to:</b></p> <p>Outline specific key signatures and time signatures that will be used in a composition (key signatures: up to 4 sharps and 4 flats; time signatures: simple, compound, or complex).</p> <p>Sketch arrangements, sections and short compositions using a chosen key signature (up to 4 flats or sharps).</p> <p>Sketch arrangements, sections and short compositions using a chosen time</p>

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		<p>signature (simple, compound, or complex).</p> <p>Compile arrangements, sections and short compositions including chosen key signature and chosen time signature and including complex rhythmic passages.</p>
	<p>Life experiences will help shape the ideas for arrangements, sections and short compositions that are created for specific purposes.</p>	<p>Classify life experiences that will enhance the cultivation of arrangements, sections and short compositions.</p> <p>Elaborate on the emotions attached to the life experiences that will be used to inspire the cultivation of arrangements, sections and short compositions.</p> <p>Differentiate arrangements, sections and short compositions that best express the emotions of chosen life experiences.</p>
	<p>Information regarding historical periods and cultures will help shape the ideas and motives for arrangements, sections, and short compositions that are created for specific purposes.</p>	<p>Deliver information regarding historical periods and cultures.</p> <p>Indicate various aspects of historical periods and cultures that will be used to</p>

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		<p>shape arrangements, sections, and short compositions.</p> <p>Develop arrangements, sections, and short compositions. using information regarding historical periods and cultures.</p>
	<p>Technical and expressive skills on a wind/percussion instrument will help shape arrangements, sections and short compositions that are created for specific purposes.</p>	<p>Assign the technical skills that are needed to help shape arrangements, sections and short compositions. (i.e articulation styles, vibrato techniques, facility, expression techniques, tone, timbre, intonation).</p> <p>Demonstrate a variety of technical skills on wind/percussion instruments when creating arrangements, sections, and short compositions.</p> <p>Link the technical skills that best correspond to various expressive qualities of arrangements, sections, and short compositions.</p> <p>Construct arrangements, sections and short compositions utilizing technical and expressive skills.</p>

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	<p>Individual skill level informs the process of selecting and developing arrangements, sections and short compositions for specific purposes that demonstrate understanding of characteristic(s) of music from a variety of cultures studied in rehearsal.</p>	<p>Distinguish individual skill level on wind/percussion instruments.</p> <p>Critique the skill level of arrangements, sections and short compositions based on the technical skills employed within music from a variety of cultures studied in rehearsal.</p> <p>Select and develop arrangements, sections and short compositions for specific purposes based on predetermined individual skill level on a wind/percussion instrument and the skill level of the arrangements, sections, and short compositions.</p>
	<p>Draft arrangements, sections, short compositions, and improvisations are refined through a cyclical process of individual critiquing based on personally developed criteria, including the extent to which they address identified purposes.</p>	<p>Designate the purpose of the draft arrangements, sections, short compositions, and improvisations.</p> <p>Observe a performance of the draft arrangements, sections, short compositions, and improvisations.</p> <p>Critique draft arrangements, sections, short compositions, and improvisations based on personally established criteria, including the extent to which they address identified purposes.</p>

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**Unit V: Artistic Process of Creating: Accomplished**

		<p>Analyze individual critique regarding draft arrangements, sections, short compositions, and improvisations.</p> <p>Prescribe changes that will be made to a composition or improvisation based personally developed criteria.</p> <p>Incorporate changes to composition or improvisation based prescribed changes determined by personally developed criteria.</p>
	<p>Sharing personally developed arrangements, sections, and short compositions are an essential means of communicating specific purposes in compositions and thus provides a way for people to connect with each other.</p>	<p>Share personally developed arrangements, sections, short compositions with an audience or peers through performance or recordings.</p>
	<p><b>VOCABULARY &amp; KEY TERMS</b> Rhythm, Pulse, Tempo, Pitch, Melody, Harmony, Texture, Timbre, Dynamics, Notehead, Stem, Flag, Rest, Rhythm, Articulation, Staff, Note-Value, Elements of Music, Composition, Improvisation, Form, Technique, Tone, Rhythm, Style, Culture, Historical Period</p>	

**ASSESSMENT EVIDENCE: Students will show their learning by:**

- Accurately reproducing and analyzing the patterns encountered regularly in class.



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**Unit V: Artistic Process of Creating: Accomplished**

- Creating, modifying, or arranging music, which reflects the style, culture, or historical period used in class.
- Creating, modifying, or arranging music which fits a framework set by the teacher.
- Refining / Revising a draft composition based on critique from teachers or peers.

**KEY LEARNING EVENTS AND INSTRUCTION:**

- Reproduce, by hand, elements of music notation.
  - Rhythm Values (whole, half, quarter, eighth, sixteenth, thirty-second, complex-rhythms, triplets, rests, dotted rhythms)
  - Pitch Notation (staves, key signatures, accidentals, noteheads, stems, beams, ties/slurs)
  - Expressive Values (staccato, tenuto, marcato, accent, dynamics, trills)
  - Ensemble Instructions (tempo, ritardando, accelerando, fermata, cesura, form notes (i.e. DC, DS, Coda, Repeat, Fine, ending
- Compose short melodic and rhythmic examples within a framework developed by students or instructors
- Modify existing music to fit the style, culture, or historical period being learned in class
- Improvise melodic and rhythmic examples within a framework developed by students or instructors
- Refine compositions and improvisations incorporating feedback and new concepts

<b>SUGGESTED TIME ALLOTMENT</b>	<b>Ongoing</b>
<b>SUPPLEMENTAL UNIT RESOURCES</b>	Ensemble Book Example: Sound Innovations Ensemble various levels Lesson Book Example: Rubank publications Selected repertoire for large ensemble

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**Unit VI: Artistic Process of Performing: Accomplished**

<b>STANDARDS / GOALS:</b>	<b>ENDURING UNDERSTANDINGS</b>	<b>ESSENTIAL QUESTIONS</b>
<p>Anchor Standard 4: <i>Selecting, analyzing, and interpreting work</i> Accomplished</p> <ul style="list-style-type: none"> <li>1.3C.12acc.Pr4a: Develop and apply criteria to select a varied repertoire to study and perform based on an understanding of theoretical and structural characteristics and expressive challenges in the music, the technical skill of the individual or ensemble, and the purpose and context of the performance.</li> <li>1.3C.12acc.Pr4b: Document and demonstrate, using music reading skills (where appropriate), how compositional devices employed, and theoretical and structural aspects of musical works, may impact and inform prepared and improvised performances.</li> <li>1.3C.12acc.Pr4c: Demonstrate how understanding the style, genre and context of a varied repertoire of music influences prepared and improvised performances as well as performers' technical skills to connect with the audience.</li> </ul> <p>Anchor Standard 5: <i>Developing and refining techniques and models or steps needed to create products.</i> Accomplished</p> <ul style="list-style-type: none"> <li>1.3C.12acc.Pr5a: Develop and apply appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music and evaluate their success.</li> </ul>	<p>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.</p>	<ul style="list-style-type: none"> <li>How do performers select repertoire?</li> </ul>
	<p>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.</p>	<ul style="list-style-type: none"> <li>How do musicians improve the quality of their performance?</li> </ul>
	<p>Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence audience response.</p>	<ul style="list-style-type: none"> <li>When is a performance judged (switch this to "deemed" in final document?) ready to present?</li> <li>How do context and the way a musical work is presented influence audience response?</li> </ul>
	<p style="text-align: center;"><b><u>KNOWLEDGE</u></b> <b>Students will know:</b></p> <p>An understanding of theoretical and structural characteristics of the music,</p>	<p style="text-align: center;"><b><u>SKILLS</u></b> <b>Students will be able to:</b></p> <p>Identify key theoretical and structural components of selecting performance repertoire.</p>

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<p>Anchor Standard 6: Conveying meaning through art.</p> <p>Accomplished</p> <ul style="list-style-type: none"> <li>1.3C.12acc.Pr6a: Demonstrate mastery of the technical demands and an understanding of expressive qualities of the music in prepared and improvised performances of a varied repertoire representing diverse cultures, styles, genres, and historical periods.</li> <li>1.3C.12acc.Pr6b: Demonstrate an understanding of intent as a means for connecting with an audience through prepared and improvised performances.</li> </ul>	<p>expressive challenges in the music, the technical skill of the individual or ensemble, and the purpose or context of the performance all determine the development and application of the criteria used in the selection of performance repertoire.</p>	<p>Extrapolate the expressive challenges in performance repertoire.</p> <p>Define the technical skill level of the individual or ensemble.</p> <p>Determine the purpose or context of the performance for which the repertoire is being selected.</p> <p>Prioritize the theoretical and structural components of the repertoire, the expressive challenges in the repertoire, the technical skill level of the individual or ensemble and the purpose or context of the performance when searching through and identifying viable performance repertoire.</p> <p>Select appropriate repertoire for various performance opportunities.</p>
	<p>Compositional devices employed and theoretical and structural aspects of musical works impact and inform the demonstration and documentation of prepared or improvised performances.</p>	<p>Break down the compositional devices employed and theoretical and structural aspects of repertoire.</p> <p>Reflect on the connection between the compositional devices employed or theoretical and structural aspects of musical and the intent of a piece of music.</p> <p>Highlight compositional devices employed and theoretical and structural aspects of music in a demonstration of a prepared or improvised performance.</p>

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**Unit VI: Artistic Process of Performing: Accomplished**

		Accentuate compositional devices employed and theoretical and structural aspects of music in the documentation of a prepared or improvised performance.
	The style, genre and context of varied repertoire shape and inform the message or intent of the composer performers' technical skills in prepared and improvised performances thus allowing the composer and performer to connect with the audience.	<p>Identify the style, genre, and context of varied repertoire.</p> <p>Distinguish the connection between the style, genre, and context of the repertoire and intent of the composer.</p> <p>Determine the connection between the style, genre and context of the music and the technical performance skills required to connect with the audience.</p> <p>Using technical skills, connect with the audience through a prepared or improvised performance, expressing the message or intent of the composer accurately based upon and knowledge of the style, genre, and context of the repertoire.</p>
	Strategies, critiquing methods, and practice routines address individual and group challenges involving the expressive techniques needed to improve performance success through feedback from peers and other sources.	<p>Evaluate performance feedback from peers and other sources and identify individual and group challenges involving expressive techniques in a rehearsal or performance.</p> <p>Develop strategies to address individual and group challenges involving expressive techniques in a rehearsal or performance.</p>

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**Unit VI: Artistic Process of Performing: Accomplished**

		<p>Devise practice routines to address individual or group challenges involving expressive techniques needed to improve performance success.</p> <p>Apply previously developed strategies and practice routines, addressing individual and group challenges and involving expressive techniques, to the rehearsal and refining of performance repertoire.</p> <p>Develop and apply critique strategies to evaluate the success of performance and to devise plans for future refining.</p>
	<p>Applying the use of technical accuracy and expressive qualities is essential to demonstrating mastery in performing varied repertoire representing diverse cultures, styles, and genres.</p>	<p>Compare and contrast the various expressive qualities of diverse cultures, styles, and genres.</p> <p>Experiment with appropriate expressive techniques that are crucial in shaping the performance of varied repertoire representing diverse cultures, styles, and genres.</p> <p>Using appropriate expressive qualities and technical accuracy, demonstrate mastery in the performance of repertoire representing diverse cultures, styles, and genres.</p>
	<p>The expressive intent of a piece of music is a crucial means of connecting with an audience through demonstrations of prepared and improvised performances.</p>	<p>Analyze the expressive intent of the composer in a piece of music.</p> <p>Distinguish the expressive intent of a piece of music to an audience.</p>

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**Unit VI: Artistic Process of Performing: Accomplished**

		Connect with an audience by portraying the expressive intent of a piece of music in a prepared and improvised performance.
	Performing a varied repertoire of music that represents diverse cultures and styles gives performers the experience necessary to appreciate varied styles and cultures to better perform them.	Analyze a variety of musical styles.  Describe how the elements of music are manipulated to illustrate various musical styles and reflect the topic/context of the piece.
	Musicians improvise during performance in response to musicians/the conductor in the ensemble setting.	Discriminate between expressive gestures and adjustment from a conductor.  Discuss how expressive qualities would be used response to other musicians in an ensemble performance.
	<p><b>VOCABULARY &amp; KEY TERMS</b> Embouchure, Fingering, Buzzing, Hand Position, Tone, Tonguing, Air Stream, Air Support, Vowels, Reed, Button, Mouthpiece, Ligature, Grease, Oil, Head-Joint, Barrel, Neck Strap, Slide, Neck, Valve, String, Stick, Head, Mallet, Bar, Strike Point, Names of Instruments, Metronome, Tuner, Case, Latch, Spring, Instrument Maintenance, Tone production, Intonation, Tempo, Rhythm, Expression, Articulation, Sight Reading, Ensemble technique</p>	
<p><b>ASSESSMENT EVIDENCE: Students will show their learning by:</b></p> <ul style="list-style-type: none"> <li>Applying teacher-prescribed criteria to music selection and performance</li> </ul>		

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**Unit VI: Artistic Process of Performing: Accomplished**

- Analyzing and identifying skills in need of improvement for solo or ensemble performance
- Incorporating and/or creating an improvement strategy to meet a goal based on critique
- Explaining the musical intent of a composition and/or composer in discussion
- Collaborating with instructors and students to develop musical choices by modifying the elements of music to incorporate the musical intent of a composition or composer
- Sight reading proficient level music, live, with a performance assessment rubric
- Performing in formal concerts with an assessment rubric

**KEY LEARNING EVENTS AND INSTRUCTION:**

- Analyze correctness in performance
- Guided self/peer critique/feedback
- Incorporating feedback
- Creating and collaborating on practice and performance goals
- Creating and collaborating on improvement strategies
- Present a polished performance of appropriate difficulty level literature representing a variety of cultures and styles
- Instrument Maintenance
- Instrument Techniques
- Ensemble Skills/Listening Skills
- Sight Reading
- Technical Exercises
- **Ensemble techniques:** Following conductor cues, conductor dynamic communication, silent communication and visual cues, using proper rehearsal and etiquette, following tempo changes, ensemble intonation, evaluate the importance of individual part within the ensemble, identify and analyze the melody and harmony within a piece of music, ensemble balance and blend

<b>SUGGESTED TIME ALLOTMENT</b>	<b>Ongoing</b>
<b>SUPPLEMENTAL UNIT RESOURCES</b>	Randolph Bands Rhythmic Counting Document ( <i>draft Summer 2021</i> ) Institute for Composer Diversity: <a href="https://composerdiversity.com/">https://composerdiversity.com/</a> Example Ensemble Book: Sound Innovation Ensemble Series

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**Unit VI: Artistic Process of Performing: Accomplished**

	Example Lesson Book: Rubank publications Teaching music through performance in Band Recommended lists of published works for band
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**Unit VII: Artistic Process of Responding: Accomplished**

<b>STANDARDS / GOALS:</b>	<b>ENDURING UNDERSTANDINGS</b>	<b>ESSENTIAL QUESTIONS</b>
<p><b>Anchor Standard 7: Perceiving and analyzing products.</b> Accomplished</p> <ul style="list-style-type: none"> <li>1.3C.12acc.Re7a: Apply criteria to select music for a variety of purposes, justifying choices citing knowledge of the music and the specified purpose and context.</li> <li>1.3C.12acc.Re7b: Explain how the analysis of structures and contexts inform the response to music.</li> </ul> <p><b>Anchor Standard 8: Interpreting intent and meaning.</b> Accomplished</p> <ul style="list-style-type: none"> <li>1.3C.12acc.Re8a: Support interpretations of the expressive intent and meaning of musical works citing as evidence the treatment of the elements of music, contexts, the setting of the text (when appropriate), and varied researched sources.</li> </ul> <p><b>Anchor Standard 9: Applying criteria to evaluate products.</b> Accomplished</p> <ul style="list-style-type: none"> <li>1.3C.12acc.Re9a: Evaluate works and performances based on research as well as personally and collaboratively developed criteria, including analysis and interpretation of the structure and context.</li> </ul>	<p>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.</p> <p>Through their use of elements and structures of music, creators and performers.</p> <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"> <li>How do individuals choose music to experience?</li> <li>How does understanding the structure and context of music inform a response?</li> <li>How do we discern the musical creators' and performers' expressive intent?</li> <li>How do we judge the quality of musical work(s) and performance(s)?</li> </ul>
	<p style="text-align: center;"><b><u>KNOWLEDGE</u></b> <b>Students will know:</b></p> <p>Criteria for selecting music for varying purposes is based on technical skill level, characteristics found in music, connections to interest, purpose, and context.</p>	<p style="text-align: center;"><b><u>SKILLS</u></b> <b>Students will be able to:</b></p> <p>Organize and categorize characteristics found in music, connections to interest, purpose of music, context of music and technical skill level of the music.</p> <p>Create criteria based on characteristics found in music, connections to interest, purpose of music, context of music</p>

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		<p>and technical skill level of the music characteristics found in music.</p> <p>Select repertoire based on the predetermined criteria.</p> <p>Justify choice of repertoire based on the predetermined criteria.</p>
	<p>An analysis of structures and context effects the response a performer or listener has to a musical performance.</p>	<p>Dissect and analyze the structure of a piece of music and the context of a piece of music.</p> <p>Determine the musical effects and emotional qualities created by the structure and context of the music.</p> <p>Explain the ways that the musical effects shape the performers or listeners' response to a musical performance.</p> <p>Create musical interpretations informed by characteristics of the music.</p>
	<p>The treatment of the elements of music, contexts, the setting of the text (when appropriate) and varied research sources support the expressive intent and meaning of musical works.</p>	<p>Interpret the elements of a piece of music (i.e. dynamics, articulation, orchestration), contexts, the setting of</p>

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		<p>the text (when present) and personal research.</p> <p>Justify the interpretation of the expressive intent and meaning of repertoire based on understanding of the elements of a piece of music (i.e. dynamics, articulation, key signature, time signature, etc...), contexts, the setting of the text (when present), and varied research sources.</p> <p>Support interpretation of the expressive intent and meaning of repertoire.</p>
	<p>Individually or collaboratively developed criteria, including structural analysis and analysis of context, shape a musician's evaluation of works and performances.</p>	<p>Explore and discuss various elements of a piece of music, including analysis of context and structure.</p> <p>Utilize criteria based on the individual or group analysis of a work or performance of a piece of music.</p>
	<p><b>VOCABULARY &amp; KEY TERMS</b> Analyze, Critique, Intonation, Balance, Dynamics, Expression, Rhythm, Tone Quality, Articulation, Tempo, Harmony, Melody, Recording, Critique, Etiquette, Genre, Melody, Harmony, Chord, Technique, Elements of Music, Interpretation</p>	

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<p><b>ASSESSMENT EVIDENCE: Students will show their learning by:</b></p> <ul style="list-style-type: none"> <li>• Describing musical styles by connecting how musical elements are manipulated associated with each style</li> <li>• Supporting their selection of music for practice/performance</li> <li>• Creating a musical interpretation supported by examples in the composition or by the background info of the composition</li> <li>• Completing written critiques in response to listening to recorded performances</li> <li>• Goal tracking and logging personal reflection in response to individual and group practice sessions and performances</li> <li>• Completing guided listening and response worksheets</li> </ul> <p><b>KEY LEARNING EVENTS AND INSTRUCTION:</b></p> <ul style="list-style-type: none"> <li>• Collaborate on a story or imagined scene to fit the style of a piece of music</li> <li>• Revise a discussed musical interpretation based on new information about the setting/context of the music or its composer</li> <li>• Name and correlate elements of music with stylistic conventions</li> <li>• Identify styles of music by explaining their elements</li> <li>• Identify and analyze melody, harmony, structure, and form within a piece of music</li> <li>• Evaluate the importance of their individual part within the ensemble.</li> <li>• Apply different technical skills to match the style of the genre of music that is being performed</li> <li>• Identify the relation of their pitch within the chord structure of the ensemble</li> <li>• Critique individual and group performances and recordings and develop strategies for improving individual and group performances.</li> <li>• Describe the differences between performing music and watching the performance of themselves.</li> <li>• Discuss and practice proper listener and audience etiquette.</li> </ul>		
<b>SUGGESTED TIME ALLOTMENT</b>	<b>Ongoing</b>	
<b>SUPPLEMENTAL UNIT RESOURCES</b>	Ensemble Repertoire Digital Personal Response Log	

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	Paper response log Sound Innovations Ensemble Foundations for Superior Performance in Band Habits of a Successful Musician Essential Musicianship
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<b>STANDARDS / GOALS:</b>	<b>ENDURING UNDERSTANDINGS</b>	<b>ESSENTIAL QUESTIONS</b>
<p><b>Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.</b> Accomplished</p> <ul style="list-style-type: none"> <li>1.3B.12acc.Cn10a: Demonstrate how interests, knowledge and skills relate to personal choices and intent when creating, performing and responding to music.</li> </ul>	<p>Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.</p>	<ul style="list-style-type: none"> <li>How do musicians make meaningful connections to creating, performing, and responding?</li> </ul>
<p><b>Anchor Standard 11: Relating artistic ideas and works within societal, cultural and historical contexts to deepen understanding.</b> Accomplished</p> <ul style="list-style-type: none"> <li>1.3B.12acc.Cn11a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.</li> </ul>	<p>Musicians connect their personal interests, experiences, ideas and knowledge to creating, performing and responding.</p>	<ul style="list-style-type: none"> <li>How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?</li> </ul>
	<p><b><u>KNOWLEDGE</u></b> <b>Students will know:</b></p>	<p><b><u>SKILLS</u></b> <b>Students will be able to:</b></p>
	<p>Music abstractly relates to other disciplines as it involves elements of language and communication, mathematics, social studies/anthropology.</p>	<p>Compare and contrast facets of music to non-music disciplines.</p> <p>Apply phrasing techniques such as call and response, variation repetition, and relate to how e use language.</p>
	<p>Personal choices and intent in the creation of, performance of and response to music are shaped by individual interests, knowledge, and skills.</p>	<p>Extrapolate individual knowledge, interests and skills in relation to the creation of, performance of and response to music.</p> <p>Discover personal choices and intent in the creation of, performance of and response to music based on individual knowledge, interests and skills.</p>

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		Perform with a professional musician
	Knowledge of societal, cultural, and historical contexts are directly related to the creation of, performance of and response to music.	<p>Extrapolate the knowledge of societal, cultural and historical contexts in relation to the creation of, performance of and response to music.</p> <p>Compare the creation, performance, and response to music to societal, cultural and historical contexts.</p> <p>Demonstrate a more informative knowledge of societal, cultural and historical contexts.</p>
	<p><b>VOCABULARY &amp; KEY TERMS</b>            Historical Context, Cultural Context, Social Context, Personal Experiences, Professional Experiences, Various Disciplines, Socratic Discussion, Performance, Context, Repertoire, Performance, Life Experience</p>	
<p><b>ASSESSMENT EVIDENCE:</b> Students will show their learning by:</p> <ul style="list-style-type: none"> <li>• Analyzing attraction or aversion to different works of music</li> <li>• Writing or presenting research regarding historical background and context of repertoire</li> </ul>		

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- Writing or presenting research regarding aspects of life experiences and other content areas in connection to music performance and repertoire
- Performing as a group or individual repertoire demonstrating an understanding of the following areas: auditioning and interviewing, goal tracking, life-planning, organizational skills, peer communication, teamwork, and troubleshooting.

**KEY LEARNING EVENTS AND INSTRUCTION:**

- Assign affect to musical excerpts or compositions
- Discuss memorable situations where music played an important role
- Examine the use of music in settings such as film, television, stage craft, ceremonies, radio, etc. in terms of “theme song”, motif, etc.
- Researching historical background and context of repertoire including aspects of varying historical eras and composers
- Teacher guided discussion of individual and group interpretation of repertoire
- Individual and group viewings of formal performances
- Researching various aspects of other life experiences, such as auditioning and interviewing, goal tracking, life-planning, organizational skills, peer communication, teamwork, and troubleshooting, and connecting those areas to music through Socratic discussion
- Connecting to professional artists through workshop and performance experiences such as: (Video Workshop with composers, guest soloists, guest conductors, adjudication, professional ensembles)

<b>SUGGESTED TIME ALLOTMENT</b>	<b>Ongoing</b>
<b>SUPPLEMENTAL UNIT RESOURCES</b>	Ensemble Repertoire Digital Personal Response Log Paper response log Sound Innovations Ensemble Foundations for Superior Performance in Band Habits of a Successful Musician Essential Musicianship Tuning Exploratory Worksheets Tuners Metronomes



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**Unit IX: Artistic Process of Creating: Advanced**

<b>STANDARDS / GOALS:</b>	<b>ENDURING UNDERSTANDINGS</b>	<b>ESSENTIAL QUESTIONS</b>
<p><b>Standard 1: Generating and conceptualizing ideas.</b> Advanced</p> <ul style="list-style-type: none"> <li>1.3C.12adv.Cr1a: Compose and improvise musical ideas for a variety of purposes and contexts.</li> </ul>	Musicians evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.	<ul style="list-style-type: none"> <li>How do musicians generate creative ideas?</li> </ul>
<p><b>Anchor Standard 2: Organizing and developing ideas.</b> Advanced</p> <ul style="list-style-type: none"> <li>1.3C.12adv.Cr2a: Select and develop composed and improvised ideas into draft musical works organized for a variety of purposes and contexts.</li> </ul>	Musicians' creative choices are influenced by their expertise, context and expressive intent.	<ul style="list-style-type: none"> <li>How do musicians make creative decisions?</li> </ul>
	Musicians evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.	<ul style="list-style-type: none"> <li>How do musicians improve the quality of their creative work?</li> </ul>
<p><b>Anchor Standard 3: Refining and completing products.</b> Advanced</p> <ul style="list-style-type: none"> <li>1.3C.12adv.Cr3a: Evaluate and refine varied draft musical works based on appropriate criteria, including the extent to which they address identified purposes and contexts.</li> </ul>	<p><b><u>KNOWLEDGE</u></b> <b>Students will know:</b></p>	<p><b><u>SKILLS</u></b> <b>Students will be able to:</b></p>
<ul style="list-style-type: none"> <li>1.3C.12adv.Cr3b: Share varied, personally developed musical works (individually or as an ensemble) that address identified purposes and contexts.</li> </ul>	All music is composed or improvised by incorporating and manipulating various combinations of the elements of music: Rhythm, pulse, tempo, pitch, melody, harmony, texture, timbre, dynamics, and form. Patterns arise which reflect a variety of historical periods, cultures, and style.	<p>Create ideas for pieces of music to fit given purposes and contexts.</p> <p>Appropriately and accurately use and manipulate elements of music for a specific purpose to create melodies, rhythmic passages, arrangements and/or improvisation to reflect style, historical period, or culture.</p>
	Musicians' understanding of basic music theory will shape the ideas and motives for melodies and rhythms (i.e. simple and compound time signatures; key signatures up to 6 sharps and flats; and rhythmic	Outline specific key signatures and time signatures that will be used in a composition specific key signatures and time signatures that will be used in a

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	<p>combinations of whole notes, ½ notes, ¼ notes, 18<sup>th</sup> notes, 16<sup>th</sup> notes, 32<sup>nd</sup> notes, mixed meter, dotted rhythms and triplets, rests)</p>	<p>composition (key signatures: up to 6 sharps and 6 flats; time signatures: common time, cut time, 2/2, 2/4, 3/4, 4/4, 6/8, mixed meter).</p> <p>Apply the use of a chosen key signature in the formation of melodic ideas and motives.</p> <p>Apply the use of a chosen time signature in the formation of rhythmic ideas and motives.</p>
	<p>Life experiences will help shape the ideas and motives for melodies and rhythms.</p>	<p>List life experiences that will enhance the cultivation of melodic and rhythmic motives and ideas.</p> <p>Illustrate the emotions attached to the life experiences that will be used to inspire the cultivation of melodic and rhythmic motives and ideas.</p> <p>Assemble melodic and rhythmic ideas and motives that best express the emotions of chosen life experiences</p>
	<p>Technical and expressive skills on a wind/percussion instrument (i.e articulation styles, vibrato techniques, facility, expression techniques, tone, timbre, intonation) will help shape ideas and motives for melodies and rhythms.</p>	<p>Identify the technical skills that are needed to help shape ideas and motives for melodies and rhythms (i.e articulation styles, vibrato techniques,</p>

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		<p>facility, expression techniques, tone, timbre, intonation) and balance.</p> <p>Demonstrate a variety of technical skills on wind/percussion instruments when creating ideas and motives for melodies and rhythms.</p> <p>Evaluate the technical skills that best correspond to various expressive qualities of ideas and motives for melodies and rhythms.</p> <p>Incorporate technical skills in the formation of ideas and motives for melodies and rhythms.</p>
	<p>Individual skill level informs the process of selecting and creating appropriately challenging musical ideas and motives.</p>	<p>Evaluate individual skill level on wind/percussion instruments.</p> <p>Assess the skill level of musical ideas and motives based on the technical skills employed within the music.</p> <p>Break down musical ideas and motives based on predetermined individual skill level on a wind/percussion instrument and the skill level of the musical ideas and motives.</p>

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	<p>Compositions and improvisations are refined through a cyclical process of sharing, receiving and analyzing peer, teacher and individual critique.</p>	<p>Share composition of improvisation with peers, teachers and other individuals.</p> <p>Review peer, teacher and other individual feedback regarding compositions and improvisations.</p> <p>Analyze peer, teacher and other individual feedback regarding compositions and improvisations.</p> <p>Determine changes that will be made to a composition or improvisation based on peer, teacher and other individual feedback.</p> <p>Revise composition or improvisation based on peer, teacher and other individual feedback.</p>
	<p>Sharing compositions and improvisations is an important means of communicating ideas, messages, and feelings, which provides a way for people to connect with each other.</p>	<p>Share personal compositions and improvisations with an audience or peers.</p>
	<p><b>VOCABULARY &amp; KEY TERMS</b> Rhythm, Pulse, Tempo, Pitch, Melody, Harmony, Texture, Timbre, Dynamics, Notehead, Stem, Flag, Rest,</p>	

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	Rhythm, Articulation, Staff, Note-Value, Elements of Music, Composition, Improvisation, Form, Technique, Tone, Rhythm, Style, Culture, Historical Period	
<p><b>ASSESSMENT EVIDENCE: Students will show their learning by:</b></p> <ul style="list-style-type: none"> <li>• Writing or performing original compositions</li> <li>• Recording scales and various rhythms</li> <li>• Recording original compositions</li> <li>• Completing music theory worksheets and exercises</li> </ul> <p><b>KEY LEARNING EVENTS AND INSTRUCTION:</b></p> <ul style="list-style-type: none"> <li>• Identify musical form</li> <li>• Identification and Application of Key Signatures up to 6 sharps and flats to performance or composition.</li> <li>• Identification and Application of minor key signatures of c, g, d to performance or composition.</li> <li>• Perform scales, arpeggios, and thirds in one or two octaves of Major keys (up to six sharps and flats) and minor keys of c, g, d</li> <li>• Identification and application of accidentals</li> <li>• Analyze and apply the concept of whole step and half step</li> <li>• Identify and apply the following basic musical notations:             <ul style="list-style-type: none"> <li>○ Staff, clefs (treble, bass) bar line, pitch, ledger lines, rests, repeats, dynamics, D.C./D.S. al coda/fine, fermatas, first and second endings, sharp, natural, flats signs, ornamentation, and tempo markings.</li> </ul> </li> <li>• Identify and apply the use of:             <ul style="list-style-type: none"> <li>○ Whole, Half, Quarter, Eighth and Sixteenth notes and combinations thereof</li> <li>○ Dotted Quarter &amp; Eighth note Combination</li> <li>○ Dotted Eighth and Sixteenth note Combinations</li> <li>○ Syncopations</li> <li>○ Triplets</li> <li>○ Universal Counting System</li> <li>○ Common Time, Cut Time, 2/2, 2/4, 3/4, 4/4, 6/8, Compound Meter</li> <li>○ Identify and analyze the melody and harmony within a piece of music, ensemble balance and blend</li> </ul> </li> </ul>		

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<b>SUGGESTED TIME ALLOTMENT</b>	Ongoing
<b>SUPPLEMENTAL UNIT RESOURCES</b>	Ensemble Book Example: Sound Innovations Ensemble various levels Lesson Book Example: Rubank publications Teaching Music Magazine Academic publication resources Journal of Research in Music Education Downbeat Magazine Other online/offline primary resources for music and composer information

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<b>STANDARDS / GOALS:</b>	<b>ENDURING UNDERSTANDINGS</b>	<b>ESSENTIAL QUESTIONS</b>
<p><b>Anchor Standard 4: Selecting, analyzing, and interpreting work</b> Advanced</p> <ul style="list-style-type: none"> <li>1.3C.12adv.Pr4a: Develop and apply criteria to select varied programs to study and perform based on an understanding of theoretical and structural characteristics and expressive challenges in the music, the technical skill of the individual or ensemble, and the purpose and context of the performance.</li> <li>1.3C.12adv.Pr4b: Examine, evaluate, and critique, using music reading skills (where appropriate), how the structure and context impact and inform prepared and improvised performances.</li> <li>1.3C.12adv.Pr4c: Demonstrate how understanding the style, genre and context of a varied repertoire of music informs prepared and improvised performances as well as performers' technical skills to connect with the audience.</li> </ul>	<p>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.</p> <p>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.</p> <p>Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence audience response.</p>	<ul style="list-style-type: none"> <li>How do performers select repertoire?</li> <li>How do musicians improve the quality of their performance?</li> <li>When is a performance judged (switch this to "deemed" in final document?) ready to present?</li> <li>How does context and the presentation of a musical work influence audience response?</li> </ul>
<p><b>Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.</b> Advanced</p> <ul style="list-style-type: none"> <li>1.3C.12adv.Pr5a: Develop, apply, and refine appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music.</li> </ul>	<p style="text-align: center;"><b><u>KNOWLEDGE</u></b></p> <p><b>Students will know:</b></p> <p>Selection of performance repertoire is informed by music reading skills, music theory, context, and the technical skill level of an individual and ensemble.</p>	<p style="text-align: center;"><b><u>SKILLS</u></b></p> <p><b>Students will be able to:</b></p> <p>Identify key components of selecting performance repertoire.</p> <p>Connect personal skill level with the selection of repertoire.</p>



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<p>Anchor Standard 6: Conveying meaning through art. Advanced</p>		<p>Select appropriate repertoire for various performance opportunities.</p>
<ul style="list-style-type: none"> <li>1.3C.12adv.Pr6a: Demonstrate an understanding and mastery of the technical demands and expressive qualities of the music through prepared and improvised performances of a varied repertoire representing diverse cultures, styles, genres, and historical periods in multiple types of ensembles.</li> </ul>	<p>When reading music, the setting and formal characteristics of the repertoire contribute to the understanding of context of the repertoire.</p>	<p>Indicate and describe the setting and formal characteristics of repertoire.</p> <p>Interpret the connection between the context of repertoire and the setting and formal characteristics of repertoire.</p>
<ul style="list-style-type: none"> <li>1.3C.12adv.Pr6b: Demonstrate an ability to connect, engage and respond to audiences through prepared and improvised performances.</li> </ul>	<p>The application of expressive qualities of varied repertoire communicates the message or intent of a composer for prepared and improvised performances.</p>	<p>Define and demonstrate the various expressive techniques involved in creating expressive qualities of varied repertoire on a wind/percussion instrument (i.e. Articulation, air speed, voicing, stroke).</p> <p>Evaluate the techniques that best express the message or intent of a composer for a prepared and improvised performance.</p> <p>Assemble instrumental techniques needed to express the message or intent of a composer for a prepared and improvised performance.</p>
	<p>Strategies, critiquing methods, and practice routines address individual and group challenges involving the technical mastery needed to improve performance success through feedback from peers and other sources.</p>	<p>Evaluate performance feedback from peers and other sources and identify individual and group challenges involving technical mastery in a rehearsal or performance.</p> <p>Develop strategies to address individual and group challenges involving technical mastery in a rehearsal or performance.</p>

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		Devise practice routines to address individual or group challenges involving technical mastery needed to improve performance success.
	Applying the use of technical accuracy and expressive qualities is crucial to shaping the performance of varied repertoire representing diverse cultures and styles.	<p>Categorize the various expressive qualities of diverse cultures and styles.</p> <p>Recommend appropriate expressive techniques that are crucial in shaping the performance of varied repertoire representing diverse cultures and styles.</p> <p>Employ the use of various expressive techniques to the performance of repertoire representing diverse cultures and styles.</p>
	The context of a piece of music is crucial to demonstrations of prepared and improvised performances.	<p>Cite the historical, cultural, and social contexts of a piece of music.</p> <p>Connect the expressive qualities of a piece of music to its historical, cultural, and social contexts.</p> <p>Depict the historical, cultural, and social contexts of a piece of music in a prepared or improvised performance using expressive techniques.</p>
	Performing a varied repertoire of music that represents diverse cultures and styles gives performers the experience necessary to appreciate varied styles and cultures to better perform them.	<p>Select music in a variety of musical styles.</p> <p>Interpret how the elements of music are manipulated to illustrate various musical styles and reflect the topic/context of the piece.</p>
	Musicians improvise during performance in response to musicians/the conductor in the ensemble setting.	Evaluate the expressive gestures and instruction from a conductor.

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	<p><b>VOCABULARY &amp; KEY TERMS</b>  Embouchure, Fingering, Buzzing, Hand Position, Tone, Tonguing, Air Stream, Air Support, Vowels, Reed, Button, Mouthpiece, Ligature, Grease, Oil, Head-Joint, Barrel, Neck Strap, Slide, Neck, Valve, String, Stick, Head, Mallet, Bar, Strike Point, Names of Instruments, Metronome, Tuner, Case, Latch, Spring, Instrument Maintenance, Tone production, Intonation, Tempo, Rhythm, Expression, Articulation, Sight Reading, Ensemble technique</p>	<p>Improvising expressive qualities in response to other musicians in an ensemble performance.</p>
<p><b>ASSESSMENT EVIDENCE</b> Students will show their learning by:</p> <ul style="list-style-type: none"> <li>• Applying teacher-prescribed criteria to music selection and performance</li> <li>• Analyzing and identifying skills in need of improvement for solo or ensemble performance</li> <li>• Incorporating and/or creating an improvement strategy to meet a goal based on critique</li> <li>• Explaining the musical intent of a composition and/or composer in discussion</li> <li>• Collaborating with instructors and students to develop musical choices by modifying the elements of music to incorporate the musical intent of a composition or composer</li> <li>• Sight reading proficient level music, with a performance assessment rubric</li> <li>• Performing in formal concerts with an assessment rubric</li> </ul> <p><b>KEY LEARNING EVENTS AND INSTRUCTION:</b></p> <ul style="list-style-type: none"> <li>• Analyze correctness in performance</li> <li>• Guided self/peer critique/feedback</li> </ul>		

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<ul style="list-style-type: none"> <li>• Incorporating feedback</li> <li>• Creating and collaborating on practice and performance goals</li> <li>• Creating and collaborating on improvement strategies</li> <li>• Present a polished performance of appropriate difficulty level literature representing a variety of cultures and styles.</li> <li>• Instrument Maintenance</li> <li>• Instrument Techniques</li> <li>• Ensemble Skills/Listening Skills</li> <li>• Sight Reading</li> <li>• Technical Exercises</li> <li>• Choosing/Selecting music for individual performance</li> <li>• <b>Ensemble techniques:</b> Following conductor cues, silent communication and visual cues, using proper rehearsal and etiquette, following tempo changes, ensemble divisi, ensemble intonation, evaluate the importance of individual part within the ensemble, identify and analyze the melody and harmony within a piece of music, ensemble balance and blend</li> </ul>	
<b>SUGGESTED TIME ALLOTMENT</b>	Ongoing
<b>SUPPLEMENTAL UNIT RESOURCES</b>	Randolph Bands Rhythmic Counting Document (draft Summer 2021) Institute for Composer Diversity: <a href="https://composerdiversity.com/">https://composerdiversity.com/</a> Example Ensemble Book: Sound Innovation Ensemble Series Example Lesson Book: Rubank publications Teaching music through performance in Band Recommended lists of published works for band Recommended lists of published solos (Arts Ed NJ Solo + Ensemble, etc)

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**Unit XI: Artistic Process of Responding: Advanced**

<b>STANDARDS / GOALS:</b>	<b>ENDURING UNDERSTANDINGS</b>	<b>ESSENTIAL QUESTIONS</b>
<p><b>Anchor Standard 7: Perceiving and analyzing products.</b> Advanced</p> <ul style="list-style-type: none"> <li>1.3C.12adv.Re7a: Use research and personally developed criteria to justify choices made when selecting music, citing knowledge of the music and individual and ensemble purpose and context.</li> <li>1.3C.12adv.Re7b: Demonstrate and justify how the analysis of structures, contexts and performance decisions inform the response to music.</li> </ul> <p><b>Anchor Standard 8: Interpreting intent and meaning.</b> Advanced</p> <ul style="list-style-type: none"> <li>1.3C.12adv.Re8a: Justify interpretations of the expressive intent and meaning of musical works by comparing and synthesizing varied researched sources, including reference to other art forms.</li> </ul>	<p>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.</p> <p>Through their use of elements and structures of music, creators and performers.</p> <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"> <li>How do individuals choose music to experience?</li> <li>How does understanding the structure and context of music inform a response?</li> <li>How do we discern the musical creators' and performers' expressive intent?</li> <li>How do we judge the quality of musical work(s) and performance(s)?</li> </ul>
<p><b>Anchor Standard 9: Applying criteria to evaluate products.</b> Advanced</p> <ul style="list-style-type: none"> <li>1.3C.12adv.Re9a: Develop and justify evaluations of music, programs of music, and performances based on criteria, personal decision-making, research, and understanding of contexts.</li> </ul>	<p style="text-align: center;"><b><u>KNOWLEDGE</u></b> <b>Students will know:</b></p> <p>Musicians' reasons for selecting repertoire are based on the characteristics found in music and the connections to interest, purpose, and context.</p>	<p style="text-align: center;"><b><u>SKILLS</u></b> <b>Students will be able to:</b></p> <p>Share interests in a piece of music and the purpose and context of a piece of music.</p> <p>Connect characteristics in music to interests, purpose, and context of music.</p>

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**Unit XI: Artistic Process of Responding: Advanced**

		<p>Distinguish reasons for selecting repertoire based on characteristics found in music.</p> <p>Evaluate selection of repertoire based on the characteristics found in music and the connections to interest, purpose, and context.</p>
	<p>An understanding of the context and the manipulation of the elements of music effects the response a performer or listener has to a musical performance.</p>	<p>Trace the historical, cultural, or social context of a piece of music.</p> <p>Detect the expressive qualities of a piece of music and connect those qualities to the context of the music.</p> <p>Explore the effect that the context of the music has on the expressive qualities of the music and therefore the effect that the context has on the response a performer and listener have to a musical performance.</p>
	<p>Interpretations of the expressive intent and meaning of musical works is evident in the treatment of the elements of music, contexts and the setting of the text.</p>	<p>Describe the elements of a piece of music (i.e. dynamics, articulation, orchestration), contexts, and the setting of the text (when present).</p>

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**Unit XI: Artistic Process of Responding: Advanced**

		<p>Analyze the interpretation of the expressive intent and meaning of repertoire based on understanding of the elements of a piece of music (i.e. dynamics, articulation, orchestration, key signature, time signature, etc...), contexts, and the setting of the text (when present).</p> <p>Compare interpretations of the expressive intent and meaning of repertoire.</p>
	<p>Experience, analysis and the context of a musical performance are the basis of a musician's evaluation of and interest in a musical performance.</p>	<p>Study and characterize the various elements of a piece of music in a performance.</p> <p>Examine individual or group response to a performance of a piece of music.</p> <p>Rate and critique the performance of a piece of music based on the experience, analysis, and the context of a musical performance</p>
	<p><b>VOCABULARY &amp; KEY TERMS</b> Analyze, Critique, Intonation, Balance, Dynamics, Expression, Rhythm, Tone Quality, Articulation, Tempo,</p>	

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**Unit XI: Artistic Process of Responding: Advanced**

	Harmony, Melody, Recording, Critique, Etiquette, Genre, Melody, Harmony, Chord, Technique, Elements of Music, Interpretation	
<p><b>ASSESSMENT EVIDENCE: Students will show their learning by:</b></p> <ul style="list-style-type: none"> <li>• Writing or critiquing</li> <li>• Journaling/Logging</li> <li>• Listening response worksheets</li> </ul> <p><b>KEY LEARNING EVENTS AND INSTRUCTION:</b></p> <ul style="list-style-type: none"> <li>• Identify and analyze melody and harmony within a piece of music</li> <li>• Evaluate the importance of their individual part within the ensemble</li> <li>• Apply different technical skills to match the style of the genre of music that is being performed</li> <li>• Identify the relation of their pitch within the chord structure of the ensemble in varying temperaments (just intonation)</li> <li>• Critique individual and group performances and recordings</li> <li>• Describe the differences between performing music and watching the performance of themselves.</li> <li>• Listener and Audience etiquette</li> </ul>		
<b>SUGGESTED TIME ALLOTMENT</b>	<b>Ongoing</b>	
<b>SUPPLEMENTAL UNIT RESOURCES</b>	Ensemble Repertoire Digital Personal Response Log Paper response log Sound Innovations Ensemble Foundations for Superior Performance in Band Habits of a Successful Musician Essential Musicianship Tuning Exploratory Worksheets	



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**Unit XI: Artistic Process of Responding: Advanced**

	Tuners Metronomes
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**Unit XII: Artistic Process of Connecting: Advanced**

<b>STANDARDS / GOALS:</b>	<b>ENDURING UNDERSTANDINGS</b>	<b>ESSENTIAL QUESTIONS</b>
<p><b>Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.</b> Advanced</p> <ul style="list-style-type: none"> <li>1.3B.12adv.Cn10a: Demonstrate how interests, knowledge and skills related to personal choices and intent when creating, performing and responding to music.</li> </ul>	Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.	<ul style="list-style-type: none"> <li>How do musicians make meaningful connections to creating, performing, and responding?</li> </ul>
<p><b>Anchor Standard 11: Relating artistic ideas and works within societal, cultural and historical contexts to deepen understanding.</b> Advanced</p> <ul style="list-style-type: none"> <li>1.3B.12adv.Cn11a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.</li> </ul>	Musicians connect their personal interests, experiences, ideas and knowledge to creating, performing and responding.	<ul style="list-style-type: none"> <li>How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?</li> </ul>
	<p><b><u>KNOWLEDGE</u></b> <b>Students will know:</b></p>	<p><b><u>SKILLS</u></b> <b>Students will be able to:</b></p>
	Knowledge of societal, cultural and historical contexts are directly related to the creation of, performance of and response to music.	Select music in response to societal cultural and historical contexts.
	Music abstractly relates to other disciplines as it involves elements of language and communication, mathematics, social studies/anthropology.	<p>Distinguish facets of music to non-music disciplines.</p> <p>Prepare phrasing techniques such as call and response, variation repetition, and relate to how we use language.</p>
	Personal choices and intent in the creation of, performance of and response to music are shaped by individual interests, knowledge, and skills.	Analyze individual knowledge, interests and skills in relation to the creation of, performance of and response to music.

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**Unit XII: Artistic Process of Connecting: Advanced**

		<p>Interpret and evaluate personal choices and intent in the creation of, performance of and response to music based on individual knowledge, interests and skills.</p> <p>Collaborate with a professional musician.</p>
	<p><b>VOCABULARY &amp; KEY TERMS</b>            Historical Context, Cultural Context, Social Context, Personal Experiences, Professional Experiences, Various Disciplines, Socratic Discussion, Performance, Context, Repertoire, Performance, Life Experience</p>	
<p><b>ASSESSMENT EVIDENCE:</b> Students will show their learning by:</p> <ul style="list-style-type: none"> <li>• Analyzing attraction or aversion to different works of music</li> <li>• Writing or presenting research regarding historical background and context of repertoire</li> <li>• Writing or presenting research regarding aspects of life experiences and other content areas in connection to music performance and repertoire</li> <li>• Performing repertoire that demonstrates an understanding of the following areas: auditioning and interviewing, goal tracking, life-planning, organizational skills, peer communication, teamwork, and troubleshooting.</li> </ul> <p><b>KEY LEARNING EVENTS AND INSTRUCTION:</b></p> <ul style="list-style-type: none"> <li>• Assign affect to musical excerpts or compositions</li> <li>• Discuss memorable situations where music played an important role</li> <li>• Examine the use of music in settings such as film, television, stage craft, ceremonies, radio, etc. in terms of “theme song”, motif, etc.</li> <li>• Researching historical background and context of repertoire including aspects of varying historical eras and composers</li> </ul>		

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**Unit XII: Artistic Process of Connecting: Advanced**

- Teacher guided discussion of individual and group interpretation of repertoire
- Individual and group viewings of formal performances
- Researching various aspects of other life experiences, such as auditioning and interviewing, goal tracking, life-planning, organizational skills, peer communication, teamwork, and troubleshooting, and connecting those areas to music through Socratic discussion
- Connecting to professional artists through workshop and performance experiences such as: (Video Workshop with composers, guest soloists, guest conductors, adjudication, professional ensembles)

<b>SUGGESTED TIME ALLOTMENT</b>	<b>Ongoing</b>
<b>SUPPLEMENTAL UNIT RESOURCES</b>	Ensemble Repertoire Digital Personal Response Log Paper response log Sound Innovations Ensemble Foundations for Superior Performance in Band Habits of a Successful Musician Essential Musicianship Tuning Exploratory Worksheets Tuners Metronomes

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**APPENDIX A**

**Randolph Township Schools  
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<b>Proficiency Level</b>	<b>Sample Aligning Ensemble(s)</b>
<b>Proficient</b>	<p style="text-align: center;"><b>Curricular Offerings</b></p> <p style="text-align: center;">Band - Concert Band (MUS-100)</p> <p style="text-align: center;">Tech Band/Marching Band</p> <p style="text-align: center;">Capable of Symphonic Winds (MUS-100)</p>
	<p style="text-align: center;"><b>Extra-Curricular Opportunities</b></p> <p style="text-align: center;">Jazz Band</p>
<b>Accomplished</b>	<p style="text-align: center;"><b>Curricular Offerings</b></p> <p style="text-align: center;">Band - Symphonic Winds (MUS-100)</p> <p style="text-align: center;">Tech Band/Marching Band (MUS-100)</p> <p style="text-align: center;">Capable of Wind Ensemble</p>
	<p style="text-align: center;"><b>Extra-Curricular Opportunities</b></p> <p style="text-align: center;">Capable of Pit Orchestra</p> <p style="text-align: center;">Symphonic Orchestra</p> <p style="text-align: center;">Jazz Band</p> <p style="text-align: center;">Auditions capable of Area Band</p>
<b>Advanced</b>	<p style="text-align: center;"><b>Curricular Offerings</b></p> <p style="text-align: center;">Band - Wind Ensemble (MUS-100)</p>

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	<p>Tech Band/Marching Band (MUS-100)</p> <p>Honors Band Musician (MUS-120)</p> <p><b>Extra-Curricular Opportunities</b></p> <p>Auditions capable of Region/All State/All-National</p> <p>Jazz Band</p> <p>Pit Orchestra</p> <p>Symphonic Orchestra</p>
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**APPENDIX B  
Suggested Repertoire List by Grade Level**

## Randolph Township Schools High School 9-12 Band Curriculum

TITLE	GRADE	ARRANGER	COMPOSER
Acclamations	3	Huckey	Huckey
Adagio (for Strings)	3	Jennings	Barber
Afton Mountain Overture	3	Fagan	Fagan
Amadeus!	3	Curnow	Mozart
Amazing Grace (Symphony Variations On)	3	Smith	Traditional
American Folk Rhapsody No. 1	3	Grundman	Grundman
American Folk Rhapsody No. 2	3	Grundman	Grundman
American Folk Rhapsody No. 3	3	Grundman	Grundman
American Folk Rhapsody No. 4	3	Grundman	Grundman
Amporita Roca	3	Texidor	Texidor
Anthem for Winds and Percussion	3	Smith	Smith
Baroque Celebration	3	Forblad	Bach and Handel
Bravado Spirit!	3	Shaffer	Shaffer
Burtonwood Overture	3	Ployhar	Ployhar
Carmen Suite	3	Bullock	Bizet
Chorale & Shaker Dance II	3	Zdechlik	Zdechlik
Concerto Grosso in D Minor	3	Antoni	Vivaldi
Dedicatory Overture	3	Williams	Williams
Elsa's Procession to the Cathedral	3	Cailliet	Wagner
Encanto	3	R.W. Smith	R.W. Smith
English Folk Song Suite	3	Williams	Traditional
English Folk Song Suite	3	Williams	Traditional
English Hunting Songs, Fantasy On	3	Grundman	Traditional
Festivo	3	Nethybel	Nethybel
Goat Sill Lives	3	Reed	Bach
Hallelujah Chorus	3	Johnson	Handel
Joy To The World, Fanfare Prelude On	3	Curnow	Handel
Lansashire, Fanfare Prelude On	3	Curnow	Traditional
Liberty Bell	3	Holcombe	Sousa
Lobe Den Herren, Fanfare Prelude On	3	Curnow	Traditional
Magic of Mozart	3	Huckey	Mozart
Majesta	3	Swearingen	Swearingen
Manoni Spectacular	3	Barker	Manacini
Overture for Winds	3	Carter	Carter
Rondo for Winds and Percussion	3	Edmondson	Edmondson
Royal Fireworks Music	3	Stratovius	Handel
Song for Winds	3	Edmondson	Edmondson
Symphonic Celebration	3	Moss	Moss
Triumph and Spirit	3	T. Johnson	T. Johnson
Allegro Animato	3.5	Erickson	Erickson
Allerseelen	3.5	Farnetti/Davis	Strauss
America the Beautiful	3.5	Dragon	Dragon
Bequime on a Brazilian Fold Song	3.5	C.T. Smith	C.T. Smith
Bernstein Tribute	3.5	Grundman	Copland
British Carol Suite	3.5	Martino	Traditional
Bugler's Holiday (2)	3.5	Edwards	Anderson
Chester	3.5	Meylon	Schumann
Celebration and Dance	3.5	Swearingan	Swearingan
Christmas Celebration	3.5	Barker	Barker
Copland Tribute	3.5	Grundman	Copland
Dawn of a New Day	3.5	Swearingan	Swearingan
Declarations	3.5	Del Borgo	Del Borgo

Fall River Overture	3.5	Sheldon	Sheldon
Imperatix	3.5	Reed	Reed
Irving Berlin Christmas	3.5	Barker	Berlin
Minstrel Boy, Rhapsody On The	3.5	Farnon	Traditional
Of a Distant Star	3.5	Huckey	Huckey
On a Hymnsong of Philip Bliss	3.5	Holsinger	Holsinger
Peter and The Wolf	3.5	Curnow	Prokofiev
Proud Spirit	3.5	Swearingen	Swearingen
Rhapsody On The Minstrel Boy	3.5	Farnon	Traditional
Rezz	3.5	Owlering	Wagner
Riverfest	3.5	Barnes	Barnes
Seagate	3.5	Swearingen	Swearingen
Serenade For Band	3.5	Perichetti	Persichetti
Shenandoah	3.5	Tichell	Tichell
The Ramparts of Courage	3.5	Reed	Reed
Toccata for Band	3.5	Erickson	Erickson
Abram's Pursuit	4	Holsinger	Holsinger
Ballet Parisien	4	Marc Isaac	Offenbach
Battel The	4	Jacob	Byrd
Bugler's Holiday	4	Anderson	Anderson
Cajun Folk Songs	4	Tichell	Tichell
Chant and Jubilo	4	McBeth	McBeth
Chorale & Shaker Dance	4	Zdechlik	Zdechlik
Chorale & Toccata	4	Stamp	Stamp
Cole Porter on Broadway	4	Barker	Barker
Colonial Airs and Dances	4	Jäger	Jäger
Come Sweet Death/Komm Susser Todd	4	Reed	Bach
Danse Celestiale	4	Sheldon	Sheldon
Emperata Overture	4	C.T. Smith	C.T. Smith
Forget Me Not O Dearest Lord	4	Reed	Bach
Footfire	4	James Barnes	James Barnes
Gershwin!	4	Barker	Gershwin
Handel in the Strand (Grainger)	4	Goldman	Grainger
Hebrides Suite	4	Grundman	Grundman
Horizons	4	Del Borgo	Del Borgo
If Thou Be Near	4	Reed	Bach
Irish Rhapsody	4	Grundman	Traditional
Jesus, Joy of Man's Desiring	4	Reed	Bach
John Williams, Symphonic Marches	4	Higgins	Williams
Komm Susser Todd/Come Sweet Death	4	Reed	Bach
Mars, From the Planets	4	Holt	Holt
Masque	4	W.F. Mc Beth	W.F. Mc Beth
Mein Jesu! Was Fur Seltenweh (My Jesus...)	4	Reed	Bach
Messiah, Overture To The	4	Cailliet	Handel
Moorside March	4	Jacob	Holt
My Heart is Filled With Longing	4	Reed	Bach
My Jesus, Oh What Anguish (Mein Jesu...)	4	Reed	Bach
Nutcracker (Suite From)	4	Gardner	Tchaikowsky
Our Father Who Art In Heaven (Vater...)	4	Reed	Bach
Overture in Bb	4	Giovannini	Giovannini
Paris Angelicus	4	Reed	Franck
Praise Variants	4	C. Carter	C. Carter
Prelude In The Dorian Mode	4	Grainger	Grainger



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Prelude No. 4	4	Reed	Bach
Ritual Celebration	4	Coakley	Coakley
Sheep May Safely Graze	4	Reed	Bach
Sheep May Safely Graze	4	Reed	Bach
Sheep May Safely Graze	4	Reed	Bach
Silver Shadow	4	Reed	Reed
Sleepers Awake (Wachet Auf...)	4	Reed	Bach
Symphonic Overture	4	Carter	Carter
The Pathfinder of Panama	4	Frank Byrne	Sousa
Thus Do You Fare, My Jesus	4	Reed	Bach
Tritsch-Tratsch Polka	4	Reed	Strauss
Wachet Auf (Sleepers Awake)	4	Reed	Bach
Whitewater Festival	4	Shaffer	Shaffer
Who Will But Let Himself Be Guided	4	Reed	Bach
A Jubilant Overture	4.5	Reed	Reed
A Symphonic Prelude	4.5	Reed	Traditional
American Salute	4.5	Gould	Lang
Christmas Festival	4.5	Anderson	Anderson
Festival Prelude	4.5	Reed	Reed
Giles Fanmaby Suite	4.5	Jacob	Jacob
Greensleeves	4.5	Reed	Traditional
Havendance	4.5	Holsinger	Holsinger
Kanon: Pachelbel	4.5	Paulson	Pachelbel
Liebestod (From Tristan & Isolde)	4.5	Bainum	Wagner
Little English Suite	4.5	Grundman	Grundman
Night On Bald Mountain	4.5	Curnow	Moussorgsky
Nilesdance	4.5	Holsinger	Holsinger
Pageant	4.5	Persichetti	Persichetti
Passacaglia and Fugue, c Minor	4.5	Hunsberger	Bach
Prelude To Act 1 of La Traviata	4.5	Bullock	Verdi
Rejoissance	4.5	Curnow	Curnow
Second Suite in F	4.5	Holst	Holst
Symphonia Marziale	4.5	Del Borgo	Del Borgo
Variations On A Korean Folk Song	4.5	Chance	Chance
A Movement for Rosa	5	Mark Camphouse	Mark Camphouse
America, Variations On	5	Rhoads/Schuman	Ives
An American Elegy	5	Ticheli	Ticheli
Be Thou My Vision	5	Gillingham	Gillingham
Blue Lake	5	Chance	Chance
Cantica Sacra	5	DelBorgo	DelBorgo
Children's March	5	Grainger	Grainger
Cloudburt	5	Eric Whitacre	Eric Whitacre
Daccia and Chorale	5	Williams	Williams
Dedicatory Overture	5	Williams	Williams
Divertimento for Band	5	Persichetti	Persichetti
Egmont Overture	5	Tobani	Beethoven
Egmont Overture	5	Tobani	Beethoven
Elsa's Procession to the Cathedral	5	Cailliet	Wagner
Elsa's Procession to the Cathedral	5	Cailliet	Wagner
English Christmas, An	5	Grundman	Traditional
Engulfed Cathedral	5	Longfield	Debussy
Esprit De Corps	5	Jager	Jager
Fanfare and Allegro	5	Williams	Williams

Finale, Sym. #5 in B Minor	5	Camilo	Schubert
First Suite in E♭	5	Holst	Holst
Four Scottish Dances	5	Malcolm Arnold	Malcolm Arnold
George Washington Bridge	5	Schuman	Schuman
Helm Toccata	5	Holsinger	Holsinger
Incantation and Dance	5	Chance	Chance
Irish Folk Song Suite	5	Grainger	Grainger
Irish Tune From Country Derry	5	Grainger	Traditional
Jidai (Years & Years)	5	Reed	Reed
Jupiter, The Planets	5	Curwen	Holst
Monterey Holidays	5	R. Nixon	R. Nixon
Original Suite	5	Jacob	Jacob
Outdoor Overture, An	5	Lang	Copland
Overture for Band	5	H.W. Fred	Mendelssohn
Prelude For A Festival	5	Lloyd	Lloyd
Sorcery Suite, Opus 112	5	Barnes	Barnes
Suite Francaise	5	Milhaud	Milhaud
Suite of Old American Dances	5	R.R. Bennett	R.R. Bennett
Texas Promenade	5	Holsinger	Holsinger
Third Suite	5	Jager	Jager
Triumph and Tradition	5	Jager	Jager
Variations On America	5	Rhoads/Schuman	Ives

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**APPENDIX C  
Honors Program  
[Handbook](#)**