

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

*"If a composer could say what he had to say in words he would not bother trying to say it in music."
-Gustav Mahler*

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

Table of Contents

Section	
Mission Statement.....	3
Affirmative Action Statement.....	3
EDUCATIONAL GOALS	4
Introduction.....	5
Curriculum Pacing Chart	6
Unit I: Artistic Process of Creating: Proficient.....	7
Unit II: Artistic Process of Performing: Proficient.....	12
Unit III: Artistic Process of Responding: Proficient.....	18
Unit IV: Artistic Process of Connecting: Proficient	22
Unit V: Artistic Process of Creating: Accomplished.....	25
Unit VI: Artistic Process of Performing: Accomplished	31
Unit VII: Artistic Process of Responding: Accomplished.....	37
Unit VIII: Artistic Process of Connecting: Accomplished	41
Unit IX: Artistic Process of Creating: Advanced	43
Unit X: Artistic Process of Performing: Advanced	49
Unit XI: Artistic Process of Responding: Advanced	55
Unit XII: Artistic Process of Connecting: Advanced	59
APPENDIX A.....	61

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

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

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

**EDUCATIONAL GOALS
VALUES IN EDUCATION**

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

We believe:

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

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

Introduction

The Strings/Orchestra program in the Randolph School District grades 4 through 12 is designed to allow each student to progress as a musician at an individual pace and achieve musical independence at a high level. The Randolph orchestra curricula are designed to accommodate individual student needs based on their level of proficiency and amount of experience with their chosen instrument and background knowledge of music. Students build upon previously learned musical concepts and knowledge regarding note reading, pitch, melody and rhythm, and other aspects of instrumental music performance.

Group lessons are the backbone of this successful program, teaching the orchestra members of Randolph the necessary skills on their individual instruments and creating a meaningful orchestral ensemble experience. At RHS the “string orchestras” are the centerpiece of the program with Chamber Strings, Arietta Chamber Orchestra, trios and quartets serving as extensions of the orchestra program.

It is the common goal of each orchestra director in the Randolph Township School District to help develop lifelong learners who will have a love and appreciation for music. Based on the 2020 New Jersey Student Learning Standards – Visual and Performing Arts – Music Ensembles, this curriculum focuses on connecting music to all other areas of life and develops critical life skills such as goal-creation, planning, interviewing, cooperative learning and collaboration skills. Careful lesson, and rehearsal planning, meaningful daily or weekly rehearsals and a multitude of performance opportunities on and off campus (concerts and festivals/competitions), provides students with experiences that will allow them to be productive members of society and supporters 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.

**Randolph Township Schools
 Randolph High School
 9-12 Orchestra Curriculum
 Curriculum Pacing Chart**

SUGGESTED TIME ALLOTMENT	UNIT NUMBER	CONTENT - UNIT OF STUDY
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 Orchestra 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.

The concepts set forth in this curriculum – the Artistic Process of Creating, the Artistic Process of Performing, the Artistic Process of Responding, and the Artistic Process of Connecting – are designed to be taught simultaneously throughout the school year. The depth and complexity of those concepts builds throughout the proficiency levels. By the end of this curriculum, students are expected to be applying and analyzing concepts from these areas of study in ways that engage them and allow them to assess and perform in different styles of music.

The concepts are taught simultaneously because of the way they are intertwined in the field of music. In a musical setting, each concept is dependent on the others. For example, in a complete performance of a musical work, the artist creates and presents the music to an audience, the artist and the audience respond to the music, and this results in a connection between the artist and the audience.

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

Unit I: Artistic Process of Creating: Proficient

STANDARDS / GOALS: <i>NJ Student Learning Standards VPA 2020</i>	ENDURING UNDERSTANDINGS	ESSENTIAL QUESTIONS
<p>Standard 1: <i>Generating and conceptualizing ideas.</i> Proficient</p> <ul style="list-style-type: none"> 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. 	<p>The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.</p>	<ul style="list-style-type: none"> How do musicians generate creative ideas?
<p>Anchor Standard 2: <i>Organizing and developing ideas.</i> Proficient</p> <ul style="list-style-type: none"> 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. 	<p>Musicians' creative choices are influenced by their expertise, context and expressive intent.</p>	<ul style="list-style-type: none"> How do musicians make creative decisions?
<p>Anchor Standard 2: <i>Organizing and developing ideas.</i> Proficient</p> <ul style="list-style-type: none"> 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. 	<p>Musicians evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.</p>	<ul style="list-style-type: none"> How do musicians improve the quality of their creative work?
<p>Anchor Standard 3: <i>Refining and completing products.</i> Proficient</p> <ul style="list-style-type: none"> 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. 1.3.C.12prof.Cr3b: Share personally developed melodies, rhythmic passages, and arrangements (individually or as an ensemble) that address identified purposes. 	<p style="text-align: center;"><u>KNOWLEDGE</u> Students will know:</p> <p>Musicians' understanding of basic music theory will shape the ideas and motives for melodies, rhythms and arrangements (i.e. simple, compound, or complex time signatures; key signatures up to 4 sharps and flats; and rhythmic combinations of whole notes, ½ notes, ¼ notes, 8th notes, 16th notes, dotted rhythms and triplets).</p>	<p style="text-align: center;"><u>SKILLS</u> Students will be able to:</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>Apply the use of a chosen key signature in the formation of a melodic ideas and motives.</p> <p>Apply the use of a chosen time signature in the formation of a rhythmic ideas and motives.</p>

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

Unit I: Artistic Process of Creating: Proficient

	<p>Life experiences will help shape the ideas and motives for melodies, rhythms, and arrangements.</p>	<p>List life experiences that will enhance the cultivation of melodic and rhythmic motives, ideas, and arrangements.</p> <p>Describe the emotions attached to the life experiences that will be used to inspire the cultivation melodic and rhythmic motives, ideas, and arrangements.</p> <p>Assemble melodic and rhythmic motives, ideas, and arrangements 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 melodies, rhythms, and arrangements.</p>	<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>
	<p>Technical and expressive skills on a string instrument (i.e. detaché, slurs, louré, pizzicato and left-hand technique, vibrato dynamics, bow control, articulation) will help shape ideas and motives for melodies, rhythms and arrangements.</p>	<p>Identify the technical skills that are needed to help shape ideas and motives for melodies and rhythms (i.e. detaché, slurs, louré, pizzicato and basic left-hand technique, vibrato dynamics, bow control, articulation).</p>

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

Unit I: Artistic Process of Creating: Proficient

		<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>Recognize individual skill level on stringed instruments.</p> <p>Detect the skill level of musical ideas and motives based on the technical skills employed within the music.</p> <p>Select musical ideas and motives based on predetermined individual skill level on a stringed instrument and the skill level of the musical ideas and motives.</p>
	<p>Compositions and improvisations are refined through a cyclical process of sharing, receiving, and analyzing peer, teacher, and individual critiquing.</p>	<p>Share composition of improvisation with peers, teachers, and other individuals.</p> <p>Analyze peer, teacher, and other individual feedback regarding compositions and improvisations.</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</p>	<p>Share personal compositions and improvisations with an audience.</p>

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

Unit I: Artistic Process of Creating: Proficient

	<p>ideas, messages, and feelings, which provides a way for people to connect with each other.</p>	
	<p>VOCABULARY & KEY TERMS: Strophic (AAA), Binary (AB), Ternary (ABA), Rondo (ABACA), Through-Composed, Minuet & Trio, Theme and Variations, Key signatures, Time Signatures, Scales, Arpeggios, Major, Minor, Half step, Whole step, Staff, Clef, Sharp, Flat, Natural, Accidentals, Staff, Whole Note, Half Note, Quarter Note, Eighth Note, Sixteenth Note, Dotted Rhythm, Bar Line, Ledger Line, Rests, Repeats, Dynamics, Forte, Piano, Mezzo-Forte, Mezzo-Piano, Fortissimo, Pianissimo, Crescendo, Louré, Diminuendo, Tempo, Ornamentation, Pizzicato, Arco, Down/Up Bow, Retake, Fingering, Glissandos, Tremolos, Divisi, Articulation, Syncopation, Triplets, Universal Counting System, Cut Time, Common Time, Meter, Musical form, Theory, Technique, Notation, Tone, Rhythm</p>	

ASSESSMENT EVIDENCE: Students will show their learning by:

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

Unit I: Artistic Process of Creating: Proficient

- Write or perform original compositions
- Recordings of scales and various rhythms
- Recordings of original compositions
- Completion of music theory worksheets and exercises

KEY LEARNING EVENTS AND INSTRUCTION:

- Identify musical form
- Identification and application of key signatures up to 3 sharps and flats to performance or composition
- Identification and application of minor key signatures of a, d, e to performance or composition
- Perform scales, arpeggios, and thirds in one or two octaves of major keys (up to three sharps and flats) and minor keys of a, d, e
- Identification and application of accidentals
- Analyze the concept of whole step and half step and apply it to the left-hand positions
- Identify and apply the following basic musical notations:
 - Staff, clefs (treble, alto, tenor, 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
 - Strings only symbols: pizzicato and arco, down and up bows, bow retake, fingering symbols, glissandos, tremolos, divisi, and articulation markings
- Identify and apply the use of:
 - Whole, Half, Quarter, Eighth and Sixteenth notes and combinations thereof
 - Dotted Quarter & Eighth note Combination
 - Dotted Eighth and Sixteenth note Combinations
 - Syncopations
 - Triplets
 - Universal Counting System
 - Common Time, Cut Time, 2/2, 2/4, 3/4, 4/4, 6/8, Compound Meter
 - The ensemble, identify and analyze the melody and harmony within a piece of music, ensemble balance and blend

SUGGESTED TIME ALLOTMENT	Ongoing
SUPPLEMENTAL UNIT RESOURCES	

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

Unit II: Artistic Process of Performing: Proficient

STANDARDS / GOALS: <i>NJ Student Learning Standards VPA 2020</i>	ENDURING UNDERSTANDINGS	ESSENTIAL QUESTIONS
<p>Anchor Standard 4: Selecting, analyzing, and interpreting work Proficient</p> <ul style="list-style-type: none"> 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. 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. 1.3C.12prof.Pr4c: Demonstrate an understanding of context in a varied repertoire of music through prepared and improvised performances. 	<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"> How do performers select repertoire? How do musicians improve the quality of their performance? When is a performance deemed ready to present? How do context and the manner in which musical work is presented influence audience response?
<p>Anchor Standard 5: Developing and refining techniques and models or steps needed to create products. Proficient</p> <ul style="list-style-type: none"> 1.3C.12prof.Pr5a: Develop strategies to address expressive challenges in a varied repertoire of music, and evaluate their success using feedback from ensemble peers and other sources to refine performances. 	<p style="text-align: center;"><u>KNOWLEDGE</u> Students will know:</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;"><u>SKILLS</u> Students will be able to:</p> <p>Identify key components of selecting performance repertoire.</p> <p>Connect personal skill level with the selection of repertoire.</p>

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

Unit II: Artistic Process of Performing: Proficient

<p>Anchor Standard 6: Conveying meaning through art.</p> <p>Proficient</p> <ul style="list-style-type: none"> 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. 1.3C.12prof.Pr6b: Demonstrate an understanding of expressive intent by connecting with an audience through prepared and improvised performances. 		<p>Select appropriate repertoire for various performance opportunities.</p>
	<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>
	<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 right-hand techniques involved in creating expressive qualities of varied repertoire on a stringed instrument (i.e. analyze the function of each finger and thumb, bow speed, bow and arm weight, sounding point, bow division, articulation).</p> <p>Define and demonstrate the various left-hand techniques involved in creating expressive qualities of varied repertoire on a stringed instrument (i.e. shifting technique, vibrato, articulation, optimal fingering).</p> <p>Evaluate the right-hand and left-hand techniques that best express the message or intent of a composer for a prepared and improvised performance.</p>

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

Unit II: Artistic Process of Performing: Proficient

		Assemble the right-hand and left-hand techniques needed to express the message or intent of a composer for a prepared and improvised performance.
	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>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> <p>Devise practice routines to address individual or group challenges involving technical mastery needed to improve performance success.</p>
	Applying the use of technical accuracy and expressive qualities is crucial to shaping the performance of varied repertoire representing diverse cultures and styles.	<p>Compare and contrast the various expressive qualities of diverse cultures and styles. 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.	Cite the historical, cultural, and social contexts of a piece of music.

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

Unit II: Artistic Process of Performing: Proficient

		<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>
	<p>VOCABULARY & KEY TERMS: Chinrest, Shoulder Rest, Bridge, Fine Tuners, Tail Piece, Endpin, Pegs, Strings, Fingerboard, Scroll, Nut, Rosin, Frog, Tip, Hair, Tighten/Loosen the Bow Screw, Endpin Stopper, Cello Strap, Peg Compound, Cleaning Cloth, Bow Hold, Bow Speed, Bow Division, Bow Weight, Sounding Point, String Change, Finger Placement, Finger/Hand Positions, Finger Extension, Tuning, Shifting, Vibrato, Intervals, Metronome, Pulse, Intonation, Pitch, Pick-Up Note (Anacrusis), Phrasing, Breathing, Dynamics, Detaché, Slurs, Hooked, Staccato, Spiccato, Martelé, Bow Retake, Ritardando, Accelerando, Breath marks, Cues, Tempo, Instrument Maintenance, Tone production, Intonation, Tempo,</p>	

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

Unit II: Artistic Process of Performing: Proficient

	Rhythm, Expression, Articulation, Sight Reading, Ensemble Technique	
<p>ASSESSMENT EVIDENCE: Students will show their learning by:</p> <ul style="list-style-type: none"> • Performance assessments with rubric • Practice Planning • Skill level assessments with rubric • Sight reading assessment • Formal performances <p>KEY LEARNING EVENTS AND INSTRUCTION:</p> <ul style="list-style-type: none"> • Identify and apply the following on the stringed instrument: <ul style="list-style-type: none"> ○ Instrument Maintenance: Proper use of tools and cleaners, Necessary performance accessories, changing strings, tuning, identifying maintenance issues with stringed instruments ○ Posture and instrument setup ○ Right-hand tone production: Bow Hold (function of each finger), Bow Speed, Bow Division, Sounding Point, Bow Weight, string changes ○ Left-hand tone production: Left-hand setup and hand shapes, Shifting Technique, shifting 3rd Position (cellos - 4th, basses - all but thumb), Shifting 2nd & 4th Position ○ Intonation: Identify and demonstrate the following: perfect intervals (unison, P4, P5, octave), Major/minor intervals (2nd, 3rd, 6th, 7th), understand and apply the knowledge of intervals while performing all music pieces to improve the intonation, adjust individual pitch to match ensemble, identify relation of pitch within the structure of the ensemble, tuning by ear, tuning with fine tuners, tuning with pegs ○ Tempo and Rhythm: Steady Pulse while performing, Metronome (able to use metronome while practicing), Steady Pulse without metronome, accurate performance of rhythmic passages, Anacrusis (pick-up notes) ○ Expression and Articulation: Music Phrasing, Breathing, Vibrato, Dynamics, Detaché, Slurs, Hooked, Staccato, Spiccato, Martelé, Bow Retake, Ritardando, Accelerando, Breath marks ○ Sight Reading (individual and ensemble) 		

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

Unit II: Artistic Process of Performing: Proficient

- Ensemble techniques: Following conductor cues, Following conductor dynamic communication, Following silent communication and visual cues, Using proper rehearsal and etiquette, Following tempo changes, Cueing, 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

SUGGESTED TIME ALLOTMENT	Ongoing
SUPPLEMENTAL UNIT RESOURCES	

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

Unit III: Artistic Process of Responding: Proficient

STANDARDS / GOALS:	ENDURING UNDERSTANDINGS	ESSENTIAL QUESTIONS
<p>Anchor Standard 7: Perceiving and analyzing products. Proficient</p> <ul style="list-style-type: none"> 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. 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. 	<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>	<ul style="list-style-type: none"> How do individuals choose music to experience? How does understanding the structure and context of music inform a response?
<p>Anchor Standard 8: Interpreting intent and meaning. Proficient</p> <ul style="list-style-type: none"> 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. 	<p>Understanding a musician's intent can be found through analysis of elements and structures of music, performance practice, and choices.</p>	<ul style="list-style-type: none"> How do we discern a musician's expressive intent?
<p>Anchor Standard 9: Applying criteria to evaluate products. Proficient</p> <ul style="list-style-type: none"> 1.3C.12prof.Re9a: Evaluate works and performances based on personally or collaboratively developed criteria, including analysis of the structure and context. 	<p>The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.</p> <p style="text-align: center;"><u>KNOWLEDGE</u> Students will know:</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;"><u>SKILLS</u> Students will be able to:</p> <ul style="list-style-type: none"> Characterize interests in a piece of music and the purpose and context of a piece of music. Connect characteristics in music to interests, purpose, and context of music. Examine reasons for selecting repertoire based on characteristics found in music.

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

Unit III: Artistic Process of Responding: Proficient

		<ul style="list-style-type: none"> • Defend selection of repertoire based on the characteristics found in music and the connections to interest, purpose, and context.
	<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>	<ul style="list-style-type: none"> • Trace the historical, cultural, or social context of a piece of music. • Detect the expressive qualities of a piece of music and connect those qualities to the context of the music. • 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>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>	<ul style="list-style-type: none"> • Describe the elements of a piece of music (i.e. vibrato, dynamics, articulation, ornamentation), contexts, and the setting of the text (when present). • Analyze the interpretation of the expressive intent and meaning of repertoire based on understanding of the elements of a piece of music (i.e. vibrato,

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

Unit III: Artistic Process of Responding: Proficient

		<p>dynamics, articulation, ornamentation, key signature, time signature, etc.), contexts, and the setting of the text (when present).</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>	<ul style="list-style-type: none"> • Study and characterize the various elements of a piece of music in a performance. • Examine individual or group response to a performance of a piece of music. • Rate and critique the performance of a piece of music based on the experience, analysis, and the context of a musical performance.
	<p>VOCABULARY & KEY TERMS: Analyze, Critique, Intonation, Balance, Dynamics, Expression, Rhythm, Tone Quality, Articulation, Ornamentation, Tempo, Harmony, Melody, Recording, Critique, Etiquette, Genre, Harmony, Chord, Technique, Elements of Music</p>	

ASSESSMENT EVIDENCE: Students will show their learning by:

- Written or oral critiquing
- Journaling/Logging
- Listening response worksheets

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

Unit III: Artistic Process of Responding: Proficient

KEY LEARNING EVENTS AND INSTRUCTION:

- Identify and analyze melody and harmony within a piece of music
- Evaluate the importance of their individual part within the ensemble
- Apply different technical skills to match the style of the genre of music that is being performed
- Identify the relation of their pitch within the chord structure of the ensemble
- Critique individual and group performances and recordings
- Describe the differences between performing music and watching the performance of themselves
- Listener and audience etiquette

SUGGESTED TIME ALLOTMENT	Ongoing
SUPPLEMENTAL UNIT RESOURCES	

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

Unit IV: Artistic Process of Connecting: Proficient

STANDARDS / GOALS:	ENDURING UNDERSTANDINGS	ESSENTIAL QUESTIONS
<p><i>Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.</i> Proficient</p> <ul style="list-style-type: none"> 1.3B.12prof.Cn10a: Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music. <p><i>Anchor Standard 11: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.</i> Proficient</p> <ul style="list-style-type: none"> 1.3B.12prof.Cn11a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts and daily life. 	<p>Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.</p>	<ul style="list-style-type: none"> How do musicians make meaningful connections to creating, performing, and responding?
	<p>Musicians use multiple sources, contexts, and events as inspiration for creation, performance, and response.</p>	<ul style="list-style-type: none"> How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?
	<p><u>KNOWLEDGE</u> Students will know:</p> <p>Knowledge of other arts, disciplines, varied contexts, and daily life experiences are directly related to the creation of, performance of, and response to music.</p>	<p><u>SKILLS</u> Students will be able to:</p> <ul style="list-style-type: none"> Extrapolate the knowledge of other arts, disciplines, varied contexts, and daily life experiences in relation to creation of, performance of, and response to music. Compare creation of, performance of, and response to music to other arts, disciplines, varied contexts, and daily life experiences.
	<p>Knowledge of societal, cultural, and historical contexts are directly related to the creation of, performance of, and response to music.</p>	<ul style="list-style-type: none"> Extrapolate the knowledge of societal, cultural, and historical contexts in relation to the

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

Unit IV: Artistic Process of Connecting: Proficient

		<p>creation of, performance of, and response to music.</p> <ul style="list-style-type: none"> • Compare the creation of, performance of, and response to music to societal, cultural, and historical contexts.
	<p>VOCABULARY & KEY TERMS: Historical context, Cultural Context, Social Context, Personal Experiences, Professional Experiences, Various Disciplines, Socratic discussion, Performance, Context, Repertoire, Performance, Life Experiences</p>	
<p>ASSESSMENT EVIDENCE: Students will show their learning by:</p> <ul style="list-style-type: none"> • Journaling/Logging • Formal observation of Socratic discussion • Formal performance <p>KEY LEARNING EVENTS AND INSTRUCTION:</p> <ul style="list-style-type: none"> • Researching historical background and context of repertoire • Discussing interpretation of repertoire • Observing performances • Connecting other studies and experiences to music • Developing specific interests and tastes in music • Connecting to professional artists 		
SUGGESTED TIME ALLOTMENT	Ongoing	

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

Unit IV: Artistic Process of Connecting: Proficient

SUPPLEMENTAL UNIT RESOURCES	
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**Randolph Township Schools
Randolph High School
9-12 Orchestra Curriculum**

Unit V: Artistic Process of Creating: Accomplished

STANDARDS / GOALS: <i>NJ Student Learning Standards VPA 2020</i>	ENDURING UNDERSTANDINGS	ESSENTIAL QUESTIONS
<p>Standard 1: <i>Generating and conceptualizing ideas.</i> Accomplished</p> <ul style="list-style-type: none"> 1.3D.12acc.Cr1a: Create melodic, rhythmic, and harmonic ideas for compositions (e.g., rounded binary, rondo), improvisations, accompaniment patterns in a variety of styles, as well as harmonization for given melodies. 	<p>The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.</p>	<ul style="list-style-type: none"> How do musicians generate creative ideas?
<p>Anchor Standard 2: <i>Organizing and developing ideas.</i> Accomplished</p> <ul style="list-style-type: none"> 1.3D.12acc.Cr2a: Use standard notation and audio/video recording to document melodic, rhythmic and harmonic ideas for drafts of compositions (e.g., rounded binary, rondo), improvisations, accompaniment patterns in a variety of styles, as well as harmonization for given melodies. 	<p>Musicians' creative choices are influenced by their expertise, context, and expressive intent.</p>	<ul style="list-style-type: none"> How do musicians make creative decisions?
	<p>Musicians evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.</p>	<ul style="list-style-type: none"> How do musicians improve the quality of their creative work?
	<p><u>KNOWLEDGE</u> Students will know:</p>	<p><u>SKILLS</u> Students will be able to:</p>
<p>Anchor Standard 3: <i>Refining and completing products.</i> Accomplished</p> <ul style="list-style-type: none"> 1.3D.12acc.Cr3a: Develop and apply criteria to critique, improve and refine drafts of compositions (e.g., rounded binary, rondo), improvisations, accompaniment patterns in a variety of styles, and harmonization for given melodies. 1.3D.12acc.Cr3b: Perform final versions of compositions (e.g., rounded binary, rondo), improvisations, accompaniment patterns in a 	<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 3 sharps and flats and rhythmic combinations of whole notes, ½ notes, ¼ notes, 18th notes, 16th notes, dotted rhythms, and triplets).</p>	<p>Outline specific key signatures and time signatures that will be used in a composition (key signatures: up to 3 sharps and 3 flats; time signatures: common time, cut time, 2/2, 2/4, 3/4, 4/4, 6/8).</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>

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

Unit V: Artistic Process of Creating: Accomplished

<p>variety of styles, as well as harmonization for given melodies, demonstrating technical skill in applying principles of composition, improvisation and originality.</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>Describe 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 string instrument (i.e. detaché, slurs, pizzicato and basic left-hand technique, vibrato dynamics, bow control, articulation) 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. detaché, slurs, pizzicato and basic left-hand technique, vibrato dynamics, bow control, articulation).</p> <p>Demonstrate a variety of technical skills on stringed instruments when creating 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>Recognize individual skill level on stringed instruments.</p>

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

Unit V: Artistic Process of Creating: Accomplished

		<p>Detect the skill level of musical ideas and motives based on the technical skills employed within the music.</p> <p>Select musical ideas and motives based on predetermined individual skill level on a stringed instrument and the skill level of the musical ideas and motives.</p>
	<p>Compositions and improvisations are refined through a cyclical process of sharing, receiving, and analyzing peer, teacher and individual critiquing.</p>	<p>Share composition of improvisation with peers, teachers, and other individuals.</p> <p>Analyze peer, teacher, and other individual feedback regarding compositions and improvisations.</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.</p>
	<p>VOCABULARY & KEY TERMS: Strophic (AAA), Binary (AB), Ternary (ABA), Rondo (ABACA), Through-Composed, Minuet & Trio, Theme and Variations, Key signatures, Time Signatures, Scales, Arpeggios, Major,</p>	

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

Unit V: Artistic Process of Creating: Accomplished

	<p>Minor, Half step, Whole step, Staff, Clef, Sharp, Flat, Natural, Accidentals, Staff, Whole Note, Half Note, Quarter Note, Eighth Note, Sixteenth Note, Dotted Rhythm, Bar Line, Ledger Line, Rests, Repeats, Dynamics, Forte, Piano, Mezzo-Forte, Mezzo-Piano, Fortissimo, Pianissimo, Crescendo, Diminuendo, Tempo, Ornamentation, Pizzicato, Arco, Down/Up Bow, Retake, Fingering, Glissandos, Tremolos, Divisi, Articulation, Syncopation, Triplets, Universal Counting System, Cut Time, Common Time, Meter, Musical form, Theory, Technique, Notation, Tone, Rhythm</p>	
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**Randolph Township Schools
Randolph High School
9-12 Orchestra Curriculum**

Unit V: Artistic Process of Creating: Accomplished

ASSESSMENT EVIDENCE: Students will show their learning by:

- Write or perform original compositions
- Recordings of scales and various rhythms
- Recordings of original compositions
- Completion of music theory worksheets and exercises

KEY LEARNING EVENTS AND INSTRUCTION:

- Identify musical form
- Identification and Application of Key Signatures up to 3 sharps and flats to performance or composition
- Identification and Application of minor key signatures of a, d, e to performance or composition
- Perform scales, arpeggios, and thirds in one or two octaves of major keys (up to three sharps and flats) and minor keys of a, d, e
- Identification and application of accidentals
- Analyze the concept of whole step and half step and apply it to the left-hand positions
- Identify and apply the following basic musical notations:
 - Staff, clefs (treble, alto, tenor, 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
 - Strings only symbols: pizzicato and arco, down and up bows, bow retake, fingering symbols, glissandos, tremolos, divisi, and articulation markings
- Identify and apply the use of:
 - Whole, Half, Quarter, Eighth and Sixteenth notes and combinations thereof
 - Dotted Quarter & Eighth note Combination
 - Dotted Eighth and Sixteenth note Combinations
 - Syncopations
 - Triplets
 - Universal Counting System
 - Common Time, Cut Time, 2/2, 2/4, 3/4, 4/4, 6/8, Compound Meter

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

Unit V: Artistic Process of Creating: Accomplished

SUGGESTED TIME ALLOTMENT	Ongoing
SUPPLEMENTAL UNIT RESOURCES	

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

Unit VI: Artistic Process of Performing: Accomplished

STANDARDS / GOALS: <i>NJ Student Learning Standards VPA 2020</i>	ENDURING UNDERSTANDINGS	ESSENTIAL QUESTIONS
<p>Anchor Standard 4: Selecting, analyzing, and interpreting work Accomplished</p> <ul style="list-style-type: none"> 1.3D.12acc.Pr4a: Develop and apply criteria for selecting a varied collection of music for individual and small group performances that include melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of styles. 1.3D.12acc.Pr4b: Identify and describe important theoretical and structural characteristics and context (e.g., social, cultural, historical) in a varied collection of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of styles. 1.3D.12acc.Pr4c: Demonstrate and explain an understanding of the context (e.g., social, cultural, historical) and expressive intent in a varied collection of music selected for performance that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of styles. 	<p>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"> How do performers select repertoire?
	<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"> How do musicians improve the quality of their performance?
	<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"> When is a performance deemed ready to present? How do context and the manner in which musical work is presented influence audience response?
<p>Anchor Standard 5: Developing and refining techniques and models or steps needed to create products. Accomplished</p> <ul style="list-style-type: none"> 1.3D.12acc.Pr5a: Develop and apply criteria to critique individual and small group performances of a varied collection of music that 	<p style="text-align: center;"><u>KNOWLEDGE</u> Students will know:</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;"><u>SKILLS</u> Students will be able to:</p> <p>Identify key components of selecting performance repertoire.</p> <p>Connect personal skill level with the selection of repertoire.</p> <p>Select appropriate repertoire for various performance opportunities.</p>

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

Unit VI: Artistic Process of Performing: Accomplished

<p>includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of styles, as well as create rehearsal strategies to address performance challenges and refine the performances.</p> <p>Anchor Standard 6: Conveying meaning through art.</p> <p>Accomplished</p> <ul style="list-style-type: none"> 1.3D.12acc.Pr6a: Perform with expression and technical accuracy, individually and in small groups, a varied collection of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of styles, while demonstrating sensitivity to the audience and an understanding of the context (e.g., social, cultural, historical). 		
	<p>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>
	<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 right-hand techniques involved in creating expressive qualities of varied repertoire on a stringed instrument (i.e. analyze the function of each finger and thumb, bow speed, bow and arm weight, sounding point, bow division, articulation).</p> <p>Define and demonstrate the various left-hand techniques involved in creating expressive qualities of varied repertoire on a stringed instrument (i.e. shifting technique, vibrato, articulation, optimal fingering).</p> <p>Evaluate the right-hand and left-hand techniques that best express the message or intent of a composer for a prepared and improvised performance.</p> <p>Assemble the right-hand and left-hand techniques needed to express the message or intent of a composer for a prepared and improvised performance.</p>

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

Unit VI: Artistic Process of Performing: Accomplished

	<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> <p>Devise practice routines to address individual or group challenges involving technical mastery 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 and styles.</p>	<p>Compare and contrast 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>
	<p>The context of a piece of music is crucial to demonstrations of prepared and improvised performances.</p>	<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>

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

Unit VI: Artistic Process of Performing: Accomplished

		<p>Depict the historical, cultural, and social contexts of a piece of music in a prepared or improvised performance using expressive techniques.</p>
	<p>VOCABULARY & KEY TERMS: Chinrest, Shoulder Rest, Bridge, Fine Tuners, Tail Piece, Endpin, Pegs, Strings, Fingerboard, Scroll, Nut, Rosin, Frog, Tip, Hair, Tighten/Loosen the Bow Screw, Endpin Stopper, Cello Strap, Peg Compound, Cleaning Cloth, Bow Hold, Bow Speed, Bow Division, Bow Weight, Sounding Point, String Change, Finger Placement, Finger/Hand Positions, Finger Extension, Tuning, Shifting, Vibrato, Intervals, Metronome, Pulse, Intonation, Pitch, Pick-Up Note (Anacrusis), Phrasing, Breathing, Dynamics, Detaché, Slurs, Hooked, Staccato, Spiccato, Martélé, Bow Retake, Ritardando, Accelerando, Breath marks, Cues, tempo, Instrument Maintenance, Tone production, Intonation, Tempo, Rhythm, Expression, Articulation, Sight Reading, Ensemble Technique</p>	

Randolph Township Schools
Randolph High School
9-12 Orchestra Curriculum

Unit VI: Artistic Process of Performing: Accomplished

ASSESSMENT EVIDENCE: Students will show their learning by:

- Performance assessments with rubric
- Practice Planning
- Skill level assessments with rubric
- Sight reading assessment
- Formal performances

KEY LEARNING EVENTS AND INSTRUCTION:

- Identify and apply the following on the stringed instrument:
 - Instrument Maintenance: Proper use of tools and cleaners, necessary performance accessories, changing strings, tuning, identifying maintenance issues with stringed instruments
 - Posture and instrument setup
 - Right-hand tone production: Bow Hold (function of each finger), Bow Speed, Bow Division, Sounding Point, Bow Weight, string changes
 - Left-hand tone production: Left-hand setup and hand shapes, Shifting Technique, shifting 3rd Position (cellos - 4th, basses - all but thumb), Shifting 2nd & 4th Position
 - Intonation: Identify and demonstrate the following: perfect intervals (unison, P4, P5, octave), Major/minor intervals (2nd, 3rd, 6th, 7th), understand and apply the knowledge of intervals while performing all music pieces to improve the intonation, adjust individual pitch to match ensemble, identify relation of pitch within the structure of the ensemble, tuning by ear, tuning with fine tuners, tuning with pegs
 - Tempo and Rhythm: Steady Pulse while performing, Metronome (able to use metronome while practicing), Steady Pulse without metronome, accurate performance of rhythmic passages, Anacrusis (pick-up notes)
 - Expression and Articulation: Music Phrasing, Breathing, Vibrato, Dynamics, Detaché, Slurs, Hooked, Staccato, Spiccato, Martelé, Bow Retake, Ritardando, Accelerando, Breath marks
 - Sight Reading (individual and ensemble)
 - Ensemble techniques: Following conductor cues, Following conductor dynamic communication, Following silent communication and visual cues, Using proper rehearsal and etiquette, Following tempo changes, Cueing, Ensemble division, 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

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

Unit VI: Artistic Process of Performing: Accomplished

SUGGESTED TIME ALLOTMENT	Ongoing
SUPPLEMENTAL UNIT RESOURCES	

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

Unit VII: Artistic Process of Responding: Accomplished

STANDARDS / GOALS:	ENDURING UNDERSTANDINGS	ESSENTIAL QUESTIONS
<p>Anchor Standard 7: Perceiving and analyzing products. Accomplished</p> <ul style="list-style-type: none"> 1.3D.12acc.Re7a: Apply criteria to select music for a variety of purposes, justifying choices citing knowledge of music and specified purpose and context. 1.3D.12acc.Re7b: Apply personally developed criteria based on research, personal preference, analysis, interpretation, expressive intent, and musical qualities to evaluate contrasting individual and small group musical selections for listening. <p>Anchor Standard 8: Interpreting intent and meaning. Accomplished</p> <ul style="list-style-type: none"> 1.3D.12acc.Re8a: Explain and support interpretations of the expressive intent and meaning of musical selections, citing as evidence the treatment of the elements of music, context (e.g., personal, social, cultural), the setting of the text (when appropriate), and varied researched sources. 	<p>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>Understanding a musician's intent can be found through analysis of elements and structures of music, performance practice, and choices.</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"> How do individuals choose music to experience? How does understanding the structure and context of music inform a response? How do we discern the musical creators' and performers' expressive intent? How do we judge the quality of musical work(s) and performance(s)?
<p>Anchor Standard 9: Applying criteria to evaluate products. Accomplished</p> <ul style="list-style-type: none"> 1.3D.12acc.Re9a: Explain how the analysis of the structures and context (e.g., social, cultural, historical) of contrasting musical selections informs the response. 	<p style="text-align: center;"><u>KNOWLEDGE</u> Students will know:</p> <p>Musicians' 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;"><u>SKILLS</u> Students will be able to:</p> <p>Characterize 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>

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

Unit VII: Artistic Process of Responding: Accomplished

		<p>Examine reasons for selecting repertoire based on characteristics found in music.</p> <p>Defend 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 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. vibrato, dynamics, articulation, ornamentation) contexts, and the setting of the text (when present).</p> <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. vibrato, dynamics, articulation,</p>

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

Unit VII: Artistic Process of Responding: Accomplished

		ornamentation, key signature, time signature, etc.), contexts, and the setting of the text (when present).
	Experience, analysis, and the context of a musical performance are the basis of a musician's evaluation of and interest in a musical performance.	Study and characterize the various elements of a piece of music in a performance. Examine individual or group response to a performance of a piece of music. Rate and critique the performance of a piece of music based on the experience, analysis, and the context of a musical performance.
	VOCABULARY & KEY TERMS: Analyze, Critique, Intonation, Balance, Dynamics, Expression, Rhythm, Tone Quality, Articulation, Ornamentation, Tempo, Harmony, Melody, Recording, Critique, Etiquette, Genre, Melody, Harmony, Chord, Technique, Elements of Music	

ASSESSMENT EVIDENCE: Students will show their learning by:

- Written or oral critiquing
- Journaling/Logging
- Listening response worksheets

KEY LEARNING EVENTS AND INSTRUCTION:

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

Unit VII: Artistic Process of Responding: Accomplished

- Identify and analyze melody and harmony within a piece of music
- Evaluate the importance of their individual part within the ensemble
- Apply different technical skills to match the style of the genre of music that is being performed
- Identify the relation of their pitch within the chord structure of the ensemble
- Critique individual and group performances and recordings
- Describe the differences between performing music and watching the performance of themselves
- Listener and audience etiquette

SUGGESTED TIME ALLOTMENT	Ongoing
SUPPLEMENTAL UNIT RESOURCES	

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

Unit VIII: Artistic Process of Connecting: Accomplished

STANDARDS / GOALS:	ENDURING UNDERSTANDINGS	ESSENTIAL QUESTIONS
<p><i>Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.</i> Accomplished</p> <ul style="list-style-type: none"> 1.3B.12acc.Cn10a: Demonstrate how interests, knowledge and skills relate to personal choices and intent when creating, performing, and responding to music. <p><i>Anchor Standard 11: Relating artistic ideas and works within societal, cultural and historical contexts to deepen understanding.</i> Accomplished</p> <ul style="list-style-type: none"> 1.3B.12acc.Cn11a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life. 	<p>Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.</p>	<ul style="list-style-type: none"> How do musicians make meaningful connections to creating, performing, and responding?
	<p>Musicians use multiple sources, contexts, and events as inspiration for creation, performance, and response.</p>	<ul style="list-style-type: none"> How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?
	<p><u>KNOWLEDGE</u> Students will know:</p>	<p><u>SKILLS</u> Students will be able to:</p>
	<p>Knowledge of other arts, disciplines, varied contexts, and daily life experiences are directly related to the creation of, performance of, and response to music.</p>	<p>Extrapolate the knowledge of other arts, disciplines, varied contexts, and daily life experiences in relation to creation of, performance of, and response to music.</p> <p>Compare creation of, performance of, and response to music to other arts, disciplines, varied contexts and daily life experiences.</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>

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

Unit VIII: Artistic Process of Connecting: Accomplished

		Compare the creation of, performance of, and response to music to societal, cultural, and historical contexts.
	VOCABULARY & KEY TERMS: Historical context, Cultural Context, Social Context, Personal Experiences, Professional Experiences, Various Disciplines, Socratic discussion, Performance, Context, Repertoire, Performance, Life Experiences	
<p>ASSESSMENT EVIDENCE: Students will show their learning by:</p> <ul style="list-style-type: none"> • Journaling/Logging • Formal observation of Socratic discussion • Formal performance <p>KEY LEARNING EVENTS AND INSTRUCTION:</p> <ul style="list-style-type: none"> • Researching historical background and context of repertoire • Discussing interpretation of repertoire • Observing performances • Connecting other studies and experiences to music • Developing specific interests and tastes in music • Connecting to professional artists 		
SUGGESTED TIME ALLOTMENT	Ongoing	
SUPPLEMENTAL UNIT RESOURCES		

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

Unit IX: Artistic Process of Creating: Advanced

STANDARDS / GOALS: <i>NJ Student Learning Standards VPA 2020</i>	ENDURING UNDERSTANDINGS	ESSENTIAL QUESTIONS
<p>Standard 1: <i>Generating and conceptualizing ideas.</i> Advanced</p> <ul style="list-style-type: none"> 1.3D.12adv.Cr1a: Create melodic, rhythmic, and harmonic ideas for a collection of compositions and improvisations in a variety of styles, as well as stylistically appropriate harmonization for given melodies. 	<p>The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.</p>	<ul style="list-style-type: none"> How do musicians generate creative ideas?
<p>Anchor Standard 2: <i>Organizing and developing ideas.</i> Advanced</p> <ul style="list-style-type: none"> 1.3D.12adv.Cr2a: Use standard notation and audio/video recording to document melodic, rhythmic and harmonic ideas for drafts of compositions and improvisations in a variety of styles as well as stylistically appropriate harmonization for given melodies. 	<p>Musicians' creative choices are influenced by their expertise, context, and expressive intent.</p>	<ul style="list-style-type: none"> How do musicians make creative decisions?
<p>Anchor Standard 2: <i>Organizing and developing ideas.</i> Advanced</p> <ul style="list-style-type: none"> 1.3D.12adv.Cr2a: Use standard notation and audio/video recording to document melodic, rhythmic and harmonic ideas for drafts of compositions and improvisations in a variety of styles as well as stylistically appropriate harmonization for given melodies. 	<p>Musicians evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.</p>	<ul style="list-style-type: none"> How do musicians improve the quality of their creative work?
<p>Anchor Standard 3: <i>Refining and completing products.</i> Advanced</p> <ul style="list-style-type: none"> 1.3D.12adv.Cr3a: Develop and apply criteria to critique, improve, and refine drafts of compositions and improvisations in a variety of styles, as well as stylistically appropriate harmonization for given melodies. 1.3D.12adv.Cr3b: Perform final versions of a collection of compositions and improvisations in a variety of styles, as well as stylistically appropriate harmonization for given melodies, 	<p><u>KNOWLEDGE</u> Students will know:</p>	<p><u>SKILLS</u> Students will be able to:</p>
	<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 3 sharps and flats; and rhythmic combinations of whole notes, ½ notes, ¼ notes, 18th notes, 16th notes, dotted rhythms and triplets).</p>	<p>Outline specific key signatures and time signatures that will be used in a composition (key signatures: up to 3 sharps and 3 flats; time signatures: common time, cut time, 2/2, 2/4, 3/4, 4/4, 6/8).</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>

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

Unit IX: Artistic Process of Creating: Advanced

<p>demonstrating technical skill in applying principles of composition, improvisation, and originality.</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>Describe 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 string instrument (i.e. detaché, slurs, pizzicato and basic left-hand technique, vibrato dynamics, bow control, articulation) 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. detaché, slurs, pizzicato and basic left-hand technique, vibrato dynamics, bow control, articulation).</p> <p>Demonstrate a variety of technical skills on stringed 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. Incorporate technical skills in the formation of ideas and motives for melodies and rhythms.</p>

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

Unit IX: Artistic Process of Creating: Advanced

	<p>Individual skill level informs the process of selecting and creating appropriately challenging musical ideas and motives.</p>	<p>Recognize individual skill level on stringed instruments.</p> <p>Detect the skill level of musical ideas and motives based on the technical skills employed within the music.</p> <p>Select musical ideas and motives based on predetermined individual skill level on a stringed instrument and the skill level of the musical ideas and motives.</p>
	<p>Compositions and improvisations are refined through a cyclical process of sharing, receiving, and analyzing peer, teacher, and individual critiquing.</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>

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

Unit IX: Artistic Process of Creating: Advanced

	<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.</p>
	<p>VOCABULARY & KEY TERMS: Strophic (AAA), Binary (AB), Ternary (ABA), Rondo (ABACA), Through-Composed, Minuet & Trio, Theme and Variations, Key signatures, Time Signatures, Scales, Arpeggios, Major, Minor, Half step, Whole step, Staff, Clef, Sharp, Flat, Natural, Accidentals, Staff, Whole Note, Half Note, Quarter Note, Eighth Note, Sixteenth Note, Dotted Rhythm, Bar Line, Ledger Line, Rests, Repeats, Dynamics, Forte, Piano, Mezzo-Forte, Mezzo-Piano, Fortissimo, Pianissimo, Crescendo, Diminuendo, Tempo, Ornamentation, Pizzicato, Arco, Down/Up Bow, Retake, Fingering, Glissandos, Tremolos, Divisi, Articulation, Syncopation, Triplets, Universal Counting System, Cut Time, Common Time, Meter, Musical form, Theory, Technique, Notation, Tone, Rhythm</p>	

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

Unit IX: Artistic Process of Creating: Advanced

ASSESSMENT EVIDENCE: Students will show their learning by:

- Write or perform original compositions
- Recordings of scales and various rhythms
- Recordings of original compositions
- Completion of music theory worksheets and exercises

KEY LEARNING EVENTS AND INSTRUCTION:

- Identify musical form
- Identification and Application of Key Signatures up to 3 sharps and flats to performance or composition
- Identification and Application of minor key signatures of a, d, e to performance or composition.
- Perform scales, arpeggios, and thirds in one or two octaves of Major keys (up to three sharps and flats) and minor keys of a, d, e
- Identification and application of accidentals
- Analyze the concept of whole step and half step and apply it to the left-hand positions
- Identify and apply the following basic musical notations:
 - Staff, clefs (treble, alto, tenor, 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
 - Strings only symbols: pizzicato and arco, down and up bows, bow retake, fingering symbols, glissandos, tremolos, divisi, and articulation markings
- Identify and apply the use of:
 - Whole, Half, Quarter, Eighth and Sixteenth notes and combinations thereof
 - Dotted Quarter & Eighth note Combination
 - Dotted Eighth and Sixteenth note Combinations
 - Syncopations
 - Triplets
 - Universal Counting System
 - Common Time, Cut Time, 2/2, 2/4, 3/4, 4/4, 6/8, Compound Meter

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

Unit IX: Artistic Process of Creating: Advanced

SUGGESTED TIME ALLOTMENT	Ongoing
SUPPLEMENTAL UNIT RESOURCES	

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

Unit X: Artistic Process of Performing: Advanced

STANDARDS / GOALS: <i>NJ Student Learning Standards VPA 2020</i>	ENDURING UNDERSTANDINGS	ESSENTIAL QUESTIONS
<p>Anchor Standard 4: Selecting, analyzing, and interpreting work Advanced</p> <ul style="list-style-type: none"> 1.3D.12adv.Pr4a: Develop and apply criteria for selecting a variety of pieces for a program of music for individual and small group performances that include melodies, repertoire pieces, stylistically appropriate accompaniments, and improvisations in a variety of contrasting styles. 1.3D.12adv.Pr4b: Identify and describe important theoretical and structural characteristics and context (e.g., social, cultural, historical) in a varied collection of music selected for performance programs that includes melodies, repertoire pieces, stylistically appropriate accompaniments, and improvisations in a variety of contrasting styles. 1.3D.12adv.Pr4c: Explain and present an understanding of the context (e.g., social, cultural, historical) and the creator's intent in a varied collection of music for performance programs that include melodies, repertoire pieces, stylistically appropriate accompaniments, and improvisations in a variety of contrasting styles. <p>Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.</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.	<ul style="list-style-type: none"> How do performers select repertoire?
	To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.	<ul style="list-style-type: none"> How do musicians improve the quality of their performance?
	Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence audience response.	<ul style="list-style-type: none"> When is a performance deemed ready to present? How do context and the manner in which musical work is presented influence audience response?
	<u>KNOWLEDGE</u> Students will know:	<u>SKILLS</u> Students will be able to:
	Selection of performance repertoire is informed by music reading skills, music theory, context, and the technical skill level of an individual and ensemble.	<p>Identify key components of selecting performance repertoire.</p> <p>Connect personal skill level with the selection of repertoire.</p> <p>Select appropriate repertoire for various performance opportunities.</p>

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

Unit X: Artistic Process of Performing: Advanced

<p>Advanced</p> <ul style="list-style-type: none"> 1.3D.12adv.Pr5a: Develop and apply criteria, including feedback from multiple sources, to critique varied collection of music for performance programs (e.g., melodies, repertoire pieces, stylistically appropriate accompaniments, improvisations in a variety of contrasting styles) selected for individual and small group performance, as well as create rehearsal strategies to address performance challenges and refine the performances. <p>Anchor Standard 6: Conveying meaning through art.</p> <p>Advanced</p> <ul style="list-style-type: none"> 1.3D.12adv.Pr6a: Perform with expression and technical accuracy, individually and in small groups, a varied collection of music for performance programs that includes melodies, repertoire pieces, stylistically appropriate accompaniments, and improvisations in a variety of contrasting styles, while demonstrating sensitivity to the audience and an understanding of the context (e.g., social, cultural, historical). 	<p>When reading music, the setting and formal characteristics of the repertoire contribute to the understanding of context of the repertoire.</p> <p>The application of expressive qualities of varied repertoire communicates the message or intent of a composer for prepared and improvised performances.</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> <p>Define and demonstrate the various right-hand techniques involved in creating expressive qualities of varied repertoire on a stringed instrument (i.e. analyze the function of each finger and thumb, bow speed, bow and arm weight, sounding point, bow division, articulation).</p> <p>Define and demonstrate the various left-hand techniques involved in creating expressive qualities of varied repertoire on a stringed instrument (i.e. shifting technique, vibrato, articulation, optimal fingering).</p> <p>Evaluate the right-hand and left-hand techniques that best express the message or intent of a composer for a prepared and improvised performance.</p> <p>Assemble the right-hand and left-hand techniques needed to express the message or intent of a</p>
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**Randolph Township Schools
 Randolph High School
 9-12 Orchestra Curriculum**

Unit X: Artistic Process of Performing: Advanced

		composer for a prepared and improvised performance.
	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.	Evaluate performance feedback from peers and other sources and identify individual and group challenges involving technical mastery in a rehearsal or performance. Develop strategies to address individual and group challenges involving technical mastery in a rehearsal or performance. 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.	Compare and contrast the various expressive qualities of diverse cultures and styles. Recommend appropriate expressive techniques that are crucial in shaping the performance of varied repertoire representing diverse cultures and styles. Employ the use of various expressive techniques to the performance of repertoire representing diverse cultures and styles.
	The context of a piece of music is crucial to demonstrations of prepared and improvised performances.	Cite the historical, cultural, and social contexts of a piece of music.

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

Unit X: Artistic Process of Performing: Advanced

		<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>
	<p>VOCABULARY & KEY TERMS: Chinrest, Shoulder Rest, Bridge, Fine Tuners, Tail Piece, Endpin, Pegs, Strings, Fingerboard, Scroll, Nut, Rosin, Frog, Tip, Hair, Tighten/Loosen the Bow Screw, Endpin Stopper, Cello Strap, Peg Compound, Cleaning Cloth, Bow Hold, Bow Speed, Bow Division, Bow Weight, Sounding Point, String Change, Finger Placement, Finger/Hand Positions, Finger Extension, Tuning, Shifting, Vibrato, Intervals, Metronome, Pulse, Intonation, Pitch, Pick-Up Note (Anacrusis), Phrasing, Breathing, Dynamics, Detaché, Slurs, Hooked, Staccato, Spiccato, Martélé, Bow Retake, Ritardando, Accelerando, Breath marks, Cues, tempo, Instrument Maintenance, Tone production, Intonation, Tempo, Rhythm, Expression, Articulation, Sight Reading, Ensemble Technique</p>	

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

Unit X: Artistic Process of Performing: Advanced

ASSESSMENT EVIDENCE: Students will show their learning by:

- Performance assessments with rubric
- Practice planning
- Skill level assessments with rubric
- Sight reading assessment
- Formal performances

KEY LEARNING EVENTS AND INSTRUCTION:

- Identify and apply the following on the stringed instrument:
 - Instrument Maintenance: Proper use of tools and cleaners, Necessary performance accessories, changing strings, tuning, identifying maintenance issues with stringed instruments
 - Posture and instrument setup
 - Right-hand tone production: Bow Hold (function of each finger), Bow Speed, Bow Division, Sounding Point, Bow Weight, string changes
 - Left-hand tone production: Left-hand setup and hand shapes, Shifting Technique, shifting 3rd Position (cellos - 4th, basses - all but thumb), Shifting 2nd & 4th Position
 - Intonation: Identify and demonstrate the following: perfect intervals (unison, P4, P5, octave), Major/minor intervals (2nd, 3rd, 6th, 7th), understand and apply the knowledge of intervals while performing all music pieces to improve the intonation, adjust individual pitch to match ensemble, identify relation of pitch within the structure of the ensemble, tuning by ear, tuning with fine tuners, tuning with pegs
 - Tempo and Rhythm: Steady Pulse while performing, Metronome (able to use metronome while practicing), Steady Pulse without metronome, accurate performance of rhythmic passages, Anacrusis (pick-up notes)
 - Expression and Articulation: Music Phrasing, Breathing, Vibrato, Dynamics, Detaché, Slurs, Hooked, Staccato, Spiccato, Martelé, Bow Retake, Ritardando, Accelerando, Breath marks
 - Sight Reading (individual and ensemble)

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

Unit X: Artistic Process of Performing: Advanced

- Ensemble techniques: Following conductor cues, Following conductor dynamic communication, Following silent communication and visual cues, Using proper rehearsal and etiquette, Following tempo changes, Cueing, 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

SUGGESTED TIME ALLOTMENT	Ongoing
SUPPLEMENTAL UNIT RESOURCES	

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

Unit XI: Artistic Process of Responding: Advanced

STANDARDS / GOALS:	ENDURING UNDERSTANDINGS	ESSENTIAL QUESTIONS
<p>Anchor Standard 7: Perceiving and analyzing products. Advanced</p> <ul style="list-style-type: none"> 1.3D.12adv.Re7a: Select, describe, and compare a variety of individual and small group musical programs from varied cultures, genres, and historical periods. 1.3D.12adv.Re7b: Develop and justify evaluations of a variety of individual and small group musical selections for listening based on personally developed and established criteria, personal decision making, and knowledge and understanding of context. <p>Anchor Standard 8: Interpreting intent and meaning. Advanced</p> <ul style="list-style-type: none"> 1.3D.12adv.Re8a: Establish and justify interpretations of the expressive intent and meaning of musical selections by comparing and synthesizing varied researched sources, including references to other art forms. 	<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>Understanding a musician's intent can be found through analysis of elements and structures of music, performance practice and choices.</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"> How do individuals choose music to experience? How does understanding the structure and context of music inform a response? How do we discern the musical creators' and performers' expressive intent? How do we judge the quality of musical work(s) and performance(s)?
<p>Anchor Standard 9: Applying criteria to evaluate products. Advanced</p> <ul style="list-style-type: none"> 1.3D.12adv.Re9a: Demonstrate and justify how the structure functions within a variety of musical selections, and distinguish how context (e.g., social, cultural, historical) and creative decisions inform the response. 	<p style="text-align: center;"><u>KNOWLEDGE</u> Students will know:</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;"><u>SKILLS</u> Students will be able to:</p> <p>Characterize 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>

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

Unit XI: Artistic Process of Responding: Advanced

		<p>Examine reasons for selecting repertoire based on characteristics found in music.</p> <p>Defend 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. vibrato, dynamics, articulation, ornamentation), contexts, and the setting of the text (when present).</p> <p>Analyze the interpretation of the expressive intent and meaning of</p>

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

Unit XI: Artistic Process of Responding: Advanced

		<p>repertoire based on understanding of the elements of a piece of music (i.e. vibrato, dynamics, articulation, ornamentation, key signature, time signature, etc...), contexts, and the setting of the text (when present).</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>VOCABULARY & KEY TERMS: Analyze, Critique, Intonation, Balance, Dynamics, Expression, Rhythm, Tone Quality, Articulation, Ornamentation, Tempo, Harmony, Melody, Recording, Critique, Etiquette, Genre, Melody, Harmony, Chord, Technique, Elements of Music</p>	

ASSESSMENT EVIDENCE: Students will show their learning by:

- Written or oral critiquing
- Journaling/Logging
- Listening response worksheets

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

Unit XI: Artistic Process of Responding: Advanced

KEY LEARNING EVENTS AND INSTRUCTION:

- Identify and analyze melody and harmony within a piece of music
- Evaluate the importance of their individual part within the ensemble
- Apply different technical skills to match the style of the genre of music that is being performed
- Identify the relation of their pitch within the chord structure of the ensemble
- Critique individual and group performances and recordings
- Describe the differences between performing music and watching a performance of themselves
- Listener and audience etiquette

SUGGESTED TIME ALLOTMENT

Ongoing

SUPPLEMENTAL UNIT RESOURCES

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

Unit XII: Artistic Process of Connecting: Advanced

STANDARDS / GOALS:	ENDURING UNDERSTANDINGS	ESSENTIAL QUESTIONS
<p>Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products. Advanced</p> <ul style="list-style-type: none"> 1.3B.12adv.Cn10a: Demonstrate how interests, knowledge and skills related to personal choices and intent when creating, performing and responding to music. 	<p>Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.</p>	<ul style="list-style-type: none"> How do musicians make meaningful connections to creating, performing, and responding?
<p>Anchor Standard 11: Relating artistic ideas and works within societal, cultural and historical contexts to deepen understanding. Advanced</p> <ul style="list-style-type: none"> 1.3B.12adv.Cn11a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life. 	<p>Musicians connect their personal interests, experiences, ideas and knowledge to creating, performing and responding.</p>	<ul style="list-style-type: none"> How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?
	<p><u>KNOWLEDGE</u> Students will know:</p>	<p><u>SKILLS</u> Students will be able to:</p>
	<p>Knowledge of other arts, disciplines, varied contexts and daily life experiences are directly related to the creation of, performance of and response to music.</p>	<p>Extrapolate the knowledge of other arts, disciplines, varied contexts, and daily life experiences in relation to creation of, performance of and response to music.</p> <p>Compare creation of, performance of and response to music to other arts, disciplines, varied contexts and daily life experiences.</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>

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

Unit XII: Artistic Process of Connecting: Advanced

		Compare the creation of, performance of, and response to music to societal, cultural and historical contexts
	<p>VOCABULARY & KEY TERMS: Historical context, Cultural Context, Social Context, Personal Experiences, Professional Experiences, Various Disciplines, Socratic discussion, Performance, Context, Repertoire, Performance, Life Experiences</p>	
<p>ASSESSMENT EVIDENCE: Students will show their learning by:</p> <ul style="list-style-type: none"> • Journaling/Logging • Formal observation of Socratic discussion • Formal performance <p>KEY LEARNING EVENTS AND INSTRUCTION:</p> <ul style="list-style-type: none"> • Researching historical background and context of repertoire • Discussing interpretation of repertoire • Observing performances • Connecting other studies and experiences to music • Developing specific interests and tastes in music • Connecting to professional artists 		
SUGGESTED TIME ALLOTMENT	Ongoing	
SUPPLEMENTAL UNIT RESOURCES		

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

**APPENDIX A
Honors Program
Handbook**