

**Randolph Township Schools
Randolph Middle School
6-8 Orchestra Curriculum**

“Music is a higher revelation than all wisdom and philosophy. Music is the electrical soil in which the spirit lives, thinks and invents.”
– *Ludwig van Beethoven*

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Randolph Township Schools
Randolph Middle School
6-8 Orchestra Curriculum

Table of Contents

Section	
Mission Statement.....	3
Affirmative Action Statement.....	3
EDUCATIONAL GOALS	4
Introduction.....	5
Curriculum Pacing Chart	5
Unit I: Artistic Process of Creating.....	7
Unit II: Artistic Process of Performing.....	13
Unit III: Artistic Process of Responding.....	19
Unit IV: Artistic Process of Connecting	23

**Randolph Township Schools
Randolph Middle School
6-8 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 Middle School
6-8 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 Middle School

6-8 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 RMS the “string orchestras” are the centerpiece of the program with Con Brio, 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.

Curriculum Pacing Chart

**Randolph Township Schools
Randolph Middle School
6-8 Orchestra Curriculum**

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

6-8 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 Intermediate proficiency getting students ready for High School. By the end of the Intermediate proficiency level, students are expected to be applying and analyzing concepts from these areas of study. In future proficiency levels, students continue to address these concepts in ways that engage them and allow them to assess and perform these concepts 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 Middle School
6-8 Orchestra Curriculum**

Unit I: Artistic Process of Creating

STANDARDS / GOALS: <i>NJ Student Learning Standards VPA 2020</i>	ENDURING UNDERSTANDINGS	ESSENTIAL QUESTIONS
<p><i>Standard 1: Generating and conceptualizing ideas.</i> Intermediate</p> <ul style="list-style-type: none"> 1.3.C.12int.Cr1a: Compose and improvise ideas and motives for melodies and rhythmic passages based on characteristic(s) of music or text(s) studied in rehearsal. <p><i>Anchor Standard 2: Organizing and developing ideas.</i> Intermediate</p> <ul style="list-style-type: none"> 1.3C.12int.Cr2a: Select and develop draft melodies and rhythmic passages that demonstrate understanding of characteristic(s) of music or text(s) studied in rehearsal. <p><i>Anchor Standard 3: Refining and completing products.</i> Intermediate</p> <ul style="list-style-type: none"> 1.3C.12int.Cr3a: Evaluate and refine draft compositions and improvisations based on knowledge, skill and collaboratively developed criteria. 1.3C.12int.Cr3b: Share personally developed melodies and rhythmic passages (individually or as an ensemble) that demonstrate understanding of characteristics of music or texts 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>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>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, 8th 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 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 Middle School

6-8 Orchestra Curriculum

Unit I: Artistic Process of Creating

	<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.</p> <p>Incorporate technical skills in the formation of ideas and motives for melodies and rhythms.</p>

**Randolph Township Schools
Randolph Middle School
6-8 Orchestra Curriculum**

Unit I: Artistic Process of Creating

	<p>Individual skill level informs the process of selecting and developing draft melodies and rhythmic passages that demonstrate understanding of characteristic(s) of music or text(s) studied in rehearsal.</p> <p>Compositions and improvisations are refined through a cyclical process of sharing, receiving, and analyzing peer, teacher, and individual critique.</p>	<p>Recognize individual skill level on stringed instruments.</p> <p>Detect the skill level of draft melodies and rhythmic passages based on the technical skills employed within the music.</p> <p>Select draft melodies and rhythmic passages based on predetermined individual skill level on a stringed instrument and the skill level of the draft melodies and rhythmic passages.</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>
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**Randolph Township Schools
Randolph Middle School
6-8 Orchestra Curriculum**

Unit I: Artistic Process of Creating

	<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: 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</p> <p>KEY TERMS: Musical form, Theory, Technique, Notation, Tone, Rhythm</p>	

**Randolph Township Schools
Randolph Middle School
6-8 Orchestra Curriculum**

Unit I: Artistic Process of Creating

ASSESSMENT EVIDENCE: Students will show their learning by:

- Writing or performing original compositions
- Recording of scales and various rhythms
- Recording of original compositions
- Completing various music theory worksheets and exercises

KEY LEARNING EVENTS AND INSTRUCTION:

- Exploring and identifying various musical forms
- Application of Key Signatures up to 3 sharps and flats to performance or composition.
- 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.
- Explore and apply 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.
- Explore 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 melody and harmony within a piece of music along with the ensemble balance and blend

**Randolph Township Schools
Randolph Middle School
6-8 Orchestra Curriculum**

Unit I: Artistic Process of Creating

SUGGESTED TIME ALLOTMENT	Ongoing
SUPPLEMENTAL UNIT RESOURCES	Essentials for Strings - Gerald Anderson String Basics – Terry Shade & Jeremy Woolstenhulm Essential Elements for String All for Strings Music Theory & Etudes – Gerald Anderson & Robert Frost, Scales for Young Violinists and Violists – Barbara Barber Beautiful Music for Two String Instruments I-IV – Samuel Applebaum Grade I-V Ensemble Music by Richard Meyer, Brian Balmages, Soon Hee Newbold, Deborah Baker Monday, Kathryn Griesinger, Todd Parrish

**Randolph Township Schools
Randolph Middle School
6-8 Orchestra Curriculum**

Unit II: Artistic Process of Performing

STANDARDS / GOALS: <i>NJ Student Learning Standards VPA 2020</i>	ENDURING UNDERSTANDINGS	ESSENTIAL QUESTIONS
<p>Anchor Standard 4: Selecting, analyzing, and interpreting work Intermediate</p> <ul style="list-style-type: none"> 1.3C.12int.Pr4a: Select varied repertoire to study based on music reading skills (where appropriate), an understanding of formal design in the music, context, and the technical skill of the individual and ensemble. 1.3C.12int.Pr4b: Demonstrate, using music reading skills (where appropriate), how the setting and formal characteristics of musical works contribute to understanding the context of the music in prepared or improvised performances. 1.3C.12int.Pr4c: Demonstrate understanding and application of expressive qualities 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>	<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 style="text-align: center;"><u>KNOWLEDGE</u> Students will know:</p>	<p style="text-align: center;"><u>SKILLS</u> Students will be able to:</p>
<p>Anchor Standard 5: Developing and refining techniques and models or steps needed to create products. Intermediate</p> <ul style="list-style-type: none"> 1.3C.12int.Pr5a: Develop strategies to address technical challenges in a varied repertoire of music and evaluate their success using feedback from ensemble peers and other sources to refine performances. 	<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>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 Middle School
6-8 Orchestra Curriculum**

Unit II: Artistic Process of Performing

<p>Anchor Standard 6: Conveying meaning through art.</p> <p>Intermediate</p> <ul style="list-style-type: none"> 1.3C.12int.Pr6a: Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures and styles. 1.3C.12int.Pr6b: Demonstrate an understanding of the context of the music through prepared and improvised performances. 		
	When reading music, the setting and formal characteristics of the repertoire contribute to the understanding of context of the repertoire.	<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>
	The application of expressive qualities of varied repertoire communicates the message or intent of a composer for prepared and improvised performances.	<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 Middle School
6-8 Orchestra Curriculum**

Unit II: Artistic Process of Performing

		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.</p> <p>Recommend appropriate expressive techniques that are crucial in shaping the performance of varied repertoire representing diverse cultures and styles.</p>

**Randolph Township Schools
Randolph Middle School
6-8 Orchestra Curriculum**

Unit II: Artistic Process of Performing

		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.	<p>Cite the historical, cultural, and social contexts of a piece of music.</p> <p>Connect the expressive qualities of a piece of music to its historical, cultural, and social contexts.</p> <p>Depict the historical, cultural, and social contexts of a piece of music in a prepared or improvised performance using expressive techniques.</p>
	VOCABULARY: 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,	

**Randolph Township Schools
Randolph Middle School
6-8 Orchestra Curriculum**

Unit II: Artistic Process of Performing

	<p>Hooked, Staccato, Spiccato, Martelé, Bow Retake, Ritardando, Accelerando, Breath marks, cues, tempo</p> <p>KEY TERMS: Instrument Maintenance, Tone production, Intonation, Tempo, Rhythm, Expression, Articulation, Sight Reading, Ensemble technique</p>	
<p>ASSESSMENT EVIDENCE: Students will show their learning by:</p> <ul style="list-style-type: none"> • Performing live or recording musical excerpts with a performance assessment rubric • Creating individual and group performance goals and practice plans • Sight reading music, live, with a performance assessment rubric • Completing written critiques of group and individual performances • Performing in formal concerts with an assessment rubric <p>KEY LEARNING EVENTS AND INSTRUCTION:</p> <ul style="list-style-type: none"> • Exploration of the following topics with teacher led guidance: <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 – 3rd position on E, A and D strings and all but thumb positions on G string), Shifting 2nd & 4th Position 		

**Randolph Township Schools
Randolph Middle School
6-8 Orchestra Curriculum**

Unit II: Artistic Process of Performing

- **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

SUGGESTED TIME ALLOTMENT	Ongoing
SUPPLEMENTAL UNIT RESOURCES	Essentials for Strings - Gerald Anderson String Basics – Terry Shade & Jeremy Woolstenhulm Essential Elements for Strings All for Strings Music Theory & Etudes – Gerald Anderson & Robert Frost Scales for Young Violinists and Violists – Barbara Barber Beautiful Music for Two String Instruments I-IV – Samuel Applebaum Grade I-V Ensemble Music by Richard Meyer, Brian Balmages, Soon Hee Newbold, Deborah Baker Monday, Kathryn Griesinger, Todd Parrish

**Randolph Township Schools
Randolph Middle School
6-8 Orchestra Curriculum**

Unit III: Artistic Process of Responding

STANDARDS / GOALS:	ENDURING UNDERSTANDINGS	ESSENTIAL QUESTIONS
<p>Anchor Standard 7: Perceiving and analyzing products. Intermediate</p> <ul style="list-style-type: none"> 1.3C.12int.Re7a: Explain the reasons for selecting music citing characteristics found in the music and connections to interest, purpose and context. 1.3C.12int.Re7b: Describe how understanding context and the way the elements of music are manipulated inform 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. Intermediate</p> <ul style="list-style-type: none"> 1.3C.12int.Re8a: Identify and support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts and the setting of the text (when appropriate). 	<p>Through their use of elements and structures of music, creators and performers.</p>	<ul style="list-style-type: none"> How do we discern the musical creators' and performers' expressive intent?
<p>Anchor Standard 9: Applying criteria to evaluate products. Intermediate</p> <ul style="list-style-type: none"> 1.3C.12int.Re9a: Explain the influence of experiences, analysis and context on interest in and evaluation of music. 	<p>The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation and established criteria.</p>	<ul style="list-style-type: none"> How do we judge the quality of musical work(s) and performance(s)?
	<p 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 Middle School
6-8 Orchestra Curriculum**

Unit III: Artistic Process of Responding

		Examine reasons for selecting repertoire based on characteristics found in music.
	<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>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>Defend selection of repertoire based on the characteristics found in music and the connections to interest, purpose, and context.</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>Describe the elements of a piece of music (i.e. vibrato, dynamics, articulation, ornamentation), contexts, and the setting of the text (when present).</p>

**Randolph Township Schools
Randolph Middle School
6-8 Orchestra Curriculum**

Unit III: Artistic Process of Responding

	<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>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, ornamentation, key signature, time signature, etc...), contexts, and the setting of the text (when present).</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>ASSESSMENT EVIDENCE: Students will show their learning by:</p> <ul style="list-style-type: none"> • Completing written critiques in response to listening to recorded performances • Journaling/Logging – Completing written journal entries in response to individual and group performances • Goal tracking and logging personal reflection in response to individual and group practice sessions and performances • Completing guided listening and response worksheets 		

**Randolph Township Schools
Randolph Middle School
6-8 Orchestra Curriculum**

Unit III: Artistic Process of Responding

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 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
- Discuss and practice proper listener and audience etiquette

SUGGESTED TIME ALLOTMENT

Ongoing

SUPPLEMENTAL UNIT RESOURCES

Essentials for Strings - Gerald Anderson
String Basics – Terry Shade & Jeremy Woolstenhulm
Essential Elements for Strings
All for Strings Music Theory & Etudes – Gerald Anderson & Robert Frost
Scales for Young Violinists and Violists – Barbara Barber
Beautiful Music for Two String Instruments I-IV – Samuel Applebaum
Grade I-V Ensemble Music by Richard Meyer, Brian Balmages, Soon Hee Newbold, Deborah Baker Monday, Kathryn Griesinger, Todd Parrish

**Randolph Township Schools
Randolph Middle School
6-8 Orchestra Curriculum**

Unit IV: Artistic Process of Connecting

STANDARDS / GOALS:	ENDURING UNDERSTANDINGS	ESSENTIAL QUESTIONS
<p>Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.</p> <p>Intermediate</p> <ul style="list-style-type: none"> 1.3C.12int.Cn10a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life. <p>Anchor Standard 11: Relating artistic ideas and works within societal, cultural and historical contexts to deepen understanding.</p> <p>Intermediate</p> <ul style="list-style-type: none"> 1.3C.12int.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? 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>

**Randolph Township Schools
Randolph Middle School
6-8 Orchestra Curriculum**

Unit IV: Artistic Process of Connecting

	Knowledge of societal, cultural and historical contexts are directly related to the creation of, performance of and response to music.	Extrapolate the knowledge of societal, cultural and historical contexts in relation to the creation of, performance of and response to music. Compare the creation of, performance of and response to music to societal, cultural and historical contexts
	VOCABULARY: Historical context, Cultural Context, Social Context, Personal Experiences, Professional experience, Various Disciplines, Socratic discussion, performance KEY TERMS: Context, Repertoire, Performance, Life Experience	
ASSESSMENT EVIDENCE: Students will show their learning by: <ul style="list-style-type: none"> • Written or oral presentation of research regarding historical background and context of repertoire • Written or oral presentation of research regarding aspects of life experiences and other content areas in connection to music performance and repertoire • Formal group or individual performance of repertoire demonstrating an understanding of the following areas: auditioning and interviewing, goal tracking, life-planning, organizational skills, peer communication, teamwork, and troubleshooting KEY LEARNING EVENTS AND INSTRUCTION: <ul style="list-style-type: none"> • Researching historical background and context of repertoire including aspects of baroque, classical, romantic, and contemporary era music and featuring composer such as J.S. Bach, W.A. Mozart, P.I. Tchaikovsky, The Beatles, Coldplay • Teacher guided discussion of individual and group interpretation of repertoire 		

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Unit IV: Artistic Process of Connecting

- Individual and group viewings of formal performances
- Researching various aspects of other content areas, such as science, math, physical fitness, literature, and art and connecting those areas to music through Socratic discussion (i.e., the physics behind tone creation, the mathematical aspects of rhythm and timing, the physical nature of performance technique, the literature and visual art that inspires composition)
- Researching various aspects of other life experiences, such as auditioning and interviewing, goal tracking, life-planning, organizational skills, peer communication, teamwork, and troubleshooting, and connecting those areas to music through Socratic discussion
- Connecting to professional artists through workshop and performance experiences (String Fest, Music in the Park, Young People's Concerts with NJSO or NY Phil, Zoom Workshops)

SUGGESTED TIME ALLOTMENT	Ongoing
SUPPLEMENTAL UNIT RESOURCES	Essentials for Strings - Gerald Anderson String Basics – Terry Shade & Jeremy Woolstenhulm Essential Elements for Strings All for Strings Music Theory & Etudes – Gerald Anderson & Robert Frost Scales for Young Violinists and Violists – Barbara Barber Beautiful Music for Two String Instruments I-IV – Samuel Applebaum Grade I-V Ensemble Music by Richard Meyer, Brian Balmages, Soon Hee Newbold, Deborah Baker Monday, Kathryn Griesinger, Todd Parrish