

MIDDLETOWN TOWNSHIP PUBLIC SCHOOLS

Piano & Keyboard II Honors - Grade(9-12) / Semester

Written October 2021 - February 2022
Adopted by the Board of Education on May 31, 2022

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**MIDDLETOWN TOWNSHIP BOARD OF EDUCATION
EQUAL OPPORTUNITY POLICIES**

The Middletown Township Board of Education affirms its responsibilities to ensure all students in the public schools of this township equal educational opportunity regardless of race, color, creed, religion, sex, ancestry, national origin or social or economic status. Lack of English language skills will not be a deterrent to admission to any program. No otherwise qualified handicapped individuals shall solely by reason of their handicap be denied the benefits of or subjected to discrimination in any activity.

The school system's Affirmative Action Plans for School/Classroom Practices are on file in the Superintendent's office.

AFFIRMATIVE ACTION GRIEVANCE PROCEDURE

The Board of Education has established a procedure for staff, students or parents on a student's behalf to follow in filing a complaint dealing with alleged violation, misinterpretation or inequitable application of the policies and practices of the school district relative to provisions of Federal and State anti-discrimination legislation. Details of the grievance procedures are included in the school district's policy manual under Policy #2260.

The Building Principal or designee serves as the first step of this grievance procedure.

The District Affirmative Action Officer is:

Charlene O'Hagan, District Director of Human Resources and Instruction
Middletown Township Board of Education
August T. Miner Administrative Offices
834 Leonardville Road, 2nd Floor
Middletown, New Jersey 07737
(732) 671-3850

The District 504 Compliance Officer is:

Michele Tiedemann, District Director of Special Education
Middletown Township Board of Education
August T. Miner Administrative Offices
834 Leonardville Road, 2nd Floor
Middletown, New Jersey 07737
(732) 671-3850

Middletown Township Public Schools - Piano II Honors Curriculum

DISTRICT PHILOSOPHY OF INSTRUCTION

In order to prepare our students for the ever-increasing demand for a literate, technology-oriented workforce, Middletown Township Public School District embraces an instructional philosophy that is student-centered, inquiry-based, and that differentiates instruction based on student's individual abilities.

Teachers, as facilitators of lifelong learning, challenge students by providing an environment in which the students become active participants engaged in working together on projects and in solving problems that involve or simulate authentic data and events.

Students learn to value a variety of different approaches and are taught to take responsibility for their own meaningful learning as they become more adept at communicating their reasoning and in asking questions to help clarify their thinking and that of their classmates.

COURSE PHILOSOPHY

The students of the Middletown Township Public Schools represent diverse artistic interests and abilities. Piano and Keyboard II (Honors) is a performance-based music course that seeks to encourage and develop the musical interests of aspiring young musicians. Within this intermediate level course, students will build on the fundamental concepts in keyboard technique and practice, music literacy, and song repertoire that they have acquired in the first level of the course, as well as enhance their own personal study and knowledge of the piano.

With the guidance of the instructor, students will grow as musicians through regular practice and performance of keyboard exercises and related repertoire. As they are related to each unit of study, pieces of appropriate intermediate-level keyboard repertoire will be assigned to meet and cultivate each student's individual ability and musical interest. The assigned repertoire will serve as important teaching tools in piano technique and fluency, as well as music literacy and theory. Students will develop greater fluency in playing in all keys and modalities. As students progress through concepts and associated repertoire, the depth and difficulty of piano repertoire will grow. Students will build a repertoire list that they will perform as performance assessments to demonstrate their individual musical growth and development. All activities and units of study are developed with guidance from the New Jersey state Visual and Performing Arts learning standards.

The Piano and Keyboard II (Honors) course is a semester course that compliments Piano and Keyboard I. This course seeks to build upon the concepts and technique developed in the first semester of piano study. Students will continue to build and refine their musical literacy skills, as well as comprehension of different styles of piano music and practices.

INTRODUCTION

The goal of the New Jersey Student Learning Standards is to provide consistent standards and prepare students for college and careers, so that when they graduate they will have met benchmarks that will allow them to succeed in college or the 21st century workforce regardless of where in the state they have lived. The curriculum is aligned to the New Jersey Student Learning Standards and the Model Curriculum Framework for arts education developed by the New Jersey Department of Education to guide districts as they design curriculum that will support the work of teachers and promote student achievement.

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New Jersey Student Learning Standards	21st Century Themes
NJSLS that apply to the course https://www.state.nj.us/education/cccs/	Summary of NJDOE 21 st Century Themes https://www.state.nj.us/education/aps/cccs/career/

Curriculum Development: Integration of 21st Century Skills and Themes and Interdisciplinary Connections

District boards of education shall be responsible for the review and continuous improvement of curriculum and instruction based upon changes in knowledge, technology, assessment results, and modifications to the NJSLS, according to N.J.A.C. 6A:8-2.

1. District boards of education shall include interdisciplinary connections throughout the K–12 curriculum.
2. District boards of education shall integrate into the curriculum 21st century themes and skills [\(N.J.A.C. 6A:8-3.1\(c\)\).](#)

Twenty-first century themes and skills integrated into all content standards areas [\(N.J.A.C. 6A:8-1.1\(a\)3\).](#)

“Twenty-first century themes and skills” means themes such as global awareness; financial, economic, business, and entrepreneurial literacy; civic literacy; health literacy; learning and innovation skills, including creativity and innovation, critical thinking and problem solving, and communication and collaboration; information, media, and technology skills; and life and career skills, including flexibility and adaptability, initiative and self-direction, social and cross-cultural skills, productivity and accountability, and leadership and responsibility.

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Curriculum units for all grade levels follow the same format and include the following:

- The NJSLS that are aligned with the unit, including 21st Century Themes
- Enduring Understandings
- Essential Questions
- Student Learning Outcomes
- Suggested Resources/Materials
- Music Literacy Resources
- Appropriate Piano Technique
- Supplemental Music Resources
- Supplemental Music Literacy Resources

The recommended activities section on the following pages includes activities for the purpose of differentiating instruction to meet the needs of Special Education students, Students with 504s, MLs, Students at Risk of Failure, and G&T students. The following are suggested modifications for teachers to use in each unit as appropriate:

- Structure lessons around questions that are authentic, relate to students' interests, social/family background and knowledge of their community.
- Provide students with choices including multiple options for how they can represent their understandings (e.g., conversations via digital tools such as Google Meet, experts from the community helping with a project, journal articles, biographies, multisensory techniques --auditory/visual aids: pictures, illustrations, graphs, charts, data tables, multimedia, modeling; etc.).
- Provide multiple grouping opportunities for students to share their ideas and to encourage work among various backgrounds and cultures (e.g. multiple representation and multimodal experiences).
- Engage students with a variety of Science and Engineering practices to provide students with multiple entry points and multiple ways to demonstrate their understanding. (Science specific)
- Use project-based learning to help students engage with content in an authentic way.
- Structure learning around explaining or solving a social or community-based issue.
- Provide ML students with multiple literacy strategies.
- Collaborate with after-school programs or clubs to extend learning opportunities.
- Alternative assessments

The district's expectation is for **ALL** teachers planning instruction for students with IEP's to thoroughly read and implement modifications and accommodations accordingly and consult with co-teacher. Accommodations and Modification are required for the following student groups: Special Education students, Students with 504s, MLs, Students at Risk of Failure, and G&T students.

Piano & Keyboard Technique II Honors is designed to meet and encourage the musical interests of aspiring pianists with background knowledge and abilities on the instrument. Students will study and gain greater proficiency in piano technique, piano repertoire, and music literacy and notation skills. Through performance of pieces in diverse styles at the intermediate level of study, students will build their knowledge in musical styles, historical periods, practice and learning strategies, and concepts relating to keyboard study and performance. Repertoire to be studied will be taken from the text and supplemental resources selected for each student's individual abilities and needs.

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The following materials and teacher resources are recommended for use with this course:

- Text Books: “[*Alfred’s Adult Piano Course 2*](#),” and “[*Alfred’s Adult Piano Course 3*](#)”
- Consumables: Musical Staff paper, Musical Keyboard sheets
- 88-Note acoustic piano (*At least 1 acoustic grand piano in performance condition and tuning*)
- Digital keyboards and pianos (*1 for each student*)
- Digital keyboard resources: Keyboard Stands, Music Stands, Headphones, Power Pack, Sustain Pedal
- *Sibelius or Finale* music composition software and/or FLAT for Education
- Internet Access
- Personal digital devices
- Web-Based:
 - www.musictheory.net
 - www.emusictheory.com
 - www.teoria.com
 - www.musictheory.halifax.ns.ca/lessons.html
 - www.dolmetsch.com
 - www.musictechteacher.com.htm
 - <http://courses.wcupa.edu/abauer/mtm.html>
 - www.youtube.com
 - subscription to www.topmusic.com
- Elmo (Document camera or similar device), projector, and screen
- iPad
- DVD and CD audio and visual resources and recordings
- White boards and black boards
- Evaluation Rubrics
- Technical exercises for the keyboard, including but not limited to: Hanon and Czerny
- Supplemental sheet music and piano repertoire anthologies

Middletown Township Public Schools - **Piano II Honors Curriculum**

ADOPTED TEXTBOOK/PROGRAM and RESOURCES

Alfred's Basic Adult Piano Course Book II

1) [Alfred's Basic Adult All-in-One Course, Book 2](#)

By Willard A. Palmer, Morton Manus, and Amanda Vick Lethco

Item: 00-14534

ISBN 10: 0-88284-995-6

ISBN 13: 978-0-88284-995-9

2) [Alfred's Basic Adult All-in-One Course, Book 3](#)

By Willard A. Palmer, Morton Manus, and Amanda Vick Lethco

Item: 00-36617

ISBN 10: 0-7390-7534-9

ISBN 13: 978-0-7390-7534-0

Middletown Township Public Schools - Piano II Honors Curriculum

Recommended Time Frame and Sequence

(including Quarterly Assessments & Performances)

<u>Unit Focus</u>	<u>Suggested Time Frame</u>
Unit 1 Major Keys of C / G / D Minor Keys of a / e / b Scales and Chords Related to the Keys Rhythm and Meter Simple Time Signatures Dynamics Score study and notation	September / February (4 weeks)
Unit 2 Major Keys of A / E / F Minor Keys of f# / c# / d Scales and Chords Related to the Keys Chords and Harmony Compound Time Signatures Phrasing and Articulation Score study and notation	October / March (4 weeks)
Unit 3 Major Keys of Bb / Eb / Ab Minor Keys of g / c / f Scales and Chords Related to the Keys Other Triads (diminished & augmented) Odd Time Signatures Additional Musical Symbols & Terminology Score study and notation	November / April (4 weeks)
Unit 4 Major Keys of Db / Gb / B Minor Keys of bb / eb / g# Scales and Chords Related to the Keys	December / May (4 weeks)

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Chord Inversions & Formats Piano Music History and Style Repertoire Study Score study and notation	
Unit 5 All Major and minor Keys Relative minor keys Scales and Chords Related to the Keys Seventh Chords and Inversions Repertoire Study Score study and notation Performance Practice Memorization (Performance Assessments / Performances)	January / June (3 weeks) (Performance Assessments / Performances)

Assessments:

- **Student Performances**
- **Written Music Literacy Assessments**
- **Marking Period Performance Assessments**
- **Quarterly Formative Exams**

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Unit 1 - Fundamentals of Music Literacy & Piano Technique in C, G, D, and relative keys	Duration
Summary: Unit I will refresh each student's knowledge of the structure of major and minor keys, their scales, notation, and the technique associated with playing in the major keys of C, G, and D. Students will go on to familiarize themselves with the minor keys related to C, G, and D. Repertoire studied within this unit will relate to the keys and technical concepts related to each key. The unit will culminate with the performance of selected pieces in each key.	4 to 5 weeks

Enduring Understandings	Essential Questions
● Technique and physical position must adapt for each piece, key, and individual musician. ● Playing the piano requires good posture and technique that is based on the demands of the piece and player. ● The piano is a touch-sensitive instrument and capable of DYNAMICS. ● Dynamics are part of "performance practice" and add meaning and depth to the music. ● The foundation of a piece of music is rhythm and beat. ● Beat is consistent and unchanging ● Tempo is how fast or slow the music moves ● Rhythm creates style and emphasis in music. ● Notes are measured sound; rests are measured silence. ● Notes and rests create rhythm through differences in value. ● Rhythm relies on a steady beat; rhythm and beat are codependent. ● Notes and rests are written and placed on the staff to represent pitch and time. ● The distance of notes (interval) dictates technique, especially in different keys and tonalities. ● Accidentals within each key require the performer to adapt their hand position and technique accordingly. ● Tonality and Melody are created through note relationships and distances (intervals) ● Practice slowly and methodically (hands apart as needed) ● Mark everything in the score	● What is the time signature / meter, and how is it felt? ● How does the meter influence the melodic content of the music? ● What is "simple meter" and how is it emphasized or "felt"? ● What is compound meter and how is it emphasized or "felt"? ● What are dynamics, and how / when should they be added to the music? ● When rhythms are incorrect, what are some practice strategies to support accurate rhythm? ● What is a musical Time Signature / meter? How are beats organized? ● Why is the rhythm learned first? ● Why is the rhythm isolated from the melodic content when learning a new piece? ● What elements make up a melody? ● How should a melody be learned and practiced? ● What is the purpose and benefit of "memory stations"? ● What is phrasing and how is it accomplished through finger patterns? ● Why are finger positions important to know and mark? ● How do finger patterns assist accurate playing and rhythm? ● How does hand technique change with each key and tonality? ● Why does hand technique and finger placement change with the keys related to the unit of study? ● What are some challenges when playing in the Major keys of C, G, D? ● What are some challenges when playing in the minor keys of a, e, and b?

NJSLs for Unit I

Anchor Standard 1: Generating and conceptualizing ideas.

1.3D.12prof.Cr1a: Create melodic, rhythmic and harmonic ideas for improvisations, compositions (e.g., theme and variation, 12-bar blues), as well as three-or-more-chord accompaniments in a variety of patterns. (e.g., arpeggio, country and gallop strumming, fingerpicking patterns).

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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.

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.

Anchor Standard 2: Organizing and developing ideas.

1.3D.12prof.Cr2a: Use standard notation and audio/video recording to document melodic, rhythmic and harmonic ideas for drafts of improvisations, compositions (e.g., theme and variation, 12-bar blues), as well as three-or-more- chord accompaniments in a variety of patterns (e.g., arpeggio, country and gallop strumming, fingerpicking patterns).

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.

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.

Anchor Standard 3: Refining and completing products.

1.3D.12prof.Cr3a: Develop and apply criteria to critique, improve and refine drafts of improvisations, compositions (e.g., theme and variation, 12-bar blues), as well as three-or-more chord accompaniments in a variety of patterns (e.g., arpeggio, country and gallop strumming, fingerpicking patterns).

1.3D.12prof.Cr3b: Perform final versions of improvisations, compositions (e.g., theme and variation, 12-bar blues), and three-or-more-chord accompaniments in a variety of patterns (e.g. arpeggio, country and gallop strumming, fingerpicking patterns), demonstrating technical skill in applying principles of composition, improvisation and originality.

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 variety of styles, as well as harmonization for given melodies, demonstrating technical skill in applying principles of composition, improvisation and originality.

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, demonstrating technical skill in applying principles of composition, improvisation and originality.

Performing

Anchor Standard 4: Selecting, analyzing and interpreting work.

1.3D.12prof.Pr4a: Explain the criteria used when selecting a varied collection of music for individual or small group performances that include melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of patterns (e.g., arpeggio, country and gallop strumming, finger picking patterns).

1.3D.12prof.Pr4b: Identify and describe important theoretical and structural characteristics and context (e.g., social, cultural, historical) in a varied collection of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of patterns (e.g., arpeggio, country and gallop strumming, finger picking patterns).

1.3D.12prof.Pr4c: Demonstrate and describe an understanding of the context (e.g., social, cultural, historical) and expressive intent in a varied collection of music selected for performance that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of patterns (e.g., arpeggio, country and gallop strumming, fingerpicking patterns).

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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.

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.

Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.

1.3D.12prof.Pr5a: Develop and apply criteria to critique individual and small group performances of a varied collection of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of patterns (e.g., arpeggio, country and gallop strumming, fingerpicking patterns). Create rehearsal strategies to address performance challenges and refine the performances.

1.3D.12acc.Pr5a: Develop and apply criteria to critique individual and small group performances of a varied collection of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of styles, as well as create rehearsal strategies to address performance challenges and refine the performances.

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.

Anchor Standard 7: Perceiving and analyzing products.

1.3D.12prof.Re7a: Apply criteria to select music for specified purposes, supporting choices by citing characteristics found in the music and connections to interest, purpose and context.

1.3D.12prof.Re7b: Develop and apply teacher or student-provided criteria based on personal preference, analysis and context (e.g., personal, social, cultural) to evaluate individual and small group musical selections for listening.

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.

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

Anchor Standard 9: Applying criteria to evaluate products.

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1.3D.12prof.Re9a: Compare passages in musical selections and explain how the elements of music and context (e.g., social, cultural, historical) inform the response.

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.

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.

Career Readiness, Life Literacies, and Key Skills

9.2.12.CAP.3: Investigate how continuing education contributes to one's career and personal growth.

9.2.12.CAP.5: Assess and modify a personal plan to support current interests and postsecondary plans.

9.4.12.CI.1: Demonstrate the ability to reflect, analyze, and use creative skills and ideas.

9.4.12.CI.2: Identify career pathways that highlight personal talents, skills, and abilities.

Interdisciplinary Connections: NJSLS English Language Arts & Literacy

Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.

SL.11-12.6 Adapt speech to a variety of contexts and tasks, demonstrating a command of formal English when indicated or appropriate.

RST.11-12.2 Determine the central ideas or conclusions of a text; summarize complex concepts, processes, or information presented in a text by paraphrasing them in simpler but still accurate terms.

RST.11-12.7 Integrate and evaluate multiple sources of information presented in diverse formats and media (e.g., quantitative data, video, multimedia) in order to address a question or solve a problem.

Student Learning Outcomes	Student Learning Activities and Assessments Aligned to Student Learning Outcome(s)	Suggested Materials & Resources
- Recognize and describe the function of sharp, flat, and natural symbols (accidentals). - Describe and discuss the use of accidentals and music that has accidentals. - Play music in diverse Simple and Compound time signatures. - Accurately practice and play music related to the key signatures and tonalities within the concepts of the chapter. - Play music that is written with accidentals and in multiple Major and	Performance Expectations: Formative assessments may include observation, peer critique, and minor assignments listed below. Summative assessment may include larger projects (below). Benchmark assessment: quarterly exam or other end of marking period assessment of content. Alternative assessments will be used as appropriate. <i>Suggested activities are listed but not limited to:</i> - View a printed musical score and analyze the notes, rhythms, pitches, and theoretical components. - Develop rehearsal and practice maps and plans to aid in the learning of new music. - Listen to audio examples of the pieces studied.	- Text Books: “<i>Alfred’s Adult Piano Course 2,</i>” and “<i>Alfred’s Adult Piano Course 3</i>” - Supplemental repertoire relating to the keys studied in the unit - Supplemental text “Alfred Masterwork Series” “First Lessons” for Bach, Beethoven, Brahms, Debussy, Mozart, Chopin, Clementi, Joplin, Mendelssohn, Satie, Scarlatti - Piano anthologies - Technical exercises books - Hanon technical exercises “The Virtuoso Pianist”

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• minor key signatures. • Play melodies and chords in diverse key signatures. • Visually analyze and appropriately practice music. • Plan and execute good practice techniques. • Recognize, describe, and play music that has harmony and two or more parts at the same time. • Recognize, notate, and play harmony, or melody with more than one note at a time. • Play chords and inversions of chords. • Read and play notated chords in fakebook or traditional numeral analysis style. • Play music with both hands in two different or two similar clefs. • Notate music with harmony in the Grand Staff. • Realize and accompany melodies / fakebook music. • Mark scores for greater playing accuracy. • Plan and prepare the practice of music independently and in a group. • Perform on the piano.	• Critique performances of the pieces studied. • Discuss the sheet music and performance of the pieces. • Using the piano, play the pitches from the grand staff and locate them accurately. • Isolate rhythmic and melodic elements in the sheet music. • Create memory stations to assist in learning and memorizing the music. • Study and play pieces of sheet music on the piano. • Practice and play the pieces at diverse tempos. • “Ghost” one hand while the other hand plays the notes. • Tap rhythms • Speak rhythms • Sing and solfege the pitches of a piece • Play music in a rhythmically accurate manner using dynamics and correct hand posture. • Develop personal techniques and memory aids for remembering note placement. • Analyze, describe, and discuss music in various dynamics. • Compare and contrast performances of the same piece. • Create musical examples of various dynamics in all known hand positions on the piano. • Learn the notes of the scales for the Unit and play them in diverse rhythms at various tempi. • Practice and play the scales in diverse contexts: ○ Hands apart ○ Inverted ○ Ghost one hand ○ Rhythm patterns ○ Canon	• Czerny Etudes and technical exercises • Burgmuller technical exercises and etudes • Consumables: Musical Staff paper, Musical Keyboard sheets • 88-Note acoustic piano (<i>At least 1 acoustic grand piano in performance condition and tuning</i>) • Digital keyboards and pianos (<i>1 for each student</i>) • Digital keyboard resources: Keyboard Stands, Music Stands, Headphones, Power Pack, Sustain Pedal • <i>Sibelius or Finale</i> music composition software • Internet Access • Personal digital devices • Recordings of repertoire studied and performed in each unit • Web-Based: ○ www.musictheory.net ○ www.emusictheory.com ○ www.teoria.com ○ www.musictheory.halifax.ns.ca/lessons.html ○ www.dolmetsch.com ○ www.musictechteacher.com.htm ○ http://courses.wcupa.edu/abauer/mtm.html ○ www.youtube.com • Elmo (Document camera or similar device), projector, and screen • DVD and CD audio and visual
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	○ In intervals (3rd, 4th, 5ths) ○ Staccato or Legato ○ Tempo changes ○ Play and sing the scale simultaneously ○ Play the relative minor or Major scale for the key signature	resources and recordings ● White boards and black boards ● Evaluation Rubrics ● Technical exercises for the keyboard, including but not limited to: Hanon and Czerny ● Supplemental sheet music and piano repertoire anthologies
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Unit 2 - Music Literacy & Piano Technique in A, E, F, and relative keys	Duration
Summary: Unit II will build each student's knowledge of the structure of the major keys of A, E, and F, their scales, notation, and the technique associated with learning and playing repertoire in these keys. Students will go on to familiarize themselves with the minor keys of f#, c#, and d. Students will learn repertoire within the keys, as well as reinforce their understanding of technique and study skills through practice and performance of the scales (two octaves) and diatonic chords in each key. Repertoire studied within this unit will relate to the keys and technical concepts related to each key studied. The unit will culminate with the performance of selected pieces in each key.	4 to 5 weeks

Enduring Understandings	Essential Questions
● Technique and physical position must adapt for each piece, key, and individual musician. ● Playing the piano requires good posture and technique that is based on the demands of the piece and player. (Based on each individual and individual key) ● Dynamics must be part of the practice and learning process from the beginning. ● Dynamics are part of "performance practice" and add meaning and depth to the music. ● Beat is consistent and unchanging. (Use a metronome for practice!) ● Rhythm relies on a steady beat; rhythm and beat are codependent. ● The distance of notes (interval) dictates technique, especially in different keys and tonalities. ● Accidentals within each key require the performer to adapt their hand position and technique accordingly. ● Tonality and Melody are created through note relationships and distances (intervals) ● Practice slowly and methodically (hands apart as needed) ● Mark everything in the score ● The more accidentals found in a key, the more that the performer must adapt their technique and timing to play accurately. ● Relative minor keys use the same notes of the scale as major.	● What is the time signature / meter, and how is it felt? ● How does the meter influence the melodic content of the music? ● What is simple meter and how is it emphasized or "felt"? ● What is compound meter and how is it emphasized or "felt"? ● What are dynamics, and how / when should they be added to the music? ● When rhythms are incorrect, what are some practice strategies to support accurate rhythm? ● What is a musical Time Signature / meter? How are beats organized? ● Why is the rhythm learned first? ● Why is the rhythm isolated from the melodic content when learning a new piece? ● What elements make up a melody? ● How should a melody be learned and practiced? ● What is the purpose and benefit of "memory stations"? ● What is phrasing and how is it accomplished through finger patterns? ● Why are finger positions important to know and mark? ● How do finger patterns assist accurate playing and rhythm? ● How does hand technique change with each key and tonality? ● Why does hand technique and finger placement change with the keys related to the unit of study? ● What are some challenges when playing in the Major keys of A, E, and F? ● What are some challenges when playing in the minor keys of f#, c#, and d?

NJSLs for Unit 2

Anchor Standard 1: Generating and conceptualizing ideas.

1.3D.12prof.Cr1a: Create melodic, rhythmic and harmonic ideas for improvisations, compositions (e.g., theme and variation, 12-bar blues), as well as three-or-more-chord accompaniments in a variety of patterns (e.g., arpeggio, country and gallop strumming, fingerpicking patterns).

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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.

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.

Anchor Standard 2: Organizing and developing ideas.

1.3D.12prof.Cr2a: Use standard notation and audio/video recording to document melodic, rhythmic and harmonic ideas for drafts of improvisations, compositions (e.g., theme and variation, 12-bar blues), as well as three-or-more- chord accompaniments in a variety of patterns (e.g., arpeggio, country and gallop strumming, fingerpicking patterns).

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.

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.

Anchor Standard 3: Refining and completing products.

1.3D.12prof.Cr3a: Develop and apply criteria to critique, improve and refine drafts of improvisations, compositions (e.g., theme and variation, 12-bar blues), as well as three-or-more chord accompaniments in a variety of patterns (e.g., arpeggio, country and gallop strumming, fingerpicking patterns).

1.3D.12prof.Cr3b: Perform final versions of improvisations, compositions (e.g., theme and variation, 12-bar blues), and three-or-more-chord accompaniments in a variety of patterns (e.g. arpeggio, country and gallop strumming, fingerpicking patterns), demonstrating technical skill in applying principles of composition, improvisation and originality.

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 variety of styles, as well as harmonization for given melodies, demonstrating technical skill in applying principles of composition, improvisation and originality.

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, demonstrating technical skill in applying principles of composition, improvisation and originality.

Performing

Anchor Standard 4: Selecting, analyzing and interpreting work.

1.3D.12prof.Pr4a: Explain the criteria used when selecting a varied collection of music for individual or small group performances that include melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of patterns (e.g., arpeggio, country and gallop strumming, fingerpicking patterns).

1.3D.12prof.Pr4b: Identify and describe important theoretical and structural characteristics and context (e.g., social, cultural, historical) in a varied collection of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of patterns (e.g., arpeggio, country and gallop strumming, fingerpicking patterns).

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1.3D.12prof.Pr4c: Demonstrate and describe an understanding of the context (e.g., social, cultural, historical) and expressive intent in a varied collection of music selected for performance that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of patterns (e.g., arpeggio, country and gallop strumming, fingerpicking patterns).

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.

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.

Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.

1.3D.12prof.Pr5a: Develop and apply criteria to critique individual and small group performances of a varied collection of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of patterns (e.g., arpeggio, country and gallop strumming, fingerpicking patterns). Create rehearsal strategies to address performance challenges and refine the performances.

1.3D.12acc.Pr5a: Develop and apply criteria to critique individual and small group performances of a varied collection of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of styles, as well as create rehearsal strategies to address performance challenges and refine the performances.

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.

Anchor Standard 7: Perceiving and analyzing products.

1.3D.12prof.Re7a: Apply criteria to select music for specified purposes, supporting choices by citing characteristics found in the music and connections to interest, purpose and context.

1.3D.12prof.Re7b: Develop and apply teacher or student-provided criteria based on personal preference, analysis and context (e.g., personal, social, cultural) to evaluate individual and small group musical selections for listening.

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.

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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

Anchor Standard 9: Applying criteria to evaluate products.

1.3D.12prof.Re9a: Compare passages in musical selections and explain how the elements of music and context (e.g., social, cultural, historical) inform the response.

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.

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.

Career Readiness, Life Literacies, and Key Skills

9.2.12.CAP.3: Investigate how continuing education contributes to one's career and personal growth.

9.2.12.CAP.5: Assess and modify a personal plan to support current interests and postsecondary plans.

9.4.12.CI.1: Demonstrate the ability to reflect, analyze, and use creative skills and ideas.

9.4.12.CI.2: Identify career pathways that highlight personal talents, skills, and abilities.

NJSLS English Language Arts & Literacy

SL.11-12.4 Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.

SL.11-12.6 Adapt speech to a variety of contexts and tasks, demonstrating a command of formal English when indicated or appropriate.

RST.11-12.2 Determine the central ideas or conclusions of a text; summarize complex concepts, processes, or information presented in a text by paraphrasing them in simpler but still accurate terms.

RST.11-12.7 Integrate and evaluate multiple sources of information presented in diverse formats and media (e.g., quantitative data, video, multimedia) in order to address a question or solve a problem.

Student Learning Outcomes	Student Learning Activities and Assessments Aligned to Student Learning Outcome(s)	Suggested Materials & Resources
- Recognize and describe the function of sharp, flat, and natural symbols (accidentals). - Describe and discuss the use of accidentals and music that has accidentals. - Play music in diverse Simple and Compound time signatures. - Accurately practice and play music	Performance Expectations: Formative assessments may include observation, peer critique, and minor assignments listed below. Summative assessment may include larger projects (below). Benchmark assessment: quarterly exam or other end of marking period assessment of content. Alternative assessments will be used as appropriate. <i>Suggested activities are listed but not limited to:</i> View a printed musical score and analyze the notes, rhythms, pitches, and theoretical components.	- Text Books: “<i>Alfred’s Adult Piano Course 2,</i>” and “<i>Alfred’s Adult Piano Course 3</i>” - Supplemental repertoire relating to the keys studied in the unit - Supplemental text “Alfred Masterwork Series” “First Lessons” for Bach, Beethoven, Brahms,

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related to the key signatures and tonalities within the concepts of the chapter. ● Play music that is written with accidentals and in multiple Major and minor key signatures. ● Play melodies and chords in diverse key signatures. ● Visually analyze and appropriately practice music. ● Plan and execute good practice techniques. ● Recognize, describe, and play music that has harmony and two or more parts at the same time. ● Recognize, notate, and play harmony, or melody with more than one note at a time. ● Play chords and inversions of chords. ● Read and play notated chords in fakebook or traditional numeral analysis style. ● Play music with both hands in two different or two similar clefs. ● Notate music with harmony in the Grand Staff. ● Realize and accompany melodies / fakebook music. ● Mark scores for greater playing accuracy. ● Plan and prepare the practice of music independently and in a group. ● Perform on the piano.	● Develop rehearsal and practice maps and plans to aid in the learning of new music. ● Listen to audio examples of the pieces studied. ● Critique performances of the pieces studied. ● Discuss the sheet music and performance of the pieces. ● Using the piano, play the pitches from the grand staff and locate them accurately. ● Isolate rhythmic and melodic elements in the sheet music. ● Create memory stations to assist in learning and memorizing the music. ● Study and play pieces of sheet music on the piano. ● Practice and play the pieces at diverse tempos. ● “Ghost” one hand while the other hand plays the notes. ● Tap rhythms ● Speak rhythms ● Sing and solfege the pitches of a piece ● Play music in a rhythmically accurate manner using dynamics and correct hand posture. ● Develop personal techniques and memory aids for remembering note placement. ● Analyze, describe, and discuss music in various dynamics. ● Compare and contrast performances of the same piece. ● Create musical examples of various dynamics in all known hand positions on the piano. ● Learn the notes of the scales for the Unit and play them in diverse rhythms at various	Debussy, Mozart, Chopin, Clementi, Joplin, Mendelssohn, Satie, Scarlatti ● Piano anthologies ● Technical exercises books ● Hanon technical exercises “The Virtuoso Pianist” ● Czerny Etudes and technical exercises ● Burgmuller technical exercises and etudes ● Consumables: Musical Staff paper, Musical Keyboard sheets ● 88-Note acoustic piano (<i>At least 1 acoustic grand piano in performance condition and tuning</i>) ● Digital keyboards and pianos (<i>1 for each student</i>) ● Digital keyboard resources: Keyboard Stands, Music Stands, Headphones, Power Pack, Sustain Pedal ● <i>Sibelius or Finale</i> music composition software ● Internet Access ● Personal digital devices ● Recordings of repertoire studied and performed in each unit ● Web-Based: ○ www.musictheory.net ○ www.emusictheory.com ○ www.teoria.com ○ www.musictheory.halifax.ns.ca/lessons.html ○ www.dolmetsch.com ○ www.musicteacher.com.htm ○ http://courses.wcupa.edu/abau
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	tempi. - Practice and play the scales in diverse contexts: - Hands apart - Inverted - Ghost one hand - Rhythm patterns - Canon - In intervals (3rd, 4th, 5ths) - Staccato or Legato - Tempo changes (play at different tempi) - Play and sing the scale simultaneously - Play the relative minor or Major scale for the key signature	er/mtm.html www.youtube.com - Elmo (Document camera or similar device), projector, and screen - DVD and CD audio and visual resources and recordings - White boards and black boards - Evaluation Rubrics - Technical exercises for the keyboard, including but not limited to: Hanon and Czerny - Supplemental sheet music and piano repertoire anthologies
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Unit 3 -Music Literacy, Piano Technique, & Repertoire in Bb, Eb, Ab, and relative keys	Duration
Summary: Unit III will build each student's knowledge of the structure of the major keys of Bb, Eb, and Ab, their scales, notation, and the technique associated with learning and playing repertoire in these keys. Students will go on to familiarize themselves with the minor keys of g, c, and f. Students will learn repertoire within the keys, as well as reinforce their understanding of technique and study skills through practice and performance of the scales (two octaves) and diatonic chords in each key. Repertoire studied within this unit will relate to the keys and technical concepts related to each key studied. The unit will culminate with the performance of selected pieces in each key.	4 to 5 weeks

Enduring Understandings	Essential Questions
- Technique and physical position must adapt for each piece, key, and individual musician. - Playing the piano requires good posture and technique that is based on the demands of the piece and player. (Based on each individual and individual key) - Dynamics must be part of the practice and learning process from the beginning. - Dynamics are part of "performance practice" and add meaning and depth to the music. - Beat is consistent and unchanging. (Use a metronome for practice!)	- What is the time signature / meter, and how is it felt? - How does the meter influence the melodic content of the music? - What is "simple meter" and how is it emphasized or "felt"? - What is compound meter and how is it emphasized or "felt"? - What are dynamics, and how / when should they be added to the music? - When rhythms are incorrect, what are some practice strategies to support accurate rhythm? - What is a musical Time Signature / meter? How are beats organized? - Why is the rhythm learned first? - Why is the rhythm isolated from the melodic content when learning a new

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● Rhythm relies on a steady beat; rhythm and beat are codependent. ● The distance of notes (interval) dictates technique, especially in different keys and tonalities. ● Accidentals within each key require the performer to adapt their hand position and technique accordingly. ● Tonality and Melody are created through note relationships and distances (intervals) ● Practice slowly and methodically (hands apart as needed) ● Mark everything in the score ● The more accidentals found in a key, the more that the performer must adapt their technique and timing to play accurately. ● Relative minor keys use the same notes of the scale as major. ● Keys beginning on a flat (b) require modified finger patterns and approaches to technique. ● Mark all courtesy accidentals. ● Relative minors can be located on the sixth note of the Major scale.	piece? ● What elements make up a melody? ● How should a melody be learned and practiced? ● What is the purpose and benefit of “memory stations”? ● What is phrasing and how is it accomplished through finger patterns? ● Why are finger positions important to know and mark? ● How do finger patterns assist accurate playing and rhythm? ● How does hand technique change with each key and tonality? ● Why does hand technique and finger placement change with the keys related to the unit of study? ● What are some challenges when playing in the Major keys of Bb, Eb, and Ab? ● What are some challenges when playing in the minor keys of g, c, and f?
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NJSLs for Unit 3

Anchor Standard 1: Generating and conceptualizing ideas.

1.3D.12prof.Cr1a: Create melodic, rhythmic and harmonic ideas for improvisations, compositions (e.g., theme and variation, 12-bar blues), as well as three-or-more-chord accompaniments in a variety of patterns (e.g., arpeggio, country and gallop strumming, fingerpicking patterns).

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.

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.

Anchor Standard 2: Organizing and developing ideas.

1.3D.12prof.Cr2a: Use standard notation and audio/video recording to document melodic, rhythmic and harmonic ideas for drafts of improvisations, compositions (e.g., theme and variation, 12-bar blues), as well as three-or-more- chord accompaniments in a variety of patterns (e.g., arpeggio, country and gallop strumming, fingerpicking patterns).

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.

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.

Anchor Standard 3: Refining and completing products.

1.3D.12prof.Cr3a: Develop and apply criteria to critique, improve and refine drafts of improvisations, compositions (e.g., theme and variation, 12-bar blues), as well as three-or-more chord accompaniments in a variety of patterns (e.g., arpeggio, country and gallop strumming, fingerpicking patterns).

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1.3D.12prof.Cr3b: Perform final versions of improvisations, compositions (e.g., theme and variation, 12-bar blues), and three-or-more-chord accompaniments in a variety of patterns (e.g. arpeggio, country and gallop strumming, fingerpicking patterns), demonstrating technical skill in applying principles of composition, improvisation and originality.

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 variety of styles, as well as harmonization for given melodies, demonstrating technical skill in applying principles of composition, improvisation and originality.

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, demonstrating technical skill in applying principles of composition, improvisation and originality.

Performing

Anchor Standard 4: Selecting, analyzing and interpreting work.

1.3D.12prof.Pr4a: Explain the criteria used when selecting a varied collection of music for individual or small group performances that include melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of patterns (e.g., arpeggio, country and gallop strumming, fingerpicking patterns).

1.3D.12prof.Pr4b: Identify and describe important theoretical and structural characteristics and context (e.g., social, cultural, historical) in a varied collection of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of patterns (e.g., arpeggio, country and gallop strumming, fingerpicking patterns).

1.3D.12prof.Pr4c: Demonstrate and describe an understanding of the context (e.g., social, cultural, historical) and expressive intent in a varied collection of music selected for performance that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of patterns (e.g., arpeggio, country and gallop strumming, fingerpicking patterns).

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.

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.

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Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.

1.3D.12prof.Pr5a: Develop and apply criteria to critique individual and small group performances of a varied collection of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of patterns (e.g., arpeggio, country and gallop strumming, fingerpicking patterns). Create rehearsal strategies to address performance challenges and refine the performances.

1.3D.12acc.Pr5a: Develop and apply criteria to critique individual and small group performances of a varied collection of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of styles, as well as create rehearsal strategies to address performance challenges and refine the performances.

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.

Anchor Standard 7: Perceiving and analyzing products.

1.3D.12prof.Re7a: Apply criteria to select music for specified purposes, supporting choices by citing characteristics found in the music and connections to interest, purpose and context.

1.3D.12prof.Re7b: Develop and apply teacher or student-provided criteria based on personal preference, analysis and context (e.g., personal, social, cultural) to evaluate individual and small group musical selections for listening.

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.

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

Anchor Standard 9: Applying criteria to evaluate products.

1.3D.12prof.Re9a: Compare passages in musical selections and explain how the elements of music and context (e.g., social, cultural, historical) inform the response.

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.

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.

Career Readiness, Life Literacies, and Key Skills

9.2.12.CAP.3: Investigate how continuing education contributes to one's career and personal growth.

9.2.12.CAP.5: Assess and modify a personal plan to support current interests and postsecondary plans.

9.4.12.CI.1: Demonstrate the ability to reflect, analyze, and use creative skills and ideas.

9.4.12.CI.2: Identify career pathways that highlight personal talents, skills, and abilities.

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SL.11-12.4 Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.

SL.11-12.6 Adapt speech to a variety of contexts and tasks, demonstrating a command of formal English when indicated or appropriate.

RST.11-12.2 Determine the central ideas or conclusions of a text; summarize complex concepts, processes, or information presented in a text by paraphrasing them in simpler but still accurate terms.

RST.11-12.7 Integrate and evaluate multiple sources of information presented in diverse formats and media (e.g., quantitative data, video, multimedia) in order to address a question or solve a problem.

Student Learning Outcomes	Student Learning Activities and Assessments Aligned to Student Learning Outcome(s)	Suggested Materials & Resources
- Recognize and describe the function of sharp, flat, and natural symbols (accidentals). - Describe and discuss the use of accidentals and music that has accidentals. - Play music in diverse Simple and Compound time signatures. - Accurately practice and play music related to the key signatures and tonalities within the concepts of the chapter. - Play music that is written with accidentals and in multiple Major and minor key signatures. - Play melodies and chords in diverse key signatures. - Visually analyze and appropriately practice music. - Plan and execute good practice techniques. - Recognize, describe, and play music that has harmony and two or more parts at the same time. - Recognize, notate, and play	Performance Expectations: Formative assessments may include observation, peer critique, and minor assignments listed below. Summative assessment may include larger projects (below). Benchmark assessment: quarterly exam or other end of marking period assessment of content. Alternative assessments will be used as appropriate. <i>Suggested activities are listed but not limited to:</i> - View a printed musical score and analyze the notes, rhythms, pitches, and theoretical components. - Develop rehearsal and practice maps and plans to aid in the learning of new music. - Listen to audio examples of the pieces studied. - Critique performances of the pieces studied. - Discuss the sheet music and performance of the pieces. - Using the piano, play the pitches from the grand staff and locate them accurately. - Isolate rhythmic and melodic elements in the sheet music. - Create memory stations to assist in learning and memorizing the music. - Study and play pieces of sheet music on the piano.	- Text Books: “<i>Alfred’s Adult Piano Course 2,</i>” and “<i>Alfred’s Adult Piano Course 3</i>” - Supplemental repertoire relating to the keys studied in the unit - Supplemental text “Alfred Masterwork Series” “First Lessons” for Bach, Beethoven, Brahms, Debussy, Mozart, Chopin, Clementi, Joplin, Mendelssohn, Satie, Scarlatti - Piano anthologies - Technical exercises books - Hanon technical exercises “The Virtuoso Pianist” - Czerny Etudes and technical exercises - Burgmuller technical exercises and etudes - Consumables: Musical Staff paper, Musical Keyboard sheets 88-Note acoustic piano (<i>At least 1 acoustic grand piano in performance condition and tuning</i>) - Digital keyboards and pianos (<i>1 for each student</i>)

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harmony, or melody with more than one note at a time. ● Play chords and inversions of chords. ● Read and play notated chords in fakebook or traditional numeral analysis style. ● Play music with both hands in two different or two similar clefs. ● Notate music with harmony in the Grand Staff. ● Realize and accompany melodies / fakebook music. ● Mark scores for greater playing accuracy. ● Plan and prepare the practice of music independently and in a group. ● Perform on the piano.	● Practice and play the pieces at diverse tempos. ● “Ghost” one hand while the other hand plays the notes. ● Tap rhythms ● Speak rhythms ● Sing and solfege the pitches of a piece ● Play music in a rhythmically accurate manner using dynamics and correct hand posture. ● Develop personal techniques and memory aids for remembering note placement. ● Analyze, describe, and discuss music in various dynamics. ● Compare and contrast performances of the same piece. ● Create musical examples of various dynamics in all known hand positions on the piano. ● Learn the notes of the scales for the Unit and play them in diverse rhythms at various tempi. ● Mark and analyze the music for selected pieces. ● Practice and play the scales in diverse contexts: ○ Hands apart ○ Inverted ○ Ghost one hand ○ Rhythm patterns ○ Canon ○ In intervals (3rd, 4th, 5ths) ○ Staccato or Legato ○ Tempo changes ○ Play and sing the scale simultaneously	● Digital keyboard resources: Keyboard Stands, Music Stands, Headphones, Power Pack, Sustain Pedal ● <i>Sibelius or Finale</i> music composition software ● Internet Access ● Personal digital devices ● Recordings of repertoire studied and performed in each unit ● Web-Based: ○ www.musictheory.net ○ www.emusictheory.com ○ www.teoria.com ○ www.musictheory.halifax.ns.ca/lessons.html ○ www.dolmetsch.com ○ www.musicteacher.com.htm ○ http://courses.wcupa.edu/abauer/mtm.html ○ www.youtube.com ● Elmo (Document camera or similar device), projector, and screen ● DVD and CD audio and visual resources and recordings ● White boards and black boards ● Evaluation Rubrics ● Technical exercises for the keyboard, including but not limited to: Hanon and Czerny ● Supplemental sheet music and piano repertoire anthologies
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	○ Play the relative minor or Major scale for the key signature	
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Unit 4 -Music Literacy, Piano Technique, & Repertoire in Db, Gb, B, and relative keys	Duration
Summary: Unit IV will build each student's knowledge of the structure of the major keys of Db, Gb, and B, their scales, notation, and the technique associated with learning and playing repertoire in these keys. Students will go on to familiarize themselves with the minor keys of bb, eb, and g#. Students will learn repertoire within the keys, as well as reinforce their understanding of technique and study skills through practice and performance of the scales (two octaves) and diatonic chords in each key. Repertoire studied within this unit will relate to the keys and technical concepts related to each key studied. The unit will culminate with the performance of selected pieces in each key.	4 to 5 weeks

Enduring Understandings	Essential Questions
● Technique and physical position must adapt for each piece, key, and individual musician. ● Playing the piano requires good posture and technique that is based on the demands of the piece and player. (Based on each individual and individual key) ● Dynamics must be part of the practice and learning process from the beginning. ● Dynamics are part of "performance practice" and add meaning and depth to the music. ● Beat is consistent and unchanging. (Use a metronome for practice!) ● Rhythm relies on a steady beat; rhythm and beat are codependent. ● The distance of notes (interval) dictates technique, especially in different keys and tonalities. ● Accidentals within each key require the performer to adapt their hand position and technique accordingly. ● Tonality and Melody are created through note relationships and distances (intervals) ● Practice slowly and methodically (hands apart as needed) ● Mark everything in the score ● The more accidentals found in a key, the more that the performer must adapt their technique and timing to play accurately. ● Relative minor keys use the same notes of the scale as major. ● Keys beginning on a flat (b) require modified finger patterns and approaches to technique. ● Mark all courtesy accidentals. ● Relative minors can be located on the sixth note of the Major scale.	● What is the time signature / meter, and how is it felt? ● How does the meter influence the melodic content of the music? ● What is "simple meter" and how is it emphasized or "felt"? ● What is compound meter and how is it emphasized or "felt"? ● What are dynamics, and how / when should they be added to the music? ● When rhythms are incorrect, what are some practice strategies to support accurate rhythm? ● What is a musical Time Signature / meter? How are beats organized? ● Why is the rhythm learned first? ● Why is the rhythm isolated from the melodic content when learning a new piece? ● What elements make up a melody? ● How should a melody be learned and practiced? ● What is the purpose and benefit of "memory stations"? ● What is phrasing and how is it accomplished through finger patterns? ● Why are finger positions important to know and mark? ● How do finger patterns assist accurate playing and rhythm? ● How does hand technique change with each key and tonality? ● Why does hand technique and finger placement change with the keys related to the unit of study? ● What are some challenges when playing in the Major keys of Db, Gb, and B? ● What are some challenges when playing in the minor keys of bb, eb, and g#?

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NJSLs for Unit 4

Anchor Standard 1: Generating and conceptualizing ideas.

1.3D.12prof.Cr1a: Create melodic, rhythmic and harmonic ideas for improvisations, compositions (e.g., theme and variation, 12-bar blues), as well as three-or-more-chord accompaniments in a variety of patterns (e.g., arpeggio, country and gallop strumming, finger picking patterns).

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.

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.

Anchor Standard 2: Organizing and developing ideas.

1.3D.12prof.Cr2a: Use standard notation and audio/video recording to document melodic, rhythmic and harmonic ideas for drafts of improvisations, compositions (e.g., theme and variation, 12-bar blues), as well as three-or-more- chord accompaniments in a variety of patterns (e.g., arpeggio, country and gallop strumming, finger picking patterns).

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.

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.

Anchor Standard 3: Refining and completing products.

1.3D.12prof.Cr3a: Develop and apply criteria to critique, improve and refine drafts of improvisations, compositions (e.g., theme and variation, 12-bar blues), as well as three-or-more chord accompaniments in a variety of patterns (e.g., arpeggio, country and gallop strumming, fingerpicking patterns).

1.3D.12prof.Cr3b: Perform final versions of improvisations, compositions (e.g., theme and variation, 12-bar blues), and three-or-more-chord accompaniments in a variety of patterns (e.g. arpeggio, country and gallop strumming, fingerpicking patterns), demonstrating technical skill in applying principles of composition, improvisation and originality.

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 variety of styles, as well as harmonization for given melodies, demonstrating technical skill in applying principles of composition, improvisation and originality.

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, demonstrating technical skill in applying principles of composition, improvisation and originality.

Performing

Anchor Standard 4: Selecting, analyzing and interpreting work.

1.3D.12prof.Pr4a: Explain the criteria used when selecting a varied collection of music for individual or small group performances that include melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of patterns (e.g., arpeggio, country and gallop strumming, finger picking patterns).

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1.3D.12prof.Pr4b: Identify and describe important theoretical and structural characteristics and context (e.g., social, cultural, historical) in a varied collection of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of patterns (e.g., arpeggio, country and gallop strumming, fingerpicking patterns).

1.3D.12prof.Pr4c: Demonstrate and describe an understanding of the context (e.g., social, cultural, historical) and expressive intent in a varied collection of music selected for performance that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of patterns (e.g., arpeggio, country and gallop strumming, fingerpicking patterns).

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.

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.

Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.

1.3D.12prof.Pr5a: Develop and apply criteria to critique individual and small group performances of a varied collection of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of patterns (e.g., arpeggio, country and gallop strumming, fingerpicking patterns). Create rehearsal strategies to address performance challenges and refine the performances.

1.3D.12acc.Pr5a: Develop and apply criteria to critique individual and small group performances of a varied collection of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of styles, as well as create rehearsal strategies to address performance challenges and refine the performances.

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.

Anchor Standard 7: Perceiving and analyzing products.

1.3D.12prof.Re7a: Apply criteria to select music for specified purposes, supporting choices by citing characteristics found in the music and connections to interest, purpose and context.

1.3D.12prof.Re7b: Develop and apply teacher or student-provided criteria based on personal preference, analysis and context (e.g., personal, social, cultural) to evaluate individual and small group musical selections for listening.

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- 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.
- 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

Anchor Standard 9: Applying criteria to evaluate products.

- 1.3D.12prof.Re9a:** Compare passages in musical selections and explain how the elements of music and context (e.g., social, cultural, historical) inform the response.
- 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.
- 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.

Career Readiness, Life Literacies, and Key Skills

- 9.2.12.CAP.3:** Investigate how continuing education contributes to one's career and personal growth.
- 9.2.12.CAP.5:** Assess and modify a personal plan to support current interests and postsecondary plans.
- 9.4.12.CI.1:** Demonstrate the ability to reflect, analyze, and use creative skills and ideas.
- 9.4.12.CI.2:** Identify career pathways that highlight personal talents, skills, and abilities.

NJSLS English Language Arts & Literacy

- SL.11-12.4** Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.
- SL.11-12.6** Adapt speech to a variety of contexts and tasks, demonstrating a command of formal English when indicated or appropriate.
- RST.11-12.2** Determine the central ideas or conclusions of a text; summarize complex concepts, processes, or information presented in a text by paraphrasing them in simpler but still accurate terms.
- RST.11-12.7** Integrate and evaluate multiple sources of information presented in diverse formats and media (e.g., quantitative data, video, multimedia) in order to address a question or solve a problem.

Student Learning Outcomes	Student Learning Activities and Assessments Aligned to Student Learning Outcome(s)	Suggested Materials & Resources
- Recognize and describe the function of sharp, flat, and natural symbols (accidentals). - Describe and discuss the use of accidentals and music that has accidentals.	Performance Expectations: Formative assessments may include observation, peer critique, and minor assignments listed below. Summative assessment may include larger projects (below). Benchmark assessment: quarterly exam or other end of marking period assessment of content. Alternative assessments will be used as appropriate. <i>Suggested activities are listed but not limited to:</i>	- Text Books: “<i>Alfred’s Adult Piano Course 2,</i>” and “<i>Alfred’s Adult Piano Course 3</i>” - Supplemental repertoire relating to the keys studied in the unit

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● Play music in diverse Simple and Compound time signatures. ● Accurately practice and play music related to the key signatures and tonalities within the concepts of the chapter. ● Play music that is written with accidentals and in multiple Major and minor key signatures. ● Play melodies and chords in diverse key signatures. ● Visually analyze and appropriately practice music. ● Plan and execute good practice techniques. ● Recognize, describe, and play music that has harmony and two or more parts at the same time. ● Recognize, notate, and play harmony, or melody with more than one note at a time. ● Play chords and inversions of chords. ● Read and play notated chords in fakebook or traditional numeral analysis style. ● Play music with both hands in two different or two similar clefs. ● Notate music with harmony in the Grand Staff. ● Realize and accompany melodies / fakebook music. ● Mark scores for greater playing accuracy. ● Plan and prepare the practice of music independently and in a group. ● Perform on the piano.	● View a printed musical score and analyze the notes, rhythms, pitches, and theoretical components. ● Develop rehearsal and practice maps and plans to aid in the learning of new music. ● Listen to audio examples of the pieces studied. ● Critique performances of the pieces studied. ● Discuss the sheet music and performance of the pieces. ● Using the piano, play the pitches from the grand staff and locate them accurately. ● Isolate rhythmic and melodic elements in the sheet music. ● Create memory stations to assist in learning and memorizing the music. ● Study and play pieces of sheet music on the piano. ● Practice and play the pieces at diverse tempos. ● “Ghost” one hand while the other hand plays the notes. ● Tap rhythms ● Speak rhythms ● Sing and solfege the pitches of a piece ● Play music in a rhythmically accurate manner using dynamics and correct hand posture. ● Develop personal techniques and memory aids for remembering note placement. ● Analyze, describe, and discuss music in various dynamics. ● Compare and contrast performances of the same piece. ● Create musical examples of various	● Supplemental text “Alfred Masterwork Series” “First Lessons” for Bach, Beethoven, Brahms, Debussy, Mozart, Chopin, Clementi, Joplin, Mendelssohn, Satie, Scarlatti ● Piano anthologies ● Technical exercises books ● Hanon technical exercises “The Virtuoso Pianist” ● Czerny Etudes and technical exercises ● Burgmuller technical exercises and etudes ● Consumables: Musical Staff paper, Musical Keyboard sheets ● 88-Note acoustic piano (<i>At least 1 acoustic grand piano in performance condition and tuning</i>) ● Digital keyboards and pianos (<i>1 for each student</i>) ● Digital keyboard resources: Keyboard Stands, Music Stands, Headphones, Power Pack, Sustain Pedal ● <i>Sibelius or Finale</i> music composition software ● Internet Access ● Personal digital devices ● Recordings of repertoire studied and performed in each unit ● Web-Based: ○ www.musictheory.net ○ www.emusictheory.com ○ www.teoria.com ○ www.musictheory.halifax.ns.ca/lessons.html
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	dynamics in all known hand positions on the piano. ● Learn the notes of the scales for the Unit and play them in diverse rhythms at various tempi. ● Compose and arrange pieces for the piano. ● Practice and play the scales in diverse contexts: ○ Hands apart ○ Inverted ○ Ghost one hand ○ Rhythm patterns ○ Canon ○ In intervals (3rd, 4th, 5ths) ○ Staccato or Legato ○ Tempo changes ○ Play and sing the scale simultaneously ○ Play the relative minor or Major scale for the key signature	○ www.dolmetsch.com ○ www.musictechteacher.com.htm ○ http://courses.wcupa.edu/abauer/mtm.html ○ www.youtube.com ● Elmo (Document camera or similar device), projector, and screen ● DVD and CD audio and visual resources and recordings ● White boards and black boards ● Evaluation Rubrics ● Technical exercises for the keyboard, including but not limited to: Hanon and Czerny ● Supplemental sheet music and piano repertoire anthologies
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Unit 5 -Music Literacy, Piano Technique, & Repertoire in Major and minor keys Jazz and Popular Music for Piano	Duration
Summary: Unit V will refine each student's knowledge, technique, and fluency in playing music in diverse keys and tonalities. Students will perform all major and minor scales, read and study related musical notation, and utilize good technique associated with each key. Students will learn and refine repertoire within the keys, as well as reinforce their understanding of technique and study skills through practice and performance of the scales (two octaves) and diatonic chords in each key. Repertoire studied within this unit will relate to the keys and technical concepts related to each key studied. The unit will culminate with the performance of selected pieces in each key and diverse styles.	4 to 5 weeks

Enduring Understandings	Essential Questions
● Technique and physical position must adapt for each piece, key, and individual musician. ● Playing the piano requires good posture and technique that is based	● What is the time signature / meter, and how is it felt? ● How does the meter influence the melodic content of the music? ● What is "simple meter" and how is it emphasized or "felt"?

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on the demands of the piece and player. (Based on each individual and individual key) • Dynamics must be part of the practice and learning process from the beginning. • Dynamics are part of “performance practice” and add meaning and depth to the music. • Beat is consistent and unchanging. (Use a metronome for practice!) • Rhythm relies on a steady beat; rhythm and beat are codependent. • The distance of notes (interval) dictates technique, especially in different keys and tonalities. • Accidentals within each key require the performer to adapt their hand position and technique accordingly. • Tonality and Melody are created through note relationships and distances (intervals) • Practice slowly and methodically (hands apart as needed) • Mark everything necessary to accurate and clean performance in the score. • The more accidentals found in a key, the more that the performer must adapt their technique and timing to play accurately. • Relative minor keys use the same notes of the scale as major. • Keys beginning on a flat (b) require modified finger patterns and approaches to technique. • Mark all courtesy accidentals. • Relative minors can be located on the sixth note of the Major scale.	• What is compound meter and how is it emphasized or “felt”? • What are dynamics, and how / when should they be added to the music? • When rhythms are incorrect, what are some practice strategies to support accurate rhythm? • What is a musical Time Signature / meter? How are beats organized? • Why is the rhythm learned first? • Why is the rhythm isolated from the melodic content when learning a new piece? • What elements make up a melody? • How should a melody be learned and practiced? • What is the purpose and benefit of “memory stations”? • What is phrasing and how is it accomplished through finger patterns? • Why are finger positions important to know and mark? • How do finger patterns assist accurate playing and rhythm? • How does hand technique change with each key and tonality? • Why does hand technique and finger placement change with the keys related to the unit of study? • What are some challenges when playing Jazz or Popular music? • How does popular or Jazz music notation differ from traditional or classical music?
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NJSLs for Unit 5

Anchor Standard 1: Generating and conceptualizing ideas.

1.3D.12prof.Cr1a: Create melodic, rhythmic and harmonic ideas for improvisations, compositions (e.g., theme and variation, 12-bar blues), as well as three-or-more-chord accompaniments in a variety of patterns (e.g., arpeggio, country and gallop strumming, fingerpicking patterns).

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.

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.

Anchor Standard 2: Organizing and developing ideas.

1.3D.12prof.Cr2a: Use standard notation and audio/video recording to document melodic, rhythmic and harmonic ideas for drafts of improvisations, compositions (e.g., theme and variation, 12-bar blues), as well as three-or-more- chord accompaniments in a variety of patterns (e.g., arpeggio, country and gallop strumming, fingerpicking patterns).

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.

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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.

Anchor Standard 3: Refining and completing products.

1.3D.12prof.Cr3a: Develop and apply criteria to critique, improve and refine drafts of improvisations, compositions (e.g., theme and variation, 12-bar blues), as well as three-or-more chord accompaniments in a variety of patterns (e.g., arpeggio, country and gallop strumming, fingerpicking patterns).

1.3D.12prof.Cr3b: Perform final versions of improvisations, compositions (e.g., theme and variation, 12-bar blues), and three-or-more-chord accompaniments in a variety of patterns (e.g. arpeggio, country and gallop strumming, fingerpicking patterns), demonstrating technical skill in applying principles of composition, improvisation and originality.

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 variety of styles, as well as harmonization for given melodies, demonstrating technical skill in applying principles of composition, improvisation and originality.

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, demonstrating technical skill in applying principles of composition, improvisation and originality.

Performing

Anchor Standard 4: Selecting, analyzing and interpreting work.

1.3D.12prof.Pr4a: Explain the criteria used when selecting a varied collection of music for individual or small group performances that include melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of patterns (e.g., arpeggio, country and gallop strumming, fingerpicking patterns).

1.3D.12prof.Pr4b: Identify and describe important theoretical and structural characteristics and context (e.g., social, cultural, historical) in a varied collection of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of patterns (e.g., arpeggio, country and gallop strumming, fingerpicking patterns).

1.3D.12prof.Pr4c: Demonstrate and describe an understanding of the context (e.g., social, cultural, historical) and expressive intent in a varied collection of music selected for performance that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of patterns (e.g., arpeggio, country and gallop strumming, fingerpicking patterns).

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.

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.

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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.

Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.

1.3D.12prof.Pr5a: Develop and apply criteria to critique individual and small group performances of a varied collection of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of patterns (e.g., arpeggio, country and gallop strumming, fingerpicking patterns). Create rehearsal strategies to address performance challenges and refine the performances.

1.3D.12acc.Pr5a: Develop and apply criteria to critique individual and small group performances of a varied collection of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of styles, as well as create rehearsal strategies to address performance challenges and refine the performances.

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.

Anchor Standard 7: Perceiving and analyzing products.

1.3D.12prof.Re7a: Apply criteria to select music for specified purposes, supporting choices by citing characteristics found in the music and connections to interest, purpose and context.

1.3D.12prof.Re7b: Develop and apply teacher or student-provided criteria based on personal preference, analysis and context (e.g., personal, social, cultural) to evaluate individual and small group musical selections for listening.

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.

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

Anchor Standard 9: Applying criteria to evaluate products.

1.3D.12prof.Re9a: Compare passages in musical selections and explain how the elements of music and context (e.g., social, cultural, historical) inform the response.

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.

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.

Career Readiness, Life Literacies, and Key Skills

9.2.12.CAP.3: Investigate how continuing education contributes to one's career and personal growth.

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9.2.12.CAP.5: Assess and modify a personal plan to support current interests and postsecondary plans.

9.4.12.CI.1: Demonstrate the ability to reflect, analyze, and use creative skills and ideas.

9.4.12.CI.2: Identify career pathways that highlight personal talents, skills, and abilities.

NJSLS English Language Arts & Literacy

SL.11-12.4 Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.

SL.11-12.6 Adapt speech to a variety of contexts and tasks, demonstrating a command of formal English when indicated or appropriate.

RST.11-12.2 Determine the central ideas or conclusions of a text; summarize complex concepts, processes, or information presented in a text by paraphrasing them in simpler but still accurate terms.

RST.11-12.7 Integrate and evaluate multiple sources of information presented in diverse formats and media (e.g., quantitative data, video, multimedia) in order to address a question or solve a problem.

Student Learning Outcomes	Student Learning Activities and Assessments Aligned to Student Learning Outcome(s)	Suggested Materials & Resources
- Recognize and describe the function of sharp, flat, and natural symbols (accidentals). - Describe and discuss the use of accidentals and music that has accidentals. - Play music in diverse Simple and Compound time signatures. - Accurately practice and play music related to the key signatures and tonalities within the concepts of the chapter. - Play music that is written with accidentals and in multiple Major and minor key signatures. - Play melodies and chords in diverse key signatures. - Visually analyze and appropriately practice music. - Plan and execute good practice techniques.	Performance Expectations: Formative assessments may include observation, peer critique, and minor assignments listed below. Summative assessment may include larger projects (below). Benchmark assessment: quarterly exam or other end of marking period assessment of content. Alternative assessments will be used as appropriate. <i>Suggested activities are listed but not limited to:</i> - View a printed musical score and analyze the notes, rhythms, pitches, and theoretical components. - Develop rehearsal and practice maps and plans to aid in the learning of new music. - Listen to audio examples of the pieces studied. - Critique performances of the pieces studied. - Discuss the sheet music and performance of the pieces. - Using the piano, play the pitches from the grand staff and locate them accurately. - Isolate rhythmic and melodic elements in the sheet music.	- Text Books: “<i>Alfred’s Adult Piano Course 2,</i>” and “<i>Alfred’s Adult Piano Course 3</i>” - Supplemental repertoire relating to the keys studied in the unit - Supplemental text “Alfred Masterwork Series” “First Lessons” for Bach, Beethoven, Brahms, Debussy, Mozart, Chopin, Clementi, Joplin, Mendelssohn, Satie, Scarlatti - Piano anthologies - Technical exercises books - Hanon technical exercises “The Virtuoso Pianist” - Czerny Etudes and technical exercises - Burgmuller technical exercises and etudes - Consumables: Musical Staff paper, Musical Keyboard sheets 88-Note acoustic piano (<i>At least 1</i>

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● Recognize, describe, and play music that has harmony and two or more parts at the same time. ● Recognize, notate, and play harmony, or melody with more than one note at a time. ● Play chords and inversions of chords. ● Read and play notated chords in fakebook or traditional numeral analysis style. ● Play music with both hands in two different or two similar clefs. ● Notate music with harmony in the Grand Staff. ● Realize and accompany melodies / fakebook music. ● Play and perform the scales and repertoire at diverse and appropriate tempi. ● Reflect on and critique performances of the pieces studied and performed in the Unit of study ● Discuss and analyze performances. ● Mark scores for greater playing accuracy. ● Plan and prepare the practice of music independently and in a group. ● Perform on the piano.	● Create memory stations to assist in learning and memorizing the music. ● Study and play pieces of sheet music on the piano. ● Practice and play the pieces at diverse tempos. ● “Ghost” one hand while the other hand plays the notes. ● Tap rhythms ● Speak rhythms ● Compose, arrange, and improvise pieces of music for the piano. ● Sing and solfege the pitches of a piece ● Play music in a rhythmically accurate manner using dynamics and correct hand posture. ● Develop personal techniques and memory aids for remembering note placement. ● Analyze, describe, and discuss music in various dynamics. ● Compare and contrast performances of the same piece. ● Create musical examples of various dynamics in all known hand positions on the piano. ● Learn the notes of the scales for the Unit and play them in diverse rhythms at various tempi. ● Performance analysis and discussion. ● Written critique of a performance. ● Practice and play the scales in diverse contexts: ○ Hands apart ○ Inverted ○ Ghost one hand ○ Rhythm patterns	<i>acoustic grand piano in performance condition and tuning)</i> ● Digital keyboards and pianos (<i>1 for each student</i>) ● Digital keyboard resources: Keyboard Stands, Music Stands, Headphones, Power Pack, Sustain Pedal ● <i>Sibelius or Finale</i> music composition software ● Internet Access ● Personal digital devices ● Recordings of repertoire studied and performed in each unit ● Web-Based: ○ www.musictheory.net ○ www.emusictheory.com ○ www.teoria.com ○ www.musictheory.halifax.ns.ca/lessons.html ○ www.dolmetsch.com ○ www.musictechteacher.com.htm ○ http://courses.wcupa.edu/abauer/mtm.html ○ www.youtube.com ● Elmo (Document camera or similar device), projector, and screen ● DVD and CD audio and visual resources and recordings ● White boards and black boards ● Evaluation Rubrics ● Technical exercises for the keyboard, including but not limited to: Hanon and Czerny ● Supplemental sheet music and piano
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	○ Canon ○ In intervals (3rd, 4th, 5ths) ○ Staccato or Legato ○ Tempo changes ○ Play and sing the scale simultaneously ○ Play the relative minor or Major scale for the key signature	repertoire anthologies
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Modifications (ML, Special Education, At Risk Students, Gifted & Talented, & 504 Plans)

ML

- Use visuals
- Introduce key vocabulary before lesson
- Use of Bilingual Dictionary
- Guided notes and/or scaffold outline for written assignments

Supports for Students With IEPs:

- Allow extra time to complete assignments or tests
- Work in a small group
- Allow answers to be given orally or dictated
- Use large print books, Braille, or e-books
- Follow all IEP modifications

At-Risk Students:

- Guided notes and/or scaffold outline for written assignments
- Introduce key vocabulary before lesson
- Work in a small group
- Lesson taught again using a differentiated approach
- Allow answers to be given orally or dictated
- Use visuals / anchor charts

Gifted and Talented:

- Create an enhanced set of introductory activities (e.g. advance organizers, concept maps, concept puzzles)
- Provide options, alternatives and choices to differentiate and broaden the curriculum
- Organize and offer flexible small group learning activities
- Provide whole group enrichment explorations
- Use center, stations, or contracts
- Organize integrated problem-solving simulations
- Propose interest-based extension activities

Supports for Students With 504 Plans:

- Follow all the 504 plan modifications
- Text to speech/audio recorded selections
- Amplification system as needed
- Provide anchor charts with high frequency words and phonemic patterns