

Piano

Content Standard 1. Singing, alone and with others, a varied repertoire of music.

<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
<p>1.a - Sing accurately and with good breath control throughout their singing ranges, alone and in small and large ensembles.</p>	<p>1. “Singing the piece before you play”- Students will sing the melody of their weekly assigned piece of music before they learn how to play it. This will physically make them involved in how the melody sounds and how it should be played correctly. They will be more likely to make mistakes while playing the piano if they’re whole body is aware of what the music should sound like.</p> <p>2. Learning to Sight Read”- Students will use the music theory skills that they are working with to sight read a musical passage that coordinates. For example:</p> <p style="text-align: center;"><i>If students are learning the notes on the treble clef for the first time and the value of quarter notes and quarter rests for the first time; musical examples will be given to them to sight read so they will be able to learn where in musical space pitches in the treble clef are and how long they are held out for.</i></p>	<p>∅ Students will be asked to sing their piece before they learn to play it on the keyboard, and they will be graded on their participation and effort. The students will also have to sing the piece again at their weekly quiz before they play the piece on the keyboard. They will be graded on how well they know the piece as a whole through an evaluation rubric and using a scale 1-5.</p> <p>∅ An evaluation rubric will be used to assess students on how accurately they sight read a particular melody.</p>	<p>∅ <i>Adult All-In-One Course</i> from <i>Alfred’s Basic Adult Piano Course</i></p> <p>∅ <i>Sing at First Sight, 18 Lessons to Sight Reading Success</i></p>

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<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
1.a - Continued	3. Scales and intervals- Students will practice their sight singing and ear training skills through singing the scales and intervals that they are learning in class. They will be able to identify a particular scale or interval and be able to sing it accurately after being given a starting pitch. Students will use a number of warm-up exercises to practice singing scales and intervals. Students will sing the scales and intervals using the Kodaly syllables and through the number method.	∅ An evaluation rubric will be used to assess students on their accuracy of pitch, and the correct identification of the given scale or interval.	∅ <i>The Choral Warm-Up Collection</i> Pgs. 51-65 and 65-73.

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<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
<p>1.b - Sing with expression and technical accuracy, a large and varied repertoire of vocal literature including some songs from memory.</p>	<ol style="list-style-type: none"> 1. Scales and intervals- Students will practice their sight singing and ear training skills through singing the scales and intervals that they are learning in class. They will be able to identify a particular scale or interval and be able to sing it accurately after being given a starting pitch. Students will use a number of warm-up exercises to practice singing scales and intervals. Students will sing the scales and intervals using the Kodaly syllables and through the number method. 2. Sight reading melodies- Students will sight read melodies without any support from the teacher and before they learn to play it on the piano. This exercise will help students become aware of where pitches lie in musical space and how rhythm and melody work together. Students will sing these melodies a cappella and then check their accuracy with their keyboard. 	<ul style="list-style-type: none"> ∞ An evaluation rubric will be used to assess students on their accuracy of pitch, and the correct identification of the given scale or interval. ∞ Students will keep a personal log that will be handed in to show the progress that they've made with becoming able to read and perform music without support. 	<ul style="list-style-type: none"> ∞ <i>The Choral Warm-Up Collection</i> Pgs. 51-65 and 65-73. ∞ <i>Sing at First Sight, 18 Lessons to Sight Reading Success</i>

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<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
1.b - Continued	3. Singing while you play- Students will be assigned a song that has a vocal melody and a piano choral accompaniment. Students will learn to coordinate their hands and voices through singing the melody line while playing the accompaniment. Students will perform their piece for the class.	⌘ Students will be assess through an evaluation rubric that will grade students on their coordination, pitch and rhythmic accuracy, and if they played their accompaniment correctly.	⌘ <i>Adult All-In One Course</i> from <i>Alfred's Basic Adult Piano Course</i>

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Content Standard 2. Performing on instruments, alone and with others, a varied repertoire of music.

<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
<p>2.a - Students will perform on at least one instrument accurately and independently, alone and in small and large ensembles, with good posture, good playing position, and good breath, bow, or stick control.</p>	<p>1. The beginning- Students will practice sitting at the piano correctly and putting their hands in C Position. They will play their first two pieces and first two warm-ups.</p> <p>2. Intervals- Students will identify and practice playing pieces that include the intervals of major 2nds, 3rds and perfect 4ths and 5ths.</p> <p>3. The chords of C Major- Students will identify and practice playing the chords in C Major in both the right and left hand. Pieces of music will be assigned that include the chords of C Major. (The same will be done for the key of G Major).</p>	<p>⊗ Students will be evaluated with an evaluation rubric that will assess their posture, fingering, and rhythm on a scale from 1-5. Students will play individually for their evaluation.</p> <p>⊗ Students will be evaluated through a performance quiz that they will play individually. Students will have to identify all intervals in their music, play them correctly, and apply the intervals correctly in their pieces.</p> <p>⊗ Students will be evaluated through a performance quiz that they will play individually. Students will have to be able to play the chords of C Major in both hands while a melody is being played with the other. An evaluation rubric will be used on a scale from 1-5.</p>	<p>⊗ <i>Adult All in One Course</i>, from <i>Alfred's Basic Adult Piano Course</i> Pgs. 1-23</p> <p>⊗ <i>Adult All in One Course</i> from <i>Alfred's Basic Adult Piano Course</i> Pgs. 24-31</p> <p>⊗ <i>Adult All in One Course</i> from <i>Alfred's Basic Adult Piano Course</i> Pgs.33-71</p>

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<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
2.a - Continued	<p>4. Middle C Position- Students will adjust their hand positions so that both thumbs are resting on middle C. They will be assigned pieces that are written for Middle C Position.</p> <p>5. Learning to Swing- Students will be assigned three blues pieces to work on. They must first play the pieces as written. Once they have mastered the pieces as written, they will then be able to take liberties with the rhythm. Students will be assigned to “swing” the eighth notes.</p>	<p>∅ Students will be evaluated through a performance quiz that they will play individually. Students will have to be able to play accurately in the middle C position. An evaluation rubric will be used on a scale from 1-5.</p> <p>∅ Students will be <i>evaluated</i> through a performance quiz that they will play individually. Students will have to be able to play accurately and be able to swing the eighth notes. An evaluation rubric will be used on a scale from 1-5.</p>	<p>∅ <i>Adult All in One Course</i> from <i>Alfred’s Basic Adult Piano Course Pgs. 72-75</i></p> <p>∅ <i>Adult All in One Course</i>, from <i>Alfred’s Basic Adult Piano Course, Pgs.116-117</i></p>

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<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
<p>2.b - Perform with expression and technical accuracy, a large and varied repertoire of instrumental literature with a difficulty level of 4 on a scale from 1-6.</p>	<ol style="list-style-type: none"> 1. Introducing dynamics- Students will understand that dynamics are the indications of whether a certain piece should be played loud, soft, or in between. Dynamics are introduced first with Piano (soft) and Mezzo Forte (medium loud). With each lesson thereafter, a new dynamic is introduced and students will be expected to play at the indicated dynamic. 2. Articulation markings- Students must be able to identify and properly use articulation markings such as: <ol style="list-style-type: none"> a. Slurs b. Pedal markings c. Fermata d. Staccato 3. The Entertainer- Students should be able to play Joplin’s “<i>The Entertainer</i>” as a challenger piece. Students will be expected to play with the correct syncopation, fingering, articulation, and dynamic. 	<ul style="list-style-type: none"> ☞ Students will be assessed through a written quiz of matching the Italian name of the dynamic with its translation. Also, students must play with the indicated dynamic during their performance evaluation. ☞ Students will be assessed through a written quiz with matching the articulation marking with its definition. Also, students must play with the indicated articulation during their performance evaluations. ☞ The completion of “The Entertainer” will be a portion of the final exam for piano. 	<ul style="list-style-type: none"> ☞ <i>Adult All in One Course</i> from <i>Alfred’s Adult Basic Piano Course</i>, Pgs. 24, 26. ☞ <i>Adult All in One Course</i> from <i>Alfred’s Adult Basic Piano Course</i> Pgs.42, 61, 74, and 91. ☞ <i>Adult All in One Course</i> from <i>Alfred’s Adult Basic Piano Course</i> Pgs.140-141

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Content Standard 2. Playing on instruments, alone and with others, a varied repertoire of music.

<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
<p>2.c - Students will play, by ear, simple melodies on a melodic instrument and simple accompaniments on a harmonic instrument.</p>	<ol style="list-style-type: none"> 1. "Find the melody"- (This lesson should be included into the students' ear training program once they are familiarized with the keyboard.) Students will be assigned a well-known melody, (i.e.-"Happy Birthday," "Frere Jacques," "Somewhere over the Rainbow") and they will have to find the melody on the keyboard. The teacher will provide the starting note. Students will also have to transcribe the melody to ensure they can identify the correct rhythms as well as the correct pitches. 2. "Harmonize this!"- Students will be given a melody, a key, and the coordinating major chords. Students will then have to work with the keyboard to play the melody and harmonize it using the chords given. The harmonization will be transcribed under the melody, and the student will have to play both parts together. 	<ul style="list-style-type: none"> ⌘ The transcription will be assessed; the teacher will be looking for correct notes, correct rhythms, and for the melody to be correctly played by the student on the keyboard. ⌘ Students will be assessed by their written harmonization. Students will also be assessed by the performance of their harmonization for the teacher. 	<ul style="list-style-type: none"> ⌘ Lesson was developed by the teacher. ⌘ Lesson was developed by the teacher.

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<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
2.c - Continued	3. "Down By the Riverside"- In this lesson, will identify the I, IV, and V7 chords, identify the root and the fifth, and play them the keyboard. Students will identify where the I, IV, and V7 chords are in the recording of "Down by the Riverside," and play the chords along with the recording.	⌘ Students will be evaluated on their participation and effort through an evaluation rubric.	⌘ www.lessonplanet.com , courtesy of www.menc.org/guides/wlc/tg05/lesson2.html

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Content Standard 3. Students will improvise melodies, variations, and accompaniments.

<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
<p>3.a - Improvise stylistically appropriate harmonizing parts.</p>	<ol style="list-style-type: none"> 1. “Do You Want to Improvise?”- Students will play a melody consisting of four notes on a keyboard, known as the circle, while they are also singing the melody that they learned in the previous lesson. Once this is mastered, students will play both the melody and the chordal accompaniment to this song, and students will take turns improvising on the “circle.” 2. The C Major Blues Progression- Students will learn to play the C Major Blues Chord Progression. Students will then be assigned a melody such as “Chasing the Blues Away” and “Blues for Wynton Marsalis” and they will have to improvise the accompaniment with the I, IV, and V7 chords and match it up to harmonize the melody. 	<ul style="list-style-type: none"> ⌘ Teacher observation of students’ participation and involvement in singing and playing. ⌘ Teacher will use an evaluation rubric to assess on a scale from 1-5, how well they harmonized the melody. The teacher will be checking for the use of the correct chords and if the chord changes fit with the melody. 	<ul style="list-style-type: none"> ⌘ http://www.eduref.org/cgi-bin/printlessons.cgi/Virtual/Lessons/Arts/Music/MUS0215.html ⌘ <i>Adult All in One Adult Course</i> from <i>Alfred’s Adult Basic Piano Course</i>, Pgs. 108-109

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<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
3.a - Continued	3. “Why Am I Blue?”- Students now have mastered the G Major Chord Progression. They will play the piece “Why Am I Blue” as written and then be asked to improvise the rhythm of the accompaniment (but leave the chord changes as they are.)	⌘ Teacher will use an evaluation rubric to assess on a scale from 1-5, how well they changed the rhythm of the accompaniment. The teacher will be checking for proper chord changes but a different rhythmic accompaniment.	⌘ <i>Adult All in One Adult Course</i> from <i>Alfred’s Adult Basic Piano Course</i> , Pg. 116

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Content Standard 3. Students will improvise melodies, variations, and accompaniments.

<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
<p>3.b - Students will improvise rhythmic and melodic variations on given pentatonic melodies and melodies in major and minor keys.</p>	<p>1. Pentatonic Improvisation- Teacher will play the Eb pentatonic scale to their students (Eb-F-G-Bb-C). Have students first try to imitate the scale by ear, but then write the scale on the board for them to refer to. Teacher will then establish a steady beat. Students will keep the beat while the teacher demonstrates an 8 beat improvisation, using primarily quarter note rhythms, using Eb, F, and G. Teacher will then rejoin the steady beat and asks students to try their own improvisation, one at a time, using those three pitches. This exercise will then be repeated using the rest of the notes of the pentatonic scale (Bb, C, and Eb). In closing, each student will improvise for 16 beats, putting their two parts of the improvisation together.</p>	<p>∅ Students will be evaluated on their participation, effort, and creativity through an evaluation rubric scaled 1-5.</p>	<p>∅ http://www.iaje.org/article.asp?ArticleID=167</p>

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<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
<p>3.c - Students will improvise original melodies over given chord progressions each in a consistent style, meter, and tonality.</p>	<ol style="list-style-type: none"> 1. Solidifying chord progressions- For this lesson, students should have completed the units on the C Major Chord Progressions, the G Major Chord Progressions, and the F Major Chord Progressions. Students will identify the major scale that coordinates with each of the chord progressions and they will improvise an original melody over the progression. 2. II-V7-I- Students will learn to play the most common blues chord progression. They will be able to play the progression in any key that they have already studied and they will work with exercises on how to use the progression and how to fit a melody with it. 3. Students will work with melodic improvisations and chordal accompaniment through understanding how to use articulation, a swing feel, and stylistic inflection to their benefit. 	<ul style="list-style-type: none"> ∅ This project will be a portion of their Final Exam for Beginning Piano. ∅ Students will be graded through an evaluation rubric that will assess their effort and creativity with the improvisation. ∅ Students will be graded through an evaluation rubric that will assess their effort and creativity with the improvisation. 	<ul style="list-style-type: none"> ∅ Lesson developed by teacher. ∅ <i>The II, V7, I Progression Play Along Book and Recording Set</i> ∅ <i>Constructing Melodic Jazz Improvisation, Ch. 1</i>

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Content Standard 4. Students will compose and arrange music within specific guidelines.

<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
<p>4.a - Students will compose music in several distinct styles, demonstrating creativity in using the elements of music for expressive effect.</p>	<ol style="list-style-type: none"> <li data-bbox="556 354 1050 885">1. “Composing in C”- Students should begin this lesson once they have been taught the I, IV, and V7 chords of C Major. Their assignment will be to write a melody using the only the notes of the C Major scale that they have learned and using the only notes that they have learned, (quarter, half, whole). Once they have an appropriate melody that has been checked by the teacher, they will then harmonize it with the I, IV, and V7 chords. They may use quarter, half, and whole notes to notate the chords. Students will play their composition for the class. <li data-bbox="556 954 1050 1453">2. “Composing in G”- Students will begin this lesson once they have finished learning the I, IV, and V7 chords of G Major. They will be instructed to compose a piece in G Major in the same fashion that they wrote one in C. Except this time, their composition must be in $\frac{3}{4}$ time, must use dotted half notes, and the appropriate key signature must be notated. They must also harmonize the melody using broken and blocked chords. Also, they will choose another member of their class to play the composition. 	<ul style="list-style-type: none"> <li data-bbox="1075 354 1522 917">⌘ Students will be assessed twice during this project. They will be assessed after they write a melody, and they will be evaluated on correct notation and rhythms. They will also be assessed after their entire composition has been completed. They will be assessed through the written composition; points will be deducted if the melody is not harmonized with the correct chord, if the rhythms match the time signature, and if students wrote the notation in an unclear manner. An evaluation rubric will be used to assess the performance on a scale from 1-5. <li data-bbox="1075 954 1522 1481">⌘ Students will be assessed twice during this project They will first be assessed after they write the melody of the piece. Rhythms, melody, key signature, and time signature will all be checked and points will be deducted if one of these elements was incorrectly written. Students will also be assessed after the whole composition has been completed and performed. Points will be deducted if the wrong chord is used to harmonize the melody, if chords are not written in both blocked and broken fashion, and if 	<ul style="list-style-type: none"> <li data-bbox="1551 354 2009 414">⌘ Lesson was developed by the teacher. <li data-bbox="1551 954 2009 982">⌘ Lesson was developed by teacher.

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<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
4.a – Continued	<p>3. “Composing in F”- Students will begin this lesson once they have finished learning the primary chords of F Major. They will be instructed to write a piece of music using the primary chords of F major, dotted rhythms, correct key signature, and the entire F Major scale so that the melody includes intervals of M6ths and M7ths. Students will choose another member of their class to play their composition.</p>	<p>the composition is not written clearly enough for another member of the class to read it. An evaluation rubric will be used to assess all of these elements on a scale from 1-5.</p> <p>⊗ Students will be evaluated twice during this project. They will first be assessed after they have written their melody lines and points will be deducted if they do not use the M6 and M7 intervals, if they do not indicate the key signature of F Major, and if they do not use simple dotted rhythms with dotted quarter and eighth notes. Students will be assessed a second time when the composition is completed, and they will be assessed on correct harmonization of the melody, creativity of rhythm in the accompaniment, and if the composition is written clearly enough for another students to play the piece. An evaluation rubric will be used to assess all of these elements on a scale from 1-5.</p>	<p>⊗ Lesson was developed by teacher.</p>

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<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
4.a – Continued	<p>4. “Composing in C, G, and F”- Students will compose this piece once they are familiar with all three keys. They must pick two of the three keys to write their piece in. The piece should be modeled after the piece they just played; “He’s Got the Whole World in His Hands” in which the same tune was written in the three different keys. Students will compose a piece in one of the three keys and then re-write the exact same piece in one of the remaining two keys. They must use the entire major scale in their melody, they must write lyrics to their melody, they must use a dotted rhythm, they must correctly indicate key signatures, and they must use dynamic markings, tempo markings, and articulation markings in their piece. They will teach their melody to the class and then the entire class will perform the piece with the composer playing the piece and the rest of the class singing the melody with the lyrics that were written. The student composer must fix any difficulties the class has with their piece and must check and make sure they are using all of the expressive elements indicated.</p>	<p>⌘ This project will be part of the students’ final exam for Beginning Piano. Points will be deducted if every element of the directions for writing the piece are not followed. An evaluation rubric will also be used for their presentation. They will be evaluated on their teaching of their piece to the class, and their performance of the piece. All of these elements will be scaled from 1-5.</p>	<p>⌘ Lesson was developed by teacher. “He’s Got the Whole World in His Hands”- <i>Alfred’s Basic All in One Adult Piano Course Pg. 138</i></p>

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<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
4.a - Continued	5. "Twelve-Bar Blues"- In this lesson, students will learn about the history of blues music. They will then compose a melody, using a 12-bar blues chord progression.	⌘ Teacher will grade the project using the given Assessment Checklist.	⌘ http://artsedge.kennedy-center.org/conent/2208/

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Content Standard 4. Students will compose and arrange music within specific guidelines.

<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
<p>4.c - Students will compose and arrange music for voices and various acoustic and electronic instruments, demonstrating knowledge of the ranges and traditional usages of the sound sources.</p>	<ol style="list-style-type: none"> 1. “Composing in C”- Students should begin this lesson once they have learned the I, IV, and V7 chords of C Major. Their assignment will be to write a melody using the only the notes of the C Major scale that they have learned and using the only notes that they have learned, (quarter, half, whole). Once they have an appropriate melody that has been checked by the teacher, they will then harmonize it with the I, IV, and V7 chords. They may use quarter, half, and whole notes to notate the chords. Students will play their composition for the class. 2. “Composing in G”- Students will begin this lesson once they have finished learning the I, IV, and V7 chords of G Major. They will be instructed to compose a piece in G Major in the same fashion that they wrote one in C. Except this time, their composition must be in $\frac{3}{4}$ time, must use dotted half notes, and the appropriate key signature must be notated. They must also harmonize the melody using broken and blocked chords. Also, they will choose another member of their class to play the composition. 	<ul style="list-style-type: none"> ⌘ Students will be assessed twice during this project. They will be assessed after they write a melody, and they will be evaluated on correct notation and rhythms. They will also be assessed after their entire composition has been completed. They will be assessed through the written composition; points will be deducted if the melody is not harmonized with the correct chord, if the rhythms match the time signature, and if students wrote the notation in an unclear manner. An evaluation rubric will be used to assess the performance on a scale from 1-5. ⌘ Students will be assessed twice during this project They will first be assessed after they write the melody of the piece. Rhythms, melody, key signature, and time signature will all be checked and points will be deducted if one of these elements was incorrectly written. Students will also be assessed after the whole composition has been completed and performed. Points will be deducted if the wrong chord is used to harmonize the melody, if chords are not written in both blocked and broken fashion, and if the composition is not written clearly 	<ul style="list-style-type: none"> ⌘ Lesson was developed by the teacher. ⌘ Lesson was developed by teacher.

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<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
4.c – Continued	<p>3. “Composing in F”- Students will begin this lesson once they have finished learning the primary chords of F Major. They will be instructed to write a piece of music using the primary chords of F major, dotted rhythms, correct key signature, and the entire F Major scale so that the melody includes intervals of M6ths and M7ths. Students will choose another member of their class to play their composition.</p>	<p>enough for another member of the class to read it. An evaluation rubric will be used to assess all of these elements on a scale from 1-5.</p> <p>∅ Students will be evaluated twice during this project. They will first be assessed after they have written their melody lines and points will be deducted if they do not use the M6 and M7 intervals, if they do not indicate the key signature of F Major, and if they do not use simple dotted rhythms with dotted quarter and eighth notes. Students will be assessed a second time when the composition is completed, and they will be assessed on correct harmonization of the melody, creativity of rhythm in the accompaniment, and if the composition is written clearly enough for another students to play the piece. An evaluation rubric will be used to assess all of these elements on a scale from 1-5.</p>	<p>∅ Lesson was developed by teacher.</p>

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<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
4.c – Continued	<p>4. “Composing in C, G, and F”- Students will compose this piece once they are familiar with all three keys. They must pick two of the three keys to write their piece in. The piece should be modeled after the piece they just played; “He’s Got the Whole World in His Hands” in which the same tune was written in the three different keys. Students will compose a piece in one of the three keys and then re-write the exact same piece in one of the remaining two keys. They must use the entire major scale in their melody, they must write lyrics to their melody, they must use a dotted rhythm, they must correctly indicate key signatures, and they must use dynamic markings, tempo markings, and articulation markings in their piece. They will teach their melody to the class and then the entire class will perform the piece with the composer playing the piece and the rest of the class singing the melody with the lyrics that were written. The student composer must fix any difficulties the class has with their piece and must check and make sure they are using all of the expressive elements indicated.</p>	<p>⌘ This project will be part of the students’ final exam for Beginning Piano. Points will be deducted if every element of the directions for writing the piece is not followed. An evaluation rubric will also be used for their presentation. They will be evaluated on their teaching of their piece to the class, and their performance of the piece. All of these elements will be scaled from 1-5.</p>	<p>⌘ Lesson was developed by teacher. “He’s Got the Whole World in His Hands”- <i>Alfred’s Basic All in One Adult Piano Course Pg. 138</i></p>

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<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
4.c – Continued	<p>5. “Twelve-Bar Blues”- In this lesson, students will learn about the history of blues music. They will then compose a melody, using a 12-bar blues chord progression.</p> <p>6. Using Finale- Students will choose a three part round, such as “Are You Sleeping?” and enter the notation into Finale. Students will then change the three vocal lines to three lines for three different instruments of their choosing. They will also add a percussion part. Therefore, they are arranging a vocal piece for a three instruments.</p> <p>7. Arranging for strings- Students will take a four part Bach chorale and arrange the chorale for a string quartet. They will notate and record the final arrangement on Finale.</p>	<p>⌘ Teacher will grade the project using the given Assessment Checklist.</p> <p>⌘ Students will record their arrangement on Finale and teacher will listen and review the arrangement and grade the arrangement, deducting points for incorrect notation, changing the melody, and not transposing the instruments.</p> <p>⌘ Students will be evaluated by their recording and written notation of the arrangement. They will be assessed using a point system in which points will be deducted because of incorrect notation, not transposing for the bass line, and changing harmony and melody lines where the changes effect the integrity of the piece.</p>	<p>⌘ http://artsedge.kennedy-center.org/conent/2208/</p> <p>⌘ http://metmagazine.com/mag/scoring_points/</p> <p>⌘ Lesson was developed by the teacher.</p>

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Content Standard 5. Students will read and notate music.

<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
<p>5.a - Students will demonstrate the ability to read an instrumental or vocal score of up to four staves by describing how the elements of music are used.</p>	<ol style="list-style-type: none"> 1. Playing a vocal score- In this lesson, students will play the four vocal lines of a Bach chorale instead of the accompaniment. Students will identify that the soprano and alto lines should be played with the right hand and the tenor and bass with the left. Students will have to adjust their eyes to read the four parts on four separate staves instead of reading four parts on two staves. 2. Exploring a piano concerto- In this lesson, students will listen to several piano concertos, including <i>Rhapsody in Blue</i> and others. Students will have the score to the concerto and will identify the musical elements of the piece such as which instruments are used in the concerto, which instrument doubles the piano (if there is one), the concert key and meter, and how and where the piano is highlighted. 	<ul style="list-style-type: none"> ⌘ Students will play a Bach chorale of their choosing for the teacher and will be assessed with an evaluation rubric that will evaluate how accurately the students played the piece on a scale from 1-5. ⌘ Students will have a written quiz in which they will identify the elements of a new piano concerto. Students also will write music journal entries for every class period that they study a piano concerto documenting the elements of each. The music journal entries will be weighted as class work. 	<ul style="list-style-type: none"> ⌘ Lesson was developed by the teacher. <i>31 Bach Chorales for Sight Reading and Performance</i>. ⌘ Lesson was developed by the teacher. Listening excerpts will come from: <i>The Norton Scores</i>

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<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
5.a - Continued	<p>3. Exploring piano music- Students will study pieces in which the piano is the only part playing. They will follow the score as the piece is being played and will highlight the part in the score that is the melody, the students will identify the key, the meter, any pedaling, and all of the expressive elements such as dynamics and articulation.</p>	<p>⌘ Students will hand in their highlighted score and the marked score will be weighted as class work.</p>	<p>⌘ Lesson was developed by the teacher. Listening excerpts will come from: <i>The Norton Scores</i></p>

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Content Standard 5. Students will read and notate music.

<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
<p>5.b - Students will read, at sight, simple melodies in both treble and bass clef.</p>	<ol style="list-style-type: none"> 1. Identify the folk song- In this lesson, students will sight read a melody line that the teacher wrote out, using the piano. Students must play the melody and then identify the title of the melody that is written. 2. Practice in the bass clef- Students will have the ability to practice reading bass clef in this lesson. Bass clef is always harder for students to learn, so the teacher will give short melodies to the class without note names or fingerings written on the music and students will have to sight read the melody for the teacher. 3. Reading syncopation- Once students have learned the theory behind syncopation, they will need to be able to identify and play it as easily as a straight melody. The teacher will write simple melodies for the students using syncopation, and the students will have to correctly play the melody for the teacher by sight to practice using syncopation. 	<ul style="list-style-type: none"> ⌘ A worksheet will be given to the students in which they can fill in the answers to identifying the melody. The worksheet will be weighted as class work. ⌘ An evaluation rubric will be used to assess students on their fingering and rhythmic accuracy on a scale from 1-5. ⌘ An evaluation rubric will be used to assess students on their fingering and rhythmic accuracy on a scale from 1-5. 	<ul style="list-style-type: none"> ⌘ Lesson was developed by the teacher. ⌘ Lesson was developed by the teacher. ⌘ Lesson was developed by the teacher.

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Content Standard 5. Students will read and notate music.

<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
<p>5.c - Students will define standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, and expression.</p>	<ol style="list-style-type: none"> 1. Lines and spaces- In this lesson, students will learn the differences between the staves with a treble clef and the staves with a bass clef, and which lines and spaces coordinate with what letter of the alphabet. They will use sentences that will help their memorization of the lines and spaces. (ex.- for the lines of treble clef they use “Every Good Boy Deserves Fudge” and they will then know that the lines starting from the bottom up coordinate with the letters, E, G, B, D, and F). 2. Note Values- In this lesson, students will identify a quarter, half, whole, eighth, and sixteenth note. They will also identify the duration of each of these notes. Next, they will identify time signatures and measures and will practice writing measures of rhythm within the parameters of single meter. 	<ul style="list-style-type: none"> ⌘ Students will have a written quiz in which they will have to identify notes but anywhere on a treble clef staff and anywhere on a bass clef staff, and they will also have to draw the notes asked for on the staff as well. The quiz will be out of 100 points. ⌘ Students will have a written quiz in which they will identify each of these notes and their durations. They will also have to write 4 measures of rhythm in 4/4, 3/4, and 2/4. The quiz will be out of 100 points. 	<ul style="list-style-type: none"> ⌘ Lesson was developed by the teacher. ⌘ Lesson was developed by the teacher.

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<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
5.c – Continued	<p>3. Expression markings- In this lesson, students will identify and define <u>dynamic markings</u>,</p> <ul style="list-style-type: none"> a. Forte b. Mezzo-forte c. Mezzo-piano d. Piano e. Pianissimo f. Fortissimo <p><u>Tempo markings</u>,</p> <ul style="list-style-type: none"> a. Largo/adagio b. Andante/Moderato c. Allegro/Vivace d. Ritardando e. Accelerando <p><u>And articulation markings</u>,</p> <ul style="list-style-type: none"> a. Staccato b. Accent c. Sforzando d. Tenuto e. Marcato f. Fermata <p>4. Repeat Signs, 1st and 2nd endings- Students will identify the symbols for repeat signs, 1st and 2nd endings and will practice performing musical examples with these markings.</p>	<p>⌘ Students will be given a written quiz in which they will be given pieces of music to look at and find each of these expression markings. They must find the symbol, identify it, and define it. The quiz will be out of 100 points.</p> <p>⌘ Students will be given a worksheet in which they will have to rewrite a given melody with repeat signs and 1st and 2nd endings.</p>	<p>⌘ Lesson was developed by the teacher.</p> <p>⌘ Lesson was developed by the teacher.</p>

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<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
5.c - Continued	5. D.C., D.S., Coda, and Fine- Students will identify the symbols for these musical indications and define them. Students will also find these markings in their concert music.	⌘ Students will be given a worksheet in which they will have to find, identify, and define each of these markings in a piece of music. The worksheet will be weighted as class work.	⌘ Lesson was developed by the teacher.

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Content Standard 5. Students will read and notate music.

<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
<p>5.d - Students will use standard notation to record their musical ideas and the musical ideas of others.</p>	<ol style="list-style-type: none"> 1. Basics of Music- When students are learning the basics of music theory such as lines and spaces and note values, they will have to practice the proper standard notation. 2. “Composing in C”- Students should begin this lesson once they have learned the I, IV, and V7 chords of C Major. Their assignment will be to write a melody using the only the notes of the C Major scale that they have learned and using the only notes that they have learned, (quarter, half, whole). Once they have an appropriate melody that has been checked by the teacher, they will then harmonize it with the I, IV, and V7 chords. They may use quarter, half, and whole notes to notate the chords. Students will play their composition for the class. 3. “Twelve-Bar Blues”- In this lesson, students will learn about the history of blues music. They will then compose a melody, using a 12-bar blues chord progression. 	<ul style="list-style-type: none"> ⌘ Students will be given written quizzes on lines and spaces and note values. Points will be deducted if the proper notation is not used. ⌘ Students will be assessed twice during this project. They will be assessed after they write a melody, and they will be evaluated on correct notation and rhythms. They will also be assessed after their entire composition has been completed. They will be assessed through the written composition; points will be deducted if the melody is not harmonized with the correct chord, if the rhythms match the time signature, and if students wrote the notation in an unclear manner. An evaluation rubric will be used to assess the performance on a scale from 1-5. ⌘ Teacher will grade the project using the given Assessment Checklist. 	<ul style="list-style-type: none"> ⌘ Lesson was developed by the teacher. ⌘ Lesson was developed by the teacher. ⌘ http://artsedge.kennedy-center.org/conent/2208/

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<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
5.d - Continued	<p>4. Transcribing- Students will use standard notation to write the melody of a popular song by ear. Students will use a piano and figure out where the melody lies, and then will use standard notation to write the melody of the song. Extra credit will be given if they can harmonize the melody correctly as well.</p>	<p>⌘ Teacher will take the transcriptions and play them to check and see if the melodies are accurately transcribed. This assignment will be weighted as class work, and there will be a discussion about what is hard and what is easy about transcribing. Students will be evaluated by their participation in the discussion.</p>	<p>⌘ Lesson was developed by the teacher.</p>

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Content Standard 5. Students will read and notate music.

<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
<p>5.e - Students will sight-read, accurately and expressively, music with a difficulty level of 3, on a scale from 1-6.</p>	<ol style="list-style-type: none"> 1. Sight reading Bach chorales- Students will sight read a chosen Bach chorale in four parts using both hands. 2. Sight reading songs in d minor- Student will meet with the teacher individually and sight read the two pieces “Scarborough Fair” and “Raisins and Almonds.” Students will then practice those two pieces and have an official quiz on them after 5 days of practice. 3. Sight reading “The Entertainer”- The student will meet with the teacher individually and sight read the piece “The Entertainer.” Students will then practice this piece as a part of their final exam for Beginning Piano. 	<ul style="list-style-type: none"> ∅ An assessment rubric will be used to score the student’s fingering and rhythmic accuracy on a scale from 1-5 ∅ An assessment rubric will be used to score the student’s fingering and rhythmic accuracy on a scale from 1-5. ∅ An assessment rubric will be used to score the student’s fingering and rhythmic accuracy on a scale from 1-5. 	<ul style="list-style-type: none"> ∅ <i>31 Bach Chorales for Sight Reading and Performance</i> ∅ <i>Alfred’s All in One Adult Basic Piano Course Pgs. 134-137</i> ∅ <i>Alfred’s All in One Adult Basic Piano Course Pgs. 140-141</i>

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Content Standard 6. Students will listen to, describe, and analyze music.

<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
<p>6.a - Students will identify simple music forms when presented aurally.</p>	<ol style="list-style-type: none"> 1. Distinguishing parts of form- In this lesson, students will listen to different pieces of music and identify where the major changes are that would signify a different section of the song. Students will use different colored “Skittles” candy to signify a new section, and the same colored Skittles for a repeated section. Red would stand for section A, orange for section B, yellow for section C, and so on. Students will put their Skittles in a row using the different colors for each letter. 2. “Experience ABA form”- In this lesson students will understand the concept of ABA form, distinguish the “A” sections from the “B” sections in selected musical examples, and describe the differences in the “A” sections and the “B” sections using musical terms. Students will listen to “Eine Kleine Nacht Musik” by Mozart and “Little David Play on Your Harp.” 	<ul style="list-style-type: none"> ⌘ Teacher will go around and check their row of skittles after every song that they listen to and help any student who did not correctly put together their form. After all of the pieces have been studied, there will be a discussion so that students can have an opportunity to express how they were able to tell that a new section of the song was playing. Points will be given for participation to the discussion. ⌘ Students will listen to the recording of “Little David Play Your Harp” twice. Then when it is played the third time, students will raise their hands when they hear the “B” section begin and the “A” section return. Students should complete the form chart for this selection and the charts should be evaluated by peer partners. 	<ul style="list-style-type: none"> ⌘ Teacher received this lesson from a colleague. ⌘ http://www.learnnc.org/lessons/LisaQualls5232002631

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<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
6.a – Continued	<p>3. Rondo form- Students will define what rondo form is and that its most common form is ABACA. However, students will also understand that the rondo form may vary but its common trait is to always alternate one section with the A. Students will listen to several examples of rondo form pieces and write down what they believe the form to be. After every student has had the opportunity to write down their form, there will be a class discussion where they will review the form together with the guidance of the teacher. The musical pieces that will be explored are: “The Viennese Musical Clock” by Kodaly, “Violin Sonata, no. 4, op. 23” by Beethoven, “Sonata K. 281, finale” by Mozart, “Trio in G ma, finale” by Haydn, and “Rondo K. 494” by Mozart.</p>	<p>⌘ Students will be evaluated on their participation in class discussion and effort in finding the form of each piece on their own.</p>	<p>⌘ http://www.classicsforkids.com/teachers/lessonplans/kodaly/</p>

Piano

Content Standard 6. Students will listen to, describe, and analyze music.

<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
<p>6.b - Students will describe specific music events in a given aural example, using appropriate terminology.</p>	<ol style="list-style-type: none"> 1. Beethoven’s life- Teacher will tell the sad story of the trials and tribulations Beethoven went through and how he poured them all out while writing music. After the story is told, the teacher will play the second movement of Beethoven’s Pathetique Sonata and students will write down how they felt listening to this piece after knowing what led up to it. 2. Piano in jazz- Students will listen to several examples of how the piano can be the forefront instrument in jazz. Students will listen to pieces such as “The Entertainer” by Scott Joplin, “The Maple Leaf Rag” by Scott Joplin and “Rhapsody in Blue” by George Gershwin. 3. Using the piano to describe other sounds- Students will listen to “The Little Bell” by Liszt and describe how the piano successfully depicted a bell without using one. 	<p>⌘ The students will enter their thoughts into their music journals. The music journals will be read and graded by the teacher on effort, clarity, and well developed ideas.</p> <p>⌘ The students will enter their thoughts into their music journals. The music journals will be read and graded by the teacher on effort, clarity, and well developed ideas.</p> <p>⌘ The students will enter their thoughts into their music journals. The music journals will be read and graded by the teacher on effort, clarity, and well developed ideas.</p>	<p>⌘ This lesson was developed by the teacher with the help of <i>The Norton Scores</i></p> <p>⌘ This lesson was developed by the teacher with the help of <i>The Norton Scores</i></p> <p>⌘ This lesson was developed by the teacher with the help of <i>The Norton Scores</i></p>

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Content Standard 6. Students will listen to, describe, and analyze music.

<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
<p>6.c - Students will analyze aural examples of a varied repertoire of music, representing diverse genres and cultures, by describing the uses of elements of music and expressive devices.</p>	<ol style="list-style-type: none"> 1. Our Music Festival- The students will investigate the diversity of cultures represented in the class. The students will research their own cultural backgrounds and plan a cultural festival where the music of each culture from the class will be represented. This lesson could be done in conjunction with a social studies unit. 2. Island Maracas- Students will listen to the folk music of different islands in the Caribbean. After enough study of the instruments and sound of the island folk music, students will design and make their own maracas and perform their own folk song in a group. 	<ul style="list-style-type: none"> ⌘ Once students have picked out the music from their own individual culture, they will play the music for the class and give a presentation on how the people of the culture work, play, sing songs, and how music plays a role in that culture. ⌘ Students must identify the key musical elements such as instrumentation, vocal parts, melody, tempo, and dynamics with each folk piece in their music journals. Each music journal entry will be read and graded on their effort, clarity, and well developed ideas. 	<ul style="list-style-type: none"> ⌘ http://eduref.org/Virtual/Lessons/Social_Studies/Multicultral_Education/MUL0002 ⌘ http://www.csuchico.edu/~cguenter/FourArts/VA/VAMUIsMaracas.html

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<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
6.c - Continued	<p>3. Rainforest Music- In this lesson, students will explore the music of the indigenous people of the rainforest. They will describe the variety of instruments used and how music is used in the daily lives and compare it to their own. Students will compare and contrast popular music and the music of the rainforest. Students will create a model, using natural materials, of a musical instrument used by the indigenous people of the rainforest. Students will use the gathered information to create a multimedia presentation.</p>	<p>⌘ Students will be assessed through their presentations on the rainforest. They must be able to describe the instrument they chose to make a model of, and play a musical example of the instrument being used. Also, they must be able to describe the importance of music to the people of the rainforest and how it compares to our culture here in America.</p>	<p>⌘ http://alex.state.al.us/lesson_view.php?id=6413</p>

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Content Standard 6. Students will listen to, describe, and analyze music.

<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
<p>6.d - Students will demonstrate extensive knowledge of the technical vocabulary of music.</p>	<ol style="list-style-type: none"> <li data-bbox="569 354 1037 716">1. The piano in jazz- Students will listen to several different jazz piano pieces and describe with technical terms, what exactly made this piece a jazz piece; was it through syncopation? Was it because it was based upon a blues scale? Students will listen to many pieces including, “The Maple Leaf Rag,” and “Rhapsody in Blue.” <li data-bbox="569 753 1037 1115">2. Keyboard concerto- Students will compare and contrast two keyboard concerti such as Bach’s keyboard concerto in fm and Rachmaninoff’s piano concerto No. 2 in cm. Students should use technical terms to illustrate divergence and similarity in style, students should also outline the form and expressive devices. 	<ul style="list-style-type: none"> <li data-bbox="1058 354 1526 581">☞ Students will write a reflective essay describing how this piano piece was a jazz piano piece. The teacher will look for the appropriate use of technical terms, accuracy of description, and proper essay format. <li data-bbox="1058 753 1526 980">☞ Students will be assessed through a comparison essay between the two keyboard concerti. The teacher will look for the appropriate use of technical terms, accuracy of description, and proper essay format. 	<ul style="list-style-type: none"> <li data-bbox="1547 354 2016 418">☞ This lesson was developed by the teacher. <li data-bbox="1547 753 2016 818">☞ This lesson was developed by the teacher.

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Content Standard 6. Students will listen to, describe, and analyze music.

<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
<p>6.e - Students will identify the sounds of a variety of instruments, including many orchestra and band instruments, and instruments from various cultures, as well as children’s and male and female adult voices.</p>	<ol style="list-style-type: none"> 1. What is the Family Name? - In this lesson students will listen to selected solo instruments and place the instrument in its correct family of instruments. Students will also listen to different musical examples that highlight certain instruments and students must identify the instrument and place the instrument in its correct family. 2. Exploring the Folk Instruments and Sounds of Kenya and Brazil- Students will explore the cultural sounds and instruments of Kenya and Brazil. They will identify and listen to the most common instruments in the two countries, and will also identify with their singing technique. Students will compare and contrast the folk music of Kenya and Brazil with the folk music of America. 3. Music from across America- In this lesson students will listen to popular, traditional, and ethnic music from different regions of the US and will identify the instruments and musical styles from each region. 	<ul style="list-style-type: none"> ⌘ Student will be assessed through their classroom participation. ⌘ Students will write a comparative essay between the music of Kenya and Brazil with the music of America. The essay will be graded on accuracy of information, well developed ideas, and proper essay format. ⌘ Students will break into groups and each group will be assigned a different region of the US. Each group will give an oral presentation on the music of their particular region, and share musical examples for each style of music they find. 	<ul style="list-style-type: none"> ⌘ http://www.beaconlearningcenter.com ⌘ www.cis.yale.edu ⌘ http://edsitement.neh.gov

Piano

<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
6.e – Continued	<p>4. Studying choirs- Students will listen to musical examples from several different choirs from all over the world, but especially the US, including the St. Olaf Choir, and The Robert Shaw Chorale. Students will identify how many voice parts the choir is broken up into and there will be a discussion after every example to make a list of the positive elements that the choir performed.</p> <p>5. Listening to jazz- Students will listen to several different examples of different styles of jazz; swing, bebop, Dixieland, Chicago, etc. After each musical example, students will identify the instruments that were being played and they will describe if and how each instrument sounded different than if it were playing a classical style piece.</p> <p>6. Carmina Burana- Students will listen to excerpts of Carmina Burana by Orff and will identify all of the musical instruments that come together with the choir and try to explain why this work is so powerful.</p>	<p>∅ Students will reflect on each choral piece in their music journals which the teacher will read and grade on the basis of effort, clarity, and well developed thoughts.</p> <p>∅ Students will reflect on each choral piece in their music journals which the teacher will read and grade on the basis of effort, clarity, and well developed thoughts.</p> <p>∅ Students will write a reflective essay on Carmina Burana and will identify as many instruments and voice parts as possible. Students will also convey why they believe this work to be so emotionally moving.</p>	<p>∅ Lesson was developed by the teacher.</p> <p>∅ Lesson was developed by the teacher.</p> <p>∅ Lesson was developed by the teacher.</p>

Piano

Content Standard 7. Students will evaluate music and music performances.

<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
<p>7.a - Students will evolve specific criteria for making informed, critical evaluations of the quality and effectiveness of performances, compositions, arrangements and improvisations and apply the criteria in their personal participation in music.</p>	<ol style="list-style-type: none"> 1. Critiquing themselves- Students will be asked to reflect on their own playing during their private lesson with the teacher. They will tell the teacher where they feel they are playing well and where they feel they need support. 2. Giving each other lessons- Students will design an evaluation rubric for the assignment of the week and they will use it to evaluate another member of the class. The students will pair up and they will play for each other and evaluate each other using their own rubrics. 3. A piano recital- At the end of the semester the students will put on a piano recital for each other out on the stage with the rest of the class as the audience. The teacher will video tape the recital and students will be asked to reflect on their own performance. 4. Watching a professional- Students will watch a DVD of a professional pianist performing a classical or jazz work. Students will critique the performance using a critique sheet that they designed themselves. 	<ul style="list-style-type: none"> ⌘ Students will have a discussion with the teacher and will be given participation points. ⌘ Students will hand in their completed rubrics to the teacher. ⌘ Students will write an essay on their performance critiquing how well they played and their performance appeal. ⌘ Students will hand in their completed critique sheets. 	<ul style="list-style-type: none"> ⌘ Lesson was developed by the teacher. ⌘ Lesson was developed by the teacher. ⌘ Lesson was developed by the teacher. ⌘ Lesson was developed by the teacher.

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Content Standard 7. Students will evaluate music and music performances.

<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
7.b- Students will evaluate a performance, composition, arrangement, or improvisation by comparing it to similar or exemplary models.	1. Critiquing themselves- Students will be asked to reflect on their own playing during their private lesson with the teacher. They will tell the teacher where they feel they are playing well and where they feel they need support.	⌘ Students will have a discussion with the teacher and will be given participation points.	⌘ Lesson was developed by the teacher.
	2. Giving each other lessons- Students will design an evaluation rubric for the assignment of the week and they will use it to evaluate another member of the class. The students will pair up and they will play for each other and evaluate each other using their own rubrics.	⌘ Students will hand in their completed rubrics to the teacher.	⌘ Lesson was developed by the teacher.
	3. A piano recital- At the end of the semester the students will put on a piano recital for each other out on the stage with the rest of the class as the audience. The teacher will video tape the recital and students will be asked to reflect on their own performance.	⌘ Students will write an essay on their performance critiquing how well they played and their performance appeal.	⌘ Lesson was developed by the teacher.
	4. Watching a professional- Students will watch a DVD of a professional pianist performing a classical or jazz work. Students will critique the performance using a critique sheet that they designed themselves.	⌘ Students will hand in their completed critique sheets.	⌘ Lesson was developed by the teacher.

Piano

Content Standard 8. Students will make connections between music, other disciplines, and daily life.

<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
<p>8.a - Students will explain how elements, artistic processes, and organizational principles are used in similar and distinctive ways in the various arts and cite examples.</p>	<p>1. Aida and its relevance to the world today- This lesson uses the opera <i>Aida</i> and the history of the Middle East and Africa to open discussions about the current crisis in the Middle East. It provides a connection between music (opera), history, and current issues. Additionally, there is a geography lesson on the Middle East and Africa, and a music lesson on operatic voices and the history of opera. Students will develop a definition of opera and operatic voices, students will identify and locate geographical features in North Africa, students will identify issues relating to the Middle East, students will relate the story of <i>Aida</i> to the issues in the Middle East, and students will listen for and identify various singing voices, as it relates to range, timbre, and an interpretation of an operatic role.</p>	<p>∞ An assessment rubric will be used to evaluate students on their project and performance of a 2-5 min scene from <i>Aida</i>.</p>	<p>∞ www.artsedge.com</p>

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<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
8.a – Continued	<p>2. Dvorak in America- In this lesson, students will study Antonin Dvorak and his extended stay in America. They will then learn about the impact Dvorak had on American music. They will also examine several musical forms as they explore the music Dvorak composed in America, and complete various music, poetry, and map activities.</p> <p>3. Folk Art as Communication- Humans communicate with one another in a variety of ways, including verbally, kinesthetically, artistically, and literarily. In small groups, students will choose a type of folk art representative of one of these methods of communication, and present their findings in a research paper. The class will then create a multi-arts presentation as they reproduce examples from one of the genres of folk arts. Students will be able to identify the four main elements of folk art (storytelling, visual art, dance, and music), they will be assigned one area to research and present a multi-art presentation on, research how each element was used as a form of communication, and they will write a research paper on one of the elements of folk art.</p>	<p>∅ Teacher will assess student learning with the given Assessment Key.</p> <p>∅ Ask students to write a 300-word essay on what they have learned about the different genres of folk art. In their essays, they should address the particular genres that they researched in their groups, answering the following prompt: "What messages are folk artists trying to communicate through this art form?"</p> <p>∅ Evaluate students’ multi-arts presentations on the following criteria:</p> <ul style="list-style-type: none"> * Accuracy in presentation of the art form * Originality and creativity of the presentation * Appropriate incorporation of research materials * Group effort 	<p>∅ www.artsedge.com</p> <p>∅ www.artsedge.com</p>

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<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
8.a – Continued	<p>4. Graham’s <i>Appalachian Spring</i>: Study- Students will examine Appalachian Spring’s story within the framework of the early American frontier, students will explore the relationship between Aaron Copland’s music and the choreographic elements, students will construct an explanation of structural and textural aspects of the choreography, and students will develop a series of written reactions to each objective.</p> <p>5. Learning from Lyrics- Students research contemporary songs (alternative, country, metal, pop, rap, and rock music) to study current social issues. They deliver oral presentations using factual data, graphics, and other media to interpret the song lyrics.</p>	<p>⌘ Teacher will used the given assessment rubric to evaluate students on their written responses.</p> <p>⌘ Assess the students' work by using the following criteria:</p> <p><i>Design</i></p> <p>Design and present three multimedia projects utilizing popular (or other) music and original artwork. Each song presented must reflect an event, idea, subject person, and/or theme that is included in the 7-12 Social Studies Curriculum.</p> <p><i>Investigate:</i></p> <p>Identify the Social Studies issue/event/person that is addressed in the song. Research and prepare a 10-15 minute lesson in which you describe and explain the topic discussed in the song. (Student will orally present her or his material to the class, thus teaching others.)</p>	<p>⌘ www.artsedge.com</p> <p>⌘ www.artsedge.com</p>

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<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
8.a – Continued		<p><i>Application:</i></p> <p>Identify three Social Studies Concepts that apply to the issue/event/idea expressed in the song. (Student must explain how/why each concept applies to the topic.)</p> <p><i>Critique:</i></p> <p>Analyze the song to determine the artist's point-of-view regarding the subject addressed in the song. Cite lyrics as evidence to support your finding. (Student must then assess the validity and accuracy of the artist's opinion, utilizing specific facts/data to support his/her conclusion.)</p> <p><i>Invention:</i></p> <p>Design and create an original visual aid that illustrates a central theme of the song. (Students may use any art form or medium to complete this task. The visual aid will be incorporated into the presentation. Student must explain the significance of the work in relation to their song topic.)</p>	

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<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
8.a - Continued	<p>6. Poets Got Them Blues- Students will analyze and interpret blues lyrics, exploring how historical events and social issues shaped songs by W.C. Handy, Skip James, and J.B. Lenoir. Students will identify poetic elements in blues songs, and will draw connections between blues songs and two poems based on blues elements: Langston Hughes's "The Weary Blues" and Kevin Young's "Player Piano." Finally, they will reflect on current social issues and write original poetry based on research.</p> <p>7. Prairie Magic and Territory Folks- Students will identify the key elements of the Broadway musical <i>Oklahoma</i> and compare it to the geographical and historical elements of the Mid-West in Frontier America.</p>	<p>⌘ Assess the students' work by using the following criteria:</p> <ul style="list-style-type: none"> * identified examples of blues characteristics in works by Hughes and Young * demonstrated understanding through insightful and frequent participation in class discussions * wrote a poem that incorporated three aspects of blues music * use of adequate research in poem about a current social issue <p>⌘ Evaluate students' performance according to the following criteria:</p> <ul style="list-style-type: none"> * level of serious and cooperative participation in research and collaborative assignments * level of discernment in contributions from research and to collaborative work * substantive contributions to class discussion and special projects * range and depth in analysis * organization, meaningful substance, rhetorical skill, and poise in formal oral presentation * alignment of written performance with writing process rubric * willingness to volunteer for special activities * general level of engagement in all activities and assignments 	<p>⌘ www.artsedge.com</p> <p>⌘ www.artsedge.com</p>

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Content Standard 8. Students will make connections between music, other disciplines, and daily life.

<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
<p>8.b - Students will compare characteristics of two or more arts within a particular historical period or style and cite examples from various cultures.</p>	<ol style="list-style-type: none"> 1. Music, culture, and history- Students will study a particular type of music from a given historical period and identify the musical elements that influenced (and vice-versa) the dance of that period. Some examples would be: -Mozart and the minuet -Tchaikovsky and the ballet -Celtic dancing and the development of Riverdance. 2. Music of the 60's- Students will research and study the music and poetry of the 60's and how it reflected the social and political views of the Vietnam War. 3. The Renaissance- Students will research the key elements of the Renaissance and they will choose another art form such as dance, visual art, or theater, and they will write a reflective essay on how art shaped the social and political happenings of this time period. 	<ul style="list-style-type: none"> ∞ Students will write a dance culture essay for each example of music and dance. The essay will be graded on accuracy of information, effort and clarity, well developed thoughts and proper essay format. ∞ Students will prepare a presentation on a particular piece of music and a particular piece of poetry from the 1960's. They will compare and contrast the two pieces and show how these two art forms reflected social and political views during this time. ∞ Students will hand in their completed essay and will be graded on accuracy of information, effort and clarity, well developed thoughts and proper essay format. 	<ul style="list-style-type: none"> ∞ www.ct.ed.gov ∞ This lesson was developed by the teacher with the help of www.ct.ed.gov ∞ This lesson was developed by the teacher with the help of www.ct.ed.gov

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<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
8.b – Continued	<p>4. Folk Art as Communication- Humans communicate with one another in a variety of ways, including verbally, kinesthetically, artistically, and literarily. In small groups, students will choose a type of folk art representative of one of these methods of communication, and present their findings in a research paper. The class will then create a multi-arts presentation as they reproduce examples from one of the genres of folk arts. Students will be able to identify the four main elements of folk art (storytelling, visual art, dance, and music), they will be assigned one area to research and present a multi-art presentation on, research how each element was used as a form of communication, and they will write a research paper on one of the elements of folk art.</p> <p>5. Poets Got Them Blues- Students will analyze and interpret blues lyrics, exploring how historical events and social issues shaped songs by W.C. Handy, Skip James, and J.B. Lenoir. Students will identify poetic elements in blues songs, and will draw connections between blues songs and two poems based on blues elements: Langston Hughes's "The Weary</p>	<p>⌘ Ask students to write a 300-word essay on what they have learned about the different genres of folk art. In their essays, they should address the particular genres that they researched in their groups, answering the following prompt: "What messages are folk artists trying to communicate through this art form?"</p> <p>⌘ Evaluate students' multi-arts presentations on the following criteria:</p> <ul style="list-style-type: none"> * Accuracy in presentation of the art form * Originality and creativity of the presentation * Appropriate incorporation of research materials * Group effort <p>⌘ Assess the students based on the following criteria:</p> <ul style="list-style-type: none"> * identified examples of blues characteristics in works by Hughes and Young * demonstrated understanding through insightful and frequent participation in class discussions * wrote a poem that incorporated three aspects of blues music 	<p>⌘ www.artsedge.com</p> <p>⌘ www.artsedge.com</p>

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<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
8.b – Continued	<p>Blues" and Kevin Young's "Player Piano." Finally, they will reflect on current social issues and write original poetry based on research.</p> <p>6. Rhythm and Improv, Jazz and Poetry- The musicality of words is an important element of poetry, and many poets carefully consider the sound of the words on the page. Students will listen to and analyze jazz music, specifically considering sound, rhythm, and improvisation. Students will identify jazz characteristics in poems by Yusef Komunyakaa, Sonia Sanchez, and Langston Hughes, and will incorporate these elements in their own original poetry.</p> <p>7. Gesture Drawing- In this lesson, students will explore connections between music and visual art. Students will create a series of line drawings influenced by listening to several different genres of music.</p>	<p>* use of adequate research in poem about a current social issue</p> <p>∅ Assess the students based on the following criteria:</p> <p>*active participation in the creation of a collaborative poem</p> <p>*identified examples of jazz characteristics in work by Sanchez and Hughes</p> <p>*demonstrated understanding through insightful and frequent participation in class discussions</p> <p>*wrote a free verse poem that incorporated three aspects of jazz music</p> <p>∅ Teacher will use the given Self-Assessment guide to evaluate students at the end of the collaborative unit that this lesson comes from.</p>	<p>∅ www.artsedge.com</p> <p>∅ www.artsedge.com</p>

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Content Standard 8. Students will make connections between music, other disciplines, and daily life.

<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
8.c- Students will explain ways in which the principles and subject matter of music and various disciplines outside the arts are interrelated.	1. Music and Math- Every day students will have an opening assignment of music math, in which they will solve a long math problem that is represented with musical notation instead of numbers	⌘ Students will hand in their opening music math assignment every day and will be graded from 1-5 points.	⌘ Lesson was given to teacher from student teaching mentor.
	2. Science and Music- Students will experiment with pianos to generate various sound wave forms using different pitches and describe the use of overtones in the role of shaping.	⌘ Students will be graded through an evaluation rubric on their participation and effort.	⌘ www.ct.ed.gov
	3. Physics and Music- Students will demonstrate the physical properties of tone production in string, wind, percussion, and electronic instruments, and the human voice.	⌘ Students will be graded through an evaluation rubric on their participation and effort.	⌘ www.ct.ed.gov
	4. Program Music- Students will study the instrumental style of program music, where a written piece of literature or a piece of visual art has its story told through instrumental music. Students will try to interpret the story by listening to the music first, and then will read or look at the “program” that the music was based on.	⌘ Students will be evaluated through the ending activity that will be held at the end of the lesson.	⌘ This lesson was given to the teacher by a colleague.

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<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
8.c – Continued	<p>5. Aida and its relevance to the world today- This lesson uses the opera <i>Aida</i> and the history of the Middle East and Africa to open discussions about the current crisis in the Middle East. It provides a connection between music (opera), history, and current issues. Additionally, there is a geography lesson on the Middle East and Africa, and a music lesson on operatic voices and the history of opera. Students will develop a definition of opera and operatic voices, students will identify and locate geographical features in North Africa, students will identify issues relating to the Middle East, students will relate the story of Aida to the issues in the Middle East, and students will listen for and identify various singing voices, as it relates to range, timbre, and an interpretation of an operatic role.</p> <p>6. Poets Got Them Blues- Students will analyze and interpret blues lyrics, exploring how historical events and social issues shaped songs by W.C. Handy, Skip James, and J.B. Lenoir. Students will identify poetic elements in blues songs, and will draw connections between blues songs and two poems based on blues elements: Langston</p>	<p>⌘ An assessment rubric will be used to evaluate students on their project and performance of a 2-5 min scene from Aida.</p> <p>⌘ Assess the students based on the following criteria:</p> <ul style="list-style-type: none"> *identified examples of blues characteristics in works by Hughes and Young *demonstrated understanding through insightful and frequent participation in class discussions *wrote a poem that incorporated 	<p>⌘ www.artsedge.com</p> <p>⌘ www.artsedge.com</p>

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<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
8.c - Continued	<p>Hughes's "The Weary Blues" and Kevin Young's "Player Piano." Finally, they will reflect on current social issues and write original poetry based on research.</p> <p>7. Prairie Magic and Territory Folks- Students will identify the key elements of the Broadway musical <i>Oklahoma</i> and compare it to the geographical and historical elements of the Mid-West in Frontier America</p>	<p>three aspects of blues music *use of adequate research in poem about a current social issue</p> <p>∞ Evaluate students' performance according to the following criteria:</p> <ul style="list-style-type: none"> * level of serious and cooperative participation in research and collaborative assignments * level of discernment in contributions from research and to collaborative work * substantive contributions to class discussion and special projects * range and depth in analysis * organization, meaningful substance, rhetorical skill, and poise in formal oral presentation * alignment of written performance with writing process rubric * willingness to volunteer for special activities * general level of engagement in all activities and assignments 	<p>∞ www.artsedge.com</p>

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Content Standard 9. Students will understand music in relation to history and culture.

<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
<p>9.a- Students will classify music by genre/style and by historical period/culture through aural examples and must explain the reasoning behind their classification.</p>	<ol style="list-style-type: none"> 1. Music from different eras- Students will research the key elements of the music of the Middle Ages, Renaissance, Baroque, and Classical eras. Once they are familiar with those key elements, they will listen to musical selections from each era and will make an educated guess as to which era the musical selection is from. Students will fill in a given worksheet to classify each musical selection. 2. The different genres of Jazz- Students will understand that jazz has genres within it and will identify the different genres of jazz such as the blues, swing, bebop, ragtime, Dixieland, etc. Students will then listen to musical selections from different genres of jazz and will classify the piece into one of the genres on a given worksheet. 3. Name that Style- Students will define what a musical style is. Then, they will brainstorm and make a list of 10 musical styles that they can think of. A master list will be put on the board. The teacher will then play pieces of music from all different styles and 	<ul style="list-style-type: none"> ⌘ Students will be evaluated by their worksheets, which will be weighted as class work. ⌘ Students will be evaluated by their worksheets, which will be weighted as class work. ⌘ Students will be assessed through participating in the class discussion. 	<ul style="list-style-type: none"> ⌘ www.ct.ed.gov ⌘ www.ct.ed.gov ⌘ www.lessonplanspage.com

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<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
<p>9.a – Continued</p>	<p>students will match the piece with its correct style. A class discussion will follow to discuss why students thought each piece belonged in a certain style.</p> <p>4. Music from around the world- Students will be assigned a different country from around the world. Students must research the music from this country; define its key elements, and how music affects daily life. Students must also find musical examples from their country to bring in to share with the class. Students will prepare a presentation in which they will give clues about which country they are presenting and play the musical example and the other students will have to make an educated guess as to which country they are presenting.</p> <p>5. The piano around the world- Students will research the current use of the piano around the world. They will find in which areas of the world the piano is most prominent and identify the styles of music the piano is used to play in. They will write a reflective essay on the information they learned studying the piano.</p>	<p>∅ Students will be assessed through their presentation; accuracy of information, clarity of presenting the information, and appropriate musical examples.</p> <p>∅ Students will be assessed through their written essay. They will be graded on accurate information, well developed thoughts, and proper essay format.</p>	<p>∅ Lesson was developed by the teacher.</p> <p>∅ Lesson was developed by the teacher.</p>

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Content Standard 9. Students will understand music in relation to history and culture.

<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
<p>9.b - Students will describe distinguishing characteristics of representative music genres and styles from variety of cultures.</p>	<ol style="list-style-type: none"> 1. Songs from Ghana and Zimbabwe- Students will identify several different musical styles from Ghana and Zimbabwe such as Game Songs, Story songs, and Recreational Songs. Students will learn and perform several examples of each. 2. Styles and cultures within our own- Students will study different regions of the United States and the music that comes from each such as spirituals from the south, Dixieland from New Orleans, Bluegrass from the Mid-West, Chicago Jazz, etc. Students will research the different cultures within the United States and give presentations on one area of the country. 3. Global Harmony- In this lesson, students listen to world music samples and try to identify the countries of origin. Then they work in small groups to design an online "world music café." For homework, they draw on their group's ideas to create sample home pages. 	<ul style="list-style-type: none"> ⌘ Students will be evaluated through an assessment rubric that will evaluate their participation and effort in performing the different African songs. ⌘ Students will be evaluated through their presentations on accuracy and clarity of information, appropriate musical examples, and effort. ⌘ Students will be evaluated through their effort on designing their home page for the world music café. 	<ul style="list-style-type: none"> ⌘ <i>Let Your Voice Be Heard</i> ⌘ Lesson was developed by the teacher. Students will use the internet and I-tunes to gather music and informational materials. ⌘ www.nytimes.com/learning/teachers/

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<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
<p>9.c- Students will classify, by genre and style, (and, if applicable, by historical period, composer and title) a varied body of exemplary (that is, high quality and characteristic) musical works, and explain the characteristics that cause each work to be considered exemplary.</p>	<ol style="list-style-type: none"> 1. Carmina Burana- Students will listen to excerpts from Orff’s Carmina Burana and identify why they believe this to be an extreme work for choir and orchestra. 2. Rhapsody in Blue- Students will listen to Gershwin’s Rhapsody in Blue and will identify the elements that make the work a concerto, and an exemplary work for jazz orchestra. 3. Madame Butterfly- Students will watch excerpts from the opera Madame Butterfly and will identify the elements that make this opera one that is exemplary. 	<ul style="list-style-type: none"> ⌘ Students will record their reactions in their music journals and will be evaluated on effort, clarity, and well developed thought. ⌘ Students will record their reactions in their music journals and will be evaluated on effort, clarity, and well developed thought. ⌘ Students will record their reactions in their music journals and will be evaluated on effort, clarity, and well developed thought. 	<ul style="list-style-type: none"> ⌘ Lesson was developed by the teacher. Recording of Carmina Burana by WCSU Concert Choir and Wind Ensemble. ⌘ Lesson was developed by the teacher. Recording was downloaded from I-tunes. ⌘ Lesson was developed by the teacher.

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Content Standard 9. Students will understand music in relation to history and culture.

<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
<p>9.d - Students will identify sources of American music genres, trace the evolution of those genres, and cite well-known musicians associated with them.</p>	<ol style="list-style-type: none"> 1. Big Band- Students will be given a big band composition and will trace the evolution of that song through the various jazz styles. Students will create a poster that will web where the song began and how it evolved through jazz 2. Patrons of Europe and today's musicians- Student will study the musicians and composers of the pre-Baroque era Europe and come to find how musicians were servants for their patrons or the church. The students will compare and contrast these musicians with the musicians in American culture today. Students will complete a comparative essay on the two types of musicians. 3. Stephen Foster- Students will trace the beginning of popular music in America with the music of Stephen Foster. They will identify his most well-known pieces and complete a worksheet on his career as a composer. 	<ul style="list-style-type: none"> ⌘ Students will be assessed on their posters. They will be assessed on their accuracy of information, clarity and effort, and creativity of the poster. ⌘ Students will be assessed on their comparative essays. They will be evaluated on accuracy of information, a strong comparison, and proper essay format. ⌘ Students will be evaluated on the completed worksheet. The worksheet will be weighted as class work. 	<ul style="list-style-type: none"> ⌘ www.ct.ed.gov ⌘ www.ct.ed.gov ⌘ <i>American Popular Music</i> pgs. 1-2

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<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
9.d – Continued	<p>4. The roots of jazz- Students will trace the beginning of jazz back to the time of slavery when slaves would sing the blues out in the fields. Students will then trace the evolution of jazz and how it branched off into many different genres. Students will complete a worksheet on every genre of jazz.</p> <p>5. Musical Theater- Students will trace the roots of musical theater from European opera to Gershwin and Porter and beyond. They will identify the different genres of musical theater that have developed over the past and where musical theater is today. Students will complete reflective worksheets on the evolution of American Musical Theater.</p> <p>6. Folk music- Students will define folk music and describe folk music in America. They will also trace the history of folk music to its roots and from where in the world it was influenced.</p>	<p>⌘ Students will be evaluated on the completed worksheet. The worksheet will be weighted as class work.</p> <p>⌘ Students will be evaluated on the completed worksheet. The worksheet will be weighted as class work.</p> <p>⌘ Students will be evaluated on the completed worksheet. The worksheet will be weighted as class work.</p>	<p>⌘ <i>American Popular Music</i> The Blues pgs. 3-4 Ragtime pgs. 5-7 Dixieland Jazz pgs. 8-10 Chicago Jazz pgs. 11-12 Gershwin pgs. 13-15 Swing pgs. 16-17</p> <p>⌘ <i>American Popular Music</i> Pgs. 18-20</p> <p>⌘ <i>American Popular Music</i> Pgs. 21-23</p>

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<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
9.d - Continued	<p>7. Country Western Music- Students will define country music and describe where country got its roots. Students will also identify its evolution in America and what place it holds in our culture today. Students will complete a worksheet on the history of country music.</p> <p>8. Rock and roll- Students will trace the evolution of rock and roll in America through Elvis, the Beatles, and other rock bands of the 60's and beyond. Students will complete worksheets on the history of rock and roll.</p>	<p>⌘ Students will be evaluated on the completed worksheet. The worksheet will be weighted as class work.</p> <p>⌘ Students will be evaluated on the completed worksheets. The worksheets will be weighted as class work.</p>	<p>⌘ <i>American Popular Music</i> Pgs. 24-25</p> <p>⌘ <i>American Popular Music</i> Elvis pgs. 33-34 Motown pgs. 35-36 The Beatles pgs. 37-39 The Sixties pgs. 43-44 Woodstock pgs. 45-46 Disco and Funk 47-48 Punk Music pgs. 52-53</p>

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Content Standard 9. Students will understand music in relation to history and culture.

<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
<p>9.e- Students will identify various uses of music in their daily experiences and describe characteristics that make music suitable for each use.</p>	<ol style="list-style-type: none"> 1. Soundtrack your life- Students will create their own soundtrack. They will break apart their day into their routine events and represent each event with a song that they think depicts that event the best. Students will use I-tunes to download the music for their soundtrack and will create their own cover for their soundtrack as well. 2. Love Songs- Students will identify how the subject of love is expressed in music and that its three main messages are lost love, searching for love, and celebrating love. Students will listen to several musical examples and categorize each love song into one of the three categories and explain why. 3. Religious Music- Students will listen to music from several different religions and compare and contrast the importance of music in each type of religious service. 	<ul style="list-style-type: none"> ⌘ Students will be graded on their completed soundtrack; their effort and creativity being the main components. ⌘ Students will compare their answers with other classmates in a classroom discussion. ⌘ Students will record their reactions in their music journals where they will be graded on their effort, clarity, and well developed thought. 	<ul style="list-style-type: none"> ⌘ Lesson was given to teacher from her student teaching mentor. ⌘ <i>Music! Its Role and Importance in Our Lives</i> Teacher’s Edition- Pgs. 155-156. Listening resources downloaded from I-tunes. ⌘ <i>Music! It’s Role and Importance in Our Lives</i> Teacher’s Edition Ch. 12

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<i>Performance Standards</i>	<i>Sample Activities</i>	<i>Assessment Strategies</i>	<i>Resources</i>
9.e - Continued	<p>4. The Music of Celebration- Students will listen to several musical examples and will identify what kind of celebration the piece of music is linked to.</p> <ul style="list-style-type: none"> - The Star-Spangled Banner- any type of patriotic holiday - Happy Birthday- a loved one's birthday - Auld Lang Syne- New Years Celebration - Pomp and Circumstance- Graduation ceremonies - Canon in D- Weddings <p>5. Condolences in Death- Students will share how they feel music can console a person when grieved by death. The students will express their reactions when the teacher plays the Ave Maria and Taps. Students will then study a New Orleans funeral parade and discuss how they feel about playing joyful music during a funeral march. Students will react in their music journals.</p>	<p>⌘ Students will receive credit for participating in the class discussion in which the class will identify what type of celebration a particular piece comes from.</p> <p>⌘ Students will react to the New Orleans funeral march in their music journals where they will be given credit for their effort, clarity, and well developed thoughts. Students will also receive credit for participating in class discussions.</p>	<p>⌘ <i>Music! It's Role and Importance in Our Lives</i> Teacher's Edition Ch. 13</p> <p>⌘ <i>Music! It's Role and Importance in Our Lives</i> Teacher's Edition Ch. 14</p>