**Introduction**

In 2014, the Shelby County Schools Board of Education adopted a set of ambitious, yet attainable goals for school and student performance. The District is committed to these goals, as further described in our strategic plan, Destination 2025.

**By 2025,**

* **80% of our students will graduate from high school college or career ready**
* **90% of students will graduate on time**
* **100% of our students who graduate college or career ready will enroll in a post-secondary opportunity.**

In order to achieve these ambitious goals, we must collectively work to provide our students with high-quality, College and Career Ready standards-aligned instruction. Acknowledging the need to develop competence in literacy and language as the foundations for all learning, Shelby County Schools developed the Comprehensive Literacy Improvement Plan (CLIP) and the SCS Curriculum Maps for Arts Education.

Designed with the teacher in mind, the Arts Education (Orff Music, Visual Art, Media Arts, Dance, Instrumental Music, and Vocal Music) curriculum maps focus on teaching and learning in the domains of Perform, Create, Respond, and Connect. This map presents a framework for organizing instruction around the TN State Standards so that every student meets or exceeds requirements for college and career readiness. The standards define what to teach at specific grade levels, and the SCS Arts Education curriculum maps provide guidelines and research-based approaches for implementing instruction to ensure students achieve their highest potentials.

The SCS Arts Education curriculum maps are designed to create artistically/musically literate students by engaging them both individually and collaboratively in creative practices of envisioning, investigating, constructing, and reflecting. To achieve these goals the curriculum maps were developed by expert arts teachers to reflect the conceptual framework of the four artistic processes: present, create, respond, and connect.

**How to Use the Arts Education Curriculum Maps**

The SCS Arts Education curriculum maps are designed to help teachers make effective decisions about what content to teach and how to teach it so that, ultimately, our students can reach Destination 2025. Across all arts disciplines, this is generally reflected in the following quarterly framework:

Knowledge and Skills- This column reflects the anchor standards and essential tasks associated with grade level mastery of each discipline.

Activities and Outcomes- Generally phrased similar to “I Can” statements, this portion identifies the specific performance indictors that are expected for students at a given time within the quarters/semester.

Assessments- This section of the quarterly maps focuses on the formative and summative methods of gauging student mastery of the student performance indicators listed in the activities/outcomes section.

Resources And Interdisciplinary Connections- In this column, teachers will find rich bodies of instructional resources/materials/links to help students efficiently and effectively learn the content. Additionally, there are significant resources to engage alignment with the Comprehensive Literacy Improvement Plan (CLIP) that are designed to strengthen authentic development of aural/visual literacy in the arts content areas as well as support larger district goals for improvement in literacy.

Throughout this curriculum map, you will see high-quality works of art/music literature that students should be experiencing deeply, as well as some resources and tasks to support you in ensuring that students are able to reach the demands of the standards in your classroom. In addition to the resources embedded in the map, there are some high-leverage resources available for teacher use.

**COURSE:** Class Piano

**GRADE LEVEL(s):** 5/6-12

**PURPOSE:**

The purpose of all music courses in the Shelby County Schools is to develop comprehensive musicianship, in partnership with other core disciplines, with a focus of musical literacy.  We believe all students have tremendous potential to learn and enjoy music. While research shows that music helps students develop higher-order skills and increase desire to learn, our driving goal is to empower students to use their minds more creatively by inspiring them to broaden their experiences and enrich their lives.

In Memphis City Schools, piano is introduced at the elementary level (in selected schools) and many middle schools also use the piano as a method of teaching general music courses. The 5/6th – 12th grade curricular piano program allows students to transfer prior knowledge and skills to explore and develop their musicianship through performance on the piano.

All 6th-12th piano classes are elective curricular courses that meet during the school day, every day throughout the course of the school year. For grading purposes, all music students are required to exhibit their musical knowledge through public performances and participation in district approved individual and large group assessment festivals.

**GRADE SPECIFIC BENCHMARKS**

**Piano Level IV – Year 4 through Level VII – Year 7**

**Elective Course**

**Prerequisite: Piano Level III through Level VI respectively**

| **Knowledge and Skills** | **Activities/Outcomes** | **Assessments** | **Resources / Literacy Connections** |
| --- | --- | --- | --- |
| ***QUARTER 1*** |  |  |  |
| **PERFORM**  **Standard 1.0 Singing:** Students will sing alone and with others, a varied repertoire of music.  **Standard 2.0 Playing Instruments:** Students will perform on instruments, alone and with others, a varied repertoire of music.  **Standard 5.0 Reading and Notating:** Students will read and notate music |  |  |  |
| Keyboard Harmony   1. Primary chords and their inversions in every key 2. Characteristic chord progressions with appropriate voice leading in multiple keys 3. Nomenclature for chord inversions 4. Key signatures | * Play the tonic, dominant, subdominant and dominant seventh chords in C, G, D, and F Major and A and D minor * (enrichment) play the tonic, dominant, subdominant and dominant seventh chord in any major or minor key, in root position or appropriate inversion * Accompany a simple melody with primary chords | Record a sampling of students as they begin and later polish their melodies with accompaniments. | FJH Piano Teaching Library The FJH Classic Scale Book  Pop Keyboard Course published by Hal Leonard  [CCSS.ELA-Literacy.CCRA.R.1](http://www.corestandards.org/ELA-Literacy/CCRA/R/1/)  Read closely to determine what the text says explicitly and to make **logical inferences** from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text. |
| Technique   1. Two to four-octave major or minor scales around the circle of fifths 2. Two to four-octave major or minor arpeggios around the circle of fifths 3. Major, minor or seventh chords and inversions 4. Major or minor chord progressions 5. Technical exercise include (but not limited to) Hanon, Czerny Op. 599; and Burgmuller Op. 100 | * Play C, G, and D two to four-octave major or minor scales, hands together * Play C, G, and D two to four-octave arpeggios hands together * Play the C, G, and D major or minor primary chords and inversions either blocked or broken, hands together. * Play C, G, and D major or minor chord progressions * Play C, G and D seventh chords and inversions | Video a sampling of students as they work on their scales, arpeggios and chords.  Check for correct fingering, hand position and posture as well as increased speed. | FJH Piano Teaching Library The FJH Classic Scale Book  [CCSS.ELA-Literacy.CCRA.R.1](http://www.corestandards.org/ELA-Literacy/CCRA/R/1/)  Read closely to determine what the text says explicitly and to make **logical inferences** from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text. |
| Vocabulary  Terms and signs sufficient to accommodate technical exercises and repertoire being performed | * be able to accurately perform piano pieces by interpreting pertinent terms and signs * Demonstrate knowledge of the technical vocabulary or music (e.g. Italian terms, form, harmony, tempo markings) | Students should produce a written analysis of repertoire studied including form, key, tonal progression, and an interpretation of musical terminology found in the piece. | Faber - Piano Adventures Books 3b – 5  Repertoire books  [www.musictheory.net](http://www.musictheory.net)  [www.teoria.com](http://www.teoria.com)  <http://www.essential-music-theory.com>    [CCSS.ELA-Literacy.CCRA.R.4](http://www.corestandards.org/ELA-Literacy/CCRA/R/4/) **Interpret** words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone. |
| Transposition  Simple melodies with primary chord accompaniment to previously studied major or minor keys (major to major, minor to minor) | * Transpose a melody with primary chord accompaniment | Record a sampling of students as they begin and perfect their transposition skills | Pop Keyboard Course published by Hal Leonard  FJH Pianist’s Curriculum Sight Reading and Rhythm Every Day Books 3b – 6  [CCSS.ELA-Literacy.CCRA.R.4](http://www.corestandards.org/ELA-Literacy/CCRA/R/4/) **Interpret** words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone. |
| Sight Reading  Sight Read, accurately and expressively, music with a level of difficulty of 3 or 4 on a scale of 1-6. | * clap rhythms at sight * at sight, play correct notes with correct counting at the keyboard (first hands separate, then hands together) | Record or video a sampling of students as they sight read. Place a copy in the portfolio to be compared with their sight reading abilities at the end of the year. | Faber - Piano Adventures Books 3b-5  FJH Pianist’s Curriculum Sight Reading and Rhythm Every Day Books 4 – 6  [CCSS.ELA-Literacy.CCRA.R.5](http://www.corestandards.org/ELA-Literacy/CCRA/R/5/) Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) **relate** to each other and the whole. |
| Solo Music Difficulty   * Explore various musical styles: classical, jazz, popular music, etc. * Develop consistent use of metronome during practice * Strive for finger independence and good sound quality * Encourage memorization   Ensemble Music Difficulty  Piano duet, chamber ensemble, concertos, vocal/choral accompanying should be consistently encouraged in addition to solo repertoire. | * Demonstrate proper posture and hand positions * Be able to accurately perform the assigned pieces * Demonstrate proficiency in rhythmic accuracy by playing early to late intermediate level duets and ensemble pieces. * Be able to use the damper pedal properly * Understand various styles through studying solo repertoire | * evaluate their own performances against criteria provided with assistance of audio or visual equipments * evaluate peer’s in-class performances against criteria provided * Regular in-class performance * In-school performance (recitals, competitions etc.) * On-going portfolio | Essential Repertoire - Alfred  In Recital – FJH  Succeeding with the Masters – FJH  Journey Through the Classics – Hal Leonard  *The Developing Artist Series* Piano Literature – Hal Leonard  Appropriate graded repertoire  Classical solo repertoire suggestions include (but not limited to) Bach two-part Invention, Classical sonatinas, Chopin Mazurkas or other Romantic pieces, Bartók's Mikrokosmos  Further reference: The Pianist’s Guide to Standard Teaching and Performance Literature by Jane McGrath;  Guide to Piano Literature by Maurice Hinson  [CCSS.ELA-Literacy.CCRA.R.5](http://www.corestandards.org/ELA-Literacy/CCRA/R/5/) Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) **relate** to each other and the whole.  [CCSS.ELA-Literacy.CCRA.R.6](http://www.corestandards.org/ELA-Literacy/CCRA/R/6/) Assess how point of view or **purpose** shapes the content and style of a text. |
| **CREATE**  **Standard 3.0 Improvising:** Students will improvise a rhythm or melody over a given chord progression.  **Standard 4.0 Composing:** Students will compose a musical work with teacher-generated rhythmic, harmonic, melodic, and expressive parameters. |  |  |  |
| Folk songs, standard pop songs, hymn tunes, patriotic songs | * Improvise rhythmic and melodic variations on given melodies and melodies in major and minor keys. | Video or record a sampling of students as they work on improvisation. | FJH Piano Teaching Library Music by Me Books 4 - 5  Garage Band  Finale  Pop Keyboard Course, Hal Leonard  Hymnal  [CCSS.ELA-Literacy.CCRA.R.5](http://www.corestandards.org/ELA-Literacy/CCRA/R/5/) Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) **relate** to each other and the whole.  [CCSS.ELA-Literacy.CCRA.R.6](http://www.corestandards.org/ELA-Literacy/CCRA/R/6/) Assess how point of view or **purpose** shapes the content and style of a text. |
| **RESPOND**  **Standard 6.0 Listening and Analyzing:**  Students will analyze and describe  teacher-selected listening examples using correct music vocabulary.  **Standard 7.0 Evaluation:** Students will use selected criteria to evaluate the intent and quality of a composition. |  |  |  |
| Aural Skills  Major, Natural minor, Harmonic minor, Melodic minor, and Chromatic scales – based on year of study  Major, minor, diminished, augmented triads | * identify by comparison major, natural, harmonic, melodic minor and/or chromatic scales * identify by comparison major, minor, diminished and/or augmented triads | Administer a pre and posttest of studied ear training. Knowledge of scales and triads will be built upon from level 4 through  level 7. | [www.good-ear.com](http://www.good-ear.com)  [www.musictheory.net](http://www.musictheory.net)  [www.teoria.com](http://www.teoria.com)  [CCSS.ELA-Literacy.CCRA.R.5](http://www.corestandards.org/ELA-Literacy/CCRA/R/5/) Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) **relate** to each other and the whole. |
| Evaluation Skills  Evaluations of peer performances, outside-of-school concerts, and in-class listening selections | Assess videos or sound recordings of personal performances and objectively evaluate those performances based on proper technique and musical elements.  Listen to and evaluate keyboard performances, including a written assessment of the musical elements of the performance, identifying the form, tempo, dynamics, articulation, style and musical period. | Written assignment reflecting evaluation of recordings of professional musicians and recordings of their own performances. | Teacher-developed rating forms and rubrics  WTSBOA solo and ensemble judge’s form.  [CCSS.ELA-Literacy.CCRA.SL.3](http://www.corestandards.org/ELA-Literacy/CCRA/SL/3/)  **Evaluate** a speaker's point of view, reasoning, and use of evidence and rhetoric. |
| **CONNECT**  **Standard 8.0 Interdisciplinary Connections:** Students will illustrate how elements of music (e.g., color, balance, rhythm, texture) are used in similar and distinctive ways in other arts disciplines.  **Standard 9.0 Historical and Cultural Relationships:** Students will compare and contrast various historical backgrounds and related music genres. |  |  |  |
| 1. Music history, literature and form 2. Composers’ lives 3. Periods of music history 4. Uses and practices in multiple cultures 5. General musicianship | * Listen to various keyboard compositions and identify composer, musical period, style, and genre. * Continue to develop recognition that music reflects time, place, and culture. * Compare and contrast keyboard music in two given musical periods | Provide written assessment of composition devices and techniques (e.g., motives, imitation, retrograde, inversion) used to provide unity, variety, tension, and resolution in a musical work and give examples of other works that make similar uses of these devices and techniques.  Class discussion and presentation | Piano Adventures, Books 3a - 5  [www.sfskids.org](http://www.sfskids.org)  [www.nyphilkids.org](http://www.nyphilkids.org)  [www.dsokids.com](http://www.dsokids.com)  Wikipedia  Gaggle Tube  [CCSS.ELA-Literacy.CCRA.R.2](http://www.corestandards.org/ELA-Literacy/CCRA/R/2/) Determine central ideas or **themes** of a text and analyze their development; **summarize** the key supporting details and ideas.  [CCSS.ELA-Literacy.CCRA.R.3](http://www.corestandards.org/ELA-Literacy/CCRA/R/3/) **Analyze** how and why individuals, events, or ideas develop and interact over the course of a text.  [CCSS.ELA-Literacy.CCRA.R.9](http://www.corestandards.org/ELA-Literacy/CCRA/R/9/) Analyze how two or more texts address similar themes or topics in order to build knowledge or to **compare** the approaches the authors take. |
| ***QUARTER 2*** |  |  |  |
| **PERFORM**  **Standard 1.0 Singing:** Students will sing alone and with others, a varied repertoire of music.  **Standard 2.0 Playing Instruments:** Students will perform on instruments, alone and with others, a varied repertoire of music.  **Standard 5.0 Reading and Notating:** Students will read and notate music |  |  |  |
| Keyboard Harmony   1. Primary chords and their inversions in every key 2. Characteristic chord progressions with appropriate voice leading in multiple keys 3. Nomenclature for chord inversions 4. Key signatures | * Play the tonic, dominant, subdominant and dominant seventh chords in C, G, D, and F Major and A and D minor * (enrichment) play the tonic, dominant, subdominant and dominant seventh chord in any major or minor key, in root position or appropriate inversion * Accompany a simple melody with primary chords | Record a sampling of students as they begin and later polish their melodies with accompaniments. | FJH Piano Teaching Library The FJH Classic Scale Book  Pop Keyboard Course published by Hal Leonard  [CCSS.ELA-Literacy.CCRA.R.1](http://www.corestandards.org/ELA-Literacy/CCRA/R/1/)  Read closely to determine what the text says explicitly and to make **logical inferences** from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text. |
| Technique   1. Two to four-octave major or minor scales around the circle of fifths 2. Two to four-octave major or minor arpeggios around the circle of fifths 3. Major, minor, or seventh chords and inversions 4. Major or minor chord progressions 5. Technical exercise include (but not limited to) Hanon, Czerny Op. 599; and Burgmuller Op. 100 | * Play A, E, and B two to four-octave major or minor scales * Play A, E, and B major or minor two to four-octave arpeggios, hands together * Play scales with correct fingerings * Play scales from memory * Play A, E, and B major or minor primary chords in root position, first inversion and second inversion * Play seventh chords and inversions. * Play A, E, and B major or minor chord progressions | Video a sampling of students as they work on their scales, arpeggios and chords.  Check for correct fingering, hand position and posture as well as increased speed. | FJH Piano Teaching Library The FJH Classic Scale Book  [CCSS.ELA-Literacy.CCRA.R.4](http://www.corestandards.org/ELA-Literacy/CCRA/R/4/) **Interpret** words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone. |
| Vocabulary  Terms and signs sufficient to accommodate technical exercises and repertoire being performed | * be able to accurately perform piano pieces by interpreting pertinent terms and signs * Demonstrate knowledge of the technical vocabulary or music (e.g. Italian terms, form, harmony, tempo markings) | Students should produce a written analysis of repertoire studied including form, key, tonal progression, and an interpretation of musical terminology found in the piece. | Faber – Piano Adventures Books 3b – 5  Repertoire books  [www.musictheory.net](http://www.musictheory.net)  [www.teoria.com](http://www.teoria.com)  [CCSS.ELA-Literacy.CCRA.L.6](http://www.corestandards.org/ELA-Literacy/CCRA/L/6/) Acquire and use accurately a range of general academic and **domain-specific words** and phrases sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when encountering an unknown term important to comprehension or expression. |
| Transposition  Simple melodies with primary chord accompaniment to previously studied major or minor keys (major to major, minor to minor) | * Transpose a melody with primary chord accompaniment | Record a sampling of students as they begin and perfect their transposition skills | Pop Keyboard Course – Hal Leonard  FJH Pianist’s Curriculum Sight Reading and Rhythm Every Day Books 3b – 6  [CCSS.ELA-Literacy.CCRA.R.4](http://www.corestandards.org/ELA-Literacy/CCRA/R/4/) **Interpret** words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone. |
| Sight Reading  Sight Read, accurately and expressively, music with a level of difficulty of 3 or 4 on a scale of 1-6. | * clap rhythms at sight * at sight, play correct notes with correct counting at the keyboard (first hands separate, then hands together) | Record or video a sampling of students as they sight read. | FJH Pianist’s Curriculum Sight Reading and Rhythm Every Day Books 4 – 6  [CCSS.ELA-Literacy.CCRA.L.3](http://www.corestandards.org/ELA-Literacy/CCRA/L/3/) **Apply** knowledge of language to understand how language functions in different contexts, to make effective choices for **meaning or style**, and to comprehend more fully when reading or listening. |
| Solo Repertoire  Individualized learning plans and practice strategies should be designed by the instructor at the beginning of each 9-week period.   * Explore various musical styles: classical, jazz, popular music etc. * Develop consistent use of metronome during practice * Become more familiar with specific musical terms and expressions * Strive for finger independence and good sound quality * Encourage memorization   Duet and Chamber Music  Piano duet, chamber ensemble, concertos, and vocal/choral accompanying should be consistently encouraged in addition to solo repertoire. | * Demonstrate proper posture and hand positions * Be able to accurately perform the assigned pieces * Listen to and evaluate a wide variety of styles of keyboard performances, including a written assessment of the musical elements of the performance, identifying the form, tempo, dynamics, articulation, style, genre, and musical period * Understand various styles through studying solo repertoire | * evaluate their own performances against criteria provided with assistance of audio or visual equipments * evaluate peer’s in-class performances against criteria provided * Regular in-class performance * In-school performance (recitals, competitions etc.) * On-going portfolio * Winter Concert * Fall Piano Festival | Essential Repertoire - Alfred  In Recital – FJH  Succeeding with the Masters – FJH  Journey Through the Classics – Hal Leonard  *The Developing Artist Series* Piano Literature – Hal Leonard  Appropriate graded repertoire  Classical solo repertoire suggestions include (but not limited to) Bach two-part Invention, Classical sonatinas, Chopin Preludes or other Romantic pieces, Kabalevsky’s Children’s Pieces, Op. 27  Further reference: The Pianist’s Guide to Standard Teaching and Performance Literature by Jane McGrath;  Guide to Piano Literature by Maurice Hinson  [CCSS.ELA-Literacy.CCRA.L.5](http://www.corestandards.org/ELA-Literacy/CCRA/L/5/) Demonstrate understanding of figurative language, word relationships, and **nuances** in word meanings.  [CCSS.ELA-Literacy.CCRA.L.3](http://www.corestandards.org/ELA-Literacy/CCRA/L/3/) **Apply** knowledge of language to understand how language functions in different contexts, to make effective choices for **meaning or style**, and to comprehend more fully when reading or listening. |
| **CREATE**  **Standard 3.0 Improvising:** Students will improvise a rhythm or melody over a given chord progression.  **Standard 4.0 Composing:** Students will compose a musical work with teacher-generated rhythmic, harmonic, melodic, and expressive parameters. |  |  |  |
| C, G, D, A, E and F major and minor positions  Tonic, subdominant and dominant  Sixteenth, Eighth, quarter, half, dotted half and whole notes and rests  ¾, 4/4 or 6/8 meter | * Compose music in several distinct styles, (classical, folk, pop, jazz, rock), demonstrating creativity in using the elements of music for expressive effect and imagination and technical skill in applying the principles of composition. * Evaluate a composition or arrangement by comparing it to similar or exemplary models. | A sampling of compositions should be placed in the portfolio. After all students have performed their compositions, the class should choose their favorite ones and describe what they liked most about the piece. | FJH Piano Teaching Library Music by Me Books 4 - 5  Garage Band  Finale  Pop Keyboard Course by Hal Leonard  [CCSS.ELA-Literacy.CCRA.W.2](http://www.corestandards.org/ELA-Literacy/CCRA/W/2/) Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.  [CCSS.ELA-Literacy.CCRA.L.5](http://www.corestandards.org/ELA-Literacy/CCRA/L/5/) Demonstrate understanding of figurative language, word relationships, and **nuances** in word meanings. |
| **RESPOND**  **Standard 6.0 Listening and Analyzing:**  Students will analyze and describe  teacher-selected listening examples using correct music vocabulary.  **Standard 7.0 Evaluation:** Students will use selected criteria to evaluate the intent and quality of a composition. |  |  |  |
| Aural Skills  Intervals: M or m 2nd, M or m 3rd, P4 or P5, M or m 6th,  M or m 7th  Choose the rhythm (2/4, 3/4, 4/4, 6/8) | Recognize major and/or minor intervals within the one-octave scale  Select the rhythm heard from two or three choices including 2/4, ¾, 4/4, and 6/8 meter. | Administer a pre and posttest of studied ear training. Knowledge of scales and triads will be built upon from level 4 through  level 7. | [www.good-ear.com](http://www.good-ear.com)  [www.musictheory.net](http://www.musictheory.net)  [www.teoria.com](http://www.teoria.com)  [CCSS.ELA-Literacy.CCRA.L.3](http://www.corestandards.org/ELA-Literacy/CCRA/L/3/) **Apply** knowledge of language to understand how language functions in different contexts, to make effective choices for **meaning or style**, and to comprehend more fully when reading or listening.  [CCSS.ELA-Literacy.CCRA.R.8](http://www.corestandards.org/ELA-Literacy/CCRA/R/8/) **Delineate** and **evaluate** the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence. |
| Evaluation Skills  Evaluations of peer performances, outside-of-school concerts, and in-class listening selections | * evaluate their own in-class performances against criteria provided * evaluate peer’s in-class performances against criteria provided * evaluate outside-of-school concerts and professional recordings | Written assignment reflecting evaluation of recordings of professional musicians and recordings of their own performances. | Teacher-developed rating forms and rubrics  WTSBOA solo and ensemble judge’s form.  [CCSS.ELA-Literacy.CCRA.SL.3](http://www.corestandards.org/ELA-Literacy/CCRA/SL/3/)  **Evaluate** a speaker's point of view, reasoning, and use of evidence and rhetoric. |
| **CONNECT**  **Standard 8.0 Interdisciplinary Connections:** Students will illustrate how elements of music (e.g., color, balance, rhythm, texture) are used in similar and distinctive ways in other arts disciplines.  **Standard 9.0 Historical and Cultural Relationships:** Students will compare and contrast various historical backgrounds and related music genres. |  |  |  |
| Music history, literature and form  Composers’ lives  Periods of music history  Uses and practices of music in multiple cultures  General musicianship | * Listen to various keyboard compositions from a given musical period and identify characteristics of the period and major style components. * Evaluate the significance of a major keyboard work and how it relates to a specific culture or event. * Listen to and analyze a varied repertoire of Renaissance, Baroque, Classical, Romantic, and Contemporary keyboard music. Describe the form and musical elements used and discuss stylistic variances between major composers of the periods. * Listen to and identify the use of musical elements in a varied repertoire of keyboard music of significant composers from each musical period that make it unique, interesting, and expressive. | Provide a written comparison of characteristics of two or more arts within a particular historical period or style and cite examples from various cultures.  Identify and describe several distinct music genres or styles that show the influence of two or more cultural traditions. Identify the cultural source of each influence and trace the historical conditions that produced the synthesis of influences.  Portfolio  Class discussion and presentation | [www.wikipedia.org](http://www.wikipedia.org)  Gaggle Tube  Repertoire books and CD’s  [www.nyphilkids.org](http://www.nyphilkids.org)  [www.sfskids.org](http://www.sfskids.org)  [www.dsokids.com](http://www.dsokids.com)  [CCSS.ELA-Literacy.CCRA.R.1](http://www.corestandards.org/ELA-Literacy/CCRA/R/1/)  Read closely to determine what the text says explicitly and to make **logical inferences** from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.  [CCSS.ELA-Literacy.CCRA.R.3](http://www.corestandards.org/ELA-Literacy/CCRA/R/3/) **Analyze** how and why individuals, events, or ideas develop and interact over the course of a text. |
| ***QUARTER 3*** |  |  |  |
| **PERFORM**  **Standard 1.0 Singing:** Students will sing alone and with others, a varied repertoire of music.  **Standard 2.0 Playing Instruments:** Students will perform on instruments, alone and with others, a varied repertoire of music.  **Standard 5.0 Reading and Notating:** Students will read and notate music |  |  |  |
| Keyboard Harmony   1. Primary chords and their inversions in every key 2. Characteristic chord progressions with appropriate voice leading in multiple keys 3. Nomenclature for chord inversions 4. Key signatures | * Play the tonic, dominant, subdominant and dominant seventh chords in C, G, D, and F Major and A, E, G and D minor * play the tonic, dominant, subdominant and dominant seventh chord in any major or minor key, in root position or appropriate inversion * Accompany a simple melody with primary chords | Record a sampling of students as they begin and later polish their melodies with accompaniments. | FJH Piano Teaching Library The FJH Classic Scale Book  Pop Keyboard Course published by Hal Leonard  [CCSS.ELA-Literacy.CCRA.R.1](http://www.corestandards.org/ELA-Literacy/CCRA/R/1/)  Read closely to determine what the text says explicitly and to make **logical inferences** from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text. |
| Technique   * Two to four-octave major or minor scales around the circle of fifths * Two to four-octave major or minor arpeggios around the circle of fifths * Major or minor chords and inversions * Major or minor chord progressions * Technical exercise include (but not limited to) Hanon, Czerny Op. 599; and Burgmuller Op. 100 | * Play F, B-flat and E-flat two to four-octave major or minor scales * Play F, B-flat and E-flat major or minor two to four-octave arpeggios, hands together * Play scales with correct fingerings * Play scales from memory * Play F, B-flat and E-flat major or minor primary chords in root position, first inversion and second inversion * Play F, B-flat and E-flat major or minor chord progressions | Video a sampling of students as they work on their scales, arpeggios and chords.  Check for correct fingering, hand position and posture as well as increased speed. | FJH Classic Scale Book  [CCSS.ELA-Literacy.CCRA.SL.1](http://www.corestandards.org/ELA-Literacy/CCRA/SL/1/) **Prepare** for and **participate** effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively. |
| Vocabulary  Terms and signs sufficient to accommodate technical exercises and repertoire being performed | * be able to accurately perform piano pieces by interpreting pertinent terms and signs * Demonstrate knowledge of the technical vocabulary or music (e.g. Italian terms, form, harmony, tempo markings) | Students should produce a written analysis of repertoire studied including form, key, tonal progression, and an interpretation of musical terminology found in the piece. | Faber - Piano Adventures Books 3b – 5  Repertoire books  [www.musictheory.net](http://www.musictheory.net)  [CCSS.ELA-Literacy.CCRA.L.6](http://www.corestandards.org/ELA-Literacy/CCRA/L/6/) Acquire and use accurately a range of general academic and **domain-specific words** and phrases sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when encountering an unknown term important to comprehension or expression. |
| Transposition  Simple melodies with primary chord accompaniment to previously studied major or minor keys (major to major, minor to minor) | * Transpose a melody with primary chord accompaniment | Record a sampling of students as they begin and perfect their transposition skills | Pop Keyboard Course by Hal Leonard  FJH Pianist’s Curriculum Sight Reading and Rhythm Every Day Books 4 – 6  [CCSS.ELA-Literacy.CCRA.R.4](http://www.corestandards.org/ELA-Literacy/CCRA/R/4/)  **Interpret** words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone. |
| Sight Reading  Sight Reading skills sufficient to accommodate repertoire being attempted  Begin by clapping the rhythms, playing hands separately and then hands together. | * Sight-read, hands together, a variety of music at a minimum difficulty level of late elementary. * Sight-read, hands together, a variety of music at a minimum difficulty level of early intermediate. | Record or video a sampling of students as they sight read. | FJH Pianist’s Curriculum Sight Reading and Rhythm Every Day Books 4 – 6  PA Books 3b-5  [CCSS.ELA-Literacy.CCRA.L.3](http://www.corestandards.org/ELA-Literacy/CCRA/L/3/) **Apply** knowledge of language to understand how language functions in different contexts, to make effective choices for **meaning or style**, and to comprehend more fully when reading or listening. |
| Solo Repertoire  Individualized learning plans and practice strategies should be designed by the instructor at the beginning of each 9-week period.   * Explore various musical styles: classical, jazz, popular music etc. * Develop consistent use of metronome during practice * Become more familiar with specific musical terms and expressions * Strive for finger independence and good sound quality * Encourage memorization   Duet and Chamber Music  Piano duet, chamber ensemble, vocal/choral accompanying should be consistently encouraged in addition to solo repertoire. | * Demonstrate proper physical gesture and hand positions * Be able to accurately perform the assigned pieces * Understand phrases, musical terms and expressions * Understand various styles through studying solo repertoire | * evaluate their own performances against criteria provided with assistance of audio or visual equipments * evaluate peer’s in-class performances against criteria provided * teacher’s commentary * Regular in-class performance * In-school performance (recitals, competitions etc.) * On-going portfolio | Essential Repertoire - Alfred  In Recital – FJH  Succeeding with the Masters – FJH  Journey Through the Classics – Hal Leonard  *The Developing Artist Series* Piano Literature – Hal Leonard  Appropriate graded repertoire  Classical solo repertoire suggestions include (but not limited to) compositions by J.S. Bach, Handel, Mozart, Haydn, Beethoven, Chopin, Burgmuller, Gurlitt, Bartok, Kabalevsky, and Joplin  Further reference: The Pianist’s Guide to Standard Teaching and Performance Literature by Jane McGrath;  Guide to Piano Literature by Maurice Hinson  [CCSS.ELA-Literacy.CCRA.L.4](http://www.corestandards.org/ELA-Literacy/CCRA/L/4/) Determine or **clarify** the meaning of unknown and multiple-meaning words and phrases by using context clues, analyzing meaningful word parts, and consulting general and specialized reference materials, as appropriate.  [CCSS.ELA-Literacy.CCRA.SL.1](http://www.corestandards.org/ELA-Literacy/CCRA/SL/1/) **Prepare** for and **participate** effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively. |
| **CREATE**  **Standard 3.0 Improvising:** Students will improvise a rhythm or melody over a given chord progression.  **Standard 4.0 Composing:** Students will compose a musical work with teacher-generated rhythmic, harmonic, melodic, and expressive parameters. |  |  |  |
| Students will improvise melodies, variations and accompaniments within specific guidelines  Students will compose pieces that are at least 16 measures in length using keys in the circle of fifths.  Garage Band | * Arrange a simple sixteen-measure solo instrumental piece for the keyboard using the major keys of C, G, D, A, or E, and employing technology if available. * Compose an original composition that is at least sixteen measures long and in the major or minor key of their choice. | Download student compositions/arrangements from Garage Band or Finale to a USB drive and place it in the portfolio. | Garage Band  Finale  Pop Keyboard Course by Hal Leonard  [CCSS.ELA-Literacy.CCRA.R.4](http://www.corestandards.org/ELA-Literacy/CCRA/R/4/)  **Interpret** words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.  [CCSS.ELA-Literacy.CCRA.R.5](http://www.corestandards.org/ELA-Literacy/CCRA/R/5/) Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) **relate** to each other and the whole. |
| **RESPOND**  **Standard 6.0 Listening and Analyzing:**  Students will analyze and describe  teacher-selected listening examples using correct music vocabulary.  **Standard 7.0 Evaluation:** Students will use selected criteria to evaluate the intent and quality of a composition. |  |  |  |
| Aural Skills  Choose the melody  Three to four measure rhythmic dictation | Select the melody heard from two or three choices.  Write the three to four measure rhythm played by the teacher using ¾, 4/4, and 6/8 meter | Pre and posttest reflecting students’ progress in choosing melodies and writing rhythmic dictation | [www.good-ear.com](http://www.good-ear.com)  [CCSS.ELA-Literacy.CCRA.R.1](http://www.corestandards.org/ELA-Literacy/CCRA/R/1/)  Read closely to determine what the text says explicitly and to make **logical inferences** from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.  [CCSS.ELA-Literacy.CCRA.R.5](http://www.corestandards.org/ELA-Literacy/CCRA/R/5/) Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) **relate** to each other and the whole. |
| Evaluation Skills  Evaluations of peer performances, outside-of-school concerts, and in-class listening selections | * Provide a written assessment of the musical elements of a keyboard performance (e.g., tempo, dynamics, style, phrasing, form). * Provide a written assessment of how a keyboard performance uses musical elements such as dynamics, tempo and articulation to evoke feelings and emotions. | Write an assessment of a peer performance, outside-of-school concert, or in-class listening selection.  Record students as they polish their book pieces and solos. Allow them to analyze their progress.  Evaluate the quality and effectiveness of other’s performances by applying specific criteria appropriate for the style of the music and offer constructive suggestions for improvement. | Teacher-developed rubric or the  WTSBOA solo and ensemble judge’s  Sheet  [CCSS.ELA-Literacy.CCRA.SL.3](http://www.corestandards.org/ELA-Literacy/CCRA/SL/3/)  **Evaluate** a speaker's point of view, reasoning, and use of evidence and rhetoric.  [CCSS.ELA-Literacy.CCRA.SL.5](http://www.corestandards.org/ELA-Literacy/CCRA/SL/5/) Make strategic use of digital media and visual **displays of data** to express information and **enhance** understanding of presentations. |
| **CONNECT**  **Standard 8.0 Interdisciplinary Connections:** Students will illustrate how elements of music (e.g., color, balance, rhythm, texture) are used in similar and distinctive ways in other arts disciplines.  **Standard 9.0 Historical and Cultural Relationships:** Students will compare and contrast various historical backgrounds and related music genres. |  |  |  |
| Music history, literature and form  Composers’ lives  Periods of music history  Uses and practices in multiple cultures  General musicianship | * Compare and contrast how keyboard music relates to other disciplines within the arts. * Evaluate how keyboard music and other disciplines outside of the arts are related * Evaluate musical examples of keyboard music by genre, style, form, historical period, and culture. | Provide written assessment identifying sources of American music genres, trace evolution of those genres, and cite well-known musicians associated with them.  Class discussion and presentation | Faber - Piano Adventures Books 4 - 5  Piano Repertoire Books & CD’s  [www.wikipedia.org](http://www.wikipedia.org)  [www.grooveshark.com](http://www.grooveshark.com)  Gaggletube  [CCSS.ELA-Literacy.CCRA.L.3](http://www.corestandards.org/ELA-Literacy/CCRA/L/3/) **Apply** knowledge of language to understand how language functions in different contexts, to make effective choices for **meaning or style**, and to comprehend more fully when reading or listening.  [CCSS.ELA-Literacy.CCRA.W.2](http://www.corestandards.org/ELA-Literacy/CCRA/W/2/) Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.  [CCSS.ELA-Literacy.CCRA.W.3](http://www.corestandards.org/ELA-Literacy/CCRA/W/3/) Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details and well-structured event sequences. |
| ***QUARTER 4*** |  |  |  |
| **PERFORM**  **Standard 1.0 Singing:** Students will sing alone and with others, a varied repertoire of music.  **Standard 2.0 Playing Instruments:** Students will perform on instruments, alone and with others, a varied repertoire of music.  **Standard 5.0 Reading and Notating:** Students will read and notate music |  |  |  |
| Keyboard Harmony   1. Primary chords and their inversions in every key 2. Characteristic chord progressions with appropriate voice leading in multiple keys 3. Nomenclature for chord inversions 4. Key signatures | * Play the tonic, dominant, subdominant and dominant seventh chords in all major or minor keys * play the tonic, dominant, subdominant and dominant seventh chord in any major or minor key, in root position or appropriate inversion * Accompany a simple melody with primary chords | Record a sampling of students as they begin and later polish their melodies with accompaniments. Compare with recordings from the beginning of the year. | FJH Piano Teaching Library The FJH Classic Scale Book  Pop Keyboard Course published by Hal Leonard  [CCSS.ELA-Literacy.CCRA.R.1](http://www.corestandards.org/ELA-Literacy/CCRA/R/1/)  Read closely to determine what the text says explicitly and to make **logical inferences** from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text. |
| Technique   1. Two to four-octave A-flat, D-flat and G-flat major or minor scales (harmonic minor and melodic minor), hands together. 2. Two to four-octave A-flat, D-flat, and G-flat major or minor arpeggios, hands together. 3. Primary chords in root position, first inversion and second inversion in the keys of A-flat, D-flat and G-flat major or minor 4. Primary chord progressions in all keys 5. Technical exercise include (but not limited to) Hanon, Czerny Op. 599; and Burgmuller Op. 100 | * Play scales: A-flat, D-flat, and G-flat and the corresponding parallel minor respectively up to 4 octaves, hands together * Play arpeggios, two to four octaves, hands together * Play primary chords in root position, first inversion and second inversion * Play primary chord progressions | Video a sampling of students who can play all of the minor white key two to four-octave scales, chord progressions, arpeggios and chord inversions.  Check for correct fingering, hand position and posture. | Classic Scale Book  [CCSS.ELA-Literacy.CCRA.R.1](http://www.corestandards.org/ELA-Literacy/CCRA/R/1/)  Read closely to determine what the text says explicitly and to make **logical inferences** from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text. |
| Vocabulary  Terms and signs sufficient to accommodate technical exercises and repertoire being performed | * be able to accurately perform piano pieces by interpreting pertinent terms and signs * Demonstrate knowledge of the technical vocabulary or music (e.g. Italian terms, form, harmony, tempo markings) | Students should produce a written analysis of repertoire studied including form, key, tonal progression, and an interpretation of musical terminology found in the piece. | Faber – Piano Adventures Books 4 – 5  Repertoire books  [www.musictheory.net](http://www.musictheory.net)  [CCSS.ELA-Literacy.CCRA.L.6](http://www.corestandards.org/ELA-Literacy/CCRA/L/6/) Acquire and use accurately a range of general academic and **domain-specific words** and phrases sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when encountering an unknown term important to comprehension or expression. |
| Transposition  Simple melodies with primary chord accompaniment to previously studied major or minor keys (major to major, minor to minor) | * Transpose a melody with primary chord accompaniment | Record a sampling of students as they begin and perfect their transposition skills | Pop Keyboard Course  FJH Pianist’s Curriculum Sight Reading and Rhythm Every Day Books 4 – 6  [CCSS.ELA-Literacy.CCRA.R.4](http://www.corestandards.org/ELA-Literacy/CCRA/R/4/)  **Interpret** words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone. |
| Sight Reading  Sight Reading skills sufficient to accommodate repertoire being attempted  Begin by clapping the rhythms, playing hands separately and then hands together. | * Sight-read, hands together, a variety of music at a minimum difficulty level of late elementary. * Sight-read, hands together, a variety of music at a minimum difficulty level of early intermediate. | Record or video a sampling of students as they sight read. Compare to sight reading from the beginning of the year. | FJH Pianist’s Curriculum Sight Reading and Rhythm Every Day Books 4 – 6  [CCSS.ELA-Literacy.CCRA.R.4](http://www.corestandards.org/ELA-Literacy/CCRA/R/4/) **Interpret** words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone. |
| Solo Repertoire  Individualized learning plans and practice strategies should be designed by the instructor at the beginning of each 9-week period.     * Explore various musical styles: classical, jazz, popular music etc. * Develop consistent use of metronome during practice * Become more familiar with specific musical terms and expressions * Strive for finger independence and good sound quality * Encourage memorization   Duet and Chamber Music  Piano duet, chamber ensemble, vocal/choral accompanying should be consistently encouraged in addition to solo repertoire. | * Demonstrate proper physical gesture and hand positions * Demonstrate well-developed duet and ensemble skills by playing in large and small groups * Evaluate keyboard music performances, describing the musical elements of the performance. * Demonstrate, with expression and technical accuracy, a varied repertoire of piano literature, intermediate to advanced level, with some pieces performed from memory. | * evaluate their own performances against criteria provided with assistance of audio or visual equipments * evaluate peer’s in-class performances against criteria provided * Regular in-class performance * In-school performance (recitals, competitions etc.) * On-going portfolio * Spring Concert * Spring Piano Festival | Essential Repertoire - Alfred  In Recital – FJH  Succeeding with the Masters – FJH  Journey Through the Classics – Hal Leonard  *The Developing Artist Series* Piano Literature – Hal Leonard  Appropriate graded repertoire  Classical solo repertoire suggestions include (but not limited to) compositions by J.S. Bach, Handel, Mozart, Haydn, Beethoven, Chopin, Burgmuller, Gurlitt, Bartok, Kabalevsky, and Joplin  Further reference: The Pianist’s Guide to Standard Teaching and Performance Literature by Jane McGrath;  Guide to Piano Literature by Maurice Hinson  [CCSS.ELA-Literacy.CCRA.SL.1](http://www.corestandards.org/ELA-Literacy/CCRA/SL/1/) **Prepare** for and **participate** effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively. |
| **CREATE**  **Standard 3.0 Improvising:** Students will improvise a rhythm or melody over a given chord progression.  **Standard 4.0 Composing:** Students will compose a musical work with teacher-generated rhythmic, harmonic, melodic, and expressive parameters. |  |  |  |
| Pitches within each octave scale  Eighth, Quarter, dotted quarter, half, dotted half, and whole notes and rests.  Dynamics of p, mp, mf, and f  Sharp, flat, and natural | * Arrange simple pieces, such as a 4-part hymn, for string quartet in ways that preserve or enhance the expressive effect of the music. | Students should use standard notation to write down their arrangement. A sampling should be placed in the portfolio. | Finale  Hymnal  Folk Songs  Patriotic Songs  **Interpret** words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.  [CCSS.ELA-Literacy.CCRA.R.5](http://www.corestandards.org/ELA-Literacy/CCRA/R/5/) Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) **relate** to each other and the whole. |
| **RESPOND**  **Standard 6.0 Listening and Analyzing:**  Students will analyze and describe  teacher-selected listening examples using correct music vocabulary.  **Standard 7.0 Evaluation:** Students will use selected criteria to evaluate the intent and quality of a composition. |  |  |  |
| Aural Skills  Primary chord progressions  Three to four measure melodic dictation | Select the primary chord progression heard from two or three choices.  Write the three to four measure melody played by the teacher using intervals no greater than a fourth and using rhythms of eighth, quarter, dotted quarter, half, dotted half, and whole notes in 4/4 meter | Pre and posttest reflecting students’ progress in choosing chord progressions and writing melodic dictation | [www.good-ear.com](http://www.good-ear.com)  [www.musictheory.net](http://www.musictheory.net)  [www.teoria.com](http://www.teoria.com)  [CCSS.ELA-Literacy.CCRA.R.1](http://www.corestandards.org/ELA-Literacy/CCRA/R/1/)  Read closely to determine what the text says explicitly and to make **logical inferences** from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.  [CCSS.ELA-Literacy.CCRA.R.2](http://www.corestandards.org/ELA-Literacy/CCRA/R/2/) Determine central ideas or **themes** of a text and analyze their development; **summarize** the key supporting details and ideas.  [CCSS.ELA-Literacy.CCRA.R.4](http://www.corestandards.org/ELA-Literacy/CCRA/R/4/) **Interpret** words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone. |
| Evaluation Skills  Evaluations of peer performances, outside-of-school concerts, and in-class listening selections | * Evaluate keyboard music performance, describing the musical elements of the performance * Evaluate keyboard performances and personal performances in terms of aesthetic quality and explain the musical elements used to evoke feelings and emotions. | Performing students should write a synopsis of what the student judges said about their performance. A sampling of these synopses should be placed in the portfolio.  Students should evaluate their performance by comparing it to similar or exemplary models. | Teacher-developed rating forms and rubrics or the WTSBOA solo and ensemble judge’s sheet  [CCSS.ELA-Literacy.CCRA.R.8](http://www.corestandards.org/ELA-Literacy/CCRA/R/8/) **Delineate** and **evaluate** the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence.  [CCSS.ELA-Literacy.CCRA.SL.3](http://www.corestandards.org/ELA-Literacy/CCRA/SL/3/)  **Evaluate** a speaker's point of view, reasoning, and use of evidence and rhetoric.  [CCSS.ELA-Literacy.CCRA.SL.5](http://www.corestandards.org/ELA-Literacy/CCRA/SL/5/) Make strategic use of digital media and visual **displays of data** to express information and **enhance** understanding of presentations. |
| **CONNECT**  **Standard 8.0 Interdisciplinary Connections:** Students will illustrate how elements of music (e.g., color, balance, rhythm, texture) are used in similar and distinctive ways in other arts disciplines.  **Standard 9.0 Historical and Cultural Relationships:** Students will compare and contrast various historical backgrounds and related music genres. |  |  |  |
| Music history, literature and form  Composers’ lives  Periods of music history  Uses and practices in multiple cultures  General musicianship | * Listen to various keyboard compositions and identify composer, musical period, style, and genre. * Compare and contrast genres of keyboard music, and the pianists and composers associated with each genre. | Classify by genre or style, and by historical period or culture, unfamiliar but representative aural examples of music and explain the reasoning behind their classifications.  Identify several distinct roles that pianists perform. Cite representative individuals who have functioned in each role and describe their activities and achievements. | Piano Adventures Books 4 - 5  Gaggle Tube  [www.wikipedia.org](http://www.wikipedia.org)  [www.sfskids.org](http://www.sfskids.org)  [www.nyphilkids.org](http://www.nyphilkids.org)  [www.dsokids.com](http://www.dsokids.com)  [CCSS.ELA-Literacy.CCRA.L.3](http://www.corestandards.org/ELA-Literacy/CCRA/L/3/) **Apply** knowledge of language to understand how language functions in different contexts, to make effective choices for **meaning or style**, and to comprehend more fully when reading or listening.  [CCSS.ELA-Literacy.CCRA.L.5](http://www.corestandards.org/ELA-Literacy/CCRA/L/5/) Demonstrate understanding of figurative language, word relationships, and **nuances** in word meanings. |