

Unit 1

Title of Unit	Music Literacy Review	Grade Level	High School
Curriculum Area	Piano	Time Frame	Three Months
Developed By	Christine Dorantes		
Identify Desired Results (Stage 1)			
Content Standards			
<p>1.1.12.B.2 Musical proficiency is characterized by the ability to sight-read advanced notation. Musical fluency is also characterized by the ability to classify and replicate the stylistic differences in music of varying traditions.</p> <p>1.3.12.B.2 The ability to read and interpret music impacts musical fluency.</p>			
Understandings		Essential Questions	
Overarching Understanding		Overarching	Topical
<ol style="list-style-type: none"> 1. There are artistic and technical aspects to music literacy. 2. Playing an instrument provides people with the means of learning musical and developmental skills. 3. An understanding of the elements and principles of art is essential to the creative process and artistic production. 4. Underlying structures in music can be found via analysis and inference. 5. Each piano key relates to a specific note. 6. Scales are the basis for all written music. 		<p>What is music? How is this different from sound?</p> <p>What are the different tools and aspects of music literacy?</p> <p>If you had a chance to re-make the music literacy system, how would you?</p> <p>How is rhythm related to the staff?</p>	<p>Why is music split into notes and measures?</p> <p>How else might one notate music?</p> <p>What would you need if you didn't have ledger lines?</p> <p>What would happen if we had less or more lines on our staff?</p>
Related Misconceptions			

<ol style="list-style-type: none"> 1. All the lines and spaces represent the same notes. 2. Music is just letters. 3. Labeling notes means that I can read music. 4. People play piano just by sound. 	<p>In ways does each key relate to each note?</p>
<p>Knowledge Students will know...</p>	<p>Skills Students will be able to...</p>
<ol style="list-style-type: none"> 1. The purpose of the staff, notes, rhythms, time signatures, and harmony. 2. The rules of composition 3. Score and note analysis 4. Treble clef and bass clef 5. The association between pitch, music notes, the piano keys, and fingering. 6. A variety of scales. 7. How to play simple pieces with two hands on the piano. 	<ol style="list-style-type: none"> 1. Identify notes by pitch name 2. Differentiate between lines and space, including ledger lines. 3. Interpret a grade appropriate musical score. 4. Compare and contrast the use of structural forms and the manipulation of the elements of music in diverse styles and genres of musical compositions 5. Compose musical pieces based on music literacy.
<p align="center">Assessment Evidence (Stage 2)</p>	
<p>Performance Task Description</p>	
<ul style="list-style-type: none"> • Goal • Role • Audience • Situation • Product/Performance • Standards 	<ol style="list-style-type: none"> 1. Students will listen to several musical examples while following along with the written composition, identifying form, and melody. 2. Students will compose their own songs in groups or alone. 3. Students will label and play through simple compositions on the piano. 4. Students will adapt an already written composition to make a remix of it.
<p>Other Evidence</p>	

1. Piano for the Older Beginner textbook
2. <https://www.makingmusicfun.net/>

Learning Plan (Stage 3)

- **Where** are your students headed? Where have they been? How will you make sure the students know where they are going?
- How will you **hook** students at the beginning of the unit?
- What events will help students **experience and explore** the big idea and questions in the unit? How will you equip them with needed skills and knowledge?
- How will you cause students to **reflect and rethink**? How will you guide them in rehearsing, revising, and refining their work?
- How will you help students to **exhibit and self-evaluate** their growing skills, knowledge, and understanding throughout the unit?
- How will you **tailor** and otherwise personalize the learning plan to optimize the engagement and effectiveness of ALL students, without compromising the goals of the unit?
- How will you **organize** and sequence the learning activities to optimize the engagement and achievement of ALL students?

Students coming into piano class should have already taken a music class where they learned music literacy. This unit is meant as a refresher, just in case they have forgotten. This unit is also a way of connecting music theory to practice by means of the piano. The basic scales will be an added skill in this unit. Assessment will be largely performance based.

It is important that students master the grand staff and rhythmic value by the end of this unit. This will ensure their success throughout the class.

- Students will watch several pianists to analyze their playing technique and style. Based on this, they will generate a playing test rubric for where they are in their playing journey.
- Students will identify and use different notes on the staff by labeling and composing music. To relate the notes to the piano, students will play different scales as their warm-ups each day. <https://drive.google.com/drive/u/0/folders/0B61kyXD0sg94R05Nck1GajZfNkE>
- To become immediately successful in music literacy, begin treble cleff music from <http://www.music-for-music-teachers.com/beginner-piano-music.html> , then scaffold by using the harder arrangements
- There will be a group playing test the second week of class to build an environment of encouragement and performance. Bi-weekly public performances should follow. Students will be encouraged to provide constructive feedback for their peers.
- Goal setting will be on an individual basis. See practice log. https://docs.google.com/document/d/10a50AsRFHYVZlgiy4mOrYBatiVuXMueEu2phZ4JG_9A/edit

Unit 2

Title of Unit	Scales, Arpeggios, and Intervals	Grade Level	High School
Curriculum Area	Piano	Time Frame	Two months
Developed By	Christine Dorantes		
Identify Desired Results (Stage 1)			
Content Standards			
<p>1.3.12.B.1 Technical accuracy, musicality, and stylistic considerations vary according to genre, culture, and historical era.</p> <p>1.3.12.B.2 The ability to read and interpret music impacts musical fluency.</p> <p>Understanding of how to manipulate the elements of music is a contributing factor to musical artistry.</p> <p>1.3.12.B.3 Understanding of how to manipulate the elements of music is a contributing factor to musical artistry.</p>			
Understandings		Essential Questions	
Overarching Understanding		Overarching	Topical

<ol style="list-style-type: none"> 1. All music is built on scales and intervals. 2. Arpeggios are based on scales. 3. One can find these concepts in any piece of music. 4. Scales, Arpeggios, and Intervals can lead to right and left hand independence. 	<p>What is the basis of music composition?</p> <p>What are the best ways for your fingers to travel across the keyboard?</p> <p>Why would you plan out a performance?</p>	<p>Why would you want to memorize the keys and finger positions on the piano?</p> <p>How do scales translate into the key signatures that I see at the beginning of my music?</p> <p>What is the pattern used for building Major scales on which music is based, and how do I play those scales?</p>	
Related Misconceptions			
<ol style="list-style-type: none"> 1. You can play melodies with any fingers. 2. It doesn't matter how you play music as long as you hit the right keys. 3. You can just play a piece the first time you look at it. 			
Knowledge Students will know...		Skills Students will be able to...	
<ol style="list-style-type: none"> 1. Major Scales 2. Minor scales 3. Blues scales 4. Proper fingering technique. 5. Proper piano playing alignment and hand positioning. 		<ol style="list-style-type: none"> 1. Reinforce proper playing technique. 2. Utilize and choose different techniques for different songs. 3. Design a playing plan for a song in both hands. 	
Assessment Evidence (Stage 2)			
Performance Task Description			

- **Goal**
- **Role**
- **Audience**
- **Situation**
- **Product/Performance**
- **Standards**

1. Students will take a piece of music and plan out the fingering for both hands.
2. Students will play a variety of scales and their corresponding arpeggios.
3. Students will prioritize fingering in real songs and exercises.
4. Playing tests.

Other Evidence

Junior Hanon book of exercises. <https://www.alfred.com/junior-hanon/p/00-518/>

Learning Plan (Stage 3)

- **Where** are your students headed? **Where** have they been? **How** will you make sure the students know where they are going?
- **How** will you **hook** students at the beginning of the unit?
- **What** events will help students **experience and explore** the big idea and questions in the unit? **How** will you equip them with needed skills and knowledge?
- **How** will you cause students to **reflect and rethink**? **How** will you guide them in rehearsing, revising, and refining their work?
- **How** will you help students to **exhibit and self-evaluate** their growing skills, knowledge, and understanding throughout the unit?
- **How** will you **tailor** and otherwise personalize the learning plan to optimize the engagement and effectiveness of ALL students, without compromising the goals of the unit?
- **How** will you **organize** and sequence the learning activities to optimize the engagement and achievement of ALL students?

- Students should practice one exercise from the Hannon Junior book each day. Tests will be with a metronome at certain tempi for each student depending on their goals. Students should eventually choose and stick to a tempo themselves. <https://www.alfred.com/junior-hanon/p/00-518/>
- Baroque music is particularly fitting for this unit. Mozart's marriage of figaro is a great start for students. https://www.makingmusicfun.net/html/printit_piano_sheet_music_index.php
- Students will continue to complete a weekly practice journal, and add a listening component for each song they are practicing.
- Students will begin to peer test this marking period based on their rubric. This will open the door for dialogue and discussion between musicians, and will make public performance less daunting.

Unit 3

Title of Unit	Great Composers	Grade Level	High School
Curriculum Area	Piano	Time Frame	Three Months
Developed By	Christine Dorantes		
Identify Desired Results (Stage 1)			
Content Standards			
<p>1.4.12.A.1 Recognition of fundamental elements within various arts disciplines (dance, music, theatre, and visual art) is dependent on the ability to decipher cultural implications embedded in artworks.</p> <p>1.4.12.A.2 Contextual clues within artworks often reveal artistic intent, enabling the viewer to hypothesize the artist's concept.</p> <p>1.4.12.A.3 Artistic styles, trends, movements, and historical responses to various genres of art evolve over time.</p> <p>1.4.12.A.4 Criteria for assessing the historical significance, craftsmanship, cultural context, and originality of art are often expressed in qualitative, discipline specific arts terminology.</p> <p>1.2.12.A.1 Cultural and historical events impact artmaking as well as how audiences respond to works of art.</p> <p>1.2.12.A.2 Access to the arts has a positive influence on the quality of an individual's lifelong learning, personal expression, and contributions to community and global citizenship.</p>			
Understandings		Essential Questions	
Overarching Understanding		Overarching	Topical

<ol style="list-style-type: none"> 1. Piano music can be from every culture. 2. Music is a discipline that takes time and thoughtful practice. 3. Proficiency and mastery are achieved by different levels of practice. 4. One can make educated decisions based on a complete remarks in the music. 5. A composition can be played in many different styles. 	<ol style="list-style-type: none"> 1. Why do we practice music? 2. Compare music to another discipline. What similarities and differences does it possess? 3. What are qualities of music that are noticeable and non-noticeable to an audience? 	<ol style="list-style-type: none"> 1. predict how many time you have to practice a phrase to master it. 2. What would happen if you played every part of your piece in the opposite style of what the markings are saying? Is it wrong?
<p>Related Misconceptions</p> <ol style="list-style-type: none"> 1. Practice makes perfect. 2. One should practice only their favorite parts. 3. There's a different practice method for classical and pop music. 4. Practice isn't necessary if you know how to read music. 		
<p>Knowledge Students will know...</p>	<p>Skills Students will be able to...</p>	
<ol style="list-style-type: none"> 1. How to play songs in many different styles of genre. 2. How to relate different genres of piano music. 3. How to read contextual clues within a score. 4. When to make musical decisions within a piece of music. 	<ol style="list-style-type: none"> 1. Play several different song styles and genres 2. Recognize their own musical preferences and playing style. 3. Play variations on a theme. 4. Design a practice schedule with the completion of their song in mind. 	
<p>Assessment Evidence (Stage 2)</p>		

Performance Task Description

- **Goal**
- **Role**
- **Audience**
- **Situation**
- **Product/Performance**
- **Standards**

1. Peer tests
2. Self evaluations
3. Playing exams
4. Recorded playing exams
5. Reflections and practice journals.

Other Evidence

Learning Plan (Stage 3)

- **Where** are your students headed? **Where** have they been? **How** will you make sure the students know where they are going?
- **How** will you **hook** students at the beginning of the unit?
- **What** events will help students **experience and explore** the big idea and questions in the unit? **How** will you equip them with needed skills and knowledge?
- **How** will you cause students to **reflect and rethink**? **How** will you guide them in rehearsing, revising, and refining their work?
- **How** will you help students to **exhibit and self-evaluate** their growing skills, knowledge, and understanding throughout the unit?
- **How** will you **tailor** and otherwise personalize the learning plan to optimize the engagement and effectiveness of ALL students, without compromising the goals of the unit?
- **How** will you **organize** and sequence the learning activities to optimize the engagement and achievement of ALL students?

- Students will begin to examine their strengths and weaknesses in technique and musicianship in this unit. They will do this by choosing repertoire for themselves that will help them towards their playing goals. Each student will conference with their teacher to choose appropriate repertoire and assess their skills.
- Students later in the marking period will assign their peers certain pieces that will help them grow as musicians. This will ensure that they can assess other musicians' skills as well as their own.
- At this point students will be filling out their practice plan the Friday before the week begins to predict what parts of a piece they have to practice in sequence and which parts will need more time. Later, they will reflect on how their plan actually went.
- To demonstrate proficiency and musicianship students will organize a third marking period concert for their peers and staff. Students themselves will choose the repertoire and give reasons for their programming.

Unit 4

Title of Unit	Chord Progressions & Composition	Grade Level	High School
Curriculum Area	Piano	Time Frame	One Month
Developed By	Christine Dorantes		

Identify Desired Results (Stage 1)

Content Standards

1.3.12.B.4 Basic vocal and instrumental arranging skills require theoretical understanding of music composition.
 1.4.12.A.2 Contextual clues within artworks often reveal artistic intent, enabling the viewer to hypothesize the artist's concept.
 1.1.12.B.1 Stylistic differences among various genres of music is a component of musical fluency. Meter, rhythm, tonality, and harmonics are determining factors in the categorization of musical genres.

Understandings	Essential Questions	
Overarching Understanding	Overarching	Topical
1. Triads are the building blocks of songwriting. 2. Comfort with a keyboard takes a knowledge of music theory. 3. All songs are based on chords and scales. 4. Writing or improvising music requires a knowledge of music theory.	What is the pattern used for building Major scales on which music is based, and how do I play those scales? What qualities do triads possess within a Major key? What makes up a song?	In what ways can repeated finger extension exercises improve your playing? How do I build major, minor, diminished, and Augmented triads using my knowledge of key signatures?
Related Misconceptions

<ol style="list-style-type: none"> 1. Piano chords are like guitar chords. 2. You don't need to know music literacy if you know chords. 3. Music just happens when you play sound. 	<p>Why do most pop songs sound the same?</p>	<p>How can a minor 2nd chord enhance a song?</p>
<p>Knowledge Students will know...</p>	<p>Skills Students will be able to...</p>	
<ol style="list-style-type: none"> 1. Basic chord progressions. 2. Improvisation over an ostinato. 3. Improvisation with the blues and pentatonic scales. 4. How to compose a song using traditional techniques. 5. How to transpose a song from major to minor. 	<ol style="list-style-type: none"> 1. Improvise works through the conscious manipulation of the elements of music, using the piano. 2. Adapt a melody based on a bass line. 3. Construct a song. 4. Change a song from one tonality to another. 	
<p>Assessment Evidence (Stage 2)</p>		
<p>Performance Task Description</p>		
<ul style="list-style-type: none"> • Goal • Role • Audience • Situation • Product/Performance • Standards 	<ol style="list-style-type: none"> 1. Written compositions. 2. Improvised works 3. Theoretical analyses 	
<p>Other Evidence</p>		
<p>Learning Plan (Stage 3)</p>		

- **Where** are your students headed? **Where have they been?** **How will you make sure the students know where they are going?**
- **How will you hook** students at the beginning of the unit?
- **What events will help students experience and explore** the big idea and questions in the unit? **How will you equip them with needed skills and knowledge?**
- **How will you cause students to reflect and rethink?** **How will you guide them in rehearsing, revising, and refining their work?**
- **How will you help students to exhibit and self-evaluate** their growing skills, knowledge, and understanding throughout the unit?
- **How will you tailor** and otherwise personalize the learning plan to optimize the engagement and effectiveness of ALL students, without compromising the goals of the unit?
- **How will you organize** and sequence the learning activities to optimize the engagement and achievement of ALL students?

- This unit will begin by changing major songs to minor. Students will watch a video and changing tonalities. <https://www.youtube.com/watch?v=En1BApnx3Co>
- Students will choose a nursery rhyme and transpose it to a minor, or modal song. This will allow students some compositional practice, while keeping the structure of the song intact.
- Students will then compose 8-16 measure songs based on a scale with a certain set of parameters. The goal will be to compose songs that other people will be able to play. <https://docs.google.com/document/d/12yPsOn27NzhQKRHs-GzQzdgd6wD-0S5Yu3ISXYd0AqA/edit>
- Students will then play somebody else's composition. The original composer will grade their playing test based on accuracy and musicality.
- Students will organize a concert with the class compositions based on a theme of their choosing.