

## Piano II

**Unit Title:** Music Theory

### Stage 1: Desired Results

**Standards & Indicators:**

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

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

1.3B.12prof.Cn10a: Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music. This Performance Expectation is embedded in the following Artistic Processes: 1.3A.12prof.Cr2a, 1.3A.12prof.Cr3b, 1.3A.12prof. Pr4a, 1.3A.12prof.Re7a intent when creating, performing and responding to music. This Performance Expectation is embedded in the following Artistic Processes: 1.3A.12prof.Cr2a, 1.3A.12prof.Cr3b, 1.3A.12prof.Pr4a, 1.3A.12prof.Re7a

#### Career Readiness, Life Literacies and Key Skills

Standard	Performance Expectations	Core Ideas
9.2.12.CAP.3	Investigate how continuing education contributes to one's career and personal growth.	There are strategies to improve one's professional value and marketability.
9.2.12.CAP.5	Assess and modify a personal plan to support current interests and postsecondary plans.	There are strategies to improve one's professional value and marketability.

**Central Idea/Enduring Understanding:**

- Musicians creative choices are influenced by their expertise, context and expressive intent
- Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.
- Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.

**Essential/Guiding Question:**

- How do musicians generate creative ideas?
- How do musicians make meaningful connections to creating, performing, and responding?
- How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?
- What are common chord progressions?
- When can you break the composition rules, and how do you know that you can break the rules?
- What are different scales and scale formulas?
- What are the different forms of the minor scale, and what are their uses?

**Content:**

- Advanced note reading skills in treble and bass clef
- Advanced rhythm reading skills
- Composition for treble and bass clef
- Scale construction, major scales
- Scale construction, minor scales

**Skills(Objectives):**

- Read and construct intermediate pieces in treble and bass clef
- Read and construct intermediate rhythms in treble and bass clef
- Read and construct major scales
- Read and construct minor scales

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<ul style="list-style-type: none"> <li>- Scale construction, all minor modes</li> <li>- Chord construction, 7th chords</li> <li>- Chord construction, inversions</li> <li>- Intervals, unison to compound</li> <li>- Perform and create advanced melodies using these techniques</li> </ul>	<ul style="list-style-type: none"> <li>- Create melodies and pieces using theory skills learned</li> <li>- Create rhythmic patterns</li> <li>- Perform, transpose, and create chord progressions in both major and minor</li> <li>- Create, construct, and identify intervals from unison to compound</li> <li>- Create and perform inverted chords</li> <li>- Create and perform 7th chords</li> </ul>
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### Interdisciplinary Connections:

- Music theory has changed throughout history, how have different historical events influenced the evolution of music theory?
- How do different scales from different areas of the world affect the music we play and hear? (Geography)
- How do scales and intervals compute mathematically?
- How do soundwaves affect the sound? (Science)

## Stage 2: Assessment Evidence

### Performance Task(s):

- Write, perform and recognize notes, chords, intervals and scales
- Perform scales in chords alone and un pieces using proper technique and hand position
- Create basic chord progressions in simple keys
- Create scales of varying degrees

### Other Evidence:

- Written compositions
- Error detection for peer's work
- Peer and self critique

## Stage 3: Learning Plan

### Learning Opportunities/Strategies:

- Performing varying pieces of music across multiple genres that incorporate intermediate levels of rhythms
- Performing varying pieces of music across multiple genres that incorporate intermediate levels of note reading in treble and bass clef
- Creating music for treble and bass clef for students to perform and critique
- Create chord progressions, starting with I-vi-IV-V or varying degrees thereof, and adding in ii and vii chords
- Perform major scales, one octave, up to 5 sharps and flats
- Perform natural minor scales, one octave

### Resources:

- Alfred Adult Piano Book 1 and 2
- Supplemental pieces from public domain
- Musictheory.net
- Teoria.net
- noteflight.com

### LGBT and Disabilities Law Resources:

- [GLSEN Educator Resources](#)
- [Supporting LGBTQIA Youth Resource List](#)
- [Respect Ability: Fighting Stigmas, Advancing Opportunities](#)

*\*Be sure to only include applicable resources.*

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<b>Differentiation</b> *Please note: Teachers who have students with 504 plans that require curricular accommodations are to refer to Struggling and/or Special Needs Section for differentiation			
High-Achieving Students	On Grade Level Students	Struggling Students	Special Needs/ELL
<ul style="list-style-type: none"> <li>- Lesson skills extension</li> <li>- Peer mentoring</li> <li>- Adjusting the pace of the lessons</li> <li>- Curriculum compacting</li> <li>- Inquiry-based instruction</li> <li>- Independent study</li> <li>- Higher order thinking skills</li> <li>- Internet based content</li> </ul>	<ul style="list-style-type: none"> <li>- Peer mentoring</li> <li>- Higher order thinking skills</li> <li>- Independent study</li> <li>- Inquiry based instruction</li> </ul>	<ul style="list-style-type: none"> <li>- Rewording</li> <li>- Directions</li> <li>- Allowing extra time</li> <li>- Receive help from peer mentors</li> <li>- Mini lessons</li> <li>- Use of visual and multi-sensory formats</li> <li>- Use of assisted technology</li> <li>- Testing accommodations</li> </ul>	<p>Any student requiring further accommodations and/or modifications will have them individually listed in their 504 Plan or IEP. These might include, but are not limited to: breaking assignments into smaller tasks, giving directions through several channels (auditory, visual, kinesthetic, model), and/or small group instruction for reading/writing</p> <p>ELL supports should include, but are not limited to, the following::</p> <ul style="list-style-type: none"> <li>Extended time</li> <li>Provide visual aids</li> <li>Repeated directions</li> <li>Differentiate based on proficiency</li> <li>Provide word banks</li> <li>Allow for translators, dictionaries</li> </ul>

<b>Unit Title:</b> Piano Literacy
<b>Stage 1: Desired Results</b>
<b>Standards &amp; Indicators:</b> 1.3D.12prof.Cr1a: Create melodic, rhythmic and harmonic ideas for improvisations, compositions (e.g., theme and variation, 12-bar blues), as well as three-or-more-chord accompaniments in a variety of patterns (e.g., arpeggio, country and gallop strumming, fingerpicking patterns). 1.3D.12prof.Cr2a: Use standard notation and audio/video recording to document melodic, rhythmic and harmonic ideas for drafts of improvisations, compositions (e.g., theme and variation, 12-bar blues), as well as three-or-more- chord accompaniments in a variety of patterns (e.g., arpeggio, country and gallop strumming, fingerpicking patterns). 1.3D.12prof.Pr4a: Explain the criteria used when selecting a varied collection of music for individual or small group performances that include melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of patterns (e.g., arpeggio, country and gallop strumming, fingerpicking patterns). • 1.3D.12prof.Pr4b: Identify and describe important theoretical and structural characteristics and context (e.g., social, cultural, historical) in a varied collection of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of patterns (e.g., arpeggio, country and gallop strumming, fingerpicking patterns).

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<p>● 1.3D.12prof.Pr4c: Demonstrate and describe an understanding of the context (e.g., social, cultural, historical) and expressive intent in a varied collection of music selected for performance that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of patterns (e.g., arpeggio, country and gallop strumming, fingerpicking patterns).</p> <p>1.3D.12prof.Pr5a: Develop and apply criteria to critique individual and small group performances of a varied collection of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of patterns (e.g., arpeggio, country and gallop strumming, fingerpicking patterns). Create rehearsal strategies to address performance challenges and refine the performances. intent when creating, performing and responding to music. This Performance Expectation is embedded in the following Artistic Processes: 1.3A.12prof.Cr2a, 1.3A.12prof.Cr3b, 1.3A.12prof.Pr4a, 1.3A.12prof.Re7a</p>		
<b>Career Readiness, Life Literacies and Key Skills</b>		
<b>Standard</b>	<b>Performance Expectations</b>	<b>Core Ideas</b>
9.2.12.CAP.14	Analyze and critique various sources of income and available resources (e.g., financial assets, property, and transfer payments) and how they may substitute for earned income.	Securing an income involve an understanding of the costs and time in preparing for a career field, interview and negotiation skills, job searches, resume development, prior experience, and vesting and retirement plans.
9.4.2.CI.1:	Demonstrate openness to new ideas and perspectives (e.g., 1.1.2.CR1a, 2.1.2.EH.1, 6.1.2.CivicsCM.2).	Brainstorming can create new, innovative ideas.
<b><u>Central Idea/Enduring Understanding:</u></b> <ul style="list-style-type: none"> <li>- Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.</li> <li>- To express their musical ideas, musicians analyze, evaluate and refine their performance over time through openness to new ideas, persistence and the application of appropriate criteria</li> <li>- Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.</li> <li>- Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.</li> <li>- Music literacy is the key to musical understanding</li> </ul>		<b><u>Essential/Guiding Question:</u></b> <ul style="list-style-type: none"> <li>- How do performers select repertoire?</li> <li>- How do musicians improve the quality of their performance?</li> <li>- How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?</li> <li>- Why is piano technique so important?</li> <li>- What are the pedals for and how do you use them to play stylistically?</li> <li>- What are the best ways to emote emotion while playing piano, specifically electric keyboards?</li> </ul>

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<ul style="list-style-type: none"> <li>- Piano technique is a learned skill which follows rules and patterns</li> </ul>	
<b><u>Content:</u></b> <ul style="list-style-type: none"> <li>- Proper posture</li> <li>- Proper hand position</li> <li>- Footwork (pedals)</li> <li>- Dynamics</li> <li>- Musical literacy as it relates to tempo and dynamics</li> <li>- Musical expression</li> <li>- Public performance</li> <li>- Perform and create basic melodies using these techniques</li> <li>- Perform etudes and scale patterns to increase finger dexterity</li> </ul>	<b><u>Skills(Objectives):</u></b> <ul style="list-style-type: none"> <li>- Read and construct intermediate pieces in treble and bass clef</li> <li>- Perform pieces using proper poster and hand position</li> <li>- Perform pieces using proper pedal techniques</li> <li>- Perform varying degrees of music literature from different genres with proper dynamics and tempos</li> <li>- Create intermediate melodies and pieces using compositional skills learned</li> <li>- Create intermediate melodies and pieces using compositional skills learned</li> <li>- Create intermediate rhythmic patterns</li> <li>- Apply finger patterns are they relate to scales and music</li> </ul>

<b><u>Interdisciplinary Connections:</u></b> <ul style="list-style-type: none"> <li>- Incorporating piece from all genres, all ethnicities and all cultures, and comparing and contrasting those pieces with historical references</li> <li>- Sound waves and science behind the acoustics and pedals, especially with dynamics</li> <li>- Mathematical divisions of beat and bars</li> </ul>
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### Stage 2: Assessment Evidence

<b><u>Performance Task(s):</u></b> <ul style="list-style-type: none"> <li>- Write, perform and recognize dynamics and tempo markings in simple to intermediate level pieces</li> <li>- Perform scale patterns utilizing proper finger patterns in chords alone and in pieces using proper technique and hand positions</li> <li>- Perform scales of varying degrees with proper finger patterns</li> <li>- Complete Hanon exercises</li> <li>- Analyze and critique peers and professionals for their performance techniques</li> <li>- Aurally recognize musical elements in performance such as dynamics, toe and mood</li> </ul>	<b><u>Other Evidence:</u></b> <ul style="list-style-type: none"> <li>- Self reflection for recorded performance</li> <li>- Peer reflection for recorded performance</li> <li>- Critique for proper finger patterns</li> </ul>
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### Stage 3: Learning Plan

<b><u>Learning Opportunities/Strategies:</u></b> <ul style="list-style-type: none"> <li>- Performing varying pieces of music across multiple genres that incorporate basic levels of dynamics</li> </ul>	<b><u>Resources:</u></b> <ul style="list-style-type: none"> <li>- Alfred adult piano book 1 and 2</li> <li>- Hanon piano exercises</li> <li>- Supplemental pieces from public domain</li> </ul>
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<ul style="list-style-type: none"> <li>- Performing varying pieces of music across multiple genres that incorporate basic to intermediate labels of note reading in treble and bass clef</li> <li>- Creating music for treble and bass clef for students to perform and critique</li> <li>- Create finger patterns for a piece of music to perform and then to critique in class</li> <li>- Perform major scales, one octave, up to 5 sharps and flats, with proper finger patterns</li> <li>- Perform natural minor scales, one octave, with proper finger patterns</li> <li>- Perform arpeggios in both major and minor with proper finger patterns</li> <li>- Critique professional performances for proper piano posture, hand position, and emotion</li> </ul>	<ul style="list-style-type: none"> <li>- Musictheory.net</li> <li>- Teoria.net</li> <li>- Noteflight.com</li> </ul> <p>LGBT and Disabilities Law Resources:</p> <ul style="list-style-type: none"> <li>• <a href="#">GLSEN Educator Resources</a></li> <li>• <a href="#">Supporting LGBTQIA Youth Resource List</a></li> <li>• <a href="#">Respect Ability: Fighting Stigmas, Advancing Opportunities</a></li> </ul> <p><i>*Be sure to only include applicable resources.</i></p>
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### Differentiation

\*Please note: Teachers who have students with 504 plans that require curricular accommodations are to refer to Struggling and/or Special Needs Section for differentiation

High-Achieving Students	On Grade Level Students	Struggling Students	Special Needs/ELL
<ul style="list-style-type: none"> <li>- Lesson skills extension</li> <li>- Peer mentoring</li> <li>- Adjusting the pace of the lessons</li> <li>- Curriculum compacting</li> <li>- Inquiry-based instruction</li> <li>- Independent study</li> <li>- Higher order thinking skills</li> <li>- Internet based content</li> </ul>	<ul style="list-style-type: none"> <li>- Peer mentoring</li> <li>- Higher order thinking skills</li> <li>- Independent study</li> <li>- Inquiry based instruction</li> </ul>	<ul style="list-style-type: none"> <li>- Rewording</li> <li>- Directions</li> <li>- Allowing extra time</li> <li>- Receive help from peer mentors</li> <li>- Mini lessons</li> <li>- Use of visual and multi-sensory formats</li> <li>- Use of assisted technology</li> <li>- Testing accommodations</li> </ul>	<p>Any student requiring further accommodations and/or modifications will have them individually listed in their 504 Plan or IEP. These might include, but are not limited to: breaking assignments into smaller tasks, giving directions through several channels (auditory, visual, kinesthetic, model), and/or small group instruction for reading/writing</p> <p>ELL supports should include, but are not limited to, the following::</p> <ul style="list-style-type: none"> <li>Extended time</li> <li>Provide visual aids</li> <li>Repeated directions</li> <li>Differentiate based on proficiency</li> <li>Provide word banks</li> <li>Allow for translators, dictionaries</li> </ul>

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**Unit Title:** Music History

### Stage 1: Desired Results

#### Standards & Indicators:

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

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

1.3D.12prof.Re8a: Explain and support interpretations of the expressive intent and meaning of musical selections, citing as evidence the treatment of the elements of music, context (e.g., personal, social, cultural), the setting of the text (when appropriate), and outside sources.

1.3D.12adv.Re9a: Demonstrate and justify how the structure functions within a variety of musical selections, and distinguish how context (e.g., social, cultural, historical) and creative decisions inform the response.

intent when creating, performing and responding to music. This Performance Expectation is embedded in the following Artistic Processes: 1.3A.12prof.Cr2a, 1.3A.12prof.Cr3b, 1.3A.12prof.Pr4a, 1.3A.12prof.Re7a

#### **Career Readiness, Life Literacies and Key Skills**

Standard	Performance Expectations	Core Ideas
9.4.12.Cl.1	Demonstrate the ability to reflect, analyze, and use creative skills and ideas	With a growth mindset, failure is an important part of success
9.4.12.Cl.2	Identify career pathways that highlight personal talents, skills, and abilities (	Innovative ideas or innovation can lead to career opportunities.

#### Central Idea/Enduring Understanding:

- The creative ideas, concepts and feelings that influence musicians' work evermore from a variety of sources
- Musicians creative choices are influenced by their expertise, context and expressive intent
- Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes. Response to music is informed by analyzing context (e.g., social, cultural, historical) and how creator(s) or performer(s) manipulate the elements of music.
- Through their use of elements and structures of music, creators and performers
- The personal evaluation of musical work(s) and performance(s) is

#### Essential/Guiding Question:

- How do musicians generate creative ideas?
- How do Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes. Response to music is informed by analyzing context (e.g., social, cultural, historical) and how creator(s) or performer(s) manipulate the elements of music.
- How do we discern the musical creators' and performers' expressive intent?
- How do we judge the quality of musical work(s) and performance(s)?
- How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?
- How has the piano evolved over time?
- How has music composed for the piano evolved over time?
- How have technological advances in music composition and consumption changed the way we perform?



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<p>informed by analysis, interpretation and established criteria.</p> <ul style="list-style-type: none"> <li>- Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.</li> <li>- Music history is key to musical understanding</li> <li>- Different genres of music require different types of performance skills</li> <li>- The evolution of the construction of the piano has changed over the course of music history</li> </ul>	
<p><b><u>Content:</u></b></p> <p>Musical genres from 1400-current times (Focusing on Classical period forward)</p> <ul style="list-style-type: none"> <li>- Piano production</li> <li>- Composers</li> <li>- Pieces of music that embody the characteristics from each genre</li> <li>- Musical literacy as it relates to performance of pieces</li> <li>- Musical expression</li> <li>- Public performance</li> <li>- Perform pieces to compare and contrast stylistic differences as it relates to composition and performances</li> </ul>	<p><b><u>Skills(Objectives):</u></b></p> <ul style="list-style-type: none"> <li>- Perform pieces using proper technique from various genres</li> <li>- Perform pieces using proper posture and hand position</li> <li>- Perform pieces using proper pedal techniques</li> <li>- Compare and contrast music from different genres and composers</li> <li>- Create simple melodies and pieces using compositional skills learned</li> <li>- Recognize music theory and compositional characteristics across genres</li> </ul>
<p><b><u>Interdisciplinary Connections:</u></b></p> <ul style="list-style-type: none"> <li>- Compare music history and compositions to world and American (where applicable) history to see the connections. Example, protest songs</li> <li>- Focus on composers from varying ethnicities and cultural backgrounds</li> <li>- Compare and contrast jobs composers had to support themselves, and how their economic status equated to their compositional rank</li> </ul>	
<p><b>Stage 2: Assessment Evidence</b></p>	
<p><b><u>Performance Task(s):</u></b></p> <ul style="list-style-type: none"> <li>- Write, perform and recognize dynamics and tempo markings in intermediate level pieces across different genres</li> <li>- Aurally recognize pieces from different genres</li> <li>- Written project about composers across different genres</li> </ul>	<p><b><u>Other Evidence:</u></b></p> <ul style="list-style-type: none"> <li>- Self reflection for recorded performances</li> <li>- Peer reflection for recorded performances</li> <li>- Peer collaboration and editing for research based projects</li> </ul>



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### Stage 3: Learning Plan

<b><u>Learning Opportunities/Strategies:</u></b> <ul style="list-style-type: none"><li>- Performing varying pieces of music across multiple genres that incorporate intermediate levels of dynamics</li><li>- Performing intermediate level of pieces across multiple genres in both treble and bass clef</li><li>- Research and create a formal project introducing a genre of music to the class, culminating in a performance of this style</li><li>- Recognition of various styles of music through performance and active listening</li><li>- Compare and contrast characteristics of each genre</li></ul>	<b><u>Resources:</u></b> <ul style="list-style-type: none"><li>- Alfred piano book 1 and 2</li><li>- Hanon piano exercises</li><li>- Supplemental pieces form public domain</li><li>- Musictheory.net</li><li>- Teoria.net</li><li>- noteflight.com</li></ul> <p>LGBT and Disabilities Law Resources:</p> <ul style="list-style-type: none"><li>• <a href="#">GLSEN Educator Resources</a></li><li>• <a href="#">Supporting LGBTQIA Youth Resource List</a></li><li>• <a href="#">Respect Ability: Fighting Stigmas, Advancing Opportunities</a></li></ul> <p><i>*Be sure to only include applicable resources.</i></p>		
<b><u>Differentiation</u></b> *Please note: Teachers who have students with 504 plans that require curricular accommodations are to refer to Struggling and/or Special Needs Section for differentiation			
<b>High-Achieving Students</b>	<b>On Grade Level Students</b>	<b>Struggling Students</b>	<b>Special Needs/ELL</b>
<ul style="list-style-type: none"><li>- Lesson skills extension</li><li>- Peer mentoring</li><li>- Adjusting the pace of the lessons</li><li>- Curriculum compacting</li><li>- Inquiry-based instruction</li><li>- Independent study</li><li>- Higher order thinking skills</li><li>- Internet based content</li></ul>	<ul style="list-style-type: none"><li>- Peer mentoring</li><li>- Higher order thinking skills</li><li>- Independent study</li><li>- Inquiry based instruction</li></ul>	<ul style="list-style-type: none"><li>- Rewording</li><li>- Directions</li><li>- Allowing extra time</li><li>- Receive help from peer mentors</li><li>- Mini lessons</li><li>- Use of visual and multi-sensory formats</li><li>- Use of assisted technology</li><li>- Testing accommodations</li></ul>	<p>Any student requiring further accommodations and/or modifications will have them individually listed in their 504 Plan or IEP. These might include, but are not limited to: breaking assignments into smaller tasks, giving directions through several channels (auditory, visual, kinesthetic, model), and/or small group instruction for reading/writing</p> <p>ELL supports should include, but are not limited to, the following::</p> <p>Extended time</p> <p>Provide visual aids</p> <p>Repeated directions</p> <p>Differentiate based on proficiency</p> <p>Provide word banks</p> <p>Allow for translators, dictionaries</p>

## Piano II

**Unit Title:** Performance Critique and Analyzation

### Stage 1: Desired Results

**Standards & Indicators:**

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

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

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

1.3D.12prof.Pr6a: Perform with expression and technical accuracy, individually and in small groups, a varied collection of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of patterns (e.g., arpeggio, country and gallop strumming, fingerpicking patterns), while demonstrating sensitivity to the audience and an understanding of the context (e.g., social, cultural, historical).

1.3D.12adv.Re9a: Demonstrate and justify how the structure functions within a variety of musical selections, and distinguish how context (e.g., social, cultural, historical) and creative decisions inform the response intent when creating, performing and responding to music. This Performance Expectation is embedded in the following Artistic Processes: 1.3A.12prof.Cr2a, 1.3A.12prof.Cr3b, 1.3A.12prof.Pr4a, 1.3A.12prof.Re7a

#### Career Readiness, Life Literacies and Key Skills

Standard	Performance Expectations	Core Ideas
9.4.12.DC.7	Evaluate the influence of digital communities on the nature, content and responsibilities of careers, and other aspects of society	Digital communities influence many aspects of society, especially the workforce. The increased connectivity between people in different cultures and different career fields have changed the nature, content, and responsibilities of many careers.
9.4.12.TL.3	Analyze the effectiveness of the process and quality of collaborative environments.	Collaborative digital tools can be used to access, record and share different viewpoints and to collect and tabulate the views of groups of people.

**Central Idea/Enduring Understanding:**

- The creative ideas, concepts and feelings that influence musicians' work evermore from a variety of sources

**Essential/Guiding Question:**

- How do musicians generate creative ideas?
- How do musicians improve the quality of their creative work?

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<ul style="list-style-type: none"> <li>- Musicians creative choices are influenced by their expertise, context and expressive intent</li> <li>- Musicians evaluate and refine their work through openness to new ideas, persistence and the application of appropriate criteria</li> <li>- To express their musical ideas, musicians analyze, evaluate and refine their performance over time through openness to new ideas, persistence and the application of appropriate criteria</li> <li>- Musicians judge performance based on criteria that vary across time, place and cultures. The context and how a work is presented influence audience response</li> <li>- The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation and established criteria.</li> <li>- Different performance venues require different types of audience etiquette.</li> <li>- Critique and evaluation are essential for the furthering of musicality</li> </ul>	<ul style="list-style-type: none"> <li>- How do musicians improve the quality of their performance?</li> <li>- When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?</li> <li>- How do we judge the quality of musical work(s) and performance(s)?</li> <li>- How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?</li> <li>- What are the best ways to prepare for a performance?</li> <li>- How do I actively and critically listen to a piece of music?</li> <li>- What is the difference between active and passive listening, and when are each appropriate?</li> </ul>
<p><b><u>Content:</u></b></p> <ul style="list-style-type: none"> <li>- Peer evaluation</li> <li>- Self- evaluation</li> <li>- Audience etiquette</li> <li>- Musical expression</li> <li>- Public performance</li> <li>- Musical analysis</li> <li>- Critical Listening</li> <li>- Active Listening</li> </ul>	<p><b><u>Skills(Objectives):</u></b></p> <ul style="list-style-type: none"> <li>- Perform pieces using proper posture and hand position</li> <li>- Perform pieces using proper pedal technique</li> <li>- Perform varying degrees of music literature from different genres with proper dynamics and tempos</li> <li>- Critique music both from professionals and from peers</li> <li>- Demonstrate proper audience etiquette</li> <li>- Perform in a public setting</li> <li>- Actively participate in critique of the performance, both live and recorded.</li> </ul>
<p><b><u>Interdisciplinary Connections:</u></b></p> <ul style="list-style-type: none"> <li>- Critique across genres, moods, and cultural differences</li> <li>- Literary tips to properly write about music (similar to a review in the NYTimes)</li> <li>- Proper terms to describe music while speaking or writing</li> </ul>	
<p><b>Stage 2: Assessment Evidence</b></p>	
<p><b><u>Performance Task(s):</u></b></p> <ul style="list-style-type: none"> <li>- Perform in a public settings demonstrating proper posture,</li> </ul>	<p><b><u>Other Evidence:</u></b></p> <ul style="list-style-type: none"> <li>- Self-reflection for recorded performance</li> <li>- Peer-reflection for recorded performance</li> </ul>

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<p>emotion, piano technique, and musical expression</p> <ul style="list-style-type: none"> <li>- Self-critique public performance, using proper music and performance terminology</li> <li>- Peer critique public performance, using proper music and performance terminology</li> <li>- Critique professional performances, citing elements that can be used to enhance self performance</li> <li>- Read and analyze professional article about the critique or public performance</li> <li>- Create critiques of performances, both live and recorded</li> <li>- Create, plan, and market for the end of the semester performance</li> </ul>	<ul style="list-style-type: none"> <li>- Family/friends critique of performances</li> </ul>
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### Stage 3: Learning Plan

<p><u>Learning Opportunities/Strategies:</u></p> <ul style="list-style-type: none"> <li>- Performing varying pieces of music across multiple genres in a public setting</li> <li>- Critique professional recordings or videos of professional pianists</li> <li>- Comparing professional critiques of concerts and performances</li> <li>- Demonstrate proper audience etiquette</li> <li>- Execute public performance, including all aspects of setting up a “gig”</li> <li>- Promote and plan for the end of semester performance</li> </ul>	<p><u>Resources:</u></p> <ul style="list-style-type: none"> <li>- Alfred adult piano book 2 and 3</li> <li>- Hanon piano exercises</li> <li>- Supplemental pieces from public domain</li> <li>- Musictheory.net</li> <li>- Teoria.net</li> <li>- Noteflight.com</li> </ul> <p>LGBT and Disabilities Law Resources:</p> <ul style="list-style-type: none"> <li>• <a href="#">GLSEN Educator Resources</a></li> <li>• <a href="#">Supporting LGBTQIA Youth Resource List</a></li> <li>• <a href="#">Respect Ability: Fighting Stigmas, Advancing Opportunities</a></li> </ul> <p><i>*Be sure to only include applicable resources.</i></p>
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#### Differentiation

\*Please note: Teachers who have students with 504 plans that require curricular accommodations are to refer to Struggling and/or Special Needs Section for differentiation

High-Achieving Students	On Grade Level Students	Struggling Students	Special Needs/ELL
<ul style="list-style-type: none"> <li>- Lesson skills extension</li> <li>- Peer mentoring</li> <li>- Adjusting the pace of the lessons</li> <li>- Curriculum compacting</li> </ul>	<ul style="list-style-type: none"> <li>- Peer mentoring</li> <li>- Higher order thinking skills</li> <li>- Independent study</li> <li>- Inquiry based instruction</li> </ul>	<ul style="list-style-type: none"> <li>- Rewording</li> <li>- Directions</li> <li>- Allowing extra time</li> <li>- Receive help from peer mentors</li> </ul>	<p>Any student requiring further accommodations and/or modifications will have them individually listed in their 504 Plan or IEP. These might include, but are not limited to: breaking assignments into smaller tasks, giving directions through several channels (auditory, visual,</p>

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<ul style="list-style-type: none"> <li>- Inquiry-based instruction</li> <li>- Independent study</li> <li>- Higher order thinking skills</li> <li>- Internet based content</li> </ul>		<ul style="list-style-type: none"> <li>- Mini lessons</li> <li>- Use of visual and multi-sensory formats</li> <li>- Use of assisted technology</li> <li>- Testing accommodations</li> </ul>	kinesthetic, model), and/or small group instruction for reading/writing  ELL supports should include, but are not limited to, the following: Extended time Provide visual aids Repeated directions Differentiate based on proficiency Provide word banks Allow for translators, dictionaries
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## Pacing Guide

Course Name	Resource	Standards
Semester		
UNIT 1 Music Theory Ongoing throughout course	Alfred Piano 1 and Piano 2 book <a href="http://musictheory.net">musictheory.net</a>	1.3D.12prof.Cr1a: 1.3D.12prof.Cr2a: 1.3B.12prof.C10a: 1.3A.12prof.Cr2a, 1.3A.12prof.Cr3b, 1.3A.12.Pr4a, 1.3A.12prof.Re7a 1.3B.12prof.C11a: 1.3A.12ptof.CR2a, 1.3A.12prof.CR3b, 1.3A.12.Pr4a, 1.3A.12prof.Re7a
Semester		
UNIT 2 Piano Performance Ongoing throughout course	Alfred piano 1 and 2 adult method book  Hanon exercise book	1.3D.12prof.Cr1a: 1.3D.12prof.Cr2a: 1.3D.12prof.Pr4a: ● 1.3D.12prof.Pr4b: ● 1.3D.12prof.Pr4c: 1.3D.12prof.Pr5a: 1.3B.12prof.C1a: 1.3A.12prof.CR2a, 1.3A.12prof.CR3b, 1.3A.12.Pr4a, 1.3A.12prof.Re7a

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Semester		
UNIT 3 Music History Throughout the Course	Alfred Piano 1 and 2 adult method book  musictheory.net	1.3D.12nov.Cr1a: 1.3D.12nov.Cr2a: ● 1.3D.12prof.Re7a: ● 1.3D.12prof.Re7b: 1.3D.12prof.Re8a: 1.3D.12prof.Re9a: 1.3B.12prof.C1a: 1.3A.12prof.CR2a, 1.3A.12prof.CR3b, 1.3A.12.Pr4a, 1.3A.12prof.Re7a
Semester		
UNIT 4 Performance Critique Throughout course	Alfred Piano 1 and 2 adult method book  Musictheory.net  youtube.com	1.3D.12prof.Cr3a: 1.3D.12prof.Cr3b: 1.3D.12prof.Pr5a: 1.3D.12prof.Pr6a: 1.3D.12prof.Re9a: 1.3B.12prof.C1a: 1.3A.12prof.CR2a, 1.3A.12prof.CR3b, 1.3A.12.Pr4a, 1.3A.12prof.Re7a