



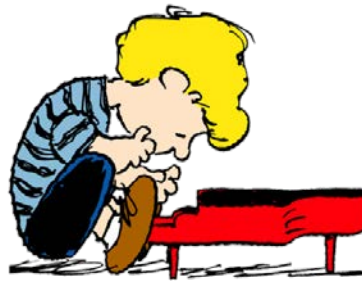
<b>Course Title</b>	<b>PIANO MS 1 AB</b>
<b>Course Abbreviation</b>	Piano MS 1 AB
<b>Course Code</b>	321301/02
<b>Prerequisites</b>	None
<b>Notes</b>	For beginning keyboard musicians. This two-semester course may not be repeated.
<b>Course Description</b>	The major emphasis of this course is to develop student achievement through <i>beginning study of the piano</i> . The course develops the skills necessary to play beginning level music accurately and with good tone quality, including pedal technique and skills in reading music notation. An understanding of the historical significance of the piano and its literature is developed. The course also provides opportunities for growth in the understanding of musical elements as applied to the music played.
<b>Key Objectives*</b>	<ul style="list-style-type: none"> <li>• The student will describe the characteristics of musical sound.</li> <li>• The student will practice and evaluate performance skills alone and in groups.</li> <li>• The student will analyze and respond to complex musical sound through movement.</li> <li>• The student will perform music, reading from both traditional and non-traditional notation.</li> <li>• The student will make connections between music from the oral and written traditions of various cultures.</li> <li>• The student will describe the roles of music in reflecting and influencing diverse social structures.</li> <li>• The student will recognize influences and interactions among music, dance, theatre, the visual arts, and other disciplines.</li> <li>• The student will demonstrate knowledge of a wide variety of representative musical styles and genres.</li> <li>• The student will perform musical improvisations using traditional and original techniques.</li> <li>• The student will structure arrangements and compositions using appropriate notation and forms.</li> <li>• Student will evaluate selected musical compositions using criteria.</li> <li>• The student will formulate, apply, and communicate criteria for evaluating personal performances and those of others.</li> </ul>
<b>Key Assignments</b>	<p>Frequent and regular classes each week and several informal, in-class performance exams and informal performances each month. Individual playing tests on scales, arpeggios and repertoire. Also, optional additional formal performances once or twice each year on campus.</p> <p>Specifically:</p> <ul style="list-style-type: none"> <li>• Basic instrument technique including hand position and posture.</li> <li>• Note and pitch identification</li> <li>• Identification of form for each piece (AB, ABBA, etc)</li> <li>• Rhythmic sight reading, using both hand percussion and vocal syllables (“tah, ti-ti, ti-ki-ti-ki”)</li> <li>• Melodic sight singing, using solfege and/or numbers</li> <li>• Sight reading on instrument</li> <li>• Individual playing tests on scales, arpeggios and repertoire</li> </ul>
<b>Instructional Methods</b>	Direct Instruction, modeling, group practice, woodshedding, Curwen hand signs, keyboarding, solfege, rehearsal, written reflections, performance assessments (formative and summative), written theory assessments (formative and summative)
<b>Co-Curricular Work</b>	Music history can be tied to social studies lessons, the text of a song can be tied or related to English Language Arts and English Language Development, the rhythmic and formal elements of a piece can be related to mathematics, the processes of sound production can be tied to physics.

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<b>Resources</b>	<p><i>Alfred Basic Piano Course</i> Alfred Music, <i>Alfred's Basic Group Piano Course</i> Alfred Music, <i>Bastien Piano for Adults</i> Neal A. Kjos Music Company, <i>Bastien Piano Basics</i> Neal A. Kjos Music Company; <i>Norton Anthology of Western Music</i>, WW Norton and Co.; Sight-Reading: <a href="http://www.lightandmatter.com/sight/sight.html">http://www.lightandmatter.com/sight/sight.html</a>; <a href="http://thesightreadingproject.com/">http://thesightreadingproject.com/</a></p> <p>Sheet Music Vendors: <a href="http://www.jwpepper.com">http://www.jwpepper.com</a>, <a href="http://www.musicnotes.com">http://www.musicnotes.com</a>, <a href="http://www.sheetmusicplus.com">http://www.sheetmusicplus.com</a>  Public Domain Music Resource (free): <a href="http://www.pdinfo.com">http://www.pdinfo.com</a></p> <p>Libraries:  Glendale <a href="http://www.glendaleca.gov/government/departments/library-arts-culture/brand-library-art-center">http://www.glendaleca.gov/government/departments/library-arts-culture/brand-library-art-center</a>; Los Angeles City <a href="http://www.lapl.org">http://www.lapl.org</a>; Los Angeles County <a href="http://www.colapublib.org/">http://www.colapublib.org/</a></p> <p><i>Professional Organizations</i>: National Association for Music Education (NaFME) <a href="http://www.menc.org">www.menc.org</a>, Music Teachers National Association <a href="http://www.mtna.org">http://www.mtna.org</a>; Little Kids Rock <a href="http://www.littlekidsrock.org/">http://www.littlekidsrock.org/</a></p>
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**Course Outline**

Units should be related to the piano repertoire where possible. Time spent on each unit is to be based upon the needs of the student and the instructional program.



<b>Foundations</b> Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to Music		<b>Instructional Time</b>	<b>35%</b>
<b>Enduring Understanding</b>	Music is a language that can be communicated aurally and visually.		
<b>California Content Standards (Essential and Supporting)</b>	<p><i>Essential: 1.0 – Artistic Perception</i> Students read, notate, listen to, analyze, and describe music and other aural information, using the terminology of music.</p> <p>1.1 Read, write, and perform intervals and triads. 1.2 Read, write, and perform rhythmic and melodic notation, using standard symbols for pitch, meter, rhythm, dynamics, and tempo in duple and triple meters. 1.3 Transcribe simple aural examples into rhythmic notation. 1.4 Sight-read simple melodies in the treble clef or bass clef.</p> <p>Analyze and compare the use of musical elements representing various genres and cultures, emphasizing meter and rhythm.</p>		
<b>Vocabulary</b>	Score, conductor, measure, tempo, duple meter, triple meter, note, rest, dynamics, interval, form, listening, and technique.		
<b>Skills and Objectives</b>	Students will be able to use musical vocabulary to: <ul style="list-style-type: none"> <li>Identify musical elements,</li> <li>Describe and evaluate piano music.</li> </ul>		
<b>Suggested Strategies</b>	Think-pair-share, full class discussion followed by group work, informal peer assessments, mock game show to reinforce vocabulary, guided and assisted reading, guided listening, direct instruction.		
<b>Sample Performance Tasks</b>	Describe and evaluate a concert using the vocabulary of music, specifically as reviewed in the Piano 1 AB course.		
<b>Rubric</b>	<b>5</b> Advanced	Student comprehends musical vocabulary, using at least six terms to accurately describe and evaluate instrumental music.	
	<b>4</b> Proficient	Student generally understands musical vocabulary, using at least six terms to describe and evaluate instrumental music.	
	<b>3</b> Basic	Student understands basic musical vocabulary, using at least four terms to describe and evaluate instrumental music.	
	<b>2</b> Below Basic	Student superficially understands musical vocabulary but makes errors in articulating their use.	
	<b>1</b> Far Below Basic	Student does not exhibit comprehension of musical vocabulary and/or makes serious errors in articulating their use.	

<b>Creativity</b> Creating, Performing and Participating in Music		<b>Instructional Time</b> 15%
<b>Enduring Understanding</b>	Spontaneous, fun activities are a way to create characters and scenes.	
<b>California Content Standards</b> ( <i>Essential and Supporting</i> )	<p><i>Essential: 2.0 – Creative Expression</i></p> <p>Students apply vocal musical skills in performing a varied repertoire of music. They compose and arrange music and improvise melodies, variations, and accompaniments, using digital/electronic technology when appropriate.</p> <p><i>Apply Vocal or Instrumental Skills</i></p> <p>2.4 Perform on an instrument a repertoire of instrumental literature representing various genres, styles, and cultures with expression, technical accuracy, tone quality, and articulation, by oneself and in ensembles (level of difficulty: 4 on a scale of 1–6).</p> <p>2.5 Perform on an instrument in small ensembles, with one performer for each part.</p> <p><i>Compose, Arrange, and Improvise</i></p> <p>2.6 Compose music, using musical elements for expressive effect.</p> <p>2.7 Compose and arrange music for voices or various acoustic or digital/electronic instruments, using appropriate ranges for traditional sources of sound.</p> <p>2.8 Arrange pieces for voices and instruments other than those for which the pieces were originally written.</p> <p>2.10 Improvise original melodies over given chord progressions.</p>	
<b>Vocabulary</b>	Posture, phrase, technique, elements of music, melody, phrase, climax, expression, final cadence, tonic, dominant, tone quality, articulation, compound meter, diatonic scale, dynamics, harmonic progression.	
<b>Skills and Objectives</b>	<p>Students will be able to:</p> <ul style="list-style-type: none"> <li>Perform on an instrument a repertoire of instrumental literature representing various genres, styles, and cultures with expression, technical accuracy, tone quality, and articulation, by oneself and in ensembles (level of difficulty: 4 on a scale of 1–6).</li> <li>Compose music, using musical elements for expressive effect.</li> </ul>	
<b>Suggested Strategies</b>	Intro/review of music theory including games/ear-training, group composition, listening/analysis, brainstorming, work-shopping, and peer analysis.	
<b>Sample Performance Tasks</b>	Create original rhythmic and melodic dictation exercises/compositions that include specific musical elements. Perform the piece.	
<b>Rubric</b> <i>Aesthetic Appeal</i>	<b>4</b> Advanced	Strong aesthetic appeal and general impression. Would be enjoyed by many listeners. Keeps the listener interested.
	<b>3</b> Proficient	Includes some interesting musical ideas. The general impression is pleasant and moderately effective.
	<b>2</b> Basic	Includes at least one interesting musical idea. Yet, the overall impression is not effective.
	<b>1</b> Below Basic	Does not present an effective general impression. Musical ideas do not hold the listener's interest.

<b>Rubric</b> <i>Creativity</i>	<b>4</b> Advanced	Includes very original, unusual or imaginative musical ideas. Explores and varies at least two musical elements.
	<b>3</b> Proficient	Involves some original aspect(s) or manipulation(s) of musical idea(s). Explores and varies at least one musical element.
	<b>2</b> Basic	Musical idea is neither familiar nor a cliché. However, there is no development, variety, or exploration of musical elements.
	<b>1</b> Below Basic	Musical idea is familiar or a cliché. No variety or exploration of musical elements (range, timbre, dynamics, tempo, rhythm, melody).
<b>Rubric</b> <i>Craftsmanship</i>	<b>4</b> Advanced	Presents at least one complete musical idea. Has a coherent and organized form with a clear beginning, middle, and end. Uses musical elements to organize musical ideas or the form.
	<b>3</b> Proficient	Ending feels final. Uses at least one musical element to organize the musical ideas and overall form
	<b>2</b> Basic	Presents one complete musical idea. However, composition lacks overall completeness. Fails to use musical elements to organize musical ideas or form.
	<b>1</b> Below Basic	Gives no sense of a completed musical idea. Exhibits no clear beginning, middle or end section. Form appears random rather than organized. Musical elements (range, timbre, dynamics, tempo, rhythm, melody) do not connect well or are not used to organize musical ideas or the form.

Rubric is a modification of one presented by: Hickey, M. (1999). Assessment rubrics for music composition. *Music Educators Journal*, 84 (4), 26 -33

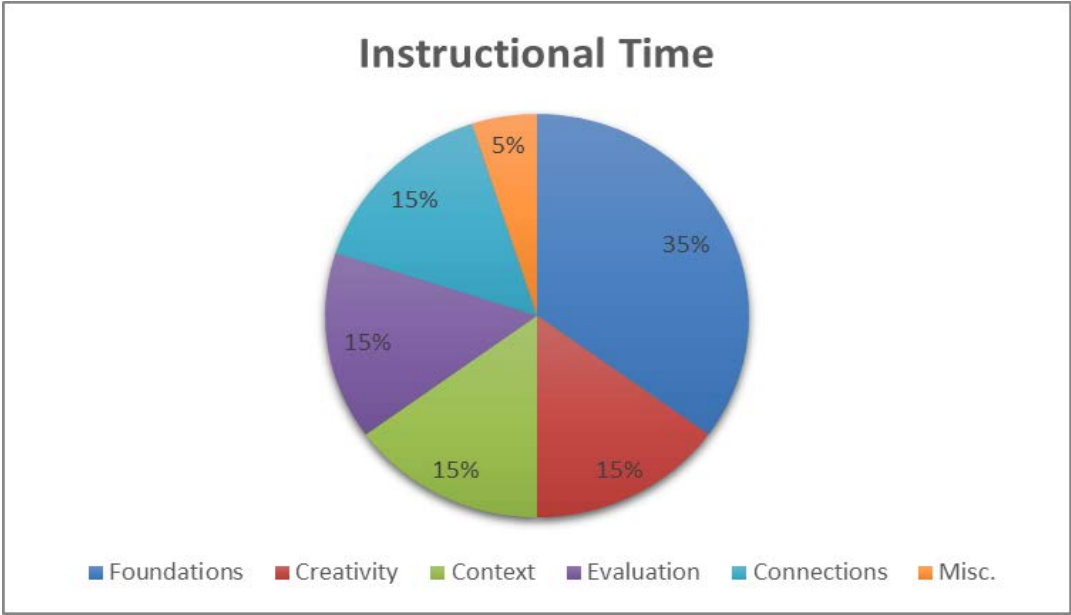


<b>Context</b> Understanding the Historical contributions and Cultural Dimensions of Music		<b>Instructional Time</b> 15%
<b>Enduring Understanding</b>	Making music connects us to civilizations on the other side of the world and from ancient times to the present.	
<b>California Content Standards</b> ( <i>Essential and Supporting</i> )	<p><i>Essential: 3.0 – Historical and Cultural Context</i></p> <p>Students analyze the role of music in past and present cultures throughout the world, noting cultural diversity as it relates to music, musicians, and composers.</p> <p>3.1 Compare music from two or more cultures of the world  3.3 Describe distinguishing characteristics of representative musical genres and styles from two or more cultures  3.4 Listen to, describe, and perform music of various styles from a variety of cultures</p>	
<b>Vocabulary</b>	Medieval, Renaissance, Baroque, Classical, Romantic, Contemporary, Gospel, Folk, Classical, Pop, Jazz.	
<b>Skills and Objectives</b>	Students will be able to: <ul style="list-style-type: none"> <li>Identify and define specific musical styles</li> <li>Perform music from different eras and regions with appropriate style and characteristic expression</li> </ul>	
<b>Suggested Strategies</b>	K/W/L chart, Thinking Maps, word wall, jigsaw, research, dramatizing, heterogeneous groups, compare and contrast, direct instruction, reading, Venn diagram, and listening charts.	
<b>Sample Performance Tasks</b>	Analyze an excerpt from a musical composition from a distinct era or region. Identify the characteristics that define its identity, and then perform the piece twice, once highlighting the characteristics and once de-emphasizing the characteristics. Discuss as a group the changes your group heard in each performance. As an individual, list the changes you heard or felt during the performance, citing specific examples in the score or text.	
<b>Rubric</b>	<b>4</b> Advanced	Specific terminology is used in differentiating performance practice among different musical traditions and cultures
	<b>3</b> Proficient	Differentiates the musical traditions of cultures throughout the world
	<b>2</b> Basic	Attempts to differentiate the musical traditions of cultures throughout the world
	<b>1</b> Below Basic	Unclear differentiation of musical traditions of cultures throughout the world

<b>Evaluation</b> Responding to, Analyzing, and Making Judgments About Works of Music		<b>Instructional Time</b> <b>15%</b>
<b>Enduring Understanding</b>	Music and Music-Making can mean different things to different people	
<b>California Content Standards</b> ( <i>Essential and Supporting</i> )	<p><i>Essential: 4.0 – Aesthetic Valuing</i> Students critically assess and derive meaning from works of music and the performance of musicians in a cultural context according to the elements of music, aesthetic qualities, and human responses.</p> <p>4.1 Develop criteria for evaluating the quality and effectiveness of musical performances and compositions, including arrangements and improvisations, and apply the criteria in personal listening and performing. 4.2 Explain how various aesthetic qualities convey images, feeling, or emotion. 4.3 Identify aesthetic qualities in a specific musical work.</p>	
<b>Vocabulary</b>	Criteria, rubrics, adaptation, revival, customs, traditions, rituals, style, genre	
<b>Skills and Objectives</b>	Students will be able to: <ul style="list-style-type: none"> <li>• Identify and define musical styles,</li> <li>• Explain how culture affects specific musical styles.</li> </ul>	
<b>Suggested Strategies</b>	Discussion, K/W/L chart, jigsaw, research, compare and contrast, Thinking Maps, reading, writing, reports, heterogeneous groups, guided listening, directed instruction, and applied music making.	
<b>Sample Performance Tasks</b>	Working in groups, select two historical periods or cultures. Do additional research on societal influences and present comparisons in a graphic organizer or Thinking Map. Write/present/perform excerpts that reinforce information explaining the differences between two musical styles.	
<b>Rubric</b>	<b>4</b> Advanced	Uses rich supporting details to differentiate the musical traditions of cultures throughout the world
	<b>3</b> Proficient	Differentiates the musical traditions of cultures throughout the world
	<b>2</b> Basic	Attempts to differentiate the musical traditions of cultures throughout the world
	<b>1</b> Below Basic	Unclear differentiation of musical traditions of cultures throughout the world

<b>Connections</b> Connecting and Applying What Is Learned in Music to Learning in Other Art Forms and Subject Areas and to Careers		<b>Instructional Time</b> 15%
<b>Enduring Understanding</b>	Music skills can be applied to other core subjects and teach us life skills.	
<b>California Content Standards</b> ( <i>Essential and Supporting</i> )	<p><i>Essential:</i> <i>Connections and Applications</i></p> <p>5.1 Explain how elements, artistic processes, and organizational principles are used in similar and distinctive ways in the various arts. 5.2 Analyze the role and function of music in radio, television, and advertising.</p> <p><i>Supporting:</i> <i>Careers and Career-Related Skills</i></p> <p>5.3 Research musical careers in radio, television, and advertising.</p>	
<b>Vocabulary</b>	Projection, diction, gesture, confidence	
<b>Skills and Objectives</b>	<p>Students will be able to:</p> <ul style="list-style-type: none"> <li>• Use musical skills to communicate concepts and knowledge to peers,</li> <li>• Perform confidently with expression, and accuracy</li> <li>• Collaborate with others in producing all aspects of an instrumental concert</li> </ul>	
<b>Suggested Strategies</b>	Audition strategies, concert and technical production collaboration, research and presentation	
<b>Sample Performance Tasks</b>	Create and produce a performance based on literature or a concept from another curricular area. Perform it for others while demonstrating projection, diction and confidence.	
<b>Rubric</b>	<b>4</b> Advanced	<ul style="list-style-type: none"> <li>• Adapts literature or concept into a well-organized production</li> <li>• Creative and original presentation of instrumental and/or string literature which meets Standard 2.0</li> </ul>
	<b>3</b> Proficient	<ul style="list-style-type: none"> <li>• Adapts literature or concept into a production</li> <li>• Appropriate presentation of instrumental and/or string literature which meets Standard 2.0</li> </ul>
	<b>2</b> Basic	<ul style="list-style-type: none"> <li>• Somewhat adapts literature or concept into the production</li> <li>• Musical performance of instrumental and/or string literature does not meet Standard 2.0</li> </ul>
	<b>1</b> Below Basic	<ul style="list-style-type: none"> <li>• Does not adapt literature or concept into a production</li> <li>• Musical performance of instrumental and/or string literature does not meet Standard 2.0</li> </ul>





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