Big Ideas/Key Concepts: Students will begin performing in a wider variety of keys, incorporating basic musicality. They will use improvisation and composition to develop fluency in new keys. Students will explore the history of the piano focusing specifically on the music of J.S. Bach, Mozart and Beethoven.

<table>
<thead>
<tr>
<th>Standards</th>
<th>Student Friendly “I Can” Statements</th>
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<tr>
<td><strong>1.0 Singing</strong></td>
<td>I can sing the letter names (including accidentals) of the C, G, D and A pentatonic scales.</td>
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<tr>
<td>PI.1.2.1 Sing major pentatonic scales in C, G, D, A, E, and F.</td>
<td>I can prepare and present to an audience a memorized song, hands together.</td>
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<tr>
<td><strong>2.0 Playing Instruments</strong></td>
<td>I can demonstrate appropriate performance etiquette by introducing a song, performing for an audience and bowing at the end of my performance.</td>
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<tr>
<td>PI.2.1.1 Demonstrate keyboard proficiency by performing, from memory, early to later elementary level solo piano literature.</td>
<td>I can maintain a steady pulse while playing a duet in which each person has the same rhythm.</td>
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<tr>
<td>PI.WCE.3 Elementary Level Literature incorporates concepts from the Alfred’s basic Adult Piano Course Level 1.</td>
<td>I can maintain a steady pulse and accurate rhythm while playing a duet in which each person has a different rhythm.</td>
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<tr>
<td>PI.2.2.1 Demonstrate proficiency in rhythmic accuracy by playing early to late elementary level duets.</td>
<td>I can play a pentatonic scale using accurate fingering in D and A positions, hands separately.</td>
</tr>
<tr>
<td>PI.WCE.3 Elementary Level Literature incorporates concepts from the Alfred’s basic Adult Piano Course Level 1.</td>
<td>I can play a pentatonic scale using accurate fingering in D and A positions hands together.</td>
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</table>
**PI.2.3.1** Play major 5-finger patterns in C, G, D, A, E and F with correct fingering. Play major scales and primary chords, one octave, hands together for the following keys: C, G, and D.

I can apply the whole-step/half-step pattern of the C and G major pentatonic scales to discover the correct pitches for the D and A major pentatonic scales.

I can play a C Major one octave scale and associated cadence, hands together.

I can play a G major one octave scale and associated cadence, hands separately.

I can demonstrate correct posture while performing (feet flat on the floor, back straight, elbows in front of the body and hands parallel with the keyboard).

**PI.2.4.1** Demonstrate correct posture, playing/hand position, and appropriate fingering while performing.

I can demonstrate correct hand position while performing (hands flat, fingers curved and maintaining contact with the keys).

I can use appropriate fingering while performing.

I can keep my third finger on the black key when playing in D and A positions.

I can apply correct fingering and technique to scales by using a cross over/under when playing passages with more than 5 pitches.

I can evaluate my own technique and fingering after a performance.

I can identify and perform the three primary chords (I, IV, V) in C major.

I can explain the function of each of the primary chords.

I can write the chords for a blues progression in C and G major.

I can identify aurally the chord changes in a blues progression.

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**3.0 Improvising**

**PI.3.1.1** Improvise an eight-measure pentatonic melody over a primary chord accompaniment.

**PI.WCE.4** Identify and perform a blues progression.
PI.3.2.1 Improvise and eight-measure pentatonic rhythmic and melodic variation on a given melody in the following major keys: C, G, D, A, E, and F.

4.0 Composing
PI.4.1.1 Compose and notate a simple eight-measure pentatonic composition using the keys of C, G, D, A, E and F major and employing technology if available.

5.0 Reading and Notating
PI.5.1.2 Demonstrate the ability to read and notate key signatures, ledger lines, complex rhythmic patterns, and common symbols.

I can improvise a melody over a blues progression using at least the pitches from each chord.
I can utilize improvisational skills by improvising pentatonic melodies in D and A.
I can demonstrate steady beat and rhythmic accuracy by improvising quarter notes, half notes, eighth notes and quarter rests in C, G, D and A.
I can apply correct technique while improvising.
I can compose an eight-measure composition in C, G, A or D to perform using accurate notation (e.g. correct stem direction, correct placement of accidentals, correct placement of clef, key signature, etc.).
I can incorporate quarter notes, half notes, dotted half notes, whole notes, eighth notes, and rests into my melody.
I can use technology (where available) to notate and/or record my composition.
I can play pentatonic melodies in D and A major utilizing quarter notes, half notes, dotted half notes, whole notes, eighth notes and quarter rests from music notation.
I can notate and identify notes on ledger lines.
I can perform with beginning level musicality.
I can notate and identify quarter notes, half notes, dotted half notes, whole notes, eighth notes and quarter rests.
Define and apply music vocabulary relating to basic musicality.

Sight-read, one hand only, music at a minimum difficulty level of early elementary.

**6.0 Listening and Analyzing**

Listening to and analyzing a varied repertoire of Renaissance, Baroque, Classical, Romantic, and Contemporary keyboard music. Discuss simple stylistic variances and major composers of the periods.

Listening to and analyzing the keyboard music of J.S. Bach, Mozart, and Beethoven. Compare and contrast the musical elements of each composer in relation to the musical period.

I can define and use in context the following terms:
- Ledger line
- Tie
- Slur
- Dynamics
- Fermata
- Cadence
- Staccato
- Legato
- Tempo

I can sight-read rhythm patterns using quarter notes, half notes, dotted half notes, whole notes, eighth notes and rests.

I can sight-read melodies of no more than five pitches and no more than two different rhythms.

I can analyze how the development of the piano (harpsichord, clavichord, piano-forte, piano, etc.) affected both piano literature and music in general.

I can compare and contrast major time periods using appropriate vocabulary terms such as *basso continuo*, terraced dynamics, texture, monophonic, homophonic, polyphonic, invention, and sonata.

I can analyze the influence of Bach’s contributions to piano literature, specifically the *Well-Tempered Clavier*.

I can research and present using technology the influences of Bach, Mozart and/or Beethoven on their respective eras as it related to piano literature.
### 7.0 Evaluating

**PI.7.1.1** Listen to and evaluate keyboard performances, identifying basic musical elements, such as form, tempo and dynamics.

- I can describe the form of a piece of music as binary, ternary or Rondo form.
- I can define and demonstrate various tempi markings such as allegro, allegretto, moderato, andante and andantino.
- I can describe the dynamics of a professionally recorded piece.
- I can evaluate whether or not I included the marked dynamics in my own performance of a piano piece.

### 9.0 Historical and Cultural Relationships

**PI.WCE.6** Research the history of the piano and related instruments.

**PI.WCE.7** Discuss whether or not the piano is a member of the percussion, string or chordophone family.

- I can research and present the history of the piano that includes the clavichord, the harpsicord, the piano-forte, the piano and the synthesizer.
- I can develop an argument proving whether or not the piano is a member of the percussion, string or chordophone family.