2017.18 Piano I, Quarter 3

Big Ideas/Key Concepts: Students will expand their keyboard repertoire using new keys and more advanced fingerings. They will explore theory and harmony through improvisation. Students will deepen their knowledge of musical time periods through an in-depth research project on a composer and time period.

<table>
<thead>
<tr>
<th>Standards</th>
<th>Student Friendly “I Can” Statements</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1.0 Singing</strong>&lt;br&gt;PI.1.2.1 Sing major pentatonic scales in C, G, D, A, E, and F.</td>
<td>I can sing the letter names (including accidentals) of the E pentatonic scale.</td>
</tr>
<tr>
<td><strong>2.0 Playing Instruments</strong>&lt;br&gt;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.</td>
<td>I can play a pentatonic scale using accurate fingering in E position hands together.</td>
</tr>
<tr>
<td><strong>PI.WCE.8</strong> Explain the circle of fifths.</td>
<td>I can apply the whole-step/half-step pattern of pentatonic scales to discover the correct pitches for the E major pentatonic scale.</td>
</tr>
<tr>
<td>PI.2.4.1 Demonstrate correct posture, playing/hand position, and appropriate fingering while performing.</td>
<td>I can play a G Major one octave scale and associated cadence hands together.</td>
</tr>
<tr>
<td></td>
<td>I can play a D major one octave scale and associated cadence hands separately.</td>
</tr>
<tr>
<td></td>
<td>I can explain the circle of fifths.</td>
</tr>
<tr>
<td></td>
<td>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).</td>
</tr>
<tr>
<td></td>
<td>I can demonstrate correct hand position while performing (hands flat, fingers curved and maintaining contact with the keys).</td>
</tr>
</tbody>
</table>
3.0 Improvising

**PI.3.1.1** Improvise an eight-measure pentatonic melody over a primary chord accompaniment provided by the instructor in the following major keys: C, G, D, A, E and F.

I can use appropriate fingering while performing.

I can keep my third and fourth fingers on the black keys when playing in E position.

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 D and A major.

I can identify the three primary chords when played or written in first or second inversion.

I can identify shared chords in different keys (e.g. C and G chord are both in C and G major).

I can compare and contrast the functions of shared chords between keys (e.g. G is tonic in G, but dominant in C).

I can write the chords for a blues progression in D and A major.

I can improvise a melody over a blues progression incorporating at least one passing tone.

I can utilize improvisational skills by improvising pentatonic melodies in E.

I can demonstrate steady beat and rhythmic accuracy by improvising quarter notes, half notes, eighth notes and quarter rests in C, G, D, A and E.

**PI.3.2.1** Improvise an eight-measure pentatonic rhythmic and melodic variation on a given melody in the following major keys: C, G, D, A, E, and F.
**Pl.3.3.1** Perform an eight-measure accompaniment using primary chords over a given pentatonic melody in the following major keys: C, G, D, A, E and F.

I can apply correct technique while improvising.

I can improve an accompaniment using primary chords to a melody that follows a blues progression.

**Pl.WCE.9** Use chord inversions to facilitate fingering.

I can incorporate inversions in an accompaniment to make the fingering easier.

---

### 5.0 Reading and Notating

**Pl.5.1.2** Demonstrate the ability to read and notate key signatures, ledger lines, complex rhythmic patterns, and common symbols.

I can perform music with a chordal accompaniment and melody extending a full octave in C and G major.

I can perform music with a chordal accompaniment and pentatonic melody in D, A and E major.

I can perform music with triplets.

I can name the order of sharps.

I can identify the key of a song based on the key signature.

I can apply the circle of fifths to identify the key signature of a given key.

**Pl.WCE.10** Define and apply music vocabulary at an advancing level.

I can define and use in context the following terms:
- Triplet
- Duple vs. Triple meter
- Fermata
- Ritardando
- Crescendo
- Decrescendo
- Accent

I can define triads, minor and major keys, and the circle of fifths.

---

**Pl.5.2.1** Sight-read, one hand only, music at a minimum difficulty level of early elementary.

I can sight-read rhythm patterns using quarter notes, half notes, dotted half notes, whole notes, eighth notes, triplets and rests.
**PI.WCE.11** Incorporates concepts from the Alfred’s Basic Adult Piano Course Level 1 and 2.

**6.0 Listening**  
**PI.6.1.1** Listen to and analyze a varied repertoire of Renaissance, Baroque, Classical, Romantic and contemporary keyboard music. Discuss simple stylistic variances and major composers of the periods.

**7.0 Evaluation**  
**PI.WCE.12** Describe and demonstrate how a varied repertoire of music that includes melodies, repertoire pieces, and chordal accompaniments is selected, based on personal interest, music reading skills, and technical skill (citing technical challenges that need to be addressed), as well as the context of the performances.

**8.0 Interdisciplinary Connections**  
**PI.8.1.1** Evaluate the relationship between keyboard music and significant contributions in other art forms.

<table>
<thead>
<tr>
<th><strong>I can:</strong></th>
<th><strong>I can:</strong></th>
</tr>
</thead>
</table>
| I can sight-read pentatonic melodies that incorporate quarter notes, half notes whole notes and eighth notes. | I can identify a major composer from each musical time period:  
- Bach  
- Mozart  
- Beethoven,  
- Chopin  
- Debussy  
- Joplin |
| I can conduct a research project on a composer of my choosing. | I can create criteria for a personal musical selection based on my own musical and technical skills as well as my personal interests. |
| I can create and implement a rehearsal strategy to independently learn a piece of music of my choice. | I can develop an argument supporting or refuting a composer’s contribution to the musical time period using a variety of sources. |
| I can provide a verbal and/or written assessment of how a keyboard piece from a given musical period has influenced other disciplines within the arts of that same historical period (e.g. Debussy’s influence on and by Monet’s paintings). |  

Piano I, Quarter 3