Music Curriculum

Grade 12: Advanced Piano Lab
Course Description

Introduction

The modern musical keyboard dates back at least six centuries. Keyboard instruments like piano and organ represent an opportunity for the player to create complete musical expression – melody, harmony, and accompaniment all together. Large scores for orchestra are often arranged as “piano reductions” to allow performance of large, complex works by a singer player. In the 1800s, pianos made their way into virtually all American homes a piece of furniture almost as common as a kitchen table. In an era before recorded music, if a person wanted music at home, they made it themselves. The terms “album” and “single” originated not in reference to MP3s, CDs, or records, but in reference to sheet music. Students in the RPHS piano class are afforded the opportunity to continue the long tradition of learning music through piano performance.

Concepts

This course has been designed based on a Spiral Curriculum – all areas of study are practiced at the same time and at each student’s individual pace, yielding the skills needed to be a successful performer on the piano at the individual pianist’s level. Because time is at the discretion of the teacher according to the needs of each individual performer, several areas of this class, including performance, technical development, and composition follow at a pace unique to each individual learner.

Course Objectives:

Students work on developing repertoire at increasing levels of technical proficiency and artistic interpretation for performance in concerts, recitals, competitions and community events. [Taken in conjunction with Advanced Piano.]
# Pacing Chart – Units 1-4

<table>
<thead>
<tr>
<th>#</th>
<th>Student Learning Objective</th>
<th>NJCCSS</th>
<th>Timeline: All Year</th>
</tr>
</thead>
</table>
| 1 - Technical Development | Students will continue to develop:  
- Proper body and hand posture.  
- The fundamentals of effective finger technique, built of patterns common to music such as arpeggios, scales, etc.  
- Crossover technique to perform certain passages, involving crossing the arms so the right hand plays below the left and vice versa.  
- Proper execution of efficient hand carry. | 1.1.12.B.1  
1.1.12.B.2  
1.3.12.B.1  
1.3.12.B.2  
1.3.12.B.3  
1.4.12.B.2 | This course has been designed based on a Spiral Curriculum – all areas of study are practiced at the same time and at each student’s individual pace, yielding the skills needed to be a successful performer on the piano at the individual intermediate pianist’s level. |
| 2 - Repertoire | Students will know:  
- Music from many genres and historical periods, from the Medieval to the 21st century  
- The appropriate performance practice as adaptations to technique, expression, and phrasing that musicians apply based on the historical and stylistic context of specific repertoire.  
- How to make adaptations when accompanying other musicians or singers.  
- The intricacies and considerations that occur when playing with other pianists or as part of an ensemble in a range of repertoire from different styles, genres, and time periods. | 1.1.12.B.1  
1.1.12.B.2  
1.3.12.B.1  
1.3.12.B.2  
1.3.12.B.3  
1.4.12.B.1  
1.4.12.B.2 | |
| 3 - Listening and analysis | Students will continue to develop:  
- How to listen critically.  
- How to use aural skills to read, transcribe, and critique music. | CCSS  
CCSS.ELA-Literacy.L.9-10.6  
CCSS.ELA-Literacy.L.11-12.6  
CCSS.ELA-Literacy.RST.9-10.3  
CCSS.ELA-Literacy.RST.11-12.3  
NJCCCS  
1.1.12.B.1  
1.1.12.B.2  
1.3.12.B.1  
1.3.12.B.2 | |
<table>
<thead>
<tr>
<th>4 - Critique</th>
<th>Students will know:</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>The analysis of one’s own playing is critical to growth.</td>
</tr>
<tr>
<td></td>
<td>Musicians must be able to recognize errors in pitch, expression, rhythm, and expression as they play.</td>
</tr>
<tr>
<td></td>
<td>Adjudication by other skilled listeners can be an effective and helpful skill building tool.</td>
</tr>
<tr>
<td></td>
<td>How to incorporate constructive criticisms into their playing.</td>
</tr>
<tr>
<td></td>
<td>How to instruct a beginning piano student.</td>
</tr>
</tbody>
</table>

1.3.12.B.3

**CCSS**
- CCSS.ELA-Literacy.L.9-10.6
- CCSS.ELA-Literacy.L.11-12.6
- CCSS.ELA-Literacy.RST.9-10.3
- CCSS.ELA-Literacy.RST.11-12.3

**NJCCCS**
- 1.1.12.B.1
- 1.1.12.B.2
- 1.3.12.B.1
- 1.3.12.B.2
- 1.3.12.B.3
Educational Technology Standards


- **Technology Operations and Concepts**
  - Create a personal digital portfolio which reflects personal and academic interests, achievements, and career aspirations by using a variety of digital tools and resources
  - Produce and edit a multi-page digital document for a commercial or professional audience and present it to peers and/or professionals in that related area for review.

- **Creativity and Innovation**
  - Apply previous content knowledge by creating and piloting a digital learning game or tutorial.

- **Communication and Collaboration**
  - Develop an innovative solution to a real world problem or issue in collaboration with peers and experts, and present ideas for feedback through social media or in an online community.

- **Digital Citizenship**
  - Demonstrate appropriate application of copyright, fair use and/or Creative Commons to an original work.
  - Evaluate consequences of unauthorized electronic access and disclosure, and on dissemination of personal information.
  - Compare and contrast policies on filtering and censorship both locally and globally.

- **Research and Information Literacy**
  - Produce a position statement about a real world problem by developing a systematic plan of investigation with peers and experts synthesizing information from multiple sources.

- **Critical Thinking, Problem Solving, Decision Making**
  - Evaluate the strengths and limitations of emerging technologies and their impact on educational, career, personal and or social needs.
Career Ready Practices

Standards

CRP1, CRP2, CRP3, CRP4, CRP5, CRP6, CRP7, CRP8, CRP9, CRP10, CRP11, CRP12

- **CRP1. Act as a responsible and contributing citizen and employee**
  Career-ready individuals understand the obligations and responsibilities of being a member of a community, and they demonstrate this understanding every day through their interactions with others. They are conscientious of the impacts of their decisions on others and the environment around them. They think about the near-term and long-term consequences of their actions and seek to act in ways that contribute to the betterment of their teams, families, community and workplace. They are reliable and consistent in going beyond the minimum expectation and in participating in activities that serve the greater good.

- **CRP2. Apply appropriate academic and technical skills.**
  Career-ready individuals readily access and use the knowledge and skills acquired through experience and education to be more productive. They make connections between abstract concepts with real-world applications, and they make correct insights about when it is appropriate to apply the use of an academic skill in a workplace situation.

- **CRP3. Attend to personal health and financial well-being.**
  Career-ready individuals understand the relationship between personal health, workplace performance and personal well-being; they act on that understanding to regularly practice healthy diet, exercise and mental health activities. Career-ready individuals also take regular action to contribute to their personal financial wellbeing, understanding that personal financial security provides the peace of mind required to contribute more fully to their own career success.

- **CRP4. Communicate clearly and effectively and with reason.**
  Career-ready individuals communicate thoughts, ideas, and action plans with clarity, whether using written, verbal, and/or visual methods. They communicate in the workplace with clarity and purpose to make maximum use of their own and others’ time. They are excellent writers; they master conventions, word choice, and organization, and use effective tone and presentation skills to articulate ideas. They are skilled at interacting with others; they are active listeners and speak clearly and with purpose. Career-ready individuals think about the audience for their communication and prepare accordingly to ensure the desired outcome.


- **CRP5. Consider the environmental, social and economic impacts of decisions.**
  Career-ready individuals understand the interrelated nature of their actions and regularly make decisions that positively impact and/or mitigate negative impact on other people, organization, and the environment. They are aware of and utilize new technologies, understandings, procedures, materials, and regulations affecting the nature of their work as it relates to the impact on the social condition, the environment and the profitability of the organization.

- **CRP6. Demonstrate creativity and innovation.**
  Career-ready individuals regularly think of ideas that solve problems in new and different ways, and they contribute those ideas in a useful and productive manner to improve their organization. They can consider unconventional ideas and suggestions as solutions to issues, tasks or problems, and they discern which ideas and suggestions will add greatest value. They seek new methods, practices, and ideas from a variety of sources and seek to apply those ideas to their own workplace. They take action on their ideas and understand how to bring innovation to an organization.

- **CRP7. Employ valid and reliable research strategies.**
  Career-ready individuals are discerning in accepting and using new information to make decisions, change practices or inform strategies. They use reliable research process to search for new information. They evaluate the validity of sources when considering the use and adoption of external information or practices in their workplace situation.

- **CRP8. Utilize critical thinking to make sense of problems and persevere in solving them.**
  Career-ready individuals readily recognize problems in the workplace, understand the nature of the problem, and devise effective plans to solve the problem. They are aware of problems when they occur and take action quickly to address the problem; they thoughtfully investigate the root cause of the problem prior to introducing solutions. They carefully consider the options to solve the problem. Once a solution is agreed upon, they follow through to ensure the problem is solved, whether through their own actions or the actions of others.

- **CRP9. Model integrity, ethical leadership and effective management.**
  Career-ready individuals consistently act in ways that align personal and community-held ideals and principles
while employing strategies to positively influence others in the workplace. They have a clear understanding of integrity and act on this understanding in every decision. They use a variety of means to positively impact the directions and actions of a team or organization, and they apply insights into human behavior to change others’ action, attitudes and/or beliefs. They recognize the near-term and long-term effects that management’s actions and attitudes can have on productivity, morals and organizational culture.

- **CRP10. Plan education and career paths aligned to personal goals.**
  Career-ready individuals take personal ownership of their own education and career goals, and they regularly act on a plan to attain these goals. They understand their own career interests, preferences, goals, and requirements. They have perspective regarding the pathways available to them and the time, effort, experience and other requirements to pursue each, including a path of entrepreneurship. They recognize the value of each step in the education and experiential process, and they recognize that nearly all career paths require ongoing education and experience. They seek counselors, mentors, and other experts to assist in the planning and execution of career and personal goals.

- **CRP11. Use technology to enhance productivity.**
  Career-ready individuals find and maximize the productive value of existing and new technology to accomplish workplace tasks and solve workplace problems. They are flexible and adaptive in acquiring new technology. They are proficient with ubiquitous technology applications. They understand the inherent risks-personal and organizational-of technology applications, and they take actions to prevent or mitigate these risks.

- **CRP12. Work productively in teams while using cultural global competence.**
  Career-ready individuals positively contribute to every team, whether formal or informal. They apply an awareness of cultural difference to avoid barriers to productive and positive interaction. They find ways to increase the engagement and contribution of all team members. They plan and facilitate effective team meetings.

## Differentiated Instruction

### Accommodate Based on Students Individual Needs: Strategies

<table>
<thead>
<tr>
<th>Time/General</th>
<th>Processing</th>
<th>Comprehension</th>
<th>Recall</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Extra time for assigned tasks</td>
<td>- Extra Response time</td>
<td>- Precise step-by-step directions</td>
<td>- Teacher-made checklist</td>
</tr>
<tr>
<td>- Adjust length of assignment</td>
<td>- Have students verbalize steps</td>
<td>- Short manageable tasks</td>
<td>- Use visual graphic organizers</td>
</tr>
<tr>
<td>- Timeline with due dates for reports and projects</td>
<td>- Repeat, clarify or reword directions</td>
<td>- Brief and concrete directions</td>
<td>- Reference resources to promote independence</td>
</tr>
<tr>
<td>- Communication system between home and school</td>
<td>- Mini-breaks between tasks</td>
<td>- Provide immediate feedback</td>
<td>- Visual and verbal reminders</td>
</tr>
<tr>
<td>- Provide lecture notes/outline</td>
<td>- Provide a warning for transitions</td>
<td>- Small group instruction</td>
<td>- Graphic organizers</td>
</tr>
<tr>
<td>- Reading partners</td>
<td>- Reading partners</td>
<td>- Emphasize multi-sensory learning</td>
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</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Assistive Technology</th>
<th>Tests/Quizzes/Grading</th>
<th>Behavior/Attention</th>
<th>Organization</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Computer/whiteboard</td>
<td>- Extended time</td>
<td>- Consistent daily structured routine</td>
<td>- Individual daily planner</td>
</tr>
<tr>
<td>- Tape recorder</td>
<td>- Study guides</td>
<td>- Simple and clear classroom rules</td>
<td>- Display a written agenda</td>
</tr>
<tr>
<td>- Spell-checker</td>
<td>- Shortened tests</td>
<td>- Frequent feedback</td>
<td>- Note-taking assistance</td>
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<tr>
<td>- Audio-taped books</td>
<td>- Read directions aloud</td>
<td></td>
<td>- Color code materials</td>
</tr>
</tbody>
</table>
### Enrichment

**Accommodate Based on Students individual Needs: Strategies**

- Adaptation of Material and Requirements
- Evaluate Vocabulary
- Elevated Text Complexity
- Additional Projects
- Independent Student Options
- Projects completed individual or with Partners
- Self Selection of Research
- Tiered/Multilevel Activities
- Learning Centers
- Individual Response Board
- Independent Book Studies
- Open-ended activities
- Community/Subject expert mentorships
Assessments

Suggested Formative/Summative Classroom Assessments

- Timelines, Maps, Charts, Graphic Organizers
- Unit Assessments, Chapter Assessments, Quizzes (art history content, elements and principles content)
- Critiques/Reflection time
- Accountable Talk, Debate, Oral Report, Role Playing, Think Pair, and Share
- Projects, Portfolio, Presentations, Prezi, Gallery Walks
- Homework
- Essays, Short Answers
- Thumbnail sketches, Blueprints, Timelines, Maps, Charts, Graphic Organizers
- Artists statements
- Rubrics

New Jersey Core Curriculum Content Standards (NJCCCS):
1.1.12.B.1

**Content Statement:** Understanding nuanced 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.

**Cumulative Progress Indicator:** Examine how aspects of meter, rhythm, tonality, intervals, chords, and harmonic progressions are organized and manipulated to establish unity and variety in genres of musical compositions.

1.1.12.B.2

**Content Statement:** 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.

**Cumulative Progress Indicator:** Synthesize knowledge of the *elements of music* in the deconstruction and performance of complex musical scores from diverse cultural contexts.

1.2.12.A.1

**Content Statement:** Cultural and historical events impact art-making as well as how audiences respond to works of art.

**Cumulative Progress Indicator:** Determine how dance, music, theatre, and visual art have influenced world cultures throughout history.

1.2.12.A.2

**Content Statement:** 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.

**Cumulative Progress Indicator:** Justify the impact of innovations in the arts (e.g., the availability of music online) on societal norms and habits of mind in various *historical eras*.

1.3.12.B.1

**Content Statement:** Technical accuracy, musicality, and stylistic considerations vary according to *genre*, culture, and *historical era*. 
**Cumulative Progress Indicator:** Analyze compositions from different world cultures and genres with respect to technique, musicality, and stylistic nuance, and/or perform excerpts with technical accuracy, appropriate musicality, and the relevant stylistic nuance.

- 1.3.12.B.2

**Content Statement:** The ability to read and interpret music impacts musical fluency.

**Cumulative Progress Indicator:** Analyze how the elements of music are manipulated in original or prepared musical scores.

- 1.3.12.B.3

**Content Statement:** Understanding of how to manipulate the elements of music is a contributing factor to musical artistry.

**Cumulative Progress Indicator:** Improvise works through the conscious manipulation of the elements of music, using a variety of traditional and nontraditional sound sources, including electronic sound-generating equipment and music generation programs.

- 1.3.12.B.4

**Content Statement:** Basic vocal and instrumental arranging skills require theoretical understanding of music composition.

**Cumulative Progress Indicator:** Arrange simple pieces for voice or instrument using a variety of traditional and nontraditional sound sources or electronic media, and/or analyze prepared scores using music composition software.

- 1.4.12.A.1

**Content Statement:** 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.

**Cumulative Progress Indicator:** Use contextual clues to differentiate between unique and common properties and to discern the cultural implications of works of dance, music, theatre, and visual art.

- 1.4.12.A.2

**Content Statement:** Contextual clues within artworks often reveal artistic intent, enabling the viewer to hypothesize the artist’s concept.
Cumulative Progress Indicator: Speculate on the artist’s intent, using discipline-specific arts terminology and citing embedded clues to substantiate the hypothesis.

- 1.4.12.A.3

Content Statement: Artistic styles, trends, movements, and historical responses to various genres of art evolve over time.

Cumulative Progress Indicator: Develop informed personal responses to an assortment of artworks across the four arts disciplines (dance, music, theatre, and visual art), using historical significance, craftsmanship, cultural context, and originality as criteria for assigning value to the works.

- 1.4.12.A.4

Content Statement: Criteria for assessing the historical significance, craftsmanship, cultural context, and originality of art are often expressed in qualitative, discipline-specific arts terminology.

Cumulative Progress Indicator: Evaluate how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to artwork.

- 1.4.12.B.1

Content Statement: Archetypal subject matter exists in all cultures and is embodied in the formal and informal aspects of art.

Cumulative Progress Indicator: Formulate criteria for arts evaluation using the principles of positive critique and observation of the elements of art and principles of design, and use the criteria to evaluate works of dance, music, theatre, visual, and multimedia artwork from diverse cultural contexts and historical eras.

- 1.4.12.B.2

Content Statement: The cohesiveness of a work of art and its ability to communicate a theme or narrative can be directly affected by the artist’s technical proficiency as well as by the manner and physical context in which it is performed or shown.

Cumulative Progress Indicator: Evaluate how an artist’s technical proficiency may affect the creation or presentation of a work of art, as well as how the context in which a work is performed or shown may impact perceptions of its significance/meaning.

- 1.4.12.B.3
Content Statement: Art and art-making reflect and affect the role of technology in a global society.

Cumulative Progress Indicator: Determine the role of art and art-making in a global society by analyzing the influence of technology on the visual, performing, and multimedia arts for consumers, creators, and performers around the world.

Interdisciplinary Connections

Technical Development: this area has strong connections to Biology and Anatomy. Students will apply knowledge of the musculoskeletal systems of the body and how the different parts of the system affect their muscle and motor control in maintaining appropriate posture, as well as increasing dexterity in their fingers.
Interdisciplinary Connections

The efficacy of the nervous system in transmitting and interpreting visual, kinetic, and aural information is also explored. The concept of using sensory input from more than touch to improve musicality is discussed and applied to rehearsal and performance.

Repertoire: the study of repertoire corresponds to study in Social Studies and English Language Arts. The historical periods (i.e., Medieval, Renaissance, etc.) are characterized by and parallel to specific conventions in art and music. For example, the influence that religious institutions had on Europe in the Medieval period meant that most of the music that was written was sacred in nature, and based on scripture. In the Renaissance period, secular music based on literary texts began to emerge, gaining momentum in the Romantic period. In another example that also has STEAM connections, the development of the piano in its modern form also traces particular events in history and technological development, i.e., larger scale production of the piano after the Industrial Revolution makes the instrument available to the emerging middle class, changing study and having an equivalent effect on publishing and sales or sheet music.

Listening and analysis/Critique: both of these areas require and reinforce the adept use of English Language Arts skills in speaking, reading and writing. There is a long tradition of music analysis and critique that is akin to literary criticism. For example, Robert Schumann, German Romantic composer, was also well-known for his publications critiquing performances and compositions of his day, and in the present time, modern technology has enabled consumers to participate in tendering assessments of everything from books, movies and music to mundane items such as pens and paper.

Grade: 11  
Unit: 1  
Topic: Technical Development
**Description:**
The way a pianist carries his or her physicality has an enormous effect on his or her playing. All physical components – body posture, hand posture, hand position, finger technique, etc. – must be aligned for a pianist to perform at his or her best. The development of technique is a life-long pursuit.

<table>
<thead>
<tr>
<th>NJDOE Student Learning Objective</th>
<th>Essential Questions</th>
<th>Skills</th>
<th>Resources</th>
<th>Sample Activities</th>
</tr>
</thead>
<tbody>
<tr>
<td>Perform music of various cultural genres on instruments with appropriate expressive elements, and with appropriate stylistic qualities.</td>
<td>How can posture and arm movement affect all aspects of piano playing? In what ways does finger pressure impact the sound a pianist creates? How does proper pedaling enhance or affect performance? What paths are opened to the player by good, efficient technique?</td>
<td>Students will continue to develop: • Proper body and hand posture. • The fundamentals of effective finger technique, built of patterns common to music such as arpeggios, scales, etc. • Crossover technique to perform certain passages, involving crossing the arms so the right hand plays below the left and vice versa. • Proper execution of efficient hand carry. • Proper pedaling and how it affects harmonic structure.</td>
<td>John Thompson: Modern Adult Course for the Piano, Book III Hanon: The Virtuoso Pianist <a href="http://www.wellbalancedpianist.com">www.wellbalancedpianist.com</a> <a href="http://www.youtube.com">www.youtube.com</a> Piano Free app</td>
<td>Students will practice their repertoire with a particular focus on technical proficiency, i.e., proper fingering, body and hand posture. They will watch recordings of their playing and self-assess using rubric they devise.</td>
</tr>
</tbody>
</table>

**Grade:** 11

**Unit:** 2

**Topic:** Repertoire

**Description:**
The repertoire of music is divided into genres and historical periods. A pianist must alter his or her performance based on the genre and historical context of a piece of music. The tonality of a piece of music influences its mood and style.
<table>
<thead>
<tr>
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<th>Sample Activities</th>
</tr>
</thead>
<tbody>
<tr>
<td>Listen to musical selections by a variety of composers to discern use of the elements of music</td>
<td>What characteristics of a musical work define its era of music?</td>
<td>Students will be able to: • Perform and/or listen to music at his or her level from at least</td>
<td>John Thompson: Modern Adult Course for the Piano, Book III</td>
<td>Students will continue work on two contrasting pieces appropriate for college music department auditions from different composers/genres that they have worked on before to prepare for college music department admission.</td>
</tr>
<tr>
<td>that are specific to each composer (e.g., J.S. Bach; G.F. Handel; W.A. Mozart; L. Beethoven; R.</td>
<td>What is the importance of understanding the history of a piece of music?</td>
<td>the following periods of music: • Baroque • Classical • Romanticism • Impressionism • 20th</td>
<td>Summary of Western Classical Music History</td>
<td>Students will work with at least two vocal students or one choir, accompanying them in rehearsals, and recital or concert performance.</td>
</tr>
<tr>
<td>Wagner; G. Puccini; S. Joplin; I. Stravinsky; D. Ellington; L. Bernstein, Ives).</td>
<td>Why must a performer learn music from many genres and historical periods?</td>
<td>Century • Perform and/or listen to music at his or her level from at least some the following</td>
<td>History of Classical Music <a href="http://www.naxos.com/education/brief_history.asp">http://www.naxos.com/education/brief_history.asp</a></td>
<td>Students will perform 3 or 4 selections in the Jazz genre, both as soloist and as ensemble member.</td>
</tr>
<tr>
<td>What types of musical compositions outside of the standard piano repertoire should students</td>
<td>What types of musical compositions outside of the standard piano repertoire should</td>
<td>genres of music: • Waltz • Etude • Sonata/Sonatina • Concerto • Apply appropriate</td>
<td><a href="http://www.youtube.com">www.youtube.com</a></td>
<td>Students will review pieces from past years to develop repertoire for a senior recital and or juried</td>
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<tr>
<td>become familiar with?</td>
<td>students become familiar with?</td>
<td>performance practice to studied selections. • Adapt piano technique to accompany other</td>
<td><a href="http://www.oxfordwesternmusic.com">www.oxfordwesternmusic.com</a></td>
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<td>instrumentalists, solo singers, and choral ensembles • Perform appropriately the</td>
<td>Arias for Soprano, Alto, Tenor, and Baritone, all eds., G. Schirmer anthologies</td>
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<td>intricacies and considerations necessary when playing with other pianists as part of an</td>
<td>The Singer’s Musical Anthology, (Soprano, Mezzo-Soprano, Baritone), Richard Walters, Hal</td>
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<td>Leonard Corp.</td>
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<tr>
<td>NJDOE Student Learning Objective</td>
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<td></td>
<td>ensemble in a range of repertoire from different styles, genres, and time periods.</td>
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<td></td>
<td>performance. In a juried performance, three music teachers score the performance according to a rubric. Students will work on at least two piano duets from the standard literature. Students will select one piece from the standard concerto repertoire and explore performance options with local orchestras or ensembles.</td>
</tr>
</tbody>
</table>
**Grade:** 11  
**Unit:** 3  
**Topic:** Listening and Analysis

**Description:**
At the most prestigious music institutions in the world, ear training is an integral and needed part of a musician’s music education. Listening to great performers imparts many kinds of musical knowledge.

<table>
<thead>
<tr>
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</thead>
</table>
| Identify and compare common elements of music in Western and non-western music with respect to technique, musicality, and stylistic nuance. | What is ear training in music and why is it important?  
How do pianists learn by listening to other pianists?  
How does listening to compositions other than piano repertoire influence a pianist’s discernment?  
How have changing aural sensitivities paved the way for synthesized sound? | Students will be able to:  
• Read music at their performance level.  
• Sightread intermediate-advanced level pieces at tempo  
• Recognize and transcribe harmony, melody, and rhythm patterns in compound meters.  
• Identify and explain the harmonic structure of the music they study.  
• Understand how electronic music influenced keyboard performance. | John Thompson: Modern Adult Course for the Piano, Book III  
http://www.earmaster.com/  
www.wellbalancedpianist.com  
www.youtube.com  
Piano Free app  
The Real Book, Vol 1, C edition, Hal Leonard Corp. | Students will select two contrasting pieces from the standard piano repertoire of the Romantic and 20th Century periods and in jazz, and analyze the musical elements of the pieces in a short composition or video presentation.  
Students will explore the development of electronic music and the synthesizer, and write a short research paper on the innovators that perpetuated those advances.  
Students will curate a list of the three most influential pieces of piano music, citing various sources to
### NJDOE Student Learning Objective

<table>
<thead>
<tr>
<th>Essential Questions</th>
<th>Skills</th>
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### Grade: 11  
Unit: 4  
Topic: Critique

**Description:**
A pianist gains immense insight into his or her own playing by listening to recordings of him or herself. Critique is necessary for growth in any subject or skill.

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| Perform/record a musical selection and use self evaluation and/or class critique to identify what was performed well technically and where additional practice/study would improve performance and assist in accomplishing musical objectives. | How does critique lead to skill gain? How does one incorporate the criticisms/suggestions of discerning listeners and instructors?  
What insights can only be gained by listening to you perform?  
How does critique in music compare to critique in the other arts? In the humanities? In the sciences? In athletics? | Students will be able to:  
- Evaluate different components of their individual performance.  
- Use information from adjudication to improve practice effectiveness  
- Find errors in real time.  
- Apply appropriate solutions, including but not limited to stopping the run and practicing or carrying on. | John Thompson: Modern Adult Course for the Piano, Book III  
www.wellbalancedpianist.com  
www.youtube.com  
Piano Free app  
“Silence: Lectures and Writing,” by John Cage | Students will select excerpts from at least three of the pieces they are working on and evaluate themselves and each other based on a performance rubric that they devise.  
Students will participate in at least two different competitions throughout the
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<td></td>
<td>What are the technical and stylistic differences between pianists who specialize in different genres of music? What are the similarities?</td>
<td>● Assess the technical and musical skills of other pianists.</td>
<td>“The Penguin Guide to Jazz Recordings,” by Richard Cook and Brian Morton&lt;br&gt;“Words and Music: Our 60 Favorite Music Books” <a href="http://pitchfork.com/features/lists-and-guides/7967-words-and-music-our-60-favorite-music-books/?page=2">http://pitchfork.com/features/lists-and-guides/7967-words-and-music-our-60-favorite-music-books/?page=2</a></td>
<td>Students will read two literary reviews and two musical reviews and compare/contrast the writing and critique methodology. Students will attend at least two live recitals or concerts featuring a piano soloist and write a critique of the repertoire presented and of the performance itself. Students will teach at least three piano lessons to beginning students, keeping a diary detailing the challenges and successes of the experience.</td>
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