**Kennedy High School Piano Class 1**

***Class Syllabus and Course Outline***

***Lindsay Dechert, Instructor***

**Course Overview**

This course is designed to stimulate student growth in piano through the use of performance, basic theory, listening to piano performance and history of piano performance. All of the students will complete work in music theory and history to teach them the knowledge necessary to form a lifelong enjoyment of music.

**Learning Objectives:** All objectives align with the National Standards for Music.

1. Play piano with proper technique

2. Perform alone and with others

3. Read music notation

4. Compose music within specific guidelines

5. Transcribe music

6. Improvise following the standard Blues chord progression

7. Listen to, analyze, and describe music

8. Evaluate music and music performance

9. Understand the relationship between music and the world beyond the school setting.

**Method Books:** All students will have a method binder that be used daily in class at no charge. This binder will remain in the piano classroom, and you will be working through it daily. Please bring your own headphones. There is a cost to Kennedy High School and music department in running this course in class material purchasing and upkeep. If you are able to make a donation of $20 to these funds, it will be greatly appreciated. Please write checks payable to ISD 271 if you are able to contribute.

Student’s binders are a compilation of the following publications:

1. Adult All In One Series, Alfred Publications

4. Playtime Piano “Popular”, Faber and Faber, Hal Leonard

5. Playtime Piano “Rock ‘n Roll”, Faber and Faber, Hal Leonard

**DAMAGE:** Any damage to classroom equipment in this class will be the student/parent/guardian’s responsibility to repair or replace.

**GRADING**

Practice (20%) FORMATIVE

Formative assessments are material listed in the workbook for each unit, as well as some supplemental work as assigned.

Performance (80%) SUMMATIVE

Summative assessments are listed in each unit plan.

**Unit Schedule:** Schedule may be subject to change depending on calendar and school activities that occur during the school year. But an effort will be made to follow this schedule as the students proceed through the trimester.

Day 1: Music theory/ keyboard practice

Day 2: Keyboard practice/ method book listening

Day 3: Keyboard evaluation or playing tests/practice and introduction of composers (extended class period)

Day 4: Keyboard practice and composer listening assignment

**Classroom Expectations:**

**First** **Arrive to class on time.**

**Second** **Work only at the keyboard/computer to which you are assigned.**

**Third** **Follow directions the first time they are given.**

**Fourth**  **No food, drink, gum is allowed in the piano lab.**

**Fifth** **Have all materials needed for class including pencil.**

**BE EASY TO TEACH, BE QUICK TO LEARN and BE WILLING TO TRY!**

**Unit 1:**

· Methods Binder: pg. 6-13

· Playing: Keyboard familiarity, posture, right hand position

· Theory: Notation, quarter, half, whole notes, treble clef, note names, and bar lines

· Composer listening and history: Beethoven

**Unit 2:**

· Methods Binder: pg. 14-19

· Playing: Keyboard familiarity, posture, right and left hand position, thirds

· Theory: Notation, quarter, half, dotted half note, whole notes and rests, bass and treble clef

signs, note names, bar lines, double bar lines, time signatures.

· Composer listening and history: Billy Joel

· Choice Challenge: Blue Suede Shoes

· Research/Assessment: Music theory test- note names in both clefs (Formative)

**Unit 3:**

· Methods Binder: pg. 20-25

· Playing: Playing intervals of seconds and thirds, posture, right and left hand position,

grand staff

· Theory: Notation, quarter, half, whole notes and rests, bass and treble clef signs,

note names, bar lines, double bar lines, grand staff, name intervals of 2nd and 3rd, expression marks, 4/4 meter, repeat signs.

· Choice Challenge: Star Wars Main Theme

Composer Listening and History: Debussy “Claire De Lune” and “Golliwogg’s Cakewalk”

· Research/Assessment: Music theory – identify and write name notes in C major hand position/bass and treble clef. Play pg. 24 (Summative)

**Unit 4**

· Methods Binder: pg. 26-29

· Playing: Playing intervals of seconds and thirds, posture, right and left hand position,

grand staff, playing 2nds and 3rds at the same time, playing intervals of 4ths and 5ths.

· Theory: Notation, quarter, half, whole notes and rests, bass and treble clef signs,

note names, bar lines, double bar lines, grand staff, name intervals of 2nd and 3rd,

expression marks, 4/4 meter, harmonic intervals, intervals of 4ths and 5ths.

· Choice Challenge: Rockin’ Robin

· Composers Listening and History: Herbie Hancock

· Research/Assessment: Harmonic Intervals- 2nds, 3rds, 4ths, & 5ths (Formative)

**Unit 5**

· Methods Binder: pg. 30-35

· Playing: Playing intervals of seconds and thirds, posture, right and left hand position,

grand staff, playing 2nds and 3rds at the same time, playing intervals of 4ths and 5ths,

playing two hands together, playing accompaniments in left hand: 4th and 5th interval at

the same time, introducing B for the left hand (pg.34)

· Theory: Notation, quarter, half, whole notes and rests, bass and treble clef signs, note

names, bar lines, double bar lines, grand staff, name intervals of 2nd and 3rd,

expression marks, 4/4 meter, harmonic intervals, intervals of 4ths and 5ths,

major chords (I, V7)

· Composer Listening and History: Bach, “Well Tempered Clavier”

· Choice Challenge: Puff the Magic Dragon

· Research/Assessment: pg.30, Jingle Bells (Formative)

**Unit 6**

· Methods Binder pg. 36-41

· Playing: Playing intervals of seconds and thirds, posture, right and left hand position,

grand staff, playing 2nds and 3rds at the same time, playing intervals of 4ths and 5ths,

playing two hands together, playing accompaniments in left hand: 4th and 5th interval at the same time, introducing B for the left hand (pg.34), introducing the B for the right hand (pg.36), left hand plays the melody and right hand plays the accompaniment.

· Theory: Notation, quarter, half, whole notes and rests, bass and treble clef signs,

note names, bar lines, double bar lines, grand staff, name intervals of 2nd and 3rd, expression marks, 4/4 meter, harmonic intervals, intervals of 4ths and 5ths, ¾ meter.

· Review for examination.

· Choice Challenge: Take Me Out to the Ball Game

· Midterm Examination: Music theory test and play one selection from pg. 35 (Summative)

**Unit 7**

· Methods Binder: pg. 42-49

· Playing: Playing intervals of seconds and thirds, posture, right and left hand position, grand

staff, playing 2nds and 3rds at the same time, playing intervals of 4ths and 5ths, playing

two hands together, playing accompaniments in left hand: 4th and 5th interval at the

same time, introducing B for the left hand (pg.34), introducing the B for the right hand

(pg.36), left hand plays the melody and right hand plays the accompaniment, ties, slurs

and phrases, IV chord in C Major

· Theory: Notation, quarter, half, whole notes and rests, bass and treble clef signs, note

names, bar lines, double bar lines, grand staff, name intervals of 2nd and 3rd,

expression marks, 4/4 meter, harmonic intervals, intervals of 4ths and 5ths, ¾ meter,

and ties.

· Composer Listening and History: Mozart “Turkish March”

· Choice Challenge: Do-Re-Mi

· Research/Assessment: Playing Assessment,” When the Saints Go Marching In” (Formative)

**Unit 8**

· Methods Binder: pg. 50-59

· Playing: Playing intervals of seconds and thirds, posture, right and left hand position,

grand staff, playing 2nds and 3rds at the same time, playing intervals of 4ths and 5ths,

playing two hands together, playing accompaniments in left hand: 4th and 5th interval at the same time, introducing B for the left hand (pg.34), introducing the B for the right hand (pg.36), left hand plays the melody and right hand plays the accompaniment, ties, slurs and phrases, IV chord in C Major, G 5 finger Position.

· Theory: Notation, quarter, half, whole notes and rests, bass and treble clef signs, note

names, bar lines, double bar lines, grand staff, name intervals of 2nd and 3rd,

expression marks, 4/4 meter, harmonic intervals, intervals of 4ths and 5ths, ¾ meter,

ties, accidentals

· Composer Listening and History: Elton John

· Choice Challenge: Come Go With Me

· Research/Assessment: I, IV, V7 in key of C, Left Hand (Formative)

**Unit 9**

· Methods Binder: pg. 60-67

· Playing: Playing intervals of seconds and thirds, posture, right and left hand position, grand

staff, playing 2nds and 3rds at the same time, playing intervals of 4ths and 5ths, playing

two hands together, playing accompaniments in left hand: 4th and 5th interval at the

same time, introducing B for the left hand (pg.34), introducing the B for the right hand

(pg.36), left hand plays the melody and right hand plays the accompaniment, ties, slurs

and phrases, IV chord in C Major, G 5 finger Position, pedal, broken chord, block chord,

learning E in G major position, I, IV and V7 chord in left hand.

· Theory: Notation, quarter, half, whole notes and rests, bass and treble clef signs, note names, bar lines, double bar lines, grand staff, name intervals of 2nd and 3rd, expression marks, 4/4 meter, harmonic intervals, intervals of 4ths and 5ths, ¾ meter, ties, accidentals, tonic, dominant and subdominant chords

· Composer Listening and History: Clementi

· Choice Challenge: Rocky Top

Research/Assessment: I, IV and V7 in key of C and G, Left Hand (Summative)

**Unit 10**

· Methods Binder: pg. 68-75

· Playing: Playing intervals of seconds and thirds, posture, right and left hand position, grand

staff, playing 2nds and 3rds at the same time, playing intervals of 4ths and 5ths, playing

two hands together, playing accompaniments in left hand: 4th and 5th interval at the

same time, introducing B for the left hand (pg.34), introducing the B for the right hand

(pg.36), left hand plays the melody and right hand plays the accompaniment, ties, slurs

and phrases, IV chord in C Major, G 5 finger Position, pedal, broken chord, block chord,

learning E in G major position, I, IV and V7 chord in left hand, E in the right hand,

Middle C position (both thumbs on middle C)

· Theory: Notation, quarter, half, whole notes and rests, bass and treble clef signs, note

names, bar lines, double bar lines, grand staff, name intervals of 2nd and 3rd, expression

marks, 4/4 meter, harmonic intervals, intervals of 4ths and 5ths, ¾ meter, ties,

accidentals, tonic, dominant and subdominant chords, fermata, eighth notes

· Composer: Dave Brubeck

· Listening: Composers History: Dave Brubeck

· Choice Challenge: Peanut Butter

· Research/Assessment: pg. 75 “Happy Birthday” (Formative)

Trimester Final in 2 Parts:

1. Music Theory Written Exam (Summative)
2. Playing Performance (Summative)
   1. You will choose any of the supplemental piano pieces to play for the rest of the class in a class piano recital.