

Musical Keyboarding

2009-2010

Objectives of this course

- To learn basic keyboarding skills using both hands including, but not limited to: scales, tonic, subdominant, and dominant chords, the five finger hand position in C major and G major, fingering techniques and basic left hand accompaniment.
- To gain knowledge of basic music theory including, but not limited to: scales, chords, rhythm, harmony and form
- To demonstrate proper performance etiquette and audience etiquette.
- To use and learn basic composition techniques
- To perform solo and ensemble music for the class and the community
- To continue to improve piano skills every week at a level where the student can have continued success

Materials

- Pencils!!! - For making marks in the music
- Loose leaf paper
- Headphones (with your name on them) in a closable plastic bag (also with your name on it)
- Lesson Book – Alfred's Basic Adult Piano Course, Level One (\$10 – can be ordered through Ms. Dzembo or bought at local music stores. I recommend *VanCurler* by Proctors in Schenectady)
- 2” Binder
- 6 tab dividers labeled as:
 - Section 1: Syllabus
 - Section 2: Piano Music (to include all music copies handed out)
 - Section 3: Music Theory Worksheets and Notes (to include loose leaf paper, and worksheets done in class or for homework)
 - Section 4: Compositions
 - Section 5: Music History and Background
 - Section 6: Midterm and Final Exam/Project

****ALL MATERIALS EXCEPT BOOK DUE BY MONDAY, SEPTEMBER 14th ****

(Lesson Book due by Monday, September 28th)

Class Expectations

Be Safe

- Keep hands and feet to yourself
- Keep food and drink out of the music room and away from the equipment
- Do not crowd the door at the end of class

Be Respectful

- No talking when the teacher is speaking or during playing tests, applaud after each playing test
- Raise your hand before you speak
- No cell phones or CD/MP3 players on without explicit permission

Treat the equipment with care and put away properly
Use the bathroom before class or at the end of class

Be Responsible

Be in your seat when the bell rings and be ready to learn
Have the appropriate materials
Use only the keyboard designated by the instructor
Do any homework

Be a Learner

Do your own work in class
Stay on task
Come prepared with your binder, book, and pencil.

Be Peaceful

Wait in the hallway quietly for the previous class to leave the room before entering
Use your manners
Use your headphones when playing on the keyboards
Do not play the piano while others are working

Consequences: (used in whatever order deemed appropriate by instructor)

1. Verbal Warning
2. Move seat/space
3. Student/Teacher Conference after class or after school
4. Detention with Ms. Dzembo (30 minutes)
5. Parental Contact
6. School Detention (60 minutes)
7. Sent to the Office
8. Referral
- 9.

Tardy and Absence Policy

Students that are late to class interrupt the entire class. For every two classes you are late you will have an after school detention with the instructor.

Absence Policy

You need to be in class. This is a class that requires participation. If you are not there you will miss things that are difficult to make up. Regardless of the excused/unexcused nature of the absence, it is the student's responsibility to make up the work, test, or practice time missed.

Make-up Work & Extra Credit

Missed work must be made up within five school days from the original test date or a 0 will be given. See Ms. Dzembo for to arrange after school time OR time during the school day to make-up work.

Extra credit can be earned in the following ways throughout the school year:

- complete a concert report of any school concert/performance OR an event approved beforehand by Ms. Dzembo. The report forms can be found in the blue folder at the front of the room.
- Perform a duet or an extra piece approved by Ms. Dzembo on mini-recital days OR in the community
- Make a theory game for the class to play: maximum of 1 game per student per semester
- Volunteer to help organize the drama closet or music library before or after school

- Accompany a performance at the Holiday concerts or community performances throughout the year

Major projects

1. **Keep a current Class Binder** - This will be turned in at the end of each quarter for a grade! You will receive a checklist a week prior to the due date. Dates due are:
 - a. October 26th
 - b. January 25th
 - c. April 12th
 - d. June 7th
2. **Midterm Composition** - compose and perform one piece for piano
3. **Mini-recitals** - held during class throughout the year
4. **End-of-year recital**: Date and Time TBA - This is 50% of your final! You will also be given a written exam based on the theory and musicianship skills you have learned throughout the year. This exam will be during the last week of class.

Participation:

Participation is very important in this class and is worth 50% of your overall grade. Make sure to come prepared to class with your materials (listed above). Coming unprepared to class will result in a low participation grade. Please be willing to read aloud, share your CONSTRUCTIVE opinions, perform for the class, or present projects. You will be expected to do ALL of the above throughout the year. Your participation will be graded weekly between 2 and 5 times based on a scale of 0-3.

- 0 – no materials, very little participation, if any
- 1 – Missing materials
- 2 – Participated in class activities and came prepared
- 3 - Actively participated in class activities and came prepared

Playing & Theory Quizzes:

Checkpoint Playing Quizzes – There will be a checkpoint playing quiz at least once a week. This involves playing a work in progress for the teacher and is meant to help the progress of the students playing.

Theory quizzes – There will be a theory quiz every Friday. This is meant to review the material you learn in class through worksheets and games. If you fail a theory quiz, you can make it up the following week.

Grading

Your overall progress report and quarters grades will be determined from the following:

- 50% = Participation
- 25% = Quizzes and Projects
- 15% = Theory Worksheets/Bell Ringers
- 10% = Binder Checks

Academic Dishonesty

Academic dishonesty is a serious offense and will not be taken lightly. Students are expected to do their own work, and give credit to any person or group that they take from using MLA format. Assignments will explicitly state when it is necessary to do this. Plagiarism and cheating will not be tolerated. Plagiarism and cheating can and will result in the student failing the assignment, as well as possibly failing the quarter or class.

Assessment Rubrics/Checklists

Binder Checks

	1	2	3	4
Organization	Student lacks a binder and dividers. Papers are not kept together in a neat manner.	Student has the appropriate materials (binder and tabs) but lacks neatness and papers are not kept where they should be.	Student has the appropriate materials and keeps a neat binder.	Student has the appropriate materials and keeps a neat binder. All papers are in their place.
Content	Many papers are missing.	Several papers are missing.	Few papers are missing.	No papers are missing
Completeness	There are few papers completed and graded. Most papers are incomplete.	There are a few more papers incomplete than papers completed and graded.	Most papers are completed and grades, where applicable. Only 2-3 papers are incomplete.	All papers are completed and graded, where applicable.

Piano Performance – Solo

	1	2	3	4
Style & Tempo	Student performs the piece but lacks a consistent tempo and style characteristics. There may be creative twists but they are over shadowed by the use of tempo.	Student performs the piece but the tempo is inconsistent and does not match the period of the piece. The performance lacks any style additions or they are inappropriate for the piece all of the time.	Student performs the piece but does not make it clear whether they have knowledge of the piece of music and it's time period through the use of style and tempo. The tempo may be too fast or too slow. The student sometimes chooses to use creative twists but they may not be appropriate or are inconsistent.	Student performs the piece in the style of the period, using an appropriate tempo. When appropriate, the student includes their own creative twists by using different sounds or tracks during their performance.
Technique & Fingering	The piece is performed using the appropriate fingerings with a rounded hand and fingers sparingly or not at all. Specific techniques such as articulation markings and dynamic markings are not observed.	The piece is performed using the appropriate fingerings with a rounded hand and fingers some of the time. Specific techniques such as articulation markings and dynamic markings are observed inconsistently and not often enough.	The piece is performed using the appropriate fingerings with a rounded hand and fingers most of the time. Specific techniques such as articulation markings and dynamic markings are observed some of the time.	The piece is performed using the appropriate fingerings with a rounded hand and fingers. Specific techniques such as articulation markings and dynamic markings are observed all of the time.
Rhythm	Rhythm errors make the piece unrecognizable.	Many rhythm errors that start to take away from the piece.	Few rhythm errors.	No rhythm errors.
Performance Ettiquette	The piece is performed with many stops. In a formal situation, the student forgets to bow before or/and after and lacks confidence.	The piece is performed with more than two stops. In a formal situation, the student forgets to bow before or after performing OR is	The piece is performed with one or two stops. In a formal situation, the student bows before and after performing but	The piece is performed straight through without stopping. In a formal situation, the student bows before and after performing. The

	The student does not announce the piece and composer before performing it.	not confident enough. The student announces the piece and composer before performing it but it is too quiet.	may be hesitant. The student announces the piece and composer before performing it.	student confidently announces the piece and composer before performing it.
“Concert” Etiquette	Student constantly talks/laughs during the performance. The student does not wait until the applause to get up or move. The student does not applaud the performance at the end.	Student talks/laughs during the performance. The student may wait until the applause to get up or move. The student does not applaud the performance at the end.	Student is polite and quite during other performances. There is little talking and the student waits until the applause to get up or move. The student politely applauds the performance at the end.	Student is polite and quite during other performances. There is no talking and the student waits until the applause to get up or move. The student politely applauds the performance at the end.
Effort	The student practiced little during class time.	The student practiced everyday in class but for less than half of the time allotted.	The student practiced diligently everyday in class.	The student practiced diligently every day for more than half of the time allotted and sometimes after school or during a study hall.

Piano Performance – Duet

	1	2	3	4
Style & Tempo	Students perform the piece but lack a consistent tempo and style characteristics. There may be creative twists but they are over shadowed by the use of tempo.	Students perform the piece but the tempo is inconsistent and does not match the period of the piece. The performance lacks any style additions or they are inappropriate for the piece all of the time. Students do not show the same style and tempo.	Students perform the piece but do not make it clear whether they have knowledge of the piece of music and it's time period through the use of style and tempo. The tempo may be too fast or too slow. The students sometime choose to use creative twists but they may not be appropriate or are inconsistent.	Students perform the piece in the style of the period, using an appropriate tempo. When appropriate, the student includes their own creative twists by using different sounds or tracks during their performance. The students are in-sync with each other stylistically.
Technique &Fingering	The piece is performed using the appropriate fingerings with a rounded hand and fingers sparingly or not at all. Specific techniques such as articulation markings and dynamic markings are not observed.	The piece is performed using the appropriate fingerings with a rounded hand and fingers some of the time. Specific techniques such as articulation markings and dynamic markings are observed inconsistently and not often enough.	The piece is performed using the appropriate fingerings with a rounded hand and fingers most of the time. Specific techniques such as articulation markings and dynamic markings are observed some of the time.	The piece is performed using the appropriate fingerings with a rounded hand and fingers. Specific techniques such as articulation markings and dynamic markings are observed all of the time.
Rhythm	Rhythm errors make the piece unrecognizable.	Many rhythm errors that start to take away from the piece.	Few rhythm errors.	No rhythm errors.
Performance Ettiquette	The piece is performed with many stops. In a formal situation, the students forget to bow before or/and after and lacks confidence.	The piece is performed with more than two stops. In a formal situation, the students forget to bow before or after performing OR are	The piece is performed with one or two stops. In a formal situation, the students bow before and after performing but	The piece is performed straight through without stopping. In a formal situation, the students bow before and after performing. The

	The students do not announce the piece and composer before performing it.	not confident enough. The students announce the piece and composer before performing it but it is too quiet.	may be hesitant. The students announce the piece and composer before performing it.	students confidently announce the piece and composer before performing it.
“Concert” Etiquette	Both of the students constantly talk/laugh during the performance. The students do not wait until the applause to get up or move. The students do not applaud the performance at the end.	One of the students talks/laughs during the performance. One of the student may wait until the applause to get up or move. The student does not applaud the performance at the end.	Students are polite and quite during other performances. There is little talking and the students wait until the applause to get up or move. The students politely applaud the performance at the end.	Students are polite and quite during other performances. There is no talking and the students wait until the applause to get up or move. The students politely applaud the performance at the end.
Effort	The students practiced little during class time together and little on their own.	The students practiced everyday in class but for less than half of the time allotted and not usually together or too often together.	The students practiced diligently everyday in class but struggled to find a balance between individual and group practice.	The students practiced diligently every day for more than half of the time allotted and sometimes after school or during a study hall. The students found a balance between individual and group practice.

Check Point Playing Quiz

Name of Piece: _____

Date: _____

Name of Student: _____

Technique/Fingering: 1 2	Notes:
Style/Tempo: 1 2	
Rhythm: 1 2	

Effort:	1	2	3	4
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Total: ____/10



Check Point Playing Quiz

Name of Piece: _____

Date: _____

Name of Student: _____

Technique/Fingering:	1	2	Notes:	
Style/Tempo:	1	2		
Rhythm:	1	2		
Effort:	1	2	3	4

Total: ____/10



Theory Sequence & Worksheet Finder (based on the 2008-2009 school year)

Theory quizzes may be taken on Fridays instead of a check point playing test, depending on the progress of the class. Theory quizzes will be handed back until the student receives an 8/10. The student must correct their quiz and receive an 8/10 by Tuesday of the following week. If this is not done, the student will be expected to stay after school that Tuesday to correct their work with the teacher. Skipping this after school session will result in a school detention.

Sept 4th: Staff, Notes and Pitches – Notes only

Treble Clef and Staff - Ready To Use Book – 12. Crossword Puzzle

Sept 5th: Bass Clef - Notes Only

Bass and Treble Clef and Staff – Ready to Use Book – 15. Drawing Notes

Sept 8th – 12th : Ear Training – Alfred pg. 8

Grand Staff and Ledger Lines Notes – Alfred pgs. 6-7

Quiz: Alfred Review pg.9

Sept 15th – 19th: Note and Rest Values – Notes

Writing Rhythm Practice – use rhythm flashcards

Measure, Lines, and Double Bars – Alfred pg. 11

Time signature: 4/4, 2/4, 3/4 - notes

Ear Training – Alfred pg. 14

Quiz: Alfred Review pg. 15

Sept 22nd – 26th: Dotted Notes – Ready to Use: 9. Add a Dot

Musical Math – Ready to Use: 11. Musical Math

Writing rhythm practice – use rhythm flashcards

Ties and Slurs – Notes

Sept 29th – Oct. 3rd: Ear Training – Alfred pg. 20

Quiz: Alfred Review pg. 21

Oct. 6th – 10th: Repeat Sign, 1st and 2nd endings – Alfred pg. 22

Oct. 13th – 17th: Ear Training – Alfred pg. 26

Oct. 20th - 24th: Quiz: Alfred pg. 27

Oct. 25th – 31st: Dynamic Signs and Tempo Marks: Alfred pg. 28 and 29

Nov. 3rd – 7th:

Nov. 10th – 14th: Articulation Symbols – notes only

D.C., D.S., Coda, and Fine – handout pg. 31 – Alfred

Ear Training – Alfred pg. 32

Nov. 17th – 21st: Quiz: Alfred Review pg 33

Nov. 24th – 28th –

Dec. 1st – 5th – Flats, Sharps, Naturals – Notes

Ready to Use – 1. Add and Accidental

Whole Steps, Half Steps – Notes & Ready to Use 4. Watch your step

Dec 8th – 12th – Enharmonic Notes: Alfred pg. 37th

Dec. 15th – 19th – Ear Training – Alfred pg 38

Quiz: Alfred Review pg. 39

Dec. 22nd – 31st –

Jan. 5th – 9th – Tetrachords and Major Scales – Alfred pg. 43

Order of Sharps and Flats and Circle of Fifths – Notes – handout Alfred pg 53

Jan 12th – 16th - The Sharp Scales and Flat Scales – pg. 44 and 45

Jan 19th – 23rd – Naming Key Signatures – Notes and Alfred page 46-47

Jan 26th – 30th –

Feb 2nd – 6th – Ear Training – Alfred pg 48

Quiz: Alfred Review – pg 49

Feb 9th – 13th – Chromatic Scale – Alfred pg. 51

Feb 23rd – 27th – Ear Training – Alfred pg. 54

Quiz - Review of Lessons – Alfred pg 55

March 2nd – 6th – Intervals – Notes Harmonic vs. Melodic – Ready to Use 5. Use the Numbers

Perfect, Major, and Minor Intervals – Alfred pg. 56 and 57

Ear Training – Alfred pg. 60

March 9th – 13th – Augmented and Diminished Intervals – Notes

Augments and Diminished – Alfred pg. 58

March 16th – 20th – 3/8 and 6/8 Time signatures – Alfred pg. 68-69

Solfège – Alfred pg 59

March 23rd – 27th – Solfège Practice – Label a piano song

March 30th-April 3rd - Quiz – Alfred Review pg. 61

April 6th – April 10th –

April 11th- 17th – Break

April 20th – 24th – Common Time and Cut Time – Alfred pg. 65

Review of Sixteenth notes – Alfred pg. 63-64

Quiz: Alfred Review pg. 67

April 27th – May 1st – Triplets – Alfred pg. 70

Syncopation – Alfred pg. 71

May 4th – 8th - Ear Training Alfred pg. 72

Quiz – Alfred Review pg. 73

May 11th -15th - Triads – Notes

Primary and Major Triads – Notes – Ready to Use 9. Think Snowman

Ready to Use 10. Creating Chords

May 18th – 22nd - Scale Degree Names – Alfred Handout pg. 76

V7 chord – notes and Alfred pg. 77

May 25th – 29th - Ear Training – Alfred pg. 78

Quiz – Alfred Review pg. 79

June 1st – 5th - Review of Alfred Book I

June 8th – 12th - Review of Alfred Book II

June 15th - Theory Exam in Class

Piano Piece Sequence

Alfred Basic Adult Piano Course – Level I is the book used in the class. If a student comes in with piano knowledge, a new track may be created for him/her. The student may also be asked to become helpers for other students.

Time Line	Track I	Track II
Sept.	RH Warm-up	RH-Warm-up/Ode to Joy
	Ode To Joy	LH Warm-up/Aura-Lee
	LH Warm-up	Rock Along OR Mexican Hat Dance
	Aura-Lee	Jingle Bells
	Rock Along OR Mexican Hat Dance	Brother John AND Happy Song
Oct. 1 st	Jingle Bells	Merrily We Roll Along AND Largo
	Brother John AND Happy Song	Mary Ann
Progress Report 1	Merrily We Roll Along or Largo	Introduce Chosen Classical Piece
	Mary Ann	Practice Chosen Classical Piece
	Introduce Chosen Classical Piece	When the Saints Go Marching LH and RH versions
	Practice Chosen Classical Piece	What Can I share?
Quarter 1 Grade	When the Saints Go Marching with partner	When the Saints Go Marching with partner
	G Position – Love Somebody	Love Somebody AND A Friend Like You
	A Friend Like You	The Donkey or Money Can't Buy Ev'rything!
	The Donkey	The Cuckoo
	Money Can't Buy Ev'rything	Harp Song
	The Cuckoo	Beautiful Brown Eyes
Holiday Recess	Beautiful Brown Eyes	Alpine Melody
	Middle C Position	Middle C Position/Waltz Time
	Waltz Time	Good Morning to you AND Happy Birthday
	Happy Birthday	Introduce Classical Music Choices
	Introduce Classical Music Choices	Choose
Progress Report 2	Choose	Standing in the Need of Prayer OR The Gift to be Simple
	Standing in the Need of Prayer OR The Gift to be Simple	Alouette
Quarter 2	Midterm	Midterm
	Lavender's Blue	Lavender's Blue AND Kum-Ba-Yah!

	Kum-ba-yah!	Blow the Man Down!
Progress Report 3	Blow the Man Down!	Partner Song
	Partner Song	Lone Star Waltz
Quarter 3	Lone Star Waltz	Café Vienna
	Rock it Away!	Rock it Away!
	The C-major Scale	The C-major Scale
	Joy to the World	Joy to the World
Progress Report 4	Got the Blues!	Got the Blues!
	On Top of Old Smokey	G Major Scale
	G-Major Scale	End of Year Piece
	End of Year Piece	The Can-Can