

Music Lab I - IV

Fine Arts
Curriculum Framework

2014

Course Title: Music Lab I-IV
Course/Unit Credit: 1 per course

Course Number:	I	II	III	IV
Music Lab	451500	451510	451520	451530
Guitar	451540	451550	451560	451570
Piano	451600	451610	451620	451630

Teacher Licensure: Please refer to the Course Code Management System (<https://adedata.arkansas.gov/ccms/>) for the most current licensure codes.

Grades: 9-12

Prerequisites: There is no prerequisite for Music Lab I. The student entering Music Lab II, III, or IV must successfully complete the preceding year of Music Lab and/or have the instructor's approval through audition.

Music Lab I-IV

Music Lab I-IV are two-semester courses of study designed to provide instruction in any harmonizing instrument (musical instruments capable of producing harmonies as well as melodies), including but not limited to piano, guitar, banjo, general keyboards, synthesizers, iPads, or various technological media. It encapsulates the basic through advanced concepts that are germane to these musical media and empowers the educator to contour the fundamental dictates of instruction to the appropriate instrument(s). Through the processes of creating, performing, and analyzing music for these instruments, the student will develop the knowledge, skills, and attitudes for lifelong playing and listening to music. Music Lab I-IV creates opportunities for personal musical expression through choosing, discussing, and sculpting the musical experiences. Music Lab I, Music Lab II, Music Lab III, or Music Lab IV will satisfy the half-credit fine arts requirement for graduation. Arkansas Department of Education approval is not required for Music Lab I, Music Lab II, Music Lab III, or Music Lab IV.

Music Lab I-IV

Strand	Content Standard
Creating	1. Students will generate and conceptualize artistic ideas and work.
	2. Students will organize and develop artistic ideas and work.
	3. Students will refine and complete artistic work.
Performing	4. Students will analyze, interpret, and select artistic work for presentation.
	5. Students will develop and refine artistic work for presentation.
	6. Students will convey meaning through the presentation of artistic work.
Responding	7. Students will perceive and analyze artistic work.
	8. Students will interpret intent and meaning in artistic work.
	9. Students will apply criteria to evaluate artistic work.
Connecting	10. Students will synthesize and relate knowledge and experience to make art.
	11. Students will relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Notes:

1. Each level continues to address earlier Student Learning Expectations (SLEs) as needed.
2. SLEs may be taught in any sequence.
3. Italicized words in this document appear in the glossary.
4. All items in a bulleted list are required to be taught.
5. The examples given (e.g.,) are suggestions to guide the instructor.
6. Common Core State Standards (CCSS) alignment key, CCRA.R.1 = College and Career Ready Anchor Standard.Reading.1

Strand: Creating

Content Standard 1: Students will generate and conceptualize artistic ideas and work.

Music Lab I	Music Lab II	Music Lab III	Music Lab IV	CCSS Alignment
CR.1.MLABI.1 <i>Improvise music of contrasting styles</i>	CR.1.MLABII.1 <i>Improvise more complex music of contrasting styles</i>	CR.1.MLABIII.1 <i>Improvise music of increasing rhythmic and harmonic complexity in contrasting styles</i>	CR.1.MLABIV.1 <i>Improvise music of rhythmic and harmonic complexity in any style</i>	CCRA.SL.1, 2, 4 CCRA.L.6

Strand: Creating

Content Standard 2: Students will organize and develop artistic ideas and work.

Music Lab I	Music Lab II	Music Lab III	Music Lab IV	CCSS Alignment
CR.2.MLABI.1 Arrange familiar songs	CR.2.MLABII.1 Arrange familiar songs as accompaniment for solo voice or instrument	CR.2.MLABIII.1 Arrange unfamiliar songs as accompaniment for solo voice or instrument	CR.2.MLABIV.1 Arrange both familiar and unfamiliar songs in a range of <i>styles</i> and <i>genres</i>	CCRA.W.4, 5
CR.2.MLABI.2 Compose a simple melody to share with peers	CR.2.MLABII.2 Compose a musical work of intermediate complexity	CR.2.MLABIII.2 Compose a musical work of advanced complexity for peer review and/or instructor assessment	CR.2.MLABIV.2 Compose a musical work of advanced complexity for public performance or sharing	CCRA.W.4 CCRA.SL.4

Strand: Creating

Content Standard 3: Students will refine and complete artistic work.

Music Lab I	Music Lab II	Music Lab III	Music Lab IV	CCSS Alignment
CR.3.MLABI.1 Enhance original compositions and/or <i>improvisations</i> using feedback based on teacher-provided criteria	CR.3.MLABII.1 Enhance original compositions and/or <i>improvisations</i> using feedback based on criteria developed through teacher/student collaboration	CR.3.MLABIII.1 Enhance original compositions and/or <i>improvisations</i> using feedback based on criteria established by peer collaboration	CR.3.MLABIV.1 Enhance original compositions and/or <i>improvisations</i> using feedback based on personally-developed criteria	CCRA.R.8 CCRA.W.4, 5 CCRA.SL.1, 2, 3, 4 CCRA.L.6

Strand: Performing

Content Standard 4: Students will analyze, interpret, and select artistic work for presentation.

Music Lab I	Music Lab II	Music Lab III	Music Lab IV	CCSS Alignment
P.4.MLABI.1 Play music in contrasting <i>styles</i>	P.4.MLABII.1 Play complex music in contrasting <i>styles</i>	P.4.MLABIII.1 Play increasingly complex music in contrasting <i>styles</i>	P.4.MLABIV.1 Play advanced music in contrasting <i>styles</i>	CCRA.R.4 CCRA.SL.1, 4 CCRA.L.6

Strand: Performing

Content Standard 5: Students will develop and refine artistic work for presentation.

Music Lab I	Music Lab II	Music Lab III	Music Lab IV	CCSS Alignment
P.5.MLABI.1 Play simple songs, using chord structures or melodic/harmony lines, in basic keys appropriate for the instrument	P.5.MLABII.1 Play basic songs, using chord structures or melodic/harmony lines, in an increasing range of keys appropriate for the instrument	P.5.MLABIII.1 Play intermediate songs, using chord structures or melodic/harmony lines, in an increasing range of keys appropriate for the instrument	P.5.MLABIV.1 Play advanced songs, using chord structures or melodic/harmony lines, in an increasing range of keys appropriate for the instrument	CCRA.SL.4 CCRA.L.6
P.5.MLABI.2 Read <i>standard notation</i> on a basic level when refining music for presentation	P.5.MLABII.2 Read <i>standard notation</i> on an intermediate level when refining music for presentation	P.5.MLABIII.2 Read <i>standard notation</i> on a proficient level when refining music for presentation	P.5.MLABIV.2 Read <i>standard notation</i> on an advanced level when refining music for presentation	CCRA.R.1 CCRA.W.5 CCRA.L.6
P.5.MLABI.3 Identify characteristic tone quality based on proper fundamentals <ul style="list-style-type: none"> • hand position • posture • technique 	P.5.MLABII.3 Demonstrate characteristic tone quality using proper fundamentals <ul style="list-style-type: none"> • hand position • posture • technique 	P.5.MLABIII.3 Demonstrate characteristic tone quality in extended octaves using moderate dynamic levels	P.5.MLABV.3 Perform with characteristic tone quality at all dynamic levels in the full range of the instrument	CCRA.R.4 CCRA.SL.4
P.5.MLABI.4 Read basic rhythms alone and with others (e.g. clap, sing, strum)	P.5.MLABII.4 Demonstrate moderately complex rhythms alone and with others	P.5.MLABIII.4 Demonstrate complex rhythms alone and with others	P.5.MLABIV.4 Demonstrate increasingly complex rhythms alone and with others	CCRA.R.4 CCRA.SL.1, 4 CCRA.L.6

Strand: Performing

Content Standard 5: Students will develop and refine artistic work for presentation.

Music Lab I	Music Lab II	Music Lab III	Music Lab IV	CCSS Alignment
P.5.MLABI.5 Identify parts of the instrument and proper instrument maintenance procedures	P.5.MLABII.5 Exhibit proper instrument maintenance	Students will continue to exhibit proper instrument maintenance in subsequent years of Music Lab	Students will continue to exhibit proper instrument maintenance in subsequent years of Music Lab	

Strand: Performing

Content Standard 6: Students will convey meaning through the presentation of artistic work.

Music Lab I	Music Lab II	Music Lab III	Music Lab IV	CCSS Alignment
<p>P.6.MLABI.1 Demonstrate expressive musical ideas at a basic level</p> <ul style="list-style-type: none"> • <i>articulations</i> • dynamics • <i>expressive markings</i> • tempi 	<p>P.6.MLABII.1 Demonstrate expressive musical ideas at an intermediate level</p> <ul style="list-style-type: none"> • <i>articulations</i> • dynamics • <i>expressive markings</i> • tempi 	<p>P.6.MLABIII.1 Demonstrate expressive musical ideas at an advanced level</p> <ul style="list-style-type: none"> • <i>articulations</i> • dynamics • <i>expressive markings</i> • tempi 	<p>P.6.MLABIV.1 Demonstrate expressive musical ideas at a superior level</p> <ul style="list-style-type: none"> • <i>articulations</i> • dynamics • <i>expressive markings</i> • tempi 	<p>CCRA.R.4 CCRA.SL.1, 4 CCRA.L.6</p>
<p>P.6.MLABI.2 Demonstrate, at all dynamic levels, basic characteristics of ensemble sound</p> <ul style="list-style-type: none"> • balance • blend • ensemble <i>intonation</i> • expression • phrasing 	<p>P.6.MLABII.2 Demonstrate, with proficiency, at all dynamic levels, characteristics of ensemble sound</p> <ul style="list-style-type: none"> • balance • blend • ensemble <i>intonation</i> • expression • phrasing 	<p>P.6.MLABIII.2 Demonstrate, with excellence, at all dynamic levels, characteristics of ensemble sound</p> <ul style="list-style-type: none"> • balance • blend • ensemble <i>intonation</i> • expression • phrasing 	<p>P.6.MLABIV.2 Demonstrate, at all dynamic levels, characteristics of superior ensemble sound</p> <ul style="list-style-type: none"> • balance • blend • ensemble <i>intonation</i> • expression • phrasing 	<p>CCRA.R.4 CCRA.SL.1, 4 CCRA.L.6</p>
<p>P.6.MLABI.3 Exhibit proper <i>etiquette</i> in rehearsal, performances, and audience settings</p>	<p>Students will continue to exhibit proper <i>etiquette</i> during subsequent years of Music Lab.</p>	<p>Students will continue to exhibit proper <i>etiquette</i> during subsequent years of Music Lab.</p>	<p>Students will continue to exhibit proper <i>etiquette</i> during subsequent years of Music Lab.</p>	<p>CCRA.SL.1</p>

Strand: Responding

Content Standard 7: Students will perceive and analyze artistic work.

Music Lab I	Music Lab II	Music Lab III	Music Lab IV	CCSS Alignment
R.7.MLABI.1 Describe a live or recorded musical performance on the selected instrument of study	R.7.MLABII.1 Compare and contrast two or more live or recorded musical performances on the selected instrument of study (e.g., two <i>improvised</i> solos by an artist)	R.7.MLABIII.1 Analyze a live or recorded musical performance on the selected instrument of study (e.g., offer opinions as to the artist's intent)	R.7.MLABIV.1 Analyze a live or recorded complex musical performance on the selected instrument of study	CCRA.R.1, 2, 4, 5 CCRA.SL.1, 4
R.7.MLABI.2 Identify <i>elements of music</i> , interests, purpose, and <i>context</i> in a selected work	R.7.MLABII.2 Analyze <i>elements of music</i> , interests, purpose, and <i>context</i> in a selected work	R.7.MLABIII.2 Develop criteria to use when analyzing music, based on <i>elements of music</i> , interests, purpose, and <i>context</i>	R.7.MLABIV.2 Defend personally-developed criteria used when analyzing music, based on <i>elements of music</i> , interests, purpose, and <i>context</i>	CCRA.R.2, 5 CCRA.W.1, 2 CCRA.SL.1, 2, 3, 4 CCRA.L.6
R.7.MLABI.3 Identify the function of science and mathematics in the production of sound (e.g., frequency, amplitude)	R.7.MLABII.3 Describe the function of science and mathematics in the production of sound (e.g., frequency, amplitude)	R.7.MLABIII.3 Discuss the function of science and mathematics in the production of sound (e.g., frequency, amplitude)	R.7.MLABIV.3 Analyze the function of science and mathematics in the production of sound (e.g., frequency, amplitude)	CCRA.R.1 CCRA.W.7 CCRA.SL.1, 4
R.7.MLABI.4 Identify the effect of musical technique on performance	R.7.MLABII.4 Describe the effect of musical technique on performance	R.7.MLABIII.4 Discuss the effect of musical technique on performance	R.7.MLABIV.4 Analyze the effect of musical technique on performance	CCRA.R.1 CCRA.SL.1, 4 CCRA.L.6

Strand: Responding

Content Standard 8: Students will interpret intent and meaning in artistic work.

Music Lab I	Music Lab II	Music Lab III	Music Lab IV	CCSS Alignment
R.8.MLABI.1 Identify examples of a varied repertoire of music	R.8.MLABII.1 Compare and contrast examples of a varied repertoire of music	R.8.MLABIII.1 Analyze examples of a varied repertoire of music	R.8.MLABIV.1 Review critically (e.g., journal, blog, written assignment, discussion) examples of a varied repertoire of music	CCRA.R.1, 5, 9 CCRA.W.1 CCRA.SL.3, 4 CCRA.L.6

Strand: Responding

Content Standard 9: Students will apply criteria to evaluate artistic work.

Music Lab I	Music Lab II	Music Lab III	Music Lab IV	CCSS Alignment
R.9.MLABI.1 Develop, with guidance, criteria for evaluating notable performances on the selected instrument of study	R.9.MLABII.1 Develop, with limited guidance, criteria for evaluating notable performances on the selected instrument of study	R.9.MLABIII.1 Develop, independently, criteria for evaluating notable performances on the selected instrument of study	R.9.MLABIV.1 Evaluate multiple, notable performances on the selected instrument of study, using student-developed criteria	CCRA.R.1, 4, 5 CCRA.SL.3, 4 CCRA.L.6

Strand: Connecting

Content Standard 10: Students will synthesize and relate knowledge and personal experiences to make art.

Music Lab I	Music Lab II	Music Lab III	Music Lab IV	CCSS Alignment
<p>CN.10.MLABI.1 Identify individual experiences and other influences that provide <i>context</i> for a musical work and impact performance</p>	<p>CN.10.MLABII.1 Explain individual experiences and other influences that provide <i>context</i> for a musical work and impact performance</p>	<p>CN.10.MLABIII.1 Analyze individual experiences and other influences that provide <i>context</i> for a musical work and impact performance</p>	<p>CN.10.MLABIV.1 Evaluate individual experiences and other influences that provide <i>context</i> for a musical work and impact performance</p>	<p>CCRA.W.1, 2 CCRA.SL.1, 2, 3, 4 CCRA.L.6</p>

Strand: Connecting

Content Standard 11: Students will relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Music Lab I	Music Lab II	Music Lab III	Music Lab IV	CCSS Alignment
<p>CN.11.MLABI.1 Identify the role of the selected instrument of study in a variety of cultures and historical eras</p>	<p>CN.11.MLABII.1 Describe the role of the selected instrument of study in a variety of cultures and historical eras</p>	<p>CN.11.MLABIII.1 Discuss the role of the selected instrument of study in a variety of cultures and historical eras</p>	<p>CN.11.MLABIV.1 Analyze the role of the selected instrument of study in a variety of cultures and historical eras</p>	<p>CCRA.R.1 CCRA.W.7, 8 CCRA.SL.1, 4 CCRA.L.6</p>
<p>CN.11.MLABI.2 Identify <i>genres</i> of music in America appropriate to the instrument of study</p> <ul style="list-style-type: none"> • bluegrass • blues • classical • country • folk • pop • rock 	<p>CN.11.MLABII.2 Describe <i>genres</i> of music in America appropriate to the instrument of study</p> <ul style="list-style-type: none"> • bluegrass • blues • classical • country • folk • pop • rock 	<p>CN.11.MLABIII.2 Discuss <i>genres</i> of music in America appropriate to the instrument of study</p> <ul style="list-style-type: none"> • bluegrass • blues • classical • country • folk • pop • rock 	<p>CN.11.MLABIV.2 Analyze <i>genres</i> of music in America appropriate to the instrument of study</p> <ul style="list-style-type: none"> • bluegrass • blues • classical • country • folk • pop • rock 	<p>CCRA.R.1, 7 CCRA.W.7 CCRA.SL.1, 4 CCRA.L.6</p>
<p>CN.11.MLABI.3 Identify historically significant musicians specializing in the selected instrument of study from a variety of cultures and historical eras</p>	<p>CN.11.MLABII.3 Describe historically significant musicians specializing in the selected instrument of study from a variety of cultures and historical eras</p>	<p>CN.11.MLABIII.3 Discuss historically significant musicians specializing in the selected instrument of study from a variety of cultures and historical eras</p>	<p>CN.11.MLABIV.3 Analyze historically significant musicians specializing in the selected instrument of study from a variety of cultures and historical eras</p>	<p>CCRA.R.1, CCRA.W.7 CCRA.SL.1, 4 CCRA.L.6</p>
<p>CN.11.MLABI.4 Identify technological influences (e.g., software, hardware, recorded music, the internet) on the selected instrument of study</p>	<p>CN.11.MLABII.4 Describe technological influences (e.g., software, hardware, recorded music, the internet) on the selected instrument of study</p>	<p>CN.11.MLABIII.4 Discuss technological influences (e.g., software, hardware, recorded music, the internet) on the selected instrument of study</p>	<p>CN.11.MLABIV.4 Analyze technological influences (e.g., software, hardware, recorded music, the internet) on the selected instrument of study</p>	<p>CCRA.R.1, 7 CCRA.SL.1, 2, 4</p>

Strand: Connecting

Content Standard 11: Students will relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

CN.11.MLABI.5 Identify the role of the selected instrument of study in lifelong learning	CN.11.MLABII.5 Describe the role of the selected instrument of study in lifelong learning	CN.11.MLABIII.5 Research teaching and performance career opportunities involving the selected instrument of study	CN.11.MLABIV.5 Research diverse career opportunities involving the selected instrument of study (e.g., arts management, music business, music therapy, sound engineer, copyright law)	CCRA.W.7 CCRA.SL.1, 4
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Glossary for Music Lab I-IV

Articulation	In instrumental music, the correct attack and decay of sound; a musical performance technique that affects the transition or continuity on a single note, or between multiple notes or sounds
Barre chord (Guitar only)	A type of guitar chord where one or more fingers are used to press down multiple strings across the guitar fingerboard (like a BAR pressing down the strings) enabling the guitarist to play a chord not restricted by the tones of the guitar's open strings
Context	Environment that surrounds music, influences understanding, provides meaning, and connects to an event or occurrence
Elements of music	Melody, harmony, rhythm, form
Etiquette	Protocols for behavior during a rehearsal or a performance
Expressive marking	Symbol used to indicate dynamics, tempo, and articulation in a composition
Genre	Style, category, class, or type of music
Improvise	To create spontaneously
Intonation	Exactness of pitch in playing or singing
Open chords (Guitar only)	Chords that are played using only the first three frets on the fingerboard, employing at least one open string
PIMA (Guitar only)	Names of the right hand fingers and thumb as used in classical guitar. P = Pulgar, I = Indice, M = Medio, A = Anular
Power chords (Guitar only)	A combination of two pitches consisting of a root and its fifth
Standard notation (Guitar only)	System for visually representing musical sound that is in widespread use; such systems include traditional music staff notation, tablature notation (primarily for fretted stringed instruments), and lead-sheet notation
Style	The characteristics of a particular person, group of people, or period that make genres of music unique
Tablature	A system of music notation for the guitar in which symbols denote finger position on the fingerboard rather than pitches to be sounded
Twelve-bar blues	A prominent chord progression predominantly based on the I-IV-V chords of the applicable key; the most common form would employ twelve bars of music in this order: I-I-I-IV-IV-I-I-V-IV-I-I

Appendix 1: Guitar I-IV

The Music Lab I-IV Framework should be used in the teaching of Guitar I-IV with the exceptions contained in this appendix. These exceptions apply to the level of study and the student learning expectation (SLE) indicated. There is no prerequisite for Guitar I. The student entering Guitar II, III, or IV must successfully complete the preceding year of Guitar and/or have the instructor's approval through audition.

SLE	Guitar I
P.5.MLABI.1	Change to "Read <i>standard notation</i> , chord charts, and <i>tablature</i> on a basic level when refining music for presentation "
P.5.MLAB.2	Change to "Read <i>standard notation</i> and chord charts on a basic level when refining music for presentation"
P.5.MLABI.4	Change to "Identify parts of the guitar, including peripherals (e.g. picks, foot rest, strap) and proper maintenance procedures"
P.5.MLABI.6	Add new SLE: "Demonstrate, alone and with others, basic left hand facility in both single line and chordal structures"
P.5.MLABI.7	Add new SLE: "Demonstrate, alone and with others, basic right hand facility in strumming, picking, and <i>PIMA</i> techniques"
P.5.MLABI.8	Add new SLE: "Play <i>open chords</i> and <i>power chords</i> on a basic level"
R.7.MLABI.1	Add "(e.g., Andres Segovia, Stevie Ray Vaughan, Bonnie Raitt)"
R.8.MLABI.1	Add "(e.g., classical, bluegrass, country, rock)"
CN.11.MLABI.3	Add <ul style="list-style-type: none"> • "bluegrass (e.g., Dan Tyminski) • blues (e.g., Robert Johnson) • classical (e.g., Andres Segovia, Sharon Isbin) • country (e.g., Brad Paisley, Chet Atkins) • folk (e.g., James Taylor, Joni Mitchell) • reggae (e. g., Bob Marley) • rock (e.g., Eric Clapton)"
Exceptions for Guitar II	
P.5.MLABII.1	Change to "Read <i>standard notation</i> , chord charts, and <i>tablature</i> on an intermediate level when refining music for presentation"
P.5.MLABII.2	Change to "Read <i>standard notation</i> and chord charts on an intermediate level when refining music for presentation"
P.5.MLABII.6	Add new SLE "Demonstrate, alone and with others, intermediate right hand facility in strumming, picking, and <i>PIMA</i> techniques"
P.5.MLABII.7	Add new SLE "Demonstrate, alone and with others, intermediate left hand facility in both single line and chordal structures"
P.5.MLABII.8	Add new SLE "Play <i>open chords</i> , <i>power chords</i> , and <i>barre chords</i> on an intermediate level"
R.8.MLABII.1	Add "(e.g., classical, bluegrass, country, rock)"
CN.11.MLABII.3	Add <ul style="list-style-type: none"> • "bluegrass (e.g., Dan Tyminski) • blues (e.g., Robert Johnson) • classical (e.g., Andres Segovia, Sharon Isbin) • country (e.g., Brad Paisley, Chet Atkins) • folk (e.g., James Taylor, Joni Mitchell) • reggae (e. g., Bob Marley) • rock (e.g., Eric Clapton)"

Appendix 1: Guitar I-IV (con't.)

This appendix contains exceptions that apply to the teaching of Guitar within the Music Lab I-IV Frameworks. These exceptions apply to the level of study and the student learning expectation (SLE) indicated.

Exceptions for Guitar III	
P.5.MLABIII.1	Change to “Read <i>standard notation</i> , chord charts, and <i>tablature</i> on a proficient level when refining music for presentation”
P.5.MLABIII.2	Change to “Read <i>standard notation</i> and chord charts on a basic level when refining music for presentation”
P.5.MLABIII.6	Add new SLE: “Demonstrate, alone and with others, advanced right hand facility in strumming, picking, and <i>PIMA</i> techniques”
P.5.MLABIII.7	Add new SLE: “Demonstrate, alone and with others, advanced left hand facility in both single line and chordal structures”
P.5.MLABIII.8	Add new SLE: “Play <i>open chords</i> , <i>power chords</i> , and <i>barre chords</i> on a proficient level”
R.8.MLABIII.1	Add “(e.g., classical, bluegrass, country, rock)”
CN.11.MLABIII.3	Add <ul style="list-style-type: none"> • “bluegrass (e.g., Dan Tyminski) • blues (e.g., Robert Johnson) • classical (e.g., Andres Segovia, Sharon Isbin) • country (e.g., Brad Paisley, Chet Atkins) • folk (e.g., James Taylor, Joni Mitchell) • reggae (e. g., Bob Marley) • rock (e.g., Eric Clapton)”
Exceptions for Guitar IV	
P.5.MLABIV.1	Change to “Read <i>standard notation</i> , chord charts, and <i>tablature</i> on an superior level when refining music for presentation”
P.5.MLABIV.2	Change to “Read <i>standard notation</i> and chord charts on an advanced level when refining music for presentation”
P.5.MLABIV.6	Add new SLE: “Demonstrate, alone and with others, superior right hand facility in strumming, picking, and <i>PIMA</i> techniques”
P.5.MLABIV.7	Add new SLE: “Demonstrate, alone and with others, superior left hand facility in both single line and chordal structures”
P.5.MLABIV.8	Add new SLE: “Play <i>open chords</i> , <i>power chords</i> , and <i>barre chords</i> on a superior level”
CN.11.MLABIV.3	Add <ul style="list-style-type: none"> • “bluegrass (e.g., Dan Tyminski) • blues (e.g., Robert Johnson) • classical (e.g., Andres Segovia, Sharon Isbin) • country (e.g., Brad Paisley, Chet Atkins) • folk (e.g., James Taylor, Joni Mitchell) • reggae (e. g., Bob Marley) • rock (e.g., Eric Clapton)”

Appendix 2: Piano I-IV

The Music Lab I-IV Framework should be used in the teaching of Piano I-IV with the exceptions contained in this appendix. These exceptions apply to the level of study and the SLE indicated. Prerequisite for each level of study is the preceding level of study. There is no prerequisite for Piano I. The student entering Piano II, III, or IV must successfully complete the preceding year of Piano and/or have the instructor's approval through audition.

SLE	Exceptions for Piano I
P.5.MLABI.4	Change to "Identify parts of the piano and proper maintenance procedures"
P.5.MLABI.6	Add new SLE: "Demonstrate, alone and with others, basic left hand facility in both single line and chord structures"
P.5.MLABI.7	Add new SLE: "Demonstrate, alone and with others, basic right hand facility in both single line and chord structures"
P.5.MLABI.8	Add new SLE: "Play scales and chords in major and minor keys on a basic level"
R.7.MLABI.1	Add "(e.g., Arthur Rubinstein, Elton John, Miles Davis, Vladimir Horowitz)"
R.7.MLABI.4	Add "(e.g., use of pedals, arm weight, touch)"
R.8.MLABI.1	Add "(e.g., classical, jazz, Americana, rock)"
CN.11.MLABI.3	Add <ul style="list-style-type: none"> • "blues (e.g., Roosevelt Sykes, Ray Charles) • classical (e.g., Frederic Chopin, Harvey Lavan 'Van' Cliburn, Vladimir Horowitz) • Americana (e.g., Floyd Cramer, Hargus 'Pig' Robbins) • jazz (e.g., Thelonious Monk, Herbie Hancock) • rock (e.g., Ray Manzarek, Ben Folds)"
Exceptions for Piano II	
P.5.MLABII.2	Change to "Read <i>standard notation</i> , chord charts, and <i>tablature</i> on an intermediate level when refining music for presentation"
P.5.MLABII.6	Add new SLE: "Demonstrate, alone and with others, intermediate right hand facility in single line and chord structures"
P.5.MLABII.7	Add new SLE: "Demonstrate, alone and with others, intermediate left hand facility in both single line and chord structures"
P.5.MLABII.8	Add new SLE: "Play scales and chords in major and minor keys on an intermediate level"
R.7.MLABII.4	Add "(e.g., use of pedals, arm weight, touch)"
R.8.MLABII.1	Add "(e.g., classical, jazz, Americana, rock)"
CN.11.MLABII.3	Add <ul style="list-style-type: none"> • "blues (e.g., Roosevelt Sykes, Ray Charles) • classical (e.g., Frederic Chopin, Harvey Lavan 'Van' Cliburn, Vladimir Horowitz) • Americana (e.g., Floyd Cramer, Hargus 'Pig' Robbins) • jazz (e.g., Thelonious Monk, Herbie Hancock) • rock (e.g., Ray Manzarek, Leon Russell)"

Appendix 2: Piano I-IV (con't.)

This appendix contains exceptions that apply to the teaching of Piano within the Music Lab I-IV Frameworks. These exceptions apply to the level of study and SLE indicated.

Exceptions for Piano III	
P.5.MLABIII.6	Add new SLE: "Demonstrate, alone and with others, advanced right hand facility in both single line and chord structures"
P.5.MLABIII.7	Add new SLE: "Demonstrate, alone and with others, advanced left hand facility in both single line and chord structures"
P.5.MLABIII.8	Add new SLE: "Play scales and chords in major and minor keys on a proficient level"
R.7.MLABIII.4	Add "(e.g., use of pedals, arm weight, touch)"
R.8.MLABIII.1	Add "(e.g., classical, jazz, Americana, rock)"
CN.11.MLABIII.3	Add <ul style="list-style-type: none"> • "blues (e.g., Roosevelt Sykes, Ray Charles) • classical (e.g., Frederic Chopin, Harvey Lavan 'Van' Cliburn, Vladimir Horowitz) • Americana (e.g., Floyd Cramer, Hargus 'Pig' Robbins) • jazz (e.g., Thelonious Monk, Herbie Hancock) • rock (e.g., Ray Manzarek, Leon Russell)"
Exceptions for Piano IV	
P.5.MLABIV.6	Add new SLE: "Demonstrate, alone and with others, superior right hand facility in both single line and chord structures"
P.5.MLABIV.7	Add new SLE: "Demonstrate, alone and with others, superior left hand in both single line and chord structures"
P.5.MLABIV.8	Add new SLE: "Play scales and chords in major and minor keys on a superior level"
R.7.MLABIV.4	Add "(e.g., use of pedals, arm weight, touch)"
CN.11.MLABIV.3	Add <ul style="list-style-type: none"> • blues (e.g., Roosevelt Sykes, Ray Charles) • classical (e.g., Frederic Chopin, Harvey Lavan 'Van' Cliburn, Vladimir Horowitz) • Americana (e.g., Floyd Cramer, Hargus 'Pig' Robbins) • jazz (e.g., Thelonious Monk, Herbie Hancock) • rock (e.g., Ray Manzarek, Leon Russell)"

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