

CURRICULUM GUIDE
VISUAL/PERFORMING ARTS DEPT.

COURSE: **AP Music Theory**

GRADE: **10 - 12**

ADOPTED DATE: **JUNE 2015**

UPDATED: **DECEMBER 18, 2018**

Mission Statement

The mission of the Township of Union Public Schools is to build on the foundations of honesty, excellence, integrity, strong family, and community partnerships. We promote a supportive learning environment where all students are challenged, inspired, empowered, and respected as diverse learners. Through cultivation of students' intellectual curiosity, skills and knowledge, our students can achieve academically and socially as well as contribute as responsible and productive citizens of our global community.

Mission Statement **Visual & Performing Arts**

The Township of Union Visual & Performing Arts Department strives:
To create an arts' community that is rich with cultural, social & intellectual diversity..... And, through collaborative partnerships between teachers, parents and members of the community at large, offer substantive art & music instruction and diverse artistic and performance opportunities for students of all ages.

Arts Vision Statement

The Township of Union Department of Visual and Performing Arts is committed to increasing opportunities for all students K-12 to participate in and understand the arts.

We all share the common belief that the arts are one of humanity's most eloquent means of understanding the world. Through the arts, we share the highest achievements of every culture and find a universal language which permits communication among all peoples. As such, the arts are an essential component of a complete education.

Through the years, studies have discovered that the inclusion of the performing arts in a broad-based curriculum improves the quality of a child's educational experience. The arts teach discipline, improve self-esteem, inspire creativity, and help young people to set and reach goals. Knowledge of the arts makes our district a challenging place where our children are encouraged to explore, to create, and to reach their full potential.

Statement of District Goals

- **Develop reading, writing, speaking, listening, and mathematical skills.**
- **Develop a pride in work and a feeling of self-worth, self-reliance, and self discipline.**
- **Acquire and use the skills and habits involved in critical and constructive thinking.**
- **Develop a code of behavior based on moral and ethical principals.**
- **Work with others cooperatively.**
- **Acquire a knowledge and appreciation of the historical record of human achievement and failures and current societal issues.**
- **Acquire a knowledge and understanding of the physical and biological sciences.**
- **Participate effectively and efficiently in economic life and the development of skills to enter a specific field of work.**
- **Appreciate and understand literature, art, music, and other cultural activities.**
- **Develop an understanding of the historical and cultural heritage.**
- **Develop a concern for the proper use and/or preservation of natural resources.**
- **Develop basic skills in sports and other forms of recreation.**

Course Description

This course builds on a foundation of knowledge and skill in music developed in Music Theory. Students who plan to continue musical studies after high school will find the materials useful, as the course is comparable to a first year college music theory curriculum. A more in depth analysis of melodic and harmonic structure will be explored, including counterpoint, voice-leading and four-part chorale writing, cadences, nonharmonic tones, texture, phrase structure, modulation, secondary dominants, and form.

New Jersey Student Learning Standards

Standard 9

21st Century Life and Careers

In today's global economy, students need to be lifelong learners who have the knowledge and skills to adapt to an evolving workplace and world. To address these demands, Standard 9, 21st Century Life and Careers, which includes the

12 Career Ready Practices, establishes clear guidelines for what students need to know and be able to do in order to be successful in their future careers and to achieve financial independence.

Mission: *21st century life and career skills enable students to make informed decisions that prepare them to engage as active citizens in a dynamic global society and to successfully meet the challenges and opportunities of the 21st century global workplace.*

Vision: To integrate 21st Century life and career skills across the K-12 curriculum and to foster a population that:

- Continually self-reflects and seeks to improve the essential life and career practices that lead to success.
- Uses effective communication and collaboration skills and resources to interact with a global society.
- Is financially literate and financially responsible at home and in the broader community.
- Is knowledgeable about careers and can plan, execute, and alter career goals in response to changing societal and economic conditions.
- Seeks to attain skill and content mastery to achieve success in a chosen career path.

Career Ready Practices

Career Ready Practices describe the career-ready skills that all educators in all content areas should seek to develop in their students. They are practices that have been linked to increase college, career, and life success. Career Ready Practices should be taught and reinforced in all career exploration and preparation programs with increasingly higher levels of complexity and expectation as a student advances through a program of study.

- CRP1.** Act as a responsible and contributing citizen and employee.
- CRP2.** Apply appropriate academic and technical skills.
- CRP3.** Attend to personal health and financial well-being.
- CRP4.** Communicate clearly and effectively and with reason.
- CRP5.** Consider the environmental, social and economic impacts of decisions.
- CRP6.** Demonstrate creativity and innovation.
- CRP7.** Employ valid and reliable research strategies.
- CRP8.** Utilize critical thinking to make sense of problems and persevere in solving them.
- CRP9.** Model integrity, ethical leadership and effective management.
- CRP10.** Plan education and career paths aligned to personal goals.
- CRP11.** Use technology to enhance productivity.
- CRP12.** Work productively in teams while using cultural global competence.

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, changes. 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.

Recommended Textbooks

Music in Theory and Practice Volume I

**Workbook to accompany Music in Theory and Practice
Volume I**

**Music for Ear Training
A New Approach to Sight Singing**

Additional Resources

**Barron's AP Music Theory
Collegeboard AP Central Website**

Course Proficiencies

Students will be able to...

Identify and analyze structural elements of music

Identify and analyze elements of melodic organization

Recognize and analyze elements of texture and textural reduction

Understand, analyze, and compose elements of species counterpoint

Identify and analyze melodic forms

Understand and identify elements of harmonic progression and harmonic rhythm

Analyze and apply the use of the dominant 7th chord to voice leading and harmonic progressions

Analyze and apply the use of the leading tone 7th chord to voice leading and harmonic progressions

Analyze and apply the use of nondominant 7th chords to voice leading and harmonic progressions

Analyze and apply the use of secondary dominants

Identify and analyze elements of modulation and form

Curriculum Units

Unit 1: Fundamentals of Music

Unit 2: Modes and Nondiatonic Scales

Unit 3: Cadences, Nonharmonic Tones and
Melodic Organization

Unit 4: Texture and Textural Reduction

Unit 5: Species Counterpoint, Voice Leading and
Harmonic Progression

Unit 6: Dominant, Leading Tone and
Nondominant 7th Chords

Unit 7: Secondary Dominants and Form

Unit 8: Ear Training

Unit 9: Sight Singing

Pacing Guide

<u>Content</u>	Number of Days (approximate)
<u>Unit 1:</u> Fundamentals of Music Review	5
<u>Unit 2:</u> Modes and Nondiatonic Scales	5
<u>Unit 3:</u> Cadences, Nonharmonic Tones, and Melodic Organization	10
<u>Unit 4:</u> Texture and Textural Reduction	10
<u>Unit 5:</u> Species Counterpoint, Voice Leading, and Harmonic Progression	10
<u>Unit 6:</u> Dominant, Leading-Tone, and Nondominant 7 th Chords	10
<u>Unit 7:</u> Secondary Dominants and Form	10
<u>Unit 8:</u> Ear Training	50 – beginning in the second week, and alternated with other units throughout the year
<u>Unit 9:</u> Sight Singing	1 day weekly, throughout the year
<u>Unit 10:</u> Composition	30 - Project, completed individually after AP Exam, with supervision

Unit 1; Fundamentals of Music

Essential Questions	Instructional Objectives/ Skills and Benchmarks (NJSLS)	Activities	Assessments
<p><u>How is music notation more precise and complicated than written language?</u></p> <p><u>How are three of the four properties of sound shown using music symbols?</u></p> <p><u>How do scales function as building blocks of musical composition?</u></p> <p><u>How are tone combinations important to creating music, and why is it important to recognize these pitch relationships by both eye and ear?</u></p>	<p><u>NJSLS# - 1.1.12.B.1; 1.1.12.B.2; 1.3.12.B.2; 9.4.12.C.(4).13</u></p> <p><u>SWBAT identify and apply fundamental notation including the staff, musical alphabet, clefs, accidentals, enharmonic equivalents, duration, meter signatures, and dynamic markings</u></p> <p><u>SWBAT identify and notate major and minor scales and modes; identify and notate major and minor key signatures; understand the relationship between major and minor scales and keys; identify scale degree names</u></p>	<p><u>Students will complete a comprehensive packet over the summer reviewing and assessing their knowledge and retention of material covered in Music Theory, including musical symbols, note and rest values, rhythm, meter signatures, intervals, major scales, minor scales, key signatures and triads</u></p> <p><u>Students will complete a Roman Numeral and Figured Bass analysis of a four-part chorale</u></p>	<p><u>Students will have completed a comprehensive assignment over the summer, testing their retention of material covered in Music Theory. The first week will be used to go over the assignment. Students will demonstrate that they have a firm understanding of music notation, scales, triads, and triad/key relationships. Assignment will count as a major test grade.</u></p>

<p><u>What is the significance of the phenomenon of tones sounding simultaneously and how are they identified?</u></p>	<p><u>SWBAT notate and identify visually and aurally all intervals and interval qualities; understand and apply transposition</u></p> <p><u>SWBAT notate and identify visually and aurally all triad types and their inversions; analyze and realize triads by Figured Bass and Roman Numeral Analysis; understand the construction of 7th chords</u></p>		

Unit 2: Modes and Nondiatonic Scales

Essential Questions	Instructional Objectives/ Skills and Benchmarks (NJSLs)	Activities	Assessments
<p><u>How does tonality sometimes differ from the major and minor scales used in most western European music written from the seventeenth through the nineteenth centuries?</u></p> <p><u>How does tonality differ in music of other cultures?</u></p> <p><u>How have scales used in music developed and changed over the various historical periods?</u></p> <p><u>How does tonality differ in music of different genres?</u></p> <p><u>How do modes transcend scale formations?</u></p>	<p><u>NJSLs# - 1.1.12.B.1; 1.1.12.B.2; 1.3.12.B.2; 9.4.12.C.(4).13</u></p> <p><u>SWBAT identify, analyze and notate all scale and mode types</u></p> <p><u>SWBAT identify various scale and mode types used in composition</u></p> <p><u>SWBAT analyze melodies and determine the tonality and key signature</u></p>	<p><u>Students will complete exercises determining whether melodies are based on the pentatonic, chromatic, whole tone or minor scale</u></p> <p><u>Students will determine the tonality of various melodies using the following procedures: sing the melody, take a pitch inventory, reconstruct the key signature if possible, be aware of how accidentals are used in various scale types, find outlined triads</u></p>	<p><u>Exam 1:</u> <u>Students will complete the following tasks: identify minor, pentatonic, chromatic and whole tone scales; identify modes</u></p>

Unit 3: Cadences, Nonharmonic Tones, and Melodic Organization

Essential Questions	Instructional Objectives/ Skills and Benchmarks (NJSLLS)	Activities	Assessments
<p><u>How are chords organized into specific combinations to signal the conclusion of musical passages?</u></p> <p><u>How do composers embellish chords and how are these embellishments analyzed?</u></p> <p><u>In which ways can we organize melodic thought?</u></p> <p><u>How is musical organization similar to written language and the grouping of sentences and paragraphs, and how does this organization make music meaningful?</u></p>	<p><u>NJSLLS# - 1.1.12.B.1; 1.1.12.B.2; 1.3.12.B.2; 9.4.12.C.(4).13; 9.4.12.C.(4).14</u></p> <p><u>SWBAT identify, analyze and notate all cadence types</u></p> <p><u>SWBAT identify, analyze and notate all types of nonharmonic tones</u></p> <p><u>SWBAT complete a harmonic analysis including nonharmonic tones and cadences</u></p> <p><u>SWBAT analyze phrase construction and compose phrases to complete specific types of construction</u></p> <p><u>SWBAT complete a phrase</u></p>	<p><u>Students will complete various exercises identifying cadences in musical excerpts</u></p> <p><u>Students will complete various exercises identifying and analyzing nonharmonic tones in musical excerpts</u></p> <p><u>Students will complete short composition exercises, using learned elements as appropriate.</u></p>	<p><u>Exam 1:</u> <u>Students will complete the following tasks: name cadence types in short excerpts; analyze nonharmonic tones in short excerpts</u></p> <p><u>Exam 2:</u> <u>Students will complete the following tasks: analyze a musical excerpt, looking for the following – parallel periods, sequences, nonharmonic tones, cadences, melodic repetition, inverted triads, phrase members, phrase extensions, contrasting periods; analyze the phrase/period structure of an excerpt; analyze melodic structure (ascent, descent, climax tone, tonic triad, concluding scale</u></p>

	<p><u>analysis of a piece of music</u></p> <p><u>SWBAT compose phrases of music to include different aspects of melodic organization</u></p>	<p><u>Students will complete exercises identifying phrases in musical excerpts and determining if the phrases form periods</u></p> <p><u>Students will compose additional phrases for given phrases in parallel and contrasting construction and discuss the analysis</u></p> <p><u>Students will analyze musical excerpts by identifying different types of phrases, periods, and sequences</u></p> <p><u>Students will compose melodies conforming to various phrase types</u></p> <p><u>Students will analyze phrases from music literature by identifying climax tones, ascents, descents, tonic triads, and concluding scale degrees</u></p>	<p><u>itches)</u></p>
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Quarter 1 Exam
Unit 4: Texture and Textural Reduction

Essential Questions	Instructional Objectives/ Skills and Benchmarks (NJSLs)	Activities	Assessments
<p><u>How do the instruments and voices the composer employs and the way they are combined effect the sound of music?</u></p> <p><u>How are instruments and voices like primary colors?</u></p>	<p><u>NJSLs# - 1.1.12.B.1; 1.1.12.B.2; 1.3.12.B.2; 9.4.12.C.(4).13; 9.4.12.C.(4).14</u></p> <p><u>SWBAT identify different types of texture</u></p> <p><u>SWBAT identify types of melody</u></p> <p><u>SWBAT write textural reductions</u></p>	<p><u>Students will complete exercises identifying texture types of musical excerpts</u></p> <p><u>Students will create textural reductions of musical excerpts, identifying nonharmonic tones and elements of each texture</u></p> <p><u>Students will complete short composition exercises, using learned elements as appropriate.</u></p>	<p><u>Exam:</u> <u>Students will complete the following tasks: analyze texture types in musical excerpts; analyze textural elements (primary melody, secondary melody, supporting melody, static support, harmonic support, rhythmic support) in musical excerpts; write a harmonic reduction</u></p>

Unit 5: Species Counterpoint, Voice Leading and Harmonic Progression

Essential Questions	Instructional Objectives/ Skills and Benchmarks (NJSLs)	Activities	Assessments
<p><u>How does the linear aspect of musical writing function and how do melodic lines interact?</u></p> <p><u>How do four part chorales demonstrate the basis of musical composition?</u></p> <p><u>Why is the interaction of harmony and melody important?</u></p>	<p><u>NJSLs# - 1.1.12.B.1; 1.1.12.B.2; 1.3.12.B.2; 9.4.12.C.(4).13; 9.4.12.C.(4).14</u></p> <p><u>SWBAT identify all modal scales</u></p> <p><u>SWBAT compose in first, second, third, fourth, and fifth species counterpoint</u></p> <p><u>SWBAT identify and apply the rules of voice leading</u></p> <p><u>SWBAT to compose inner voices in a four part chorale</u></p> <p><u>SWBAT realize figured bass in four part chorale form</u></p>	<p><u>Students will complete exercises identifying modes used in various cantus firmi</u></p> <p><u>Students will compose melodies in various counterpoint with given cantus firmi</u></p> <p><u>Students will complete four-voice settings in chorale styles using the principles for four-voice writing</u></p> <p><u>Students will complete four-voice chorales using the stylistic practices discussed and complete a harmonic analysis</u></p>	<p><u>Exam 1: Students will complete the following tasks: name harmonic intervals and dissonance types allowed in each species of counterpoint; analyze violations of good voice-leading practice</u></p> <p><u>Exam 2: Students will complete the following tasks: analyze 4-voice chorales for chords and voice leading errors; complete excerpts using correct voice leading practices</u></p>

<p><u>How is harmonic progression a principal organizing force?</u></p> <p><u>How does harmonic organization affect the shape of a composition?</u></p>	<p><u>SWBAT to harmonize melodies in four voices</u></p> <p><u>SWBAT to compose harmonic progressions to accompany given phrases, adhering to voice leading and progression rules and adding nonharmonic tones</u></p>	<p><u>Students will complete the inner voices for Bach chorales, complete a harmonic analysis, and then compare their work to Bach's</u></p> <p><u>Students will compose all upper voices above a given bass with figured bass analysis</u></p> <p><u>Students will harmonize various melodies using given progressions, and analyze</u></p> <p><u>Students will identify the root motion of given harmonic progressions</u></p> <p><u>Students will harmonize given melodies and create a piano accompaniment</u></p> <p><u>Students will complete short composition exercises, using learned elements as appropriate</u></p>	<p><u>Exam 3: Students will complete the following tasks: analyze chord progressions in a musical excerpt by type; harmonize a melody by either circle progression or ascending 2nd or descending 3rd progression; compare their progressions with those written by the composer</u></p>
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MIDTERM EXAM: Students will take a portion of an AP exam

Unit 6: Dominant, Nondominant, and Leading Tone 7th Chords

Essential Questions	Instructional Objectives/ Skills and Benchmarks (NJSLs)	Activities	Assessments
<p><u>Why is the dominant 7th chord so common in musical composition and how does it function?</u></p> <p><u>How is the leading tone 7th chord closely related to the dominant 7th chord and how does it function as harmonic embellishments in linear passages?</u></p> <p><u>How do nondominant 7th chords serve as preparations for dominant function harmonies?</u></p>	<p><u>NJSLs# 1.1.12.B.1; 1.1.12.B.2; 1.3.12.B.2; 9.4.12.C.(4).13; 9.4.12.C.(4).14</u></p> <p><u>SWBAT identify, write, and analyze all types of 7th chords</u></p> <p><u>SWBAT identify voice leading errors</u></p> <p><u>SWBAT write 4 voice harmonies using 7th chords conforming to recommended practice</u></p> <p><u>SWBAT make a complete analysis of a composition including harmony, nonharmonic tones, phrase relationships, compositional aspects and cadences</u></p>	<p><u>Students will complete various exercises identifying and notating 7th chords</u></p> <p><u>Students will analyze 7th chords in harmonic progressions and analyze types of progressions</u></p> <p><u>Students will complete exercises identifying voice-leading errors</u></p> <p><u>Students will complete four-voice chorales using 7th chords</u></p> <p><u>Students will harmonize given melodies using 7th chords</u></p> <p><u>Students will analyze musical excerpts by identifying nonharmonic tones, phrase</u></p>	<p><u>Exam 1:</u> <u>Students will complete the following tasks: analyze dominant 7th chords and their resolutions; analyze a musical excerpt (7th chords, nonharmonic tones and cadences)</u></p> <p><u>Exam 2:</u> <u>Students will complete the following tasks: categorizing triads and 7th chords in musical examples; analyzing errors in resolution of the leading-tone 7th chord</u></p> <p><u>Exam 3:</u> <u>Students will complete the following tasks: analyze part-writing errors in a chorale setting; analyze nondominant 7th chords</u></p>

		<p><u>relationships,</u> <u>compositional aspects,</u> <u>and cadences</u></p> <p><u>Students will complete a</u> <u>composition using given</u> <u>phrase relationships and</u> <u>incorporating 7th chords</u></p> <p><u>Students will complete</u> <u>short composition</u> <u>exercises, using learned</u> <u>elements as appropriate.</u></p>	

<p><u>How does the interaction of structural elements in music contribute to form as a whole and the organization of complete compositions?</u></p>	<p><u>SWBAT create a complete harmonic and formal analysis of a composition</u></p>	<p><u>Students will complete exercises identifying types of modulation</u></p> <p><u>Students will complete four-voice chorales and identify points of modulation</u></p> <p><u>Students will analyze chords and modulations in musical excerpts and discuss the harmonic rhythm and relationship of the phrases</u></p> <p><u>Students will harmonize given melodies incorporating modulations</u></p> <p><u>Students will complete short composition exercises, using learned elements as appropriate.</u></p>	<p><u>Exam 3:</u> <u>Students will complete the following tasks: describe the form of sections of music; define terms used to designate elements of form and make clear distinctions among them; discuss the difference between founded binary form and ternary form; name auxiliary members that may be added to a basic three-part design</u></p>
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Quarter 3 Exam/AP Exam

Unit 8: Ear Training

Essential Questions	Instructional Objectives/ Skills and Benchmarks (NJSLs)	Activities	Assessments
<p><u>How does ear training enhance one's musicianship and musical experiences?</u></p> <p><u>How does ear training enhance music literacy?</u></p> <p><u>How does ear training enhance one's ability to work independently problem-solve?</u></p> <p><u>How can an understanding of melodic and harmonic structure enhance one's ability to internalize and anticipate written music?</u></p> <p><u>Why is it important to be able to anticipate written music? How does this ability translate to potentially professional tasks of transcribing, arranging and</u></p>	<p><u>NJSLS#1.1.12.B.1; 1.1.12.B.2; 1.3.12.B.2; CRP2</u></p> <p><u>SWBAT aurally identify and notate rhythmic examples in simple and compound meter</u></p> <p><u>SWBAT aurally identify and notate melodies in simple and compound meter consisting of intervals up to an octave</u></p> <p><u>SWBAT aurally identify and notate four part harmonic progressions</u></p> <p><u>SWBAT aurally detect errors in performance of a written score</u></p>	<p><u>Students will complete a preparatory series of dictation exercises consisting of intervals, triads and scales.</u></p> <p><u>Students will complete a series of rhythmic dictation exercises beginning with simple meter and advancing through compound meter and syncopated rhythms.</u></p> <p><u>Students will complete a series of melodic dictation exercises beginning with stepwise melodies in major keys and advancing through melodies consisting of intervals up to an octave, outlines of all diatonic triads and 7th chords, minor keys, decorative chromaticism and secondary dominants;</u></p>	<p><u>Students will be assessed individually on exercises completed in class, as homework and through quizzes and tests on subsets of each benchmark</u></p>

composing?

exercises will eventually include examples from music literature

Students will complete a series of harmonic dictation exercises beginning with four part settings of the tonic triad in major keys and advancing through examples from music literature consisting of all diatonic triads, 7th chords, minor keys and secondary dominants

Students will complete exercises in detecting pitch and rhythmic errors in performances of four part harmonic examples.

Students will complete free response exercises from AP practice exams

Unit 9: Sight Singing

Essential Questions	Instructional Objectives/ Skills and Benchmarks (NJSLs)	Activities	Assessments
<p><u>How does sight singing improve overall musicianship and music literacy?</u></p> <p><u>How does an understanding of solfege and scale degrees help facilitate internalization and anticipation of melodic content, direction and function? How does this understanding, in turn, improve sight singing?</u></p> <p><u>How does the ability to sight sing improve our understanding of music composition and how can it aid us in potential professional musical tasks?</u></p>	<p><u>(NJSLs#1.1.12.B.1; 1.1.12.B.2; 1.3.12.B.2; CRP2)</u></p> <p><u>SWBAT sight sing diatonic, stepwise melodies in simple meter and in major and minor keys</u></p> <p><u>SWBAT sight sing diatonic melodies consisting of intervals up to an octave in simple meter, and in major and minor keys</u></p> <p><u>SWBAT sight sing diatonic melodies consisting of intervals up to an octave and arpeggiated diatonic triads in compound meter, and in major and minor keys</u></p> <p><u>SWBAT to sight sing melodies using</u></p>	<p><u>Students will complete a series of sight singing exercises, beginning with stepwise diatonic melodies in major keys and simple meters. Exercises will advance slowly each week to include larger intervals, minor keys, and compound meter. Students will perform these exercises together and individually, using solfege syllables, scale degree numbers and neutral syllables.</u></p> <p><u>Students will complete sight singing exercises from AP practice exams.</u></p>	<p><u>Students will be individually and informally assessed on performance of sight singing exercises throughout the year.</u></p>

appropriate solfege
syllables and hand signs
as well as scale degree
numbers

SWBAT sight sing
harmonized melodies in
two and three parts.

Unit 10: Composition

Essential Questions	Instructional Objectives/ Skills and Benchmarks (NJSLS)	Activities	Assessments
<p><u>How can elements of theoretical musical study be applied to music composition practices?</u></p>	<p><u>(NJSLS#1.1.12.B.1; 1.1.12.B.2; 9.4.12.C.(4).13; CRP2; CRP6; CRP11)</u></p> <p><u>SWBAT create a musical composition comprised of several of the theoretical elements learned over the year.</u></p>	<p><u>Students will choose one or more of the following composition projects:</u></p> <ol style="list-style-type: none"> <u>1. Create a composition for solo instrument and accompaniment including at least 2 themes, and using dynamics and articulation to change mood</u> <u>2. Create a song in a popular style, incorporating harmonized vocal parts</u> <u>3. Create a composition in a traditional style that uses binary, ternary, or rondo form, includes clear cadence points and changes in texture</u> 	<p><u>Students will explore and reflect on learned concepts to choose the direction of their composition, provide a rationale for their composition choice, present notes periodically on their progress, provide a narrative detailing the course of their project (how they formulated ideas, what difficulties they had, how they incorporated various musical elements), and provide a recording or performance of their original composition</u></p>

		<ol style="list-style-type: none">4. <u>Create a composition around a canon that includes augmentation and diminution for 2-3 instruments</u>5. <u>Create a composition for a 3-minute scene from or long trailer for a specified movie</u>6. <u>Create an arrangement that can include changing the scale used, changing the style, adding extra accompanying material, varying the melody and changing the harmonization</u>	
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Final Exam: Grade will consist of Final Exam and Composition project

New Jersey Student Learning Standards
Music: Secondary Level

Standard 1.1 “*The Creative Process*”

All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.

Standard 1.2 “*History of the Arts and Culture*”

All students will understand the role, development, and influence of the arts throughout history and across cultures.

Standard 1.3 “*Performance*”

All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.

Standard 1.4 “*Aesthetic Responses and Critique Methodologies*”

All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.

General Course Objectives

Standard 1.1, Strand B

CPI # 1.1.12.B.1 – 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.

CPI # 1.1.12.B.2 - Synthesize knowledge of the elements of music in the deconstruction and performance of complex musical scores from diverse cultural contexts.

Standard 1.2

CPI # 1.2.12.A.1 - Determine how dance, music, theatre, and visual art have influenced world cultures throughout history.

CPI # 1.2.12.A.2 - 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.

Standard 1.3, Strand B

CPI # 1.3.12.B.1 - 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.

CPI # 1.3.12.B.2 – Analyze how the elements of music are manipulated in original or prepared musical scores.

CPI # 1.3.12.B.3 – 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.

CPI # 1.3.12.B.4 – 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.

Standard 1.4, Strand A (Aesthetic Responses)

CPI # 1.4.12.A.1 – 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.

CPI # 1.4.12.A.2 – Speculate on the artist’s intent, using discipline-specific arts terminology and citing embedded clues to substantiate the hypothesis.

CPI # 1.4.12.A.3 – 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.

CPI # 1.4.12.A.4 – Evaluate how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to artwork.

Standard 1.4, Strand B (Critique Methodologies)

CPI # 1.4.12.B.1 – 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.

CPI # 1.4.12.B.2 – 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.

CPI # 1.4.12.B.3 – 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.