CURRICULUM GUIDE
VISUAL/PERFORMING ARTS DEPT.

COURSE: **Music Theory**

Grades: **9 - 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 forms a foundation of knowledge and skill in music that is valuable to the vocalist, instrumentalist or song writer. Students who plan to continue musical studies after high school will find the materials covered both necessary and useful. The grand staff, clefs, tetra chords, key signatures, circle of fifths, intervals, triads, seventh chords, four-part harmony, voice leading, diatonic and chromatic harmony, rhythms, orchestration, composition, melody writing and music calligraphy are included in the course of study.

Recommended Textbooks

Alfred's Essentials of Music Theory, Complete
Alfred's Essentials of Music Theory Activity Kit
One Minute Sight Singing

Additional Resources

Music for Ear Training

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.

Course Proficiencies

Students will be able to…

- understand and apply fundamentals of music notation, including constructing a grand staff, drawing treble and bass clefs, and the construction of a note
- understand and apply elements of rhythm including note and rest values, measures, bar lines, meter and time signatures, beat divisions, and dotted rhythms
- understand and apply elements of pitch including pitch notation in treble and bass clef, ledger lines, accidentals, and enharmonic notes
- understand and apply elements of melody including whole and half steps, all major and minor scales, all major and minor key signatures, and all intervals (major, minor, perfect, diminished, augmented)
- understand and apply elements of harmony including triads (major, minor, diminished, augmented) in root position and inversions, and roman numeral and figured bass analysis
- understand directional terminology including Italian words for tempo, repeat and ending signs, dynamics, and articulations

Curriculum Units

Unit 1: Fundamentals of Music Notation, Pitch and the Keyboard

Unit 2: Note Values and Rhythmic Organization

Unit 3: Time Signatures, Dotted Notes, Ties and Slurs

Unit 4: Repeat Signs, 1st and 2nd Endings; Eighth Notes/Rests and Dotted Quarter Note

Unit 5: Dynamic Signs, Tempo Marks, Articulation and Directional Terms

Unit 6: Accidentals, Whole Steps/Half Steps and Enharmonic Notes

Unit 7: Major Scales and Key Signatures

Unit 8: All Major scales and Key Signatures, the Chromatic Scale, Intervals, and the Circle of 5ths

Unit 9: All Interval Qualities, Solfege and Transposition

Unit 10: Sixteenth Notes and Rests, Dotted Eighth Notes, Common and Cut Time

Unit 11: Compound and Simple Meter, Triplets, Pick-up Notes and Syncopation

Unit 12: Major/Primary Triads, Scale Degree Names and the Dominant 7th Chord

Unit 13: Triad and 7th Chord Inversions, Figured Bass, and Major Chord Progressions

Unit 14: Minor Scales, Remaining Triad Types (minor, diminished, augmented)

Unit 15: Sight Singing

Pacing Guide

Content		**Number of Days**
Unit 1:	Fundamentals of Music Notation, Pitch and the Keyboard	10
Unit 2:	Note Values and Rhythmic Organization	5
Unit 3:	Time Signatures, Dotted Notes, Ties and Slurs	10
Unit 4:	Repeat Signs, 1st and 2nd Endings, Eight Notes/Rests and Dotted Quarter Note	10
Unit 5:	Dynamic Signs, Tempo Marks, Articulation and Directional Terms	5
Unit 6:	Accidentals, Whole/Half Steps and Enharmonic Notes	10
Unit 7:	Major Scales and Key Signatures	10
Unit 8:	All Major Scales and Key Signatures, Chromatic Scale, Intervals and Circle Of 5ths	10
Unit 9:	All Interval Qualities, Solfege and Transposition	15
Unit 10:	Sixteenth Notes/Rests, Dotted Eighth Note, Common and Cut Time	10
Unit 11:	Compound and Simple Meter, Triples, Pick-Up Notes and Syncopation	5
Unit 12:	Major/Primary Triads, Scale Degree Names and the Dominant 7th Chord	10
Unit 13:	Triad and 7th Chord Inversions, Figured Bass, and Major Chord Progressions	15

Unit 1; Fundamentals of Music Notation, Pitch and the Keyboard
NJSLS# – 1.1.12.B.1, 1.3.12.B.2; 9.4.12.C.(4).13

Essential Questions	Instructional Objectives/ Skills and Benchmarks *(NJSLS)*	Activities	Assessments
What properties make up the sensation we know as musical sound, and how are these properties represented on paper? **How can music notation be translated by a musical instrument?**	**SWBAT identify and notate the grand staff, treble and bass clefs, the musical alphabet, and ledger lines** **SWBAT identify pitches on the keyboard** **SWBAT describe the connection between the bass clef and treble clef staves and the extension of the staves by ledger lines** **SWBAT identify and notate notes on ledger lines above and below the staff** **SWBAT aurally identify high and low pitches**	**Students will complete exercises for Lessons 1-4 in Unit 5:** **Lesson 1 – construct a staff, write notes on lines and spaces** **Lesson 2 – Draw the treble clef, identify notes in treble clef, draw notes in treble clef** **Lesson 3 – Draw the bass clef, identify notes in bass clef, draw notes in bass clef** **Lesson 4 – construct the grand staff, identify notes on the grand staff, write notes on the grand staff** **Lesson 5 – identify and**	**Unit 1 Test – Students will draw treble and bass clefs, a grand staff, and identify notes in bass and treble clef**

	SWBAT aurally identify ascending and descending pitches	**write notes on ledger lines** **Unit Ear Training – aurally identify high and low pitches, aurally identify ascending and descending pitch patterns** **Additional activities available in Activity Kit**	

Unit 2: Note Values and Rhythmic Organization
NJSLS# – 1.1.12.B.1, 1.3.12.B.2; 9.4.12.C.(4).13

Essential Questions	Instructional Objectives/ Skills and Benchmarks *(NJSLS)*	Activities	Assessments
How is duration, one aspect of time, represented in written music? **How are notes mathematically related to one another?** **How is the structure of the staff a graphic representation of pitch and duration?** **How does meter signify rhythmic organization and durational values?**	**SWBAT properly construct notes and rests** **SWBAT identify note and rest durations according to their mathematical relationships** **SWBAT organize rhythmic elements using bar lines and measures** **SWBAT aurally identify and notate simple rhythmic patterns in 4/4 using whole, half and quarter notes**	**Students will complete exercises for Lessons 6-9 in Unit 2:** **Lesson 6 – Draw whole, half and quarter notes; compare whole, half and quarter notes** **Lesson 7 – Divide a staff into measures using barlines; compose melodies in 4/4 meter using quarter and half notes** **Lesson 8 – complete musical math equations; fill in missing beats** **Lesson 9 – complete musical math equations with notes and rests; draw**	**Unit 2 Test – Students will identify whole, half and quarter notes/rests, complete measures in 4/4 time, complete musical math equations, and add bar lines to a rhythmic example, and write rhythmic counts**

		rests **Unit 2 Ear Training – identify rhythmic patterns being played; simple rhythmic dictation exercises** **Additional activities available in Activity Kit** **Additional rhythmic dictation exercises available using Music for Ear Training and Auralia**	

Unit 3; Time Signatures, Dotted Notes, Ties and Slurs
NJSLS# – 1.1.12.B.1, 1.3.12.B.2; 9.4.12.C.(4).13

Essential Questions	Instructional Objectives/ Skills and Benchmarks *(NJSLS)*	Activities	Assessments
How does meter signify rhythmic organization and durational values? **How do various notational elements change written music and how do these change vary between instruments?**	**SWBAT count and notate rhythms in 2/4 and 3/4 meter** **SWBAT draw and count the dotted half note** **SWBAT describe the difference between and identify ties and slurs** **SWBAT notate simple rhythmic patterns in 3/4 using dotted half notes, half notes and quarter notes**	**Students will complete exercises in Lessons 10-13:** **Lesson 10 – complete measures in 2/4; identify measures with an incorrect number of beats; transcribe a rhythm from 4/4 to 2/4** **Lesson 11 – complete measures in 3/4; identify measures with an incorrect number of beats** **Lesson 12 – Complete musical math equations; complete measures in 4/4 and 3/4** **Lesson 13 – identify slurs and ties; draw slurs and ties**	**Unit 3 Test – Students will identify slurs and ties, complete measures in 3/4, 2/4 and 4/4 time, complete musical math equations, and complete rhythmic dictation exercises**

		Unit 3 Ear Training – Listen to and identify tied and slurred notes; listen to rhythmic patterns and fill in missing measures; rhythmic dictation exercises in 3/4 **Additional Activities available in Activity Kit** **Additional rhythmic dictation exercises available in Music for Ear Training and Auralia**	

Unit 4: Repeat Signs, 1st and 2nd Endings, Eighth Notes/Rests and Dotted Quarter Note
NJSLS# – 1.1.12.B.1, 1.3.12.B.2; 9.4.12.C.(4).13

Essential Questions	Instructional Objectives/ Skills and Benchmarks *(NJSLS)*	Activities	Assessments
How can music be simplified by various elements of musical organization? **How are beats subdivided?** **How can rhythmic patterns be made more interesting using subdivision?**	**SWBAT navigate a musical score using 1st and 2nd endings and repeat signs** **SWBAT write and count eighth notes and rests** **SWBAT subdivide quarter note beats** **SWBAT notate simple rhythmic patterns using the dotted quarter note and eighth note**	**Students will complete exercises for Lessons 14-17 in Unit 4:** **Lesson 14 – rewrite music using repeat signs; rewrite music using 1st and 2nd endings** **Lesson 15 – draw flags and beams; complete musical math equations with eight notes; complete measure with eighth notes** **Lesson 16 – musical math equations with eighth rests; write in rhythmic counts; identify down beats and upbeats; complete measures with eighth rests** **Lesson 17 – write**	**Unit 4 Test – Students will rewrite music with repeat signs and 1st/2nd endings, construct eighth notes with flags and beams, complete musical math equations, and complete measures in 3/4 and 4/4 time**

		rhythmic counts; clap rhythmic patterns; add barlines where appropriate to rhythmic patterns; complete measures with eighth notes and rests **Unit 4 Ear Training – Listen to strong beats in various meters; listen to the dotted quarter note-eighth note pattern; notate rhythmic patterns using dotted quarter notes and eighth notes** **Additional activities available in Activity Kit** **Additional dictation exercises available in Music for Ear Training and Auralia**	

Unit 5: Dynamic Signs, Tempo Marks, Articulation and Directional Terms
NJSLS# – 1.1.12.B.1, 1.3.8.B.3, 1.3.12.B.2; 9.4.12.C.(4).13

Essential Questions	Instructional Objectives/ Skills and Benchmarks *(NJSLS)*	Activities	Assessments
How are aspects of volume, tempo, articulation and organization represented in music notation?	**SWBAT write and identify various Italian terms and abbreviations for dynamics** **SWBAT identify common Italian terms for tempo and organize them from slowest to fastest** **SWBAT draw and identify common articulation symbols and describe how these symbols affect the attack and decay of notes** **SWBAT navigate a musical score using directional terms and symbols** **SWBAT aurally identify dynamics, tempo and articulation in musical**	**Students will complete exercises for Lessons 18-21 in Unit 5:** **Lesson 18 – identify appropriate terms for abbreviated dynamic signs** **Lesson 19 – define Italian terms related to tempo** **Lesson 20 – identify articulation symbols; perform rhythmic patterns with various tempo, dynamic and articulation symbols** **Unit 5 Ear Training – listen to melodic examples and insert appropriate dynamic, tempo, and articulation symbols**	**Unit 5 Test – Students will write dynamic signs for given terms, define tempo terms, draw articulation symbols, and rewrite music with directional terms (D.C., D.S., Fine, Coda)**

	examples	**Additional activities available in Activity Kit**	

Quarter 1 Exam

Unit 6: Accidentals, Whole/Half Steps and Enharmonic Notes
NJSLS# – 1.1.12.B.1, 1.3.12.B.2; 9.4.12.C.(4).13

Essential Questions	Instructional Objectives/ Skills and Benchmarks *(NJSLS)*	Activities	Assessments
How are pitches modified using accidentals and how do accidentals and why are they necessary? **How do accidentals translate to the keyboard?** **What is the difference between the way whole steps and half steps sound?** **Why is it important to differentiate between diatonic and chromatic half steps?** **Why is an understanding of enharmonic notes important to the understanding of how melody is represented in written music?**	**SWBAT draw flats, sharp and natural signs** **SWBAT identify all notes (including notes that are flat, sharp and natural) on the keyboard** **SWBAT identify whole steps and half steps on the staff and keyboard** **SWBAT differentiate between chromatic and diatonic half steps** **SWBAT recognize enharmonic notes and identify them on the staff and keyboard** **SWBAT aurally identify short melodic patterns using whole steps and half**	**Students will complete exercises for Lessons 22-25 in Unit 6 :** **Lesson 22 – Draw flat signs; identify flat notes on the keyboard; draw various flat notes on the staff** **Lesson 23 – Draw sharp signs; identify sharp notes on the keyboard; draw various sharp notes on the staff** **Lesson 24 – Draw natural signs; identify notes in a melody utilizing all accidentals** **Lesson 25 – Draw and name enharmonic notes that are half steps and**	**Unit 6 Test – Write two enharmonic names of indicated piano keys; name notes using all accidentals; draw enharmonic notes on the staff that are half/whole steps above/below given notes; name pairs of notes and identify them as whole/half steps; aurally identify half steps and whole steps**

	steps **SWBAT hear and notate ascending and descending half steps and whole steps**	**whole steps above and below given notes; name pairs of notes and identify them as half steps and whole steps** **Unit 6 Ear Training – Hear and write ascending/descending half and whole steps; hear and identify short melodic phrases; hear a melody and fill in missing notes** **Complete whole step/half step dictation exercises** **Additional activities available in Activity Kit**	

Unit 7: Major Scales and Key Signatures
NJSLS# – 1.1.8.B.2, 1.1.12.B.1, 1.3.5.B.4, 1.3.12.B.2; 9.4.12.C.(4).13

Essential Questions	Instructional Objectives/ Skills and Benchmarks *(NJSLS)*	Activities	Assessments
What is the step pattern of a tetrachord? **How are tetrachords combined to form major scales?** **How are accidentals used in the major scale pattern?** **How is the understanding of enharmonic notes important to the understanding of the major scale pattern and melodic function?** **How do key signatures signify the major scale being used in a melody?** **What is a keynote and how is it central to a melody?**	**SWBAT write tetrachords with a given starting pitch** **SWBAT construct a major scale on a given pitch** **SWBAT identify and write the key signatures for G, D, F and B flat major** **SWBAT hear melodic step patterns and identify pitch errors**	**Students will complete exercises for Lessons 26-30 in Unit 7:** **Lesson 26 – Write tetrachords for G and C; write the C major scale and indicate scale degree numbers and whole/half steps; identify pairs of notes as whole/half steps** **Lesson 27 – Write tetrachords on G, A and D; write the G and D major scales and indicate scale degree numbers and whole/half steps** **Lesson 28 - Write tetrachords on F, B flat and C; write the F and B flat major scales and indicate scale degree**	**Unit 7 Test – Indicate pairs of notes as half/whole steps; write tetrachords on given notes; write major scales on given notes; name and write key signatures**

		numbers and whole/half steps **Lesson 29 – Write the order of the first two sharps in a key signature; name and write key signatures for G and D major** **Lesson 30 – Write the order of the first two flats in a key signatures; name and write key signatures for F and B flat major** **Unit 7 Ear Training – aurally identify half/whole steps; hear tetrachord patterns and fill in missing notes; listen to tetrachord patterns and indicate patterns that are notated incorrectly; listen to major scale patterns and indicate scales that are notated incorrectly; listen to a major scale pattern and indicate the rhythm that is being played**	

		Additional activities available in Activity Kit	

Unit 8: All Major Scales and Key Signatures, Chromatic Scale, Intervals and Circle of 5ths
NJSLS# – 1.1.8.B.2, 1.1.12.B.1, 1.3.5.B.4, 1.3.12.B.2; 9.4.12.C.(4).13

Essential Questions	Instructional Objectives/ Skills and Benchmarks *(NJSLS)*	Activities	Assessments
How are major scales constructed and how are they related to one another? **How does the major scale structure give a musical pattern its own unique aural quality, and how can this structure be represented on paper?** **What is the system used to identify intervals, and how does this system reflect the way intervals are used melodically and harmonically?** **How is the circle of 5ths useful in understanding the relationship between major scales?**	**SWBAT write and identify all major key signatures and scales** **SWBAT construct chromatic scales on any given keynote** **SWBAT identify and write intervals contained in the major scale** **SWBAT construct the circle of 5ths and use the circle of 5ths as a reference for major scales and keys**	**Students will complete exercises for Lessons 31-34 in Unit 8:** **Lesson 31 – Come up with acronyms for the order of sharps and flats in key signatures; Write and identify all major key signatures** **Lesson 32 – Write ascending and descending chromatic scales** **Lesson 33 – Name and write intervals by distance (not quality); Identify intervals as harmonic and melodic**	**Unit 8 test – Name key signatures; write key signatures; identify enharmonic keys; fill in missing notes in a chromatic scale; identify melodic intervals; write harmonic intervals**

		Lesson 34 – Construct the Circle of 5ths and use it to quickly identify key signatures **Unit 8 Ear Training – Whole step/half step dictation; hear a melody and fill in missing notes; pitch error detection; identify rhythmic patterns; differentiate between chromatic and major scales** **Additional activities available in Activity Kit**	

Midterm Exam

Unit 9: All Interval Qualities, Solfege and Transposition
NJSLS# – 1.1.8.B.2, 1.1.12.B.1, 1.3.5.B.4, 1.3.12.B.2; 9.4.12.C.(4).13

Essential Questions	Instructional Objectives/ Skills and Benchmarks *(NJSLS)*	Activities	Assessments
What intervals occur in the major scale? **How does using the major scale structure help to identify intervals by quality?** **How does altering major and perfect intervals by half steps change the aural quality and melodic/harmonic function of the intervals?** **How is solfege useful in sight singing?** **How can melodies be transposed by key signatures and/or intervals?**	**SWBAT identify and write perfect and major intervals** **SWBAT identify and write minor intervals** **SWBAT identify and write augmented and diminished intervals** **SWBAT identify solfege syllables of given notes in a melody** **SWBAT transpose a melody by a given interval and identify the new key**	**Students will complete exercises in Lessons 35-38 in Unit 9:** **Lesson 35 – Name harmonic intervals as major or perfect; write harmonic intervals above a given note** **Lesson 36 – Name minor intervals; write harmonic minor intervals above a given note; identify intervals as major, perfect or minor** **Lesson 37 – Name augmented intervals; write augmented intervals above a given note; name diminished intervals; write diminished intervals above a given note**	**Unit 9 Test – Name perfect and major intervals; write minor intervals above a given note; name augmented intervals; write diminished intervals above a given note; write major, minor and perfect intervals above a given note; write solfege syllables under the notes of a melody; transpose a melody by a given intervals and include the new key signature**

		Lesson 38 – Write solfege syllables under notes of a melody; transpose melodies by a given interval and write the new key signatures **Unit 9 Ear Training – Interval identification (all interval types)** **Additional activities available in Activity Kit**	

Unit 10: Sixteenth Notes/Rests, Dotted Eighth Note, Common and Cut Time
NJSLS# – 1.1.12.B.1, 1.3.12.B.2; 9.4.12.C.(4).13

Essential Questions	Instructional Objectives/ Skills and Benchmarks *(NJSLS)*	Activities	Assessments
How are eighth notes/rests subdivided? **What are the different ways sixteenth notes can be represented and grouped on paper?** **What are common rhythmic patterns that combine eighth and sixteenth notes?** **What is the mathematical breakdown of the dotted sixteenth note?** **How does the bottom number of a time signature change durational values?** **How are common and cut time used?**	**SWBAT construct flagged and beamed sixteenth notes** **SWBAT determine the durational relationship between sixteenth notes and other notes** **SWBAT determine the number of beats represented by groups of sixteenth notes** **SWBAT write the counts of a rhythmic pattern containing sixteenth notes/rests and dotted sixteenth notes** **SWBAT complete measures with sixteenth notes/rests and dotted sixteenth notes and**	**Students will complete exercises for Lessons 39-42 in Unit 10:** **Lesson 39 – Add stems with flags or beams to make 16th notes as indicated; complete musical math equations containing sixteenth notes** **Lesson 40 – Write counts and perform rhythmic pattern containing sixteenth notes/rests; complete musical math equations containing sixteenth rests; complete measures with appropriate rests** **Lesson 41 – Write counts and perform rhythmic pattern containing dotted**	**Unit 10 Test – Complete musical math equations with sixteenth notes; complete measures with appropriate note and rest values; add bar lines to complete rhythmic examples in common and cut time using sixteenth notes and dotted sixteenth notes**

	perform rhythmic patterns **SWBAT identify common and cut time** **SWBAT complete rhythmic patterns in cut time** **SWBAT write the counts of a rhythmic pattern in cut time and perform rhythmic patterns**	**sixteenth notes; add barlines to rhythmic patterns where appropriate in given meters; complete measures with appropriate rests and notes as indicated** **Lesson 42 – Define cut and common time; complete measures in cut time; identify measures with incorrect numbers of beats; draw barlines where appropriate in cut time** **Unit 10 Ear Training – Rhythmic dictation using sixteenth notes, dotted sixteenth notes and cut time** **Additional activities available in Activity Kit**	

Unit 11: Compound and Simple Meter, Triplets, Pick-Up Notes and Syncopation
NJSLS# – 1.1.12.B.1, 1.3.12.B.2; 9.4.12.C.(4).13

Essential Questions	Instructional Objectives/ Skills and Benchmarks *(NJSLS)*	Activities	Assessments
How do characteristics of music change with the sensation of divisions of beats, and how are these divisions categorized? **How can the sensations of beat groupings and metrical patterns be represented on paper?** **Why is it important to understand details of beaming and using rests correctly in notation?** **How is written music altered when beginning with an incomplete measure?** **What is syncopation and how are syncopated rhythms identified?**	**SWBAT differentiate between simple and compound meter** **SWBAT classify meters as simple or compound, and as duple, triple or quadruple** **SWBAT count and perform rhythms In various simple and compound meters** **SWBAT count and perform triplets** **SWBAT identify pick-up notes**	**Students will complete exercises identifying simple and compound meter (not in textbook)** **Students will complete exercises for Lessons 45 and 46 in Unit 11:** **Lesson 45 – add bar lines to a rhythmic example containing triplets, write the counts and perform the rhythm; complete measures with eighth note triplets** **Lesson 46 – Complete rhythmic examples containing pick-up notes; add bar lines, write counts and perform syncopated rhythms**	**Informal assessments using classwork, homework and Quarterly Exam review participation**

		Additional activities available in Activity Kit	

Quarter 3 Exam

Unit 12: Major/Primary Triads, Scale Degree Names and the Dominant 7th Chord
NJSLS# – 1.1.8.B.2, 1.1.12.B.1, 1.3.5.B.4, 1.3.12.B.2; 9.4.12.C.(4).13; 9.4.12.C.(4).15

Essential Questions	Instructional Objectives/ Skills and Benchmarks *(NJSLS)*	Activities	Assessments
How do the basics of music theory apply to a more complex study of harmony? **How are notes combined to create chords?** **How do primary triads function?** **How do scale degree names identify pitch functions?** **What is the function of the dominant 7th chord?**	**SWBAT build triads with a given root, 3rd or 5th** **SWBAT identify and write primary triads in given keys** **SWBAT identify scale degree names and describe their positions in the scale** **SWBAT construct the dominant 7th chord** **SWBAT explain why the 5th is sometimes omitted from the dominant 7th chord**	**Students will complete exercises for Lessons 47-50 in Unit 12:** **Lesson 47 – build triads on a given root; build triads in root position from a given 3rd or 5th** **Lesson 48 – build primary triads in root position in different scales, identify primary triads as I, IV or V; write primary triads in given keys** **Lesson 49 – Identify scale degrees by name** **Lesson 50 – write the dominant 7th chord in different keys; fill in missing notes of given dominant 7th chord; write**	**Unit 12 Test – Write primary triads in given keys; match scale degrees (roman numerals) to their names; describe the structure of the dominant 7th chord; write given dominant 7th chords**

		dominant 7th chord omitting the 5th **Unit 12 Ear Training – differentiate between arpeggiated and block chords; differentiate between the major 3rd and perfect 5th; identify primary triads used in a chord progression; differentiate between the dominant triad and dominant 7th chords; differentiate between the major 3rd, perfect 5th and minor 7th**	

Unit 13: Triad and 7th Chord Inversions, Figured Bass, Major Chord Progressions
NJSLS# – 1.1.8.B.2, 1.1.12.B.1, 1.3.5.B.4, 1.3.12.B.2; 9.4.12.C.(4).13; 9.4.12.C.(4).15; CRP8

Essential Questions	Instructional Objectives/ Skills and Benchmarks *(NJSLS)*	Activities	Assessments
How do triad positions change the aural quality of a harmonic progression? **What is the purpose of figured bass and how is it used in harmonic analysis?** **How do triad positions help facilitate smooth voice leading?**	**SWBAT write triads in open position** **SWBAT write triads in 1st and 2nd inversion** **SWBAT identify triad inversions** **SWBAT write 7th chord in 1st, 2nd and 3rd inversion** **SWBAT identify 7th chord inversions** **SWBAT analyze harmonies using Roman Numeral and Figured Bass symbols** **SWBAT write chord progressions from given Roman Numeral/Figured Bass symbols and use**	**Students will complete exercises for Lessons 51-55 in Unit 13:** **Lesson 51 – rewrite triads in open position; create 1st inversion triads from a given root or 3rd** **Lesson 52 – rewrite 2nd inversion triads in open position; rewrite root position triads in 2nd inversion; write 2nd inversion triads from a given root** **Lesson 53 – write 1st, 2nd and 3rd inversions of a 7th chord; indicate 7th chord inversions** **Lesson 54 – write Roman Numerals and Figured**	**Unit 13 Test – match bottom note of chords to correct inversion; rewrite tiads in open position; rewrite triads in 1st and 2nd inversions, add chord symbols and Roman numerals with figured bass; write 1st, 2nd and 3rd inversions for 7th chords; rewrite a chord progression using inversions to make it smoother**

	inversions to create smoother voice leading	**Bass symbols below given triads and 7th chords** **Lesson 55 – Write chord progressions from given Roman Numeral/Figured Bass symbols** **Unit 13 Ear Training – differentiate between root position, 1st inversion and 2nd inversion triads; identify 7th chord positions; listen to a chord progression and identify triads by Roman numerals** **Additional activities available in Activity Kit**	

Unit 14: Minor Scales and Remaining Triad Qualities
NJSLS# – 1.1.8.B.2, 1.1.12.B.1, 1.3.5.B.4, 1.3.12.B.2; 9.4.12.C.(4).13

Essential Questions	Instructional Objectives/ Skills and Benchmarks *(NJSLS)*	Activities	Assessments
How does the minor scale differ from the major scale, and how are the different forms of minor scales used? **What is the significance in the additional terminology needed to name scale degrees in minor?** **What is the relationship between major and minor scales and how does this translate to their key signatures?** **How are triads altered to create different aural qualities?**	**SWBAT identify relative major and minor keys** **SWBAT write minor key signatures** **SWBAT identify and construct natural, harmonic and melodic minor scales** **SWBAT construct minor triads** **SWBAT construct augmented and diminished triads**	**Students will complete exercises for Lessons 56-59 in Unit 14:** **Lesson 56 – write relative minor key name and key signature for given major keys; construct given minor scales with key signatures** **Lesson 57 – construct harmonic and melodic minor scales on given keynotes** **Lesson 58 – build minor triads on given roots; label triads in given keys using Roman numerals** **Lesson 59 – identify augmented and diminished triads using**	**Unit 14 Test – write relative major key name and key signature for given minor keys; write natural, melodic and harmonic minor scales on given keynotes; write minor, augmented and diminished triads; construct all diatonic triads in minor and identify with appropriate symbols**

		appropriate symbols **Unit 14 Ear Training – differentiate between major and natural minor scales; differentiate between natural, harmonic and melodic minor scales; identify intervals in minor, diminished and augmented triads** **Additional activities available in Activity Kit**	

Unit 15: Sight Singing
NJSLS# – 1.1.12.B.2, 1.3.5.B.1, 1.3.8.B.3; 9.4.12.C.(4).13; 9.4.12.C.(4).15; CRP2

Essential Questions	Instructional Objectives/ Skills and Benchmarks *(NJSLS)*	Activities	Assessments
How does the practice of sight singing aid in the overall understanding of musical structure and relationships?	**SWBAT sight sing using either scale degree numbers, letter names, solfege syllables, or lyrics.**	**Students will perform weekly sight singing activities designed for choir. Activities are in unison or divided into parts for practical application of sight singing skills. All exercises are musical excerpts with lyrics, designed to apply not only skills in reading music notation, but reading and performing expressive markings and terms as well. Students will perform Exercises 1- in Successful Sight Singing** **Though this guide outlines exercises 1 – 66, exercises may be omitted or accelerated to meet the proficiency of the**	**Every 2 to 3 weeks, students will take a sight singing quiz. Musical examples will contain all elements learned up to that point.**

		students.	
	SWBAT sight sing scale degrees 1 (do) and 5 (sol) quarter notes and quarter rests; understand the terms tonic and dominant; sight sing at different tempos	**Exercises 1 – 3**	
	SWBAT sight sing beamed eighth notes and scale degrees 1 (do) 3 (mi) and 5 (sol) (skips)	**Exercises 4 – 8**	
	SWBAT sight sing in 2 parts; understand polyphonic and homophonic music	**Exercises 9 – 10**	
	SWBAT sight sing half notes and single eighth notes and rests; sight sing legato and staccato	**Exercises 11 – 15**	
	SWBAT sight sing octave leaps; understand sequence, accent, and repeat signs	**Exercises 16 – 20**	

	SWBAT improve sight singing of scale degrees 1 (do) 3 (mi) 5 (sol) and 8 (do), quarter notes/rests, half notes, eighth notes/rests, and in parts	**Exercises 21 – 23**	
	SWBAT sight sing sixteenth notes	**Exercises 24 – 26**	
	SWBAT sight sing in changing meters; sight sing with changing dynamics (piano and forte); apply the whole rest	**Exercise 27**	
	SWBAT sight sing scale degree 1 (do) 2 (re) 3 (mi) 5 (sol) and the octave	**Exercises 28 – 29**	
	SWBAT determine sharp key signatures before singing; improve sight singing in changing meters; sight sing in meters where the quarter note does not get the beat	**Exercises 30 – 31**	
	SWBAT sight sing using	**Exercises 32 – 33**	

	note names in treble clef; improve sight singing with changing dynamics (introduce mezzo forte)		
	SWBAT sight sing dotted half notes; understand the term cantabile; determine flat key signatures before singing	**Exercise 34 – 35**	
	SWBAT sight sing scale degrees 1 (do) 2 (re) 3 (mi) 5 (sol) 6 (la) and the octave	**Exercises 36 – 37**	
	SWBAT sight sing in 2 parts written on one staff; sight sing with changing tempo markings (ritardando); understand the slur	**Exercises 38 – 40**	
	SWBAT sight sing including half rests and dotted half rests	**Exercises 41 – 42**	
	SWBAT understand major and minor keys; sight sing in minor keys	**Exercise 43**	

	SWBAT sight sing in cut time; understand the use of expression markings at the beginning of a piece of music	**Exercises 44 – 45**	
	SWBAT know what to look for in a piece of music before sight singing (key, beginning and ending pitches, meter, tempo, expression markings)	**Exercise 46**	
	SWBAT understand and sight sing in simple and compound meter (introduce dotted quarter rhythm in compound time)	**Exercises 47 – 49**	
	SWBAT understand D.C. al Fine; improve sight singing in compound time	**Exercises 50 – 51**	
	SWBAT understand and sight sing in irregular (or assymetrical) meter; read percussive or spoken notes/notation	**Exercises 52 – 54**	

	SWBAT sight sing quarter-eighth rhythm in compound time; sing in quickly changing tempos (molto rit.)	**Exercises 55 – 58**	
	SWBAT understand metronome markings; improve sight singing various rhythms in simple and compound meter	**Exercises 59 – 64**	
	SWBAT sight sing scale degrees 1 (do) 2 (re) 3 (mi) 5 (sol) 6 (la) 7 (ti) and the octave	**Exercises 65 – 66**	

Final Exam

New Jersey Student Learning Standards
Music

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

NJSLS# 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.

NJSLS# 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

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

NJSLS# 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

NJSLS# 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.

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

NJSLS# 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.

NJSLS# 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)

NJSLS# 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.

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

NJSLS# 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.

NJSLS# 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)

NJSLS# 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.

NJSLS# 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.

NJSLS# 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.