

NEPTUNE TOWNSHIP SCHOOL DISTRICT

Honors Music Theory

Curriculum

Grades 9-12



NEPTUNE TOWNSHIP SCHOOL DISTRICT
Office of the Superintendent
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Neptune, NJ 07753-4836

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NEPTUNE TOWNSHIP SCHOOL DISTRICT

HONORS MUSIC THEORY CURRICULUM

Table of Contents

Acknowledgements.....	<i>i</i>
District Mission Statement.....	<i>ii</i>
District Educational Outcome Goals.....	<i>iii</i>
Course Description.....	<i>iv</i>

Curriculum

<u>Unit Title</u>	<u>Page</u>
Pacing Guide.....	1
Integrated Social and Emotional Learning Competences	2
Unit 1: Fundamentals	3
Unit 2: Rhythm & Meter	7
Unit 3: Chord Construction	12
Unit 4: Melodic Voice-Leading and Part-Writing	18
Unit 5: Harmonic Analysis	23
Unit 6: Modes	28
Accommodations and Modifications	32

NEPTUNE TOWNSHIP SCHOOL DISTRICT
HONORS MUSIC THEORY

Acknowledgements

The Honors Music Theory for grades 9-12 was developed through the dedicated efforts of James Fryer, Choral Director, with the guidance of the district's curriculum steering committee members including Karen Watt, Department Chairperson for Visual and Performing Arts and World Languages and Sally A. Millaway, Ed.D., Director for Curriculum, Instruction and Assessment.

This curriculum guide was developed to guide the learning and synthesis of music theory on an honor level for the students of Neptune High School. This curriculum was written in alignment with the 2020 New Jersey Student Learning Standards for Visual and Performing Arts and the 2014 National Core Arts Standards and the increased rigor that those standards provide. It is our hope that this curriculum will serve as a valuable resource for the staff members who teach this course and that they will provide feedback and make recommendations for improvement.

NEPTUNE TOWNSHIP SCHOOL DISTRICT

DISTRICT MISSION STATEMENT

The primary mission of the Neptune Township School District is to prepare all of our students for a life-long learning process and to become confident, competent, socially-, and culturally conscious citizens in a complex and diverse world. It is with high expectations that our schools foster:

- A strong foundation in academic and modern technologies.
- A positive, equitable, and varied approach to teaching and learning.
- An emphasis on critical thinking skills and problem-solving techniques.
- A respect for and an appreciation for our world, its resources, and its diverse people.
- A sense of responsibility, good citizenship, and accountability.
- An involvement by the parents and the community in the learning process.

Neptune Township School District

Educational Outcome Goals

The students in the Neptune Township schools will become life-long learners and will:

- Become fluent readers, writers, speakers, listeners, and viewers with comprehension and critical thinking skills.
- Acquire the mathematical skills, understandings, and attitudes that are needed to be successful in their careers and everyday life.
- Understand fundamental scientific principles, develop critical thinking skills, and demonstrate safe practices, skepticism, and open-mindedness when collecting, analyzing, and interpreting information.
- Become technologically literate.
- Demonstrate proficiency in all New Jersey Student Learning Standards (NJSLS).
- Develop the ability to understand their world and to have an appreciation for the heritage of America with a high degree of literacy in civics, history, economics and geography.
- Develop a respect for different cultures and demonstrate trustworthiness, responsibility, fairness, caring, and citizenship.
- Become culturally literate by being aware of the historical, societal, and multicultural aspects and implications of the arts.
- Demonstrate skills in decision-making, goal setting, and effective communication, with a focus on character development.
- Understand and practice the skills of family living, health, wellness and safety for their physical, mental, emotional, and social development.
- Develop consumer, family, and life skills necessary to be a functioning member of society.
- Develop the ability to be creative, inventive decision-makers with skills in communicating ideas, thoughts and feelings.
- Develop career awareness and essential technical and workplace readiness skills, which are significant to many aspects of life and work.

HONORS MUSIC THEORY CURRICULUM

COURSE DESCRIPTION

(5 credits)

Honors Music Theory is a course designed to challenge the musically inclined students to think about music in ways they have not thought of before. Students will gain knowledge in chordal harmony, part-writing, voice-leading, modality, tonality, various rhythmic meters, and effective harmonic analysis. Students will have the opportunity to work alongside their peers to enhance their musicality. Students will gain a greater understanding of music through classwork, projects, collaboration, and exposure to performances of music encompassing a wide range of styles.

Prerequisite: Demonstrated ability to read and notate music, in at least one clef

HONORS MUSIC THEORY PACING GUIDE

Units	Suggested Timeframe	Topic
1	Approximately 14 days	Fundamentals
2	Approximately 14 days	Rhythm & Meter
3	Approximately 15 days	Chord Construction
	1 day	Midterm (Exam consists of understanding musical concepts covered in the first three units.)
4	Approximately 15 days	Melodic Voice-Leading and Part-Writing
5	Approximately 15 days	Harmonic Analysis
6	Approximately 15 days	Modes
	1 day	Final Exam (Exam consists of Speaking, Reading/Writing, and Listening elements.)

Integrated Social and Emotional Learning Competencies <i>The following social and emotional competencies are integrated in this curriculum document.</i> <i>For additional resources: https://selarts.org/</i>	
Self-Awareness	
x	Recognize one's own feelings and thoughts
x	Recognize the impact of one's feelings and thoughts on one's own behavior
x	Recognize one's personal traits, strengths and limitations
x	Recognize the importance of self-confidence in handling daily tasks and challenges
Self-Management	
x	Understand and practice strategies for managing one's own emotions, thoughts and behaviors
x	Recognize the skills needed to establish and achieve personal and educational goals
x	Identify and apply ways to persevere or overcome barriers through alternative methods to achieve one's goals
Social Awareness	
x	Recognize and identify the thoughts, feelings, and perspectives of others
x	Demonstrate an awareness of the differences among individuals, groups, and others' cultural backgrounds
x	Demonstrate an understanding of the need for mutual respect when viewpoints differ
	Demonstrate an awareness of the expectations for social interactions in a variety of setting
Responsible Decision Making	
x	Develop, implement and model effective problem solving and critical thinking skill
x	Identify the consequences associated with one's action in order to make constructive choices
	Evaluate personal, ethical, safety and civic impact of decisions
Relationship Skills	
x	Establish and maintain healthy relationships
x	Utilize positive communication and social skills to interact effectively with others
	Identify ways to resist inappropriate social pressure
	Demonstrate the ability to present and resolve interpersonal conflicts in constructive ways

Unit Plan Title	Unit 1: Fundamentals
Suggested Time Frame	Approximately 14 days

Overview / Rationale
Students will review the fundamental elements of music. By the conclusion of this unit, students will be able to visually identify octaves, major & minor key signatures, and specific intervals. Students may be expected to audiate and vocalize these elements.

Stage 1 – Desired Results
<p>Established Goals:</p> <p>Mission: To empower students to develop creative and critical thinking, social-emotional competencies, and intellectual and expressive abilities that will allow them to become active, contributing members of a global society.</p> <p>Vision: All students will have equitable access to a quality, arts education that leads to artistic literacy and fluency in the artistic practices of the five art disciplines as a mechanism for:</p> <ul style="list-style-type: none"> ● Performing, presenting or producing, as artistically literate individuals, by expressing and realizing creative ideas and implementing essential technical skills and cognitive abilities significant to many aspects of life and work in the 21st century; ● Responding to artistic ideas and work with personal meaning and cognizance of the ability of the arts to address universal themes, including climate change; ● Creating new artistic work reflective of a variety of ethnic, racial, and cultural perspectives; and ● Connecting and evaluating how the arts convey meaning through all arts and non-arts disciplines and contexts of our global society. <p>New Jersey Student Learning Standards for Visual and Performing Arts (2020)</p> <p>1.3B Music Composition & Theory Standards</p> <p>1.3B.12adv.Cr3b: Share music through the use of notation, solo or group performance, or technology, and demonstrate and explain how the elements of music, compositional techniques, and processes have been employed to realize expressive intent.</p> <p>1.3B.12adv.Re7b: Analyze aurally and by reading the scores of musical works the elements of music (including form), compositional techniques and procedures, relating them to aesthetic effectiveness, style, mood and context. Explain how the analysis provides models for personal growth as a composer, performer and/or listener.</p> <p>1.3B.12adv.Re8a: Develop, justify and defend interpretations of varied works, demonstrating an understanding of the composer’s intent by citing the use of elements of music (including form), compositional techniques, and the style/genre and context of each work.</p> <p>1.3B.12adv.Re9a: Evaluate the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating an understanding of theoretical concepts and complex compositional techniques and procedures.</p>

1.3B.12adv.Cn10a: Demonstrate how interests, knowledge, and skills related to personal choices and intent when creating, performing, and responding to music
 1.3B.12adv.Cn11a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

National Core Arts Standards (2014)

Anchor Standard 1: Generate and conceptualize artistic ideas and work

Anchor Standard 2: Organize and develop artistic ideas and work

Anchor Standard 3: Refine and complete artistic work

Anchor Standard 4: Analyze, interpret, and select artistic work for presentation

Anchor Standard 5: Develop and refine artistic work for presentation

Anchor Standard 6: Convey the meaning through the presentation of artistic work

Anchor Standard 7: Perceive and analyze artistic work

Anchor Standard 8: Interpret intent and meaning in artistic work

Anchor Standard 9: Apply criteria to evaluate artistic work

Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art

Anchor Standard 11: Relate artistic ideas and work with societal, cultural, and historical context to deepen understanding

Essential Questions:

- How can we identify specific pitches?
- How are scales constructed?
- How can we use major keys to determine minor keys?
- How can we use major keys to notate and analyze intervals?
- How do we best audiate sound?

Enduring Understandings:

Students will understand...

- How to identify pitches using octave identification.
- How to analyze and notate intervals.

Knowledge:

Students will know...

- Clefs (treble, bass, C clef)
- Grand staff
- Major & Minor
- Key Signatures
- Intervals (major, minor, augmented, diminished)
- Enharmonic equivalents

Skills:

Students will be able to...

- Identify notes on three clefs.
- Distinguish between key signatures.
- Identify intervals.
- Memorize major and minor key signatures.

Career Readiness, Life Literacies, and Key Skills (2020)

9.2.12.CAP.3: Investigate how continuing education contributes to one's career and personal growth

9.2.12.CAP.6: Identify transferable skills in career choices and design alternative career plans based on those skills.

9.4.12.CI.1: Demonstrate the ability to reflect, analyze, and use creative skills and ideas.

9.4.12.CI.2: Identify career pathways that highlight personal talents, skills, and abilities.

Making Connections to Careers

Ask students what they think is involved in these jobs related to performing arts and supplement their answers. The goal is to make content connections to the real world/careers. Teachers can feel free to add/modify the list.

Composer - Writes, directs, and creates music for various genres.

Music Critic - Conducts interviews with performers, bands, and musicians, and will also write reviews of newly released records.

Interdisciplinary Connections

New Jersey Student Learning Standards for English Language Arts (2016)

Key Ideas and Details -NJSLSA.R3. Analyze how and why individuals, events, and ideas develop and interact over the course of a text.

Craft and Structure -NJSLSA.R4. Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.

New Jersey Student Learning Standards for Social Studies (2020)

6.2 World History/Global Studies: All students will acquire the knowledge and skills to think analytically and systematically about how past interactions of people, cultures, and the environment affect issues across time and cultures. Such knowledge and skills enable students to make informed decisions as socially and ethically responsible world citizens in the 21st century.

Computer Science and Design Thinking (2020)

8.2.12.ITH.3: Analyze the impact that globalization, social media, and access to open source technologies has had on innovation and on a society's economy, politics, and culture.

8.2.12.ETW.4: Research historical tensions between environmental and economic considerations as driven by human needs and wants in the development of a technological product and present the competing viewpoints.

Student Resources

Tonal Harmony by Stefan Kostka and Dorothy Payne; most updated edition

MusicTheory.net - Online music theory assessment tool

Teacher Resources

Readings: *Tonal Harmony* by Stefan Kostka and Dorothy Payne; most updated edition. Used to follow pacing guide and provide exercises for students.

Websites:

- Musictheory.net
- Learningmusic.ableton.com
- Music First
- Other appropriate digital resources and platforms
- Appropriate recordings and videos for listening and analyzing
- Other appropriate resources, at the discretion of the instructor, with the approval of administration

Stage 2 – Assessment Evidence

Pre-Assessments:

- Teacher will assess whether incoming students can effectively read music in *at least* one clef (treble, bass, alto, etc.). This should be assessed on the first day of class.

Formative Assessments:

- Evaluation of worksheets
- Evaluation of exercises on MusicTheory.net as assigned by the teacher.

Summative Assessments: Unit 1 Quiz assessing:

- Notational ID
- Major/Minor key signatures
- Intervals

Performance Task(s):

- Construction of a Grand Staff from C1 to C6 including ledger lines
- Notation of all major and minor scales

Stage 3 – Learning Plan

The teacher will incorporate “Music Practices” into learning activities. The practices reflect the steps that artists undergo in the process of creating, performing, responding and connecting to works of art. To become artistically literate, it is essential that students are provided with the type of learning experiences that will enable them to engage in these practices as part of their art making processes.

Music Practices:

- Creating Practices: Imagine; Plan, Make; Evaluate, Refine
- Performing Practices: Rehearse, Evaluate, Refine; Select, Analyze, Interpret; Present
- Responding Practices: Select, Analyze; Evaluate; Interpret
- Connecting Practice: Interconnect

Suggested Learning Activities for Unit 1:

- Teacher-led discussion on pitch, staves, clefs, ledger lines, accidentals
- Student composition of various notational devices
- Audiation and vocalization of appropriate pitches
- Other learning activities, at the discretion of the instructor, to meet appropriate standards, with the approval of administration

Discussion and introduction of works by, but not limited to:

- Georg Friedrich Handel
- Pyotr Illych Tchaikovsky
- Jean-Baptiste de Lully
- Francis Poulenc
- Benjamin Britten
- Ethel Smyth
- Joseph Bologne, Chevalier de Saint-Georges
- Florence Price

Unit Plan Title	Unit 2: Rhythm & Meter
Suggested Time Frame	Approximately 14 days

Overview / Rationale
In this unit students will compare and notate rhythms in simple, compound, and asymmetrical meters. Students will be able to read/visualize the rhythms, audiate, and vocalize various rhythmic patterns.

Stage 1 – Desired Results
<p>Established Goals:</p> <p>Mission: To empower students to develop creative and critical thinking, social-emotional competencies, and intellectual and expressive abilities that will allow them to become active, contributing members of a global society.</p> <p>Vision: All students will have equitable access to a quality, arts education that leads to artistic literacy and fluency in the artistic practices of the five art disciplines as a mechanism for:</p> <ul style="list-style-type: none"> • Performing, presenting or producing, as artistically literate individuals, by expressing and realizing creative ideas and implementing essential technical skills and cognitive abilities significant to many aspects of life and work in the 21st century; • Responding to artistic ideas and work with personal meaning and cognizance of the ability of the arts to address universal themes, including climate change; • Creating new artistic work reflective of a variety of ethnic, racial, and cultural perspectives; and • Connecting and evaluating how the arts convey meaning through all arts and non-arts disciplines and contexts of our global society. <p>New Jersey Student Learning Standards for Visual and Performing Arts (2020)</p> <p>1.3B Music Composition & Theory Standards</p> <p>1.3B.12adv.Cr3a: Research, identify, explain, and apply personally developed criteria to assess and refine the technical and expressive aspects of evolving drafts leading to final versions</p> <p>1.3B.12adv.Cr3b: Share music through the use of notation, solo or group performance, or technology, and demonstrate and explain how the elements of music, compositional techniques, and processes have been employed to realize expressive intent.</p> <p>1.3B.12adv.Pr4b: Analyze how the elements of music (including form), and compositional techniques of selected works relate to the style, function, and context, and explain and support the analysis and its implications for rehearsal and performance.</p> <p>1.3B.12adv.Pr4c: Develop interpretations of works based on an understanding of the use of elements of music (including form), compositional techniques, style, function, and context, explaining and justifying how the interpretive choices reflect the creator's intent.</p> <p>1.3B.12adv.Pr5a: Create rehearsal plans for works, identifying the form, repetition and variation within the form, compositional techniques, and the style and historical or cultural context of the work.</p> <p>1.3B.12adv.Pr5b: Using established criteria and feedback, identify the ways in which performances use compositional techniques and convey the formal design, style and historical/cultural context of the works.</p>

1.3B.12adv.Pr5c: Identify, compare and implement strategies for improving the technical and expressive aspects of multiple contrasting works

1.3B.12adv.Re7b: Analyze aurally and by reading the scores of musical works the elements of music (including form), compositional techniques and procedures, relating them to aesthetic effectiveness, style, mood and context. Explain how the analysis provides models for personal growth as a composer, performer and/or listener

1.3B.12adv.Re8a: Develop, justify and defend interpretations of varied works, demonstrating an understanding of the composer's intent by citing the use of elements of music (including form), compositional techniques, and the style/genre and context of each work.

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Anchor Standard 1: Generate and conceptualize artistic ideas and work

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Essential Questions:

- What are the differences between simple, compound, and asymmetrical meters?
- How do I notate rhythms?
- How can I hear the difference between simple, compound, and asymmetrical meters?
- What time signatures fall under each meter classification?
- What defines a meter as being simple/compound duple/triple/quadruple?

Enduring Understandings:

Students will understand...

- The differences between simple, compound, and asymmetrical meter.
- Rhythmic dictations can be notated in different meters.

Knowledge:

Students will know...

- Simple Meter (2/2, 2/4, 3/4, 4/4)
- Compound Meter (3/8, 6/8, 9/8, 12/8)
- Asymmetrical Meter (5/8, 5/4, 7/8, 7/4)

Skills:

Students will be able to...

- Identify various forms of meter.
- Notate various forms of meter.
- Identify and notate various rhythmic devices.
- Assign time signatures to a classification of meters.

Career Readiness, Life Literacies, and Key Skills (2020)

9.2.12.CAP.3: Investigate how continuing education contributes to one's career and personal growth
9.2.12.CAP.6: Identify transferable skills in career choices and design alternative career plans based on those skills.
9.4.12.CI.1: Demonstrate the ability to reflect, analyze, and use creative skills and ideas.
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Stage 2 – Assessment Evidence***Pre-Assessments:***

- Teacher will assess whether incoming students can effectively read music in *at least* one clef (treble, bass, alto, etc.). This should be assessed on the first day of class.

Formative Assessments:

- Evaluation of worksheets
- Evaluation of exercises on MusicTheory.net as assigned by the teacher.

Summative Assessments: Unit 2 Quiz assessing:

- Knowledge of simple, complex, duple, and triple meters
- Knowledge of all notational values

Performance Task(s):

- Performance of a variety of rhythms and meters solo or with a classmate

Stage 3 – Learning Plan

The teacher will incorporate “Music Practices” into learning activities. The practices reflect the steps that artists undergo in the process of creating, performing, responding and connecting to works of art. To become artistically literate, it is essential that students are provided with the type of learning experiences that will enable them to engage in these practices as part of their art making processes.

Music Practices:

- Creating Practices: Imagine; Plan, Make; Evaluate, Refine
- Performing Practices: Rehearse, Evaluate, Refine; Select, Analyze, Interpret; Present
- Responding Practices: Select, Analyze; Evaluate; Interpret
- Connecting Practice: Interconnect

Suggested Learning Activities for Unit 2:

- Listening to music and determining where the stressed and unstressed beats are found.
- Teacher-led discussions on performing the various note lengths against a constant pulse.
- Clapping different beat lengths along with a steady pulse.

- Performing rhythmic duets with a classmate, using body percussion, against a constant tempo.
- Music audiating and vocalizing different beat lengths along with a steady pulse.
- Performing rhythmic duets vocally with a classmate against a constant tempo.
- Teacher-led discussion on completing a measure of music with appropriate beat length.
- Practice worksheets on properly filling in measures with the correct amount of beats.
- Applying a time signature to a given piece of music.
- Teacher-led discussion on properly dictating rhythmic examples.
- Properly dictate teacher-generated rhythmic examples.
- Students work in pairs and create rhythmic patterns for each other to perform.
- Other learning activities, at the discretion of the instructor, to meet appropriate standards, with the approval of administration.

Discussion and introduction of works by, but not limited to:

- Georg Friedrich Handel
- Pyotr Illych Tchaikovsky
- Jean-Baptiste de Lully
- Francis Poulenc
- Benjamin Britten
- Ethel Smyth
- Joseph Bologne, Chevalier de Saint-Georges
- Florence Price

Unit Plan Title	Unit 3: Chord Construction
Suggested Time Frame	Approximately 15 days

Overview / Rationale
Construction and analysis of triads and seventh chords in root position and inversions. Students will learn to use chords in the context of composition and musical creation.

Stage 1 – Desired Results
<p>Established Goals:</p> <p>Mission: To empower students to develop creative and critical thinking, social-emotional competencies, and intellectual and expressive abilities that will allow them to become active, contributing members of a global society.</p> <p>Vision: All students will have equitable access to a quality, arts education that leads to artistic literacy and fluency in the artistic practices of the five art disciplines as a mechanism for:</p> <ul style="list-style-type: none"> ● Performing, presenting or producing, as artistically literate individuals, by expressing and realizing creative ideas and implementing essential technical skills and cognitive abilities significant to many aspects of life and work in the 21st century; ● Responding to artistic ideas and work with personal meaning and cognizance of the ability of the arts to address universal themes, including climate change; ● Creating new artistic work reflective of a variety of ethnic, racial, and cultural perspectives; and ● Connecting and evaluating how the arts convey meaning through all arts and non-arts disciplines and contexts of our global society. <p>New Jersey Student Learning Standards for Visual and Performing Arts (2020)</p> <p>1.3B Music Composition & Theory Standards</p> <p>1.3B.12adv.Cr1a: Describe and demonstrate multiple ways in which sounds and musical ideas can be used to represent extended experiences or abstract ideas</p> <p>1.3B.12adv.Cr2a: Assemble and organize multiple sounds or extended musical ideas to create initial expressive statements of selected extended experiences or abstract ideas.</p> <p>1.3B.12adv.Cr2b: Analyze and demonstrate the development of sounds and extended musical ideas in drafts of music within a variety of moderately complex or complex forms.</p> <p>1.3B.12adv.Cr3a: Research, identify, explain, and apply personally developed criteria to assess and refine the technical and expressive aspects of evolving drafts leading to final versions</p> <p>1.3B.12adv.Cr3b: Share music through the use of notation, solo or group performance, or technology, and demonstrate and explain how the elements of music, compositional techniques, and processes have been employed to realize expressive intent.</p> <p>1.3B.12adv.Pr4b: Analyze how the elements of music (including form), and compositional techniques of selected works relate to the style, function, and context, and explain and support the analysis and its implications for rehearsal and performance.</p>

1.3B.12adv.Pr4c: Develop interpretations of works based on an understanding of the use of elements of music (including form), compositional techniques, style, function, and context, explaining and justifying how the interpretive choices reflect the creator's intent.

1.3B.12adv.Pr5a: Create rehearsal plans for works, identifying the form, repetition and variation within the form, compositional techniques, and the style and historical or cultural context of the work.

1.3B.12adv.Pr5b: Using established criteria and feedback, identify the ways in which performances use compositional techniques and convey the formal design, style and historical/cultural context of the works.

1.3B.12adv.Pr5c: Identify, compare and implement strategies for improving the technical and expressive aspects of multiple contrasting works.

1.3B.12adv.Re7b: Analyze aurally and by reading the scores of musical works the elements of music (including form), compositional techniques and procedures, relating them to aesthetic effectiveness, style, mood and context. Explain how the analysis provides models for personal growth as a composer, performer and/or listener.

1.3B.12adv.Re8a: Develop, justify and defend interpretations of varied works, demonstrating an understanding of the composer's intent by citing the use of elements of music (including form), compositional techniques, and the style/genre and context of each work

1.3B.12adv.Re9a: Evaluate the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating an understanding of theoretical concepts and complex compositional techniques and procedures.

National Core Arts Standards (2014)

Anchor Standard 1: Generate and conceptualize artistic ideas and work

Anchor Standard 2: Organize and develop artistic ideas and work

Anchor Standard 3: Refine and complete artistic work

Anchor Standard 4: Analyze, interpret, and select artistic work for presentation

Anchor Standard 5: Develop and refine artistic work for presentation

Anchor Standard 6: Convey the meaning through the presentation of artistic work

Anchor Standard 7: Perceive and analyze artistic work

Anchor Standard 8: Interpret intent and meaning in artistic work

Anchor Standard 9: Apply criteria to evaluate artistic work

Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art

Anchor Standard 11: Relate artistic ideas and work with societal, cultural, and historical context to deepen understanding

Essential Questions:

- What is a triad?
- How can we use our knowledge of intervals to create varying qualities of triads?
- How can we use key signatures to assist us in analyzing and notating triads?

Enduring Understandings:

Students will understand...

- We can use our knowledge of intervals to create varying qualities of triads.
- Key signatures can assist us in analyzing and notating triads.
- Identification of an inverted triad.

<ul style="list-style-type: none"> • What is an inverted triad? • How do we identify an inverted triad? • What is a seventh chord? • How can we use our knowledge of triads and intervals to create varying qualities of seventh chords? • How can we use key signatures to assist us in analyzing and notating seventh chords? • What is an inverted seventh chord? • How do we identify an inverted seventh chord? • How are chords used differently in different musical contexts/styles? 	<ul style="list-style-type: none"> • Identification of a seventh chord. • We can use our knowledge of triads and intervals to create varying qualities of seventh chords. • Key signatures can be used to assist in analyzing and notating seventh chords. • Identification of an inverted seventh chord. • Chords used differently in different musical contexts/styles?
Knowledge: <i>Students will know...</i> <ul style="list-style-type: none"> • Major and Minor triads/seventh chords • Augmented and Diminished triads/seventh chords • Inversions of triads/seventh chords 	Skills: <i>Students will be able to...</i> <ul style="list-style-type: none"> • Notate major, minor, augmented, and diminished triads and seventh chords. • Identify and analyze major, minor, augmented, and diminished triads and seventh chords. • Notate, identify, and analyze inversions.

Career Readiness, Life Literacies, and Key Skills (2020)

9.2.12.CAP.3: Investigate how continuing education contributes to one's career and personal growth

9.2.12.CAP.6: Identify transferable skills in career choices and design alternative career plans based on those skills.

9.4.12.CI.1: Demonstrate the ability to reflect, analyze, and use creative skills and ideas.

9.4.12.CI.2: Identify career pathways that highlight personal talents, skills, and abilities.

Making Connections to Careers

Ask students what they think is involved in these jobs related to performing arts and supplement their answers. The goal is to make content connections to the real world/careers. Teachers can feel free to add/modify the list.

Composer - Writes, directs, and creates music for various genres.

Music Critic - Conducts interviews with performers, bands, and musicians, and will also write reviews of newly released records.

Interdisciplinary Connections

New Jersey Student Learning Standards for English Language Arts (2016)

Key Ideas and Details -NJSLA.R3. Analyze how and why individuals, events, and ideas develop and interact over the course of a text.

Craft and Structure -NJSLSA.R4. Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.

New Jersey Student Learning Standards for Social Studies (2020)

6.2 World History/Global Studies: All students will acquire the knowledge and skills to think analytically and systematically about how past interactions of people, cultures, and the environment affect issues across time and cultures. Such knowledge and skills enable students to make informed decisions as socially and ethically responsible world citizens in the 21st century.

Computer Science and Design Thinking (2020)

8.2.12.ITH.3: Analyze the impact that globalization, social media, and access to open source technologies has had on innovation and on a society's economy, politics, and culture.

8.2.12.ETW.4: Research historical tensions between environmental and economic considerations as driven by human needs and wants in the development of a technological product and present the competing viewpoints.

Student Resources

Tonal Harmony by Stefan Kostka and Dorothy Payne; most updated edition

MusicTheory.net - Online music theory assessment tool

Teacher Resources

Readings: *Tonal Harmony* by Stefan Kostka and Dorothy Payne; most updated edition. Used to follow pacing guide and provide exercises for students.

Websites:

- Musictheory.net
- Learningmusic.ableton.com
- Music First
- Other appropriate digital resources and platforms
- Appropriate recordings and videos for listening and analyzing
- Other appropriate resources, at the discretion of the instructor, with the approval of administration

Stage 2 – Assessment Evidence

Pre-Assessments:

- Teacher will assess whether or not students have retained sufficient knowledge from previous units, specifically Unit 1.

Formative Assessments:

- Evaluation of worksheets
- Evaluation of exercises on MusicTheory.net as assigned by the teacher.

Summative Assessments: Unit 3 Quiz assessing:

- Knowledge of chord construction in all keys and modes

Performance Task(s):

- Notation of chord progressions in various key signatures and inversions, including but not limited to...
 - I IV V(7) I
 - I V vi IV
 - I ii(7) V(7) I

Stage 3 – Learning Plan

The teacher will incorporate “Music Practices” into learning activities. The practices reflect the steps that artists undergo in the process of creating, performing, responding and connecting to works of art. To become artistically literate, it is essential that students are provided with the type of learning experiences that will enable them to engage in these practices as part of their art making processes.

Music Practices:

- Creating Practices: Imagine; Plan, Make; Evaluate, Refine
- Performing Practices: Rehearse, Evaluate, Refine; Select, Analyze, Interpret; Present
- Responding Practices: Select, Analyze; Evaluate; Interpret
- Connecting Practice: Interconnect

Suggested Learning Activities for Unit 3:

- Teacher-led discussion on the construction and identification of intervals, both written and aural.
- Students will practice writing, identifying and singing intervals.
- Analysis of a two-part invention.
- Teacher-led discussion on the construction and identification of triads in root position and inversions, both written and aural.
- Students will practice writing, identifying and singing triad arpeggios. Analysis of a three-part composition.
- Teacher-led discussion on the construction and identification of seventh chords and inversions, both written and aural.
- Students will practice writing, identifying and singing seventh chord arpeggios.
- Analysis of a Bach Chorale.
- Teacher-led discussion on triads in a diatonic context.
- Teacher-led discussion on the labeling of diatonic triads (Roman numerals).
- Students will practice writing and identifying Roman numerals.
- Roman numeral analysis of a four-part composition.
- Teacher-led discussion of figured bass.
- Realization of examples of figured bass.
- Teacher-led discussion of chord function.
- Students will develop diatonic chord progressions.

Discussion and introduction of works by, but not limited to:

- Georg Friedrich Handel

- Pyotr Illych Tchaikovsky
- Jean-Baptiste de Lully
- Francis Poulenc
- Benjamin Britten
- Ethel Smyth
- Joseph Bologne, Chevalier de Saint-Georges
- Florence Price

Unit Plan Title	Unit 4: Melodic Voice-Leading and Part-Writing
Suggested Time Frame	Approximately 15 days

Overview / Rationale
In this unit, students will be introduced to formal composition practices. Students will also understand and use four-part voicing within a harmonic and melodic structure

Stage 1 – Desired Results
<p>Established Goals:</p> <p>Mission: To empower students to develop creative and critical thinking, social-emotional competencies, and intellectual and expressive abilities that will allow them to become active, contributing members of a global society.</p> <p>Vision: All students will have equitable access to a quality, arts education that leads to artistic literacy and fluency in the artistic practices of the five art disciplines as a mechanism for:</p> <ul style="list-style-type: none"> ● Performing, presenting or producing, as artistically literate individuals, by expressing and realizing creative ideas and implementing essential technical skills and cognitive abilities significant to many aspects of life and work in the 21st century; ● Responding to artistic ideas and work with personal meaning and cognizance of the ability of the arts to address universal themes, including climate change; ● Creating new artistic work reflective of a variety of ethnic, racial, and cultural perspectives; and ● Connecting and evaluating how the arts convey meaning through all arts and non-arts disciplines and contexts of our global society. <p>New Jersey Student Learning Standards for Visual and Performing Arts (2020)</p> <p>1.3B Music Composition & Theory Standards</p> <p>1.3B.12adv.Cr1a: Describe and demonstrate multiple ways in which sounds and musical ideas can be used to represent extended experiences or abstract ideas.</p> <p>1.3B.12adv.Cr2a: Assemble and organize multiple sounds or extended musical ideas to create initial expressive statements of selected extended experiences or abstract ideas.</p> <p>1.3B.12adv.Cr2b: Analyze and demonstrate the development of sounds and extended musical ideas in drafts of music within a variety of moderately complex or complex forms.</p> <p>1.3B.12adv.Cr3b: Share music through the use of notation, solo or group performance, or technology, and demonstrate and explain how the elements of music, compositional techniques, and processes have been employed to realize expressive intent.</p> <p>1.3B.12adv.Pr4b: Analyze how the elements of music (including form), and compositional techniques of selected works relate to the style, function, and context, and explain and support the analysis and its implications for rehearsal and performance.</p> <p>1.3B.12adv.Pr4c: Develop interpretations of works based on an understanding of the use of elements of music (including form), compositional techniques, style, function, and context, explaining and justifying how the interpretive choices reflect the creator’s intent.</p>

1.3B.12adv.Re7b: Analyze aurally and by reading the scores of musical works the elements of music (including form), compositional techniques and procedures, relating them to aesthetic effectiveness, style, mood and context. Explain how the analysis provides models for personal growth as a composer, performer and/or listener.

1.3B.12adv.Re8a: Develop, justify and defend interpretations of varied works, demonstrating an understanding of the composer's intent by citing the use of elements of music (including form), compositional techniques, and the style/genre and context of each work.

1.3B.12adv.Re9a: Evaluate the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating an understanding of theoretical concepts and complex compositional techniques and procedures.

1.3B.12adv.Re9b: Describe and evaluate the ways in which critiquing others' work and receiving feedback from others have been specifically applied in the personal creative process.

National Core Arts Standards (2014)

Anchor Standard 1: Generate and conceptualize artistic ideas and work

Anchor Standard 2: Organize and develop artistic ideas and work

Anchor Standard 3: Refine and complete artistic work

Anchor Standard 4: Analyze, interpret, and select artistic work for presentation

Anchor Standard 5: Develop and refine artistic work for presentation

Anchor Standard 6: Convey the meaning through the presentation of artistic work

Anchor Standard 7: Perceive and analyze artistic work

Anchor Standard 8: Interpret intent and meaning in artistic work

Anchor Standard 9: Apply criteria to evaluate artistic work

Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art

Anchor Standard 11: Relate artistic ideas and work with societal, cultural, and historical context to deepen understanding

Essential Questions:

- What is four-part voicing?
- How can we notate a triad (or a chord with three note members) in four parts?
- What are the elements of an effective melody?
- What is contrary motion?

Enduring Understandings:

Students will understand...

- Identification of four-part voicing.
- Notate a triad (or a chord with three note members) in four parts.
- Elements of an effective melody.
- Identification of contrary motion.

Knowledge:

Students will know...

- Major, minor, diminished triads
- Major, minor, half-diminished, diminished seventh chords
- Inversions of triads and seventh chords
- Octave identification
- Major, minor, diminished triads

Skills:

Students will be able to...

- Construct a four-part chord within a grand staff.
- Correct rules for voice-leading for the different voices of a chord.
- Construct an effective melody within a given bass line and chord progression.

<ul style="list-style-type: none"> • Major, minor, half-diminished, diminished seventh chords • Inversions of triads and seventh chords • Intervals 	
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Career Readiness, Life Literacies, and Key Skills (2020)

9.2.12.CAP.3: Investigate how continuing education contributes to one's career and personal growth

9.2.12.CAP.6: Identify transferable skills in career choices and design alternative career plans based on those skills.

9.4.12.CI.1: Demonstrate the ability to reflect, analyze, and use creative skills and ideas.

9.4.12.CI.2: Identify career pathways that highlight personal talents, skills, and abilities.

Making Connections to Careers

Ask students what they think is involved in these jobs related to performing arts and supplement their answers. The goal is to make content connections to the real world/careers. Teachers can feel free to add/modify the list.

Composer - Writes, directs, and creates music for various genres.

Music Critic - Conducts interviews with performers, bands, and musicians, and will also write reviews of newly released records.

Interdisciplinary Connections

New Jersey Student Learning Standards for English Language Arts (2016)

Key Ideas and Details -NJSLSA.R3. Analyze how and why individuals, events, and ideas develop and interact over the course of a text.

Craft and Structure -NJSLSA.R4. Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.

New Jersey Student Learning Standards for Social Studies (2020)

6.2 World History/Global Studies: All students will acquire the knowledge and skills to think analytically and systematically about how past interactions of people, cultures, and the environment affect issues across time and cultures. Such knowledge and skills enable students to make informed decisions as socially and ethically responsible world citizens in the 21st century.

Computer Science and Design Thinking (2020)

8.2.12.ITH.3: Analyze the impact that globalization, social media, and access to open source technologies has had on innovation and on a society's economy, politics, and culture.

8.2.12.ETW.4: Research historical tensions between environmental and economic considerations as driven by human needs and wants in the development of a technological product and present the competing viewpoints.

Student Resources
<p><i>Tonal Harmony</i> by Stefan Kostka and Dorothy Payne; most updated edition</p> <p>MusicTheory.net - Online music theory assessment tool</p>
Teacher Resources
<p>Readings: <i>Tonal Harmony</i> by Stefan Kostka and Dorothy Payne; most updated edition. Used to follow pacing guide and provide exercises for students.</p> <p>Websites:</p> <ul style="list-style-type: none"> • Musictheory.net • Learningmusic.ableton.com • Music First • Other appropriate digital resources and platforms • Appropriate recordings and videos for listening and analyzing • Other appropriate resources, at the discretion of the instructor, with the approval of administration

Stage 2 – Assessment Evidence
<p>Pre-Assessments:</p> <ul style="list-style-type: none"> • Teacher will assess whether or not students have retained sufficient knowledge from previous units. <p>Formative Assessments:</p> <ul style="list-style-type: none"> • Evaluation of worksheets • Evaluation of exercises on MusicTheory.net as assigned by the teacher. <p>Summative Assessments: Unit 4 Quiz assessing:</p> <ul style="list-style-type: none"> • Understanding of proper voice-leading and melodic writing techniques <p>Performance Task(s):</p> <ul style="list-style-type: none"> • Student composition demonstrating understanding of four-part melodic and harmonic writing.

Stage 3 – Learning Plan
<p>The teacher will incorporate “Music Practices” into learning activities. The practices reflect the steps that artists undergo in the process of creating, performing, responding and connecting to works of art. To become artistically literate, it is essential that students are provided with the type of learning experiences that will enable them to engage in these practices as part of their art making processes.</p> <p>Music Practices:</p> <ul style="list-style-type: none"> • Creating Practices: Imagine; Plan, Make; Evaluate, Refine • Performing Practices: Rehearse, Evaluate, Refine; Select, Analyze, Interpret; Present • Responding Practices: Select, Analyze; Evaluate; Interpret • Connecting Practice: Interconnect

Suggested Learning Activities for Unit 4:

- Teacher-led discussion on melody as the singable part of a tune. Teacher-led discussion on sequence in melody.
- Student composition that develops a given two bar melody.
- Teacher-led discussion of cadences.
- Students will practice hearing and identifying cadences.
- Teacher-led discussion of voice leading.
- Students will practice writing and analyzing four-part compositions.
- Students will compose and analyze an original four-part composition.

Discussion and introduction of works by, but not limited to:

- Georg Friedrich Handel
- Pyotr Illych Tchaikovsky
- Jean-Baptiste de Lully
- Francis Poulenc
- Benjamin Britten
- Ethel Smyth
- Joseph Bologne, Chevalier de Saint-Georges
- Florence Price

Unit Plan Title	Unit 5: Harmonic Analysis
Suggested Time Frame	Approximately 15 days

Overview / Rationale

In this unit, students will analyze the harmonic structure of various pieces of music. Students will understand how to look at a musical work in the “big picture” and understand how various harmonic elements come together to create a cohesive work.

Stage 1 – Desired Results

Established Goals:

Mission: To empower students to develop creative and critical thinking, social-emotional competencies, and intellectual and expressive abilities that will allow them to become active, contributing members of a global society.

Vision: All students will have equitable access to a quality, arts education that leads to artistic literacy and fluency in the artistic practices of the five art disciplines as a mechanism for:

- Performing, presenting or producing, as artistically literate individuals, by expressing and realizing creative ideas and implementing essential technical skills and cognitive abilities significant to many aspects of life and work in the 21st century;
- Responding to artistic ideas and work with personal meaning and cognizance of the ability of the arts to address universal themes, including climate change;
- Creating new artistic work reflective of a variety of ethnic, racial, and cultural perspectives; and
- Connecting and evaluating how the arts convey meaning through all arts and non-arts disciplines and contexts of our global society.

New Jersey Student Learning Standards for Visual and Performing Arts (2020)

1.3B Music Composition & Theory Standards

1.3B.12adv.Cr1a: Describe and demonstrate multiple ways in which sounds and musical ideas can be used to represent extended experiences or abstract ideas.

1.3B.12adv.Cr3a: Research, identify, explain, and apply personally developed criteria to assess and refine the technical and expressive aspects of evolving drafts leading to final versions

1.3B.12adv.Cr3b: Share music through the use of notation, solo or group performance, or technology, and demonstrate and explain how the elements of music, compositional techniques, and processes have been employed to realize expressive intent.

1.3B.12adv.Pr4a: Identify and select specific sections, movements, or entire works that express personal experiences and interests, moods, visual images, concepts, texts, or storylines in moderately complex or complex forms.

1.3B.12adv.Pr4b: Analyze how the elements of music (including form), and compositional techniques of selected works relate to the style, function, and context, and explain and support the analysis and its implications for rehearsal and performance.

1.3B.12adv.Pr4c: Develop interpretations of works based on an understanding of the use of elements of music (including form), compositional techniques, style, function, and context, explaining and justifying how the interpretive choices reflect the creator's intent.

1.3B.12adv.Pr5b: Using established criteria and feedback, identify the ways in which performances use compositional techniques and convey the formal design, style and historical/cultural context of the works.

1.3B.12adv.Pr5c: Identify, compare and implement strategies for improving the technical and expressive aspects of multiple contrasting works.

1.3B.12adv.Re7a: Apply researched or personally developed criteria to select music that expresses personal experiences and interests, visual images, concepts, texts, or storylines in moderately complex or complex forms, and describe and justify the choice as models for composition.

1.3B.12adv.Re7b: Analyze aurally and by reading the scores of musical works the elements of music (including form), compositional techniques and procedures, relating them to aesthetic effectiveness, style, mood and context. Explain how the analysis provides models for personal growth as a composer, performer and/or listener.

1.3B.12adv.Re8a: Develop, justify and defend interpretations of varied works, demonstrating an understanding of the composer's intent by citing the use of elements of music (including form), compositional techniques, and the style/genre and context of each work.

1.3B.12adv.Re9a: Evaluate the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating an understanding of theoretical concepts and complex compositional techniques and procedures.

1.3B.12adv.Re9b: Describe and evaluate the ways in which critiquing others' work and receiving feedback from others have been specifically applied in the personal creative process.

1.3B.12adv.Cn10a: Demonstrate how interests, knowledge, and skills related to personal choices and intent when creating, performing, and responding to music

1.3B.12adv.Cn11a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

National Core Arts Standards (2014)

Anchor Standard 1: Generate and conceptualize artistic ideas and work

Anchor Standard 2: Organize and develop artistic ideas and work

Anchor Standard 3: Refine and complete artistic work

Anchor Standard 4: Analyze, interpret, and select artistic work for presentation

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Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art

Anchor Standard 11: Relate artistic ideas and work with societal, cultural, and historical context to deepen understanding

Essential Questions: <ul style="list-style-type: none"> What elements of harmony are used in the analysis of music? 	Enduring Understandings: <i>Students will understand...</i> <ul style="list-style-type: none"> Provide an analysis of a large excerpt
Knowledge: <i>Students will know...</i> <ul style="list-style-type: none"> Harmonic Analysis Form Analysis (Phrase/Period) 	Skills: <i>Students will be able to...</i> <ul style="list-style-type: none"> Analyze the harmonic structure of a given excerpt of music Analyze the use and function of non-chord tones in a piece of music

Career Readiness, Life Literacies, and Key Skills (2020)
9.2.12.CAP.3: Investigate how continuing education contributes to one's career and personal growth 9.2.12.CAP.6: Identify transferable skills in career choices and design alternative career plans based on those skills. 9.4.12.CI.1: Demonstrate the ability to reflect, analyze, and use creative skills and ideas. 9.4.12.CI.2: Identify career pathways that highlight personal talents, skills, and abilities.

Making Connections to Careers
Ask students what they think is involved in these jobs related to performing arts and supplement their answers. The goal is to make content connections to the real world/careers. Teachers can feel free to add/modify the list. Composer - Writes, directs, and creates music for various genres. Music Critic - Conducts interviews with performers, bands, and musicians, and will also write reviews of newly released records.

Interdisciplinary Connections
New Jersey Student Learning Standards for English Language Arts (2016) Key Ideas and Details -NJSLSA.R3. Analyze how and why individuals, events, and ideas develop and interact over the course of a text. Craft and Structure -NJSLSA.R4. Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.
New Jersey Student Learning Standards for Social Studies (2020) 6.2 World History/Global Studies: All students will acquire the knowledge and skills to think analytically and systematically about how past interactions of people, cultures, and the environment affect issues across time and cultures. Such knowledge and skills enable students to make informed decisions as socially and ethically responsible world citizens in the 21st century.

Computer Science and Design Thinking (2020)
8.2.12.ITH.3: Analyze the impact that globalization, social media, and access to open source

technologies has had on innovation and on a society's economy, politics, and culture.
 8.2.12.ETW.4: Research historical tensions between environmental and economic considerations as driven by human needs and wants in the development of a technological product and present the competing viewpoints.

Student Resources

Tonal Harmony by Stefan Kostka and Dorothy Payne; most updated edition
 MusicTheory.net - Online music theory assessment tool

Teacher Resources

Readings: *Tonal Harmony* by Stefan Kostka and Dorothy Payne; most updated edition. Used to follow pacing guide and provide exercises for students.

Websites:

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- Learningmusic.ableton.com
- Music First
- Other appropriate digital resources and platforms
- Appropriate recordings and videos for listening and analyzing
- Other appropriate resources, at the discretion of the instructor, with the approval of administration

Stage 2 – Assessment Evidence

Pre-Assessments:

- Teacher will assess whether or not students have retained sufficient knowledge from previous units.

Formative Assessments:

- Evaluation of worksheets
- Evaluation of exercises on MusicTheory.net as assigned by the teacher.

Summative Assessments: Unit 5 Quiz assessing:

- Knowledge of proper harmonic analysis

Performance Task(s):

- Analysis of a Bach Chorale
- Analysis of Beethoven piano sonata
- Analysis of other appropriate musical literature

Stage 3 – Learning Plan

The teacher will incorporate “Music Practices” into learning activities. The practices reflect the steps that artists undergo in the process of creating, performing, responding and connecting to works of art. To become artistically literate, it is essential that students are provided with the type

of learning experiences that will enable them to engage in these practices as part of their art making processes.

Music Practices:

- Creating Practices: Imagine; Plan, Make; Evaluate, Refine
- Performing Practices: Rehearse, Evaluate, Refine; Select, Analyze, Interpret; Present
- Responding Practices: Select, Analyze; Evaluate; Interpret
- Connecting Practice: Interconnect

Suggested Learning Activities for Unit 5:

- Teacher-led discussion on analysis of a Bach Chorale
- Teacher-led discussion on the use and identification of non-chord/passing tones
- Students will analyze a Bach Chorale on their own or with a partner
- Teacher-led discussion on analysis of Beethoven piano sonata
- Students will analyze Beethoven piano sonata on their own or with a partner
- Analysis of other appropriate musical literature

Discussion and introduction of works by, but not limited to:

- Georg Friedrich Handel
- Pyotr Illych Tchaikovsky
- Jean-Baptiste de Lully
- Francis Poulenc
- Benjamin Britten
- Ethel Smyth
- Joseph Bologne, Chevalier de Saint-Georges
- Florence Price

Unit Plan Title	Unit 6: Modes
Suggested Time Frame	Approximately 15 days

Overview / Rationale
In this unit, students will use modes in a harmonic and melodic context. Students will explore use of modes in a variety of musical contexts.

Stage 1 – Desired Results
<p>Established Goals:</p> <p>Mission: To empower students to develop creative and critical thinking, social-emotional competencies, and intellectual and expressive abilities that will allow them to become active, contributing members of a global society.</p> <p>Vision: All students will have equitable access to a quality, arts education that leads to artistic literacy and fluency in the artistic practices of the five art disciplines as a mechanism for:</p> <ul style="list-style-type: none"> ● Performing, presenting or producing, as artistically literate individuals, by expressing and realizing creative ideas and implementing essential technical skills and cognitive abilities significant to many aspects of life and work in the 21st century; ● Responding to artistic ideas and work with personal meaning and cognizance of the ability of the arts to address universal themes, including climate change; ● Creating new artistic work reflective of a variety of ethnic, racial, and cultural perspectives; and ● Connecting and evaluating how the arts convey meaning through all arts and non-arts disciplines and contexts of our global society. <p>New Jersey Student Learning Standards for Visual and Performing Arts (2020)</p> <p>1.3B Music Composition & Theory Standards</p> <p>1.3B.12adv.Cr2a: Assemble and organize multiple sounds or extended musical ideas to create initial expressive statements of selected extended experiences or abstract ideas.</p> <p>1.3B.12adv.Cr2b: Analyze and demonstrate the development of sounds and extended musical ideas in drafts of music within a variety of moderately complex or complex forms.</p> <p>1.3B.12adv.Pr4b: Analyze how the elements of music (including form), and compositional techniques of selected works relate to the style, function, and context, and explain and support the analysis and its implications for rehearsal and performance.</p> <p>1.3B.12adv.Pr4c: Develop interpretations of works based on an understanding of the use of elements of music (including form), compositional techniques, style, function, and context, explaining and justifying how the interpretive choices reflect the creator’s intent.</p> <p>1.3B.12adv.Pr5c: Identify, compare and implement strategies for improving the technical and expressive aspects of multiple contrasting works.</p> <p>1.3B.12adv.Pr6b: Explain how compositions are appropriate for a variety of audiences and contexts, and how this will shape future compositions.</p>

1.3B.12adv.Re7b: Analyze aurally and by reading the scores of musical works the elements of music (including form), compositional techniques and procedures, relating them to aesthetic effectiveness, style, mood and context. Explain how the analysis provides models for personal growth as a composer, performer and/or listener.

1.3B.12adv.Re8a: Develop, justify and defend interpretations of varied works, demonstrating an understanding of the composer's intent by citing the use of elements of music (including form), compositional techniques, and the style/genre and context of each work.

National Core Arts Standards (2014)

Anchor Standard 1: Generate and conceptualize artistic ideas and work

Anchor Standard 2: Organize and develop artistic ideas and work

Anchor Standard 3: Refine and complete artistic work

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Anchor Standard 9: Apply criteria to evaluate artistic work

Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art

Anchor Standard 11: Relate artistic ideas and work with societal, cultural, and historical context to deepen understanding

Essential Questions:

- How can the same collection of pitches produce different sounds?
- What emotions do the seven diatonic modes yield?
- How does chromaticism affect a diatonic melody?

Enduring Understandings:

Students will understand...

- The same collection of pitches can produce different sounds.
- The seven diatonic modes yield various emotions.
- Chromaticism affects a diatonic melody.

Knowledge:

Students will know...

- How to construct the seven modes starting on any pitch.
- What the seven modes sound like.

Skills:

Students will be able to...

- Aurally distinguish between modes.
- Compose a melody within a given mode.

Career Readiness, Life Literacies, and Key Skills (2020)

9.2.12.CAP.3: Investigate how continuing education contributes to one's career and personal growth

9.2.12.CAP.6: Identify transferable skills in career choices and design alternative career plans based on those skills.

9.4.12.CI.1: Demonstrate the ability to reflect, analyze, and use creative skills and ideas.

9.4.12.CI.2: Identify career pathways that highlight personal talents, skills, and abilities.

Making Connections to Careers

Ask students what they think is involved in these jobs related to performing arts and supplement their answers. The goal is to make content connections to the real world/careers. Teachers can feel free to add/modify the list.

Composer - Writes, directs, and creates music for various genres.

Music Critic - Conducts interviews with performers, bands, and musicians, and will also write reviews of newly released records.

Interdisciplinary Connections

New Jersey Student Learning Standards for English Language Arts (2016)

Key Ideas and Details -NJSLSA.R3. Analyze how and why individuals, events, and ideas develop and interact over the course of a text.

Craft and Structure -NJSLSA.R4. Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.

New Jersey Student Learning Standards for Social Studies (2020)

6.2 World History/Global Studies: All students will acquire the knowledge and skills to think analytically and systematically about how past interactions of people, cultures, and the environment affect issues across time and cultures. Such knowledge and skills enable students to make informed decisions as socially and ethically responsible world citizens in the 21st century.

Computer Science and Design Thinking (2020)

8.2.12.ITH.3: Analyze the impact that globalization, social media, and access to open source technologies has had on innovation and on a society's economy, politics, and culture.

8.2.12.ETW.4: Research historical tensions between environmental and economic considerations as driven by human needs and wants in the development of a technological product and present the competing viewpoints.

Student Resources

Tonal Harmony by Stefan Kostka and Dorothy Payne; most updated edition

MusicTheory.net - Online music theory assessment tool

Teacher Resources

Readings: *Tonal Harmony* by Stefan Kostka and Dorothy Payne; most updated edition. Used to follow pacing guide and provide exercises for students.

Websites:

- Musictheory.net
- Learningmusic.ableton.com
- Music First
- Other appropriate digital resources and platforms
- Appropriate recordings and videos for listening and analyzing
- Other appropriate resources, at the discretion of the instructor, with the approval of administration

Stage 2 – Assessment Evidence

Pre-Assessments:

- Teacher will assess whether or not students have retained sufficient knowledge from previous units.

Formative Assessments:

- Evaluation of worksheets
- Evaluation of exercises on MusicTheory.net as assigned by the teacher.

Summative Assessments: Unit 6 Quiz assessing:

- Knowledge of all modes, visually and aurally.

Performance Task(s):

- Four-part composition in any given mode

Stage 3 – Learning Plan

The teacher will incorporate “Music Practices” into learning activities. The practices reflect the steps that artists undergo in the process of creating, performing, responding and connecting to works of art. To become artistically literate, it is essential that students are provided with the type of learning experiences that will enable them to engage in these practices as part of their art making processes.

Music Practices:

- Creating Practices: Imagine; Plan, Make; Evaluate, Refine
- Performing Practices: Rehearse, Evaluate, Refine; Select, Analyze, Interpret; Present
- Responding Practices: Select, Analyze; Evaluate; Interpret
- Connecting Practice: Interconnect

Suggested Learning Activities for Unit 6:

- Teacher-led discussion on aurally distinguishing between modes.
- Teacher-led discussion on performing a melody within a given mode.
- Students perform and compose melodies in various modes.
- Other learning activities, at the discretion of the instructor, to meet appropriate standards, with the approval of administration.

Discussion and introduction of works by, but not limited to:

- Georg Friedrich Handel
- Pyotr Illych Tchaikovsky
- Jean-Baptiste de Lully
- Francis Poulenc
- Benjamin Britten
- Ethel Smyth
- Joseph Bologne, Chevalier de Saint-Georges
- Florence Price

Accommodations and Modifications:

Below please find a list of suggestions for accommodations and modifications to meet the diverse needs of our students. Teachers should consider this a resource and understand that they are not limited to the recommendations included below.

An **accommodation** changes HOW a student learns; the change needed does not alter the grade-level standard. A **modification** changes WHAT a student learns; the change alters the grade-level expectation.

Special Education and 504 Plans

All modifications and accommodations must be specific to each individual child's IEP (Individualized Educational Plan) or 504 Plan.

- Visual and Performing Arts Instructional Adaptations for Students with Diverse Needs (pages 148-158) <https://www.state.nj.us/education/archive/frameworks/arts/chap5.pdf>
- Teaching Music Lessons to Students with Special Needs <https://nafme.org/teaching-lessons-children-special-needs/>
- Students with Disabilities and the National Core Arts Standards: Guiding Principles for Teachers <https://www.nationalartsstandards.org/sites/default/files/Guiding%20Principles%20for%20Inclusion.pdf>
- An Adaptation Tool Kit for Teaching Music (pages 5-11) <https://files.eric.ed.gov/fulltext/EJ879595.pdf>
- Engaging All Types of Learners in the Music Classroom <https://nafme.org/engaging-all-types-of-learners-in-the-music-classroom/>
- Pre-teach or preview musical vocabulary
- Repeat, reword, and clarify directions
- Have students repeat directions
- Use of small group instruction or centers
- Pair visual prompts with verbal presentations
- Ask students to restate information, directions, and assignments
- Repetition and time for additional practice
- Model skills and playing techniques to be mastered
- Extended time to complete task/assignment/work/playing assignment
- Strategic seating (with a purpose - eg. less distraction)
- Flexible seating
- Repetition and additional practice
- Use of manipulatives
- Use of assistive technology (as appropriate)
- Assign a peer buddy
- Use of graphic organizers
- Scaffold with prompts for sentence starters
- Check for understanding with more frequency
- Provide oral reminders and check student work during independent practice
- Chunk the assignment - broken up into smaller units, work submitted in phases

- Encourage student to proofread assignments, tests, and musical compositions
- Provide regular home/school communication
- Provide student with clear expectations in writing and grading criteria (rubrics)

Testing Accommodations:

Students should receive all testing accommodations for Benchmark assessments that they receive for State testing.

- Setting: Alternate setting for assessments, small groups, screens to block distractions
- Presentation: large print, test readers, use of audio, fewer questions on each page
- Response: answer verbally, use large block answer sheet, speech-to-text dictation, accept short answers
- Allow for retakes
- Provide study guides
- Use of reference aids such as music glossary
- Choice of test format (multiple-choice, essay, true-false)
- Alternate ways to evaluate (projects or oral presentations instead of written tests)

English Language Learners:

All modifications and accommodations should be specific to each individual child's LEP level as determined by the WIDA screening or ACCESS, utilizing the WIDA Can Do Descriptors.

- Visual and Performing Arts Instructional Adaptations for Students with Diverse Needs (pages 167-174) <https://www.state.nj.us/education/archive/frameworks/arts/chap5.pdf>
- Pre-teach or preview Choral vocabulary
- Repeat or reword directions
- Have students repeat directions
- Use of small group instruction
- Scaffold language based on their Can Do Descriptors
- Alter materials and requirements according to Can Do Descriptors
- Adjust number of paragraphs or length of writing according to their Can Do Descriptor
- TPR (Total Physical Response-Sheltered Instruction strategy) Demonstrate concepts through multi sensory forms such as with body language, intonation
- Pair visual prompts with verbal presentations
- Repetition and additional practice
- Model skills and playing techniques to be mastered
- Native Language translation (peer, assistive technology, bilingual dictionary)
- Use of graphic organizers
- Scaffold with prompts for sentence starters
- Check for understanding with more frequency
- Use of self-assessment rubrics
- Increase one-on-one conferencing; frequent check ins
- Use study guide to organize materials
- Make vocabulary words available in a student created vocabulary notebook, vocabulary bank, Word Wall, or vocabulary ring
- Extended time
- Select text complexity and tiered vocabulary according to Can Do Descriptors

- Projects completed individually or with partners
- Use online dictionary that includes images for words:
<http://visual.merriamwebster.com/>.
- Use online translator to assist students with pronunciation:
http://www.reverso.net/text_translation.aspx?lang=EN.

Students at Risk of Failure:

- Engaging All Types of Learners in the Music Classroom
<https://nafme.org/engaging-all-types-of-learners-in-the-music-classroom/>
- Use of self-assessment rubrics for check-in
- Pair visual prompts with verbal presentations
- Ask students to restate information and/or directions
- Opportunity for repetition and additional practice
- Model skills and playing techniques to be mastered
- Extended time
- Strategic seating with a purpose
- Provide students opportunity to make corrections and/or explain their answers
- Support organizational skills
- Encourage student to proofread work
- Assign a peer buddy
- Build on students' strengths based on Multiple Intelligences: Linguistic (verbal); Logical (reasoning); Musical/Rhythmic; Intrapersonal Intelligence (understanding of self); Visual Spatial Intelligence; Interpersonal Intelligence (the ability to interact with others effectively); Kinesthetic (bodily); Naturalist Intelligence; and Learning Styles: Visual; Auditory; Tactile; Kinesthetic; Verbal

High Achieving:

Extension Activities

- Visual and Performing Arts Instructional Adaptations for Students with Diverse Needs (pages 159-165) <https://www.state.nj.us/education/archive/frameworks/arts/chap5.pdf>
- Allow for student choice from a menu of differentiated outcomes; choices grouped by complexity of thinking skills; variety of options enable students to work in the mode that most interests them
- Allow students to pursue independent projects based on their individual interests
- Provide enrichment activities that include more complex material
- Allow opportunities for peer collaboration and team-teaching
- Set individual goals
- Conduct research and provide presentation of appropriate topics
- Provide students opportunity to design surveys to generate and analyze data to be used in discussion
- Allow students to move through the assignment at their own pace (as appropriate)
- Create musical compositions with little to no guidance

Strategies to Differentiate to Meet the Needs of a Diverse Learning Population

- Engaging All Types of Learners in the Music Classroom
<https://nafme.org/engaging-all-types-of-learners-in-the-music-classroom/>
- Vocabulary Sorts-students engage with the vocabulary word by sorting into groups of similar/different rather than memorizing definitions
- Provide “Realia” (real life objects to relate to the five senses) and ask questions relating to the senses
- Role Play-students create or participate in role playing situations
- Moving Circle-an inside and outside circle partner and discuss, circles moves to new partner (Refer to Kagan Differentiated Strategies)
- Brainstorm Carousel-Large Post Its around the room, the group moves in a carousel to music. Group discusses topics and responses on paper. Groups rotate twice to see comments of others. (Refer to Kagan Differentiated Strategies)
- Gallery Walk-Objects, books, or student work is displayed. Students examine artifacts and rotate.
- Chunking-chunk reading, tests, questions, homework, etc to focus on particular elements.
- Think Pair Share Write
- Think Talk Write
- Think Pair Share
- KWL (Know, Want to Know, Learned)/KWHL(Know, What to Know, How Will I Learn, learned)/KWLS (Know, Want to Know, Learned, Still Want to Know) /KWLQ (Know, What to Know, Learned, Questions I Still Have) Charts
- Circle Map strategy- place the main topic in a small circle and add student ideas in a bigger circle around the topic. Students may use their native language with peers to brainstorm.
- Flexible grouping -as a whole ensemble, a small group, or with a partner, temporary groups are created

NEPTUNE TOWNSHIP SCHOOL DISTRICT
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An Affirmative Action Equal Opportunity Employer

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