

MUSIC THEORY

Summit High School
Summit, NJ

Grade Level/Content Area:

10th-12th Grade
Music Theory

Revised by
Dan King and Steve Rapp
Summit High School
Summer 2017

Length of Course:

34 Weeks of Active teaching material

1 Week of review before the mid-term and the final (2 weeks total)

Chapter 1: Notation	(3 Weeks)
Chapter 2: Scales, Tonality, Key Signatures	(4 Weeks)
Chapter 3: Intervals and Transposition	(4 Weeks)
Chapter 4: Chords	(4 Weeks)
Chapter 5: Cadences and Nonharmonic Tones	(2 Weeks)
Chapter 6: Melodic Organization (musical form)	(2 Week)
Mid-Term Review	(1 Week)
Chapter 7: Voice Leading in Two Voices (Species Counterpoint)	(2 Weeks)
Chapter 8: Voice Leading in 4 Voices	(3 Weeks)
Chapter 9: Harmonic Progression	(2 Weeks)
Chapter 10: The Dominant Seventh Chord	(2 Weeks)
Chapter 11: The Leading Tone Seventh Chord	(2 Weeks)
Chapter 12: Non-dominant Seventh Chord	(2 Weeks)
Chapter 13: Modulation	(2 Weeks)
Final Review	(1 Week)

Course Description:

Music Theory is a full year course designed to give high school musicians an opportunity to dramatically expand their musical understanding. Skills that are taught are, visual analysis of four part chorales, listening to, reading and writing music. The amount of material covered is substantial and the course moves at a moderate pace.

The goal of this course is to train competent musicians who have the capacity to utilize their analytic abilities to develop a deeper understanding and appreciation of music. This will be accomplished through various means, including ear training, the use of solfege syllables, in addition to score study and analysis. Students will also develop the ability to understand phrase structure, motivic treatment, and recognize various musical forms (i.e. binary, ternary, strophic, and theme & variation). The compositions studied will cover a wide range of standard Western vocal and instrumental selections spanning from the Renaissance to the 20th and 21st centuries. Students will develop a more profound awareness of these various styles of music by understanding their historical and cultural significance. Students will also apply their knowledge as they analyze, listen to, read, and compose music.

Course Proficiencies:

By the end of the courses, students will be able to:

- Demonstrate advanced musical literacy skills (keys signatures, clefs, and other music basics)
- Use and interpret the language of diatonic harmony
- Write 4-part music, following traditional 18th century voice-leading procedures
- Expand listening skills (aural dictation and music identification)
- Dictate and interpret melodies and four-part harmonies
- Expand sight-reading and score reading skills
- Demonstrate knowledge of basic musical form and structure
- Basic aural analysis
- Basic compositional skills

The substratum of the any music education is grounded in listening and evaluating music, therefore much of the emphasis will be placed on listening to musical examples and extracting pertinent facts about the example. Examples are able to retrieved from the instructor's website, which will be linked to Youtube examples of the required listening. These examples will range from traditional Western music, as well as World Music from a variety of cultures.

The Summit Music Department recognizes the diversity of our student population. Students' backgrounds as well as a range of multicultural experiences are embraced and actively related to classroom activities within the total music program. Knowledge of cognitive styles and readiness levels provides for flexibility in expectations. Differentiated instruction allows our diverse students to be consistently challenged. While this scope and sequence of Regular Music Theory is similar to AP Music Theory, it is understood that the pace will be much slower.

To expand on these concepts, student will listen to melodic and harmonic examples of music and dictate via traditional music notation what was heard. This will be further enhanced by sight-singing melodic exercises which will be provided by the instructor. Traditional pencil and manuscript exercises may at times be required, which include but are not limited to the realization of a figured bass and Roman numeral progression, composing a bass line for a given melody, and composing pieces with specific and creative compositional guidelines.

A major component of the course will be the utilization of technology and dependent upon the use of students' Chromebooks, as well as a wide variety of computer and cloud-based resources. Such resources may or may not include: Google Classroom, musictheory.net, MusicFirst, Sight-Reading Factory, Noteflight, Soundation, Garageband, Sibelius, and Auralia. The course instructor is charged with selecting, utilizing, and synthesizing a wide range of technological resources to help facilitate and foster student learning. As such, technology and computer guided activities will play a vital role in the design and implementation of curricular units and lessons. Currently, a 2005-era MIDI (Musical Instrument Digital Interface) keyboard lab can be used by both Music Theory and AP Music Theory students. This lab features 10 student stations and each station has a digital synthesizer (keyboard), as well as a Mac computer. Each student has access to this lab during the school day and can work on compositional techniques and ear training in an independent setting. The instructor may use any or all of the previously mentioned methods and techniques to best accomplish the courses' objectives, thus allowing flexibility for each student to be provided with challenging work based on his or her own readiness level and learning style.

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Chapter 1: Notation

Standard	
1.1 (The Creative Process): All students will demonstrate an understanding of the elements and principles that govern the creation of works in music.	
<p>Big Ideas: In this unit, students will become acquainted with the elements of music and how those elements are manipulated to create various works of music, such as:</p> <ul style="list-style-type: none"> • Clef reading (treble, bass, alto, and movable “C” clef) • Basic musical notation (notes, rests, stem direction, accidentals, etc.) • Rhythmic concepts (meter and rhythm) • Tempo markings and musical terminology 	
Essential Questions <i>What provocative questions will foster inquiry, understanding, and transfer of learning?</i>	Enduring Understandings <i>What will students understand about the big ideas?</i>
<ol style="list-style-type: none"> 1. What are the fundamental notational practices of music? 2. How is time divided and rhythm notated? 3. How does each clef effect which notes will go on the lines and spaces? 	<p>Students will understand that...</p> <ul style="list-style-type: none"> • Musical clefs and their respective letter names • Standard rhythmic notation • Read, write, and identify note values and rests • Apply and understand standard notation practices • Define and understand the terms syncopation, hemiola, and polyrhythms • Visually and aurally identify compound, simple, duple and triple meter
Areas of Focus: Proficiencies (Cumulative Progress Indicators)	Examples, Outcomes, Assessments
Students will:	Instructional Focus:
1.1.12.B.1 Examine how aspects of meter, rhythm, tonality, intervals, chords, and harmonic progressions are organized and	<ul style="list-style-type: none"> ▪ Students will identify and notate various rhythm and time signatures

<p>manipulated to establish unity and variety in genres of musical compositions.</p>	<ul style="list-style-type: none"> ▪ Students will compose simple rhythmic exercises ▪ Students will identify notes on the staff in a wide variety of clefs (treble, bass, alto, and movable “C” clef) ▪ Students will understand musical definitions. ▪ Mastery of rudiments and terminology of music <p>Sample Assessments:</p> <ul style="list-style-type: none"> ● Multiple choice and matching test ● Definition quiz ● AP Exam style listening test with focus questions ● (Ear Training) Rhythmic dictation and meter recognition practice <p>Instructional Strategies:</p> <p><input checked="" type="checkbox"/> Technology Integration:</p> <ul style="list-style-type: none"> - Use of Noteflight to Begin music notation. - Use of MusicTheory.net
<p>The following skills and themes listed to the right should be reflected in the design of units and lessons for this course or content area.</p>	<p>21st Century Skills:</p> <p>Creativity and Innovation</p> <p>Critical Thinking and Problem Solving</p> <p>Communication and Collaboration</p> <p>Information Literacy</p> <p>Media Literacy</p> <p>Life and Career Skills</p> <p>21st Century Themes (as applies to content area):</p> <p>Financial, Economic, Business, and Entrepreneurial Literacy</p> <p>Civic Literacy</p> <p>Health Literacy</p>

Standard	
1.1 (The Creative Process) All students will demonstrate an understanding of the elements and principles that govern the creation of works in music.	
Big Ideas: In this unit, students will become acquainted with the elements of music and how those elements are manipulated to create various works of music, such as: <ul style="list-style-type: none"> • Write, sing, and aurally identify all major and minor scales (including all three minor varieties) • Write all major and minor keys, including relative and parallel keys • Write and aurally identify all ecclesiastical (medieval) modes, Understand the circle of fifths 	
Essential Questions <i>What provocative questions will foster inquiry, understanding, and transfer of learning?</i>	Enduring Understandings <i>What will students understand about the big ideas?</i>
<ol style="list-style-type: none"> 1. In what ways can a series of pitches be grouped which will establish a unique and recognizable set? 2. How does the application of solfege syllables help with reading music without the aid of aural stimulus? 3. Where do scales fit in the overall construction of music of Western Music? 4. What is the difference between relative and parallel relationship between major and minor keys? 	<p>Students will understand that...</p> <ul style="list-style-type: none"> • Key Signatures and Scale Degrees • Visual and aural identification of all ascending and descending Major and Minor Scales • Construct and aurally identify scale degree • Name the scale degrees: tonic, supertonic, mediant, subdominant, dominant, submediant, leading tone • The Origin and modern day use of the ecclesiastical modes • Construct non-diatonic scales, chromatic, whole tones, blues, pentatonic • Circle of 5ths • Distinguish between relative and parallel keys
Areas of Focus: Proficiencies (Cumulative Progress Indicators)	Examples, Outcomes, Assessments
<p>Students will:</p> <p>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.</p>	<p>Instructional Focus:</p> <ul style="list-style-type: none"> • Students will be able to identify and modes and Scales. • Students will be able to compose simple melodies for use of the

	<p>dictation.</p> <ul style="list-style-type: none"> • Write Major and minor scales in all keys and write in all keys • Sing the major and minor scales in Solfege (With Kodaly La based minor • The mastery of the construction of Key Signatures • The mastery of the construction and aural identification of Scales and Modes. • The fundamentals of sight singing using solfege • Basic Melodic Dictation. <p>Sample Assessments:</p> <ul style="list-style-type: none"> • Scale quiz • Key signature quiz • AP Style - Chapter 2 Test (scales, key signatures, and modes) <p>Instructional Strategies:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Technology Integration <ul style="list-style-type: none"> - Auralia - Level 1 and 2 - modes and scales identification and drills <input type="checkbox"/> Media Literacy Integration <ul style="list-style-type: none"> - References to the Summer Reading-Aaron Copland's What to listen for in Music <input type="checkbox"/> Global Perspectives <ul style="list-style-type: none"> - World music's use of Scales and Modes - Eastern Music's use of the pentatonic scale - Jazz's use of the Greek modes
The following skills and themes listed to the right should be reflected in the design of units and lessons for this course or content area.	<p>21st Century Skills:</p> <p>Creativity and Innovation</p> <p>Critical Thinking and Problem Solving</p> <p>Communication and Collaboration</p>

	<p>Information Literacy</p> <p>Media Literacy</p> <p>Life and Career Skills</p> <p>21st Century Themes (as applies to content area):</p> <p>Financial, Economic, Business, and Entrepreneurial Literacy</p> <p>Civic Literacy</p> <p>Health Literacy</p>
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Chapter 3 Intervals and Inversions

Standard	
1.1 (The Creative Process) All students will demonstrate an understanding of the elements and principles that govern the creation of works in music.	
<p>Big Ideas: This chapter will focus on Intervals; Learning to identify these combinations by both eye and ear is a skill fundamental to basic musicianship. Students will be able to...</p> <ul style="list-style-type: none"> • Identify the “species” and “quality” of both melodic and harmonic intervals. • Find the inversion of any interval • Aurally identify and sing the major/minor intervals 	
Essential Questions <i>What provocative questions will foster inquiry, understanding, and transfer of learning?</i>	Enduring Understandings <i>What will students understand about the big ideas?</i>
<ol style="list-style-type: none"> 1. What types of sounds can be established when notes are played simultaneously? 2. How do different combinations of intervals affect the stability of sound? 3. How can a note have two separate names? 	<p>Students will understand...</p> <ul style="list-style-type: none"> • Intervals and their inversions • Recognize the sound of major, minor, augmented, and diminished intervals • Consonances versus dissonances • Identify and define enharmonic intervals, tritones, inversions of intervals, as well as compound and simple intervals
Areas of Focus: Proficiencies (Cumulative Progress Indicators)	Examples, Outcomes, Assessments
Students will:	Instructional Focus:

<p>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.</p>	<ul style="list-style-type: none"> ● Find the inversion of any interval ● Aurally identify and sing the major/minor intervals ● The ability to identify and sing intervals (melodic and harmonic) ● The mastery of constructing intervals and their inversions ● Solfege use with intervals and melodies with basic diatonic leaps ● Dictation of simple melodies <p>Sample Assessments:</p> <ul style="list-style-type: none"> ● AP style listening test ● Written chapter Test ● Dictation quizzes <p>Instructional Strategies:</p> <ul style="list-style-type: none"> ☐ Technology Integration <ul style="list-style-type: none"> - Use of Sibelius and/or Noteflight with composition - Interval drills with Aurelia, Sight-Reading Factory, and MusicTheory.net - Guided listening through YouTube
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Chapter 4: Chords and Triads

Standard
<p>1.1 (The Creative Process): All students will demonstrate an understanding of the elements and principles that govern the creation of works in music.</p>
<p>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.</p>
<p>Big Ideas: This chapter explores chords and triads; The phenomenon of tones sounding simultaneously frequently includes groupings of three, four, or more pitches, As with interval, identification names are assigned to large tone groupings with specific symbols. Students will be able to....</p> <ul style="list-style-type: none"> ● Identify all scale degrees (major and minor) and be able to construct the triads formed on each scale degree. ● Construct the four types of triads (major, minor, augmented, diminished) on any pitch, as well as write the 1st and 2nd inversion of each. ● Write and understand figured bass and Roman numeral analysis. ● Label triads with Roman numeral notation ● Aurally identify and be able to sing triads and inversions.

Essential Questions <i>What provocative questions will foster inquiry, understanding, and transfer of learning?</i>	Enduring Understandings <i>What will students understand about the big ideas?</i>
<ol style="list-style-type: none"> 1. What types of sounds can be established when notes are played simultaneously? 2. How does the vertical placement of chord tones on a staff alter the sound of the chord? 3. How do Roman Numerals and scale degrees correlate? 	<p>Students will understand...</p> <ul style="list-style-type: none"> • Diatonic triads (major, minor, diminished, and augmented) • Primary and secondary triads • Discuss arpeggiated and block chords • Solfege singing of triads • Inversions of triads (1st and 2nd inversion) • The 6/4 chord • Chord analysis within existing compositions • Realize figured bass examples.
Areas of Focus: Proficiencies (Cumulative Progress Indicators)	Examples, Outcomes, Assessments
<p>Students will:</p> <p>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.</p> <p>1.3.12.B.2 : Analyze how the elements of music are manipulated in original or prepared musical scores.</p>	<p>Instructional Focus:</p> <ul style="list-style-type: none"> • Identify Triads in root position 1st and 2nd position, aurally and visually. • Construct Triads in all positions based on the given figured bass notation and bass note. • Sight Read basic melodies with minimal arpeggiated leaps. • Analyze chords using roman numeral and figured bass analysis. • Identify a root, third, or fifth based on a given pitch. • Build a triad on each scale degree in major and minor keys, with designation of Roman numerals (major, minor, augmented diminished) • Melodic Sight Reading and Solfege with arpeggio leaps. • Chord construction • Roman Numeral Analysis of chords and short passages

	<ul style="list-style-type: none"> • Write triads above given notes. Write triads based on given Roman numerals and use appropriate superscript symbols. • Identify chords in chorales by J.S. Bach and/or other musical excerpts <p>Sample Assessments:</p> <ul style="list-style-type: none"> • AP style multiple choice and basic free response Test • Dictation quizzes • Listening examples grounded in basic root position chords <p>Instructional Strategies:</p> <ul style="list-style-type: none"> ☐ Technology Integration <ul style="list-style-type: none"> - Use of Sibelius and/or Noteflight with composition - Interval drills with Aurelia/Sight-Reading Factory/MusicTheory.net - Guided Listening through YouTube
The following skills and themes listed to the right should be reflected in the design of units and lessons for this course or content area.	<p>21st Century Skills:</p> <p>Creativity and Innovation</p> <p>Critical Thinking and Problem Solving</p> <p>Communication and Collaboration</p> <p>Information Literacy</p> <p>Media Literacy</p> <p>Life and Career Skills</p> <p>21st Century Themes (as applies to content area):</p> <p>Financial, Economic, Business, and Entrepreneurial Literacy</p> <p>Civic Literacy</p> <p>Health Literacy</p>

Standard	
<p>1.1 (The Creative Process): All students will demonstrate an understanding of the elements and principles that govern the creation of works in music.</p> <p>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.</p>	
<p>Big Ideas: This chapter is devoted to the organization of chords to signal the conclusion of a musical passage called cadences as well as ways to embellish chords with nonharmonic tones. Students will be able to.....</p> <ul style="list-style-type: none"> • Cadences: understand and be able use all of the cadential types to end simple phrases. Additionally, students will use 6/4 chords in their prescribed manner. • Use and understand non harmonic tones. 	
Essential Questions <i>What provocative questions will foster inquiry, understanding, and transfer of learning?</i>	Enduring Understandings <i>What will students understand about the big ideas?</i>
<ol style="list-style-type: none"> 1. How does a different cadence change the mood and effect of a phrase? 2. Why is a non-harmonic tone used in melodies? 3. How does one classify notes in a melody that are not present in the underlying chord structure? 	<p>Students will understand that...</p> <ul style="list-style-type: none"> • Define and distinguish between perfect authentic, authentic, half, Phrygian half, plagal, and deceptive cadences • Identify a rhythmic cadence • Locate the following nonharmonic tones: unaccented passing tone, accented passing tone, neighboring tone, escape tone, anticipation, suspension, retardation, appoggiatura, successive passing tones, changing tones double neighboring tones pedal tone
Areas of Focus: Proficiencies (Cumulative Progress Indicators)	Examples, Outcomes, Assessments
Students will:	<p>Instructional Focus:</p> <ul style="list-style-type: none"> • Analyze cadences • Identify non-harmonic tones in musical excerpts • Aurally identify cadences and nonharmonic tones • Write simple progressions that end with all of the cadential types • Use chordal analysis to identify cadences in examples via aural and written identification • Circle and name non-harmonic tones in musical excerpts.
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.	
1.3.12.B.1: Analyze how the elements of music are manipulated in original or prepared musical scores.	
1.1.12.B.2: Synthesize knowledge of the elements of music in the deconstruction and performance of complex musical	

<p>scores from diverse cultural contexts. (Analysis of Bach Chorales)</p>	<ul style="list-style-type: none"> ● Analysis of Bach chorales ● Add nonharmonic tones to a given chorale <p>Sample Assessments:</p> <ul style="list-style-type: none"> ● AP style multiple choice and free response test ● Aural response quizzes to identify cadences and non-chord tones <p>Instructional Strategies:</p> <ul style="list-style-type: none"> ☐ Technology Integration <ul style="list-style-type: none"> - Use of Sibelius and/or Noteflight with composition - Interval drills with Aurelia/Sight-Reading Factory/MusicTheory.net - Guided Listening through YouTube
<p>The following skills and themes listed to the right should be reflected in the design of units and lessons for this course or content area.</p>	<p>21st Century Skills:</p> <p>Creativity and Innovation</p> <p>Critical Thinking and Problem Solving</p> <p>Communication and Collaboration</p> <p>Information Literacy</p> <p>Media Literacy</p> <p>Life and Career Skills</p> <p>21st Century Themes (as applies to content area):</p> <p>Financial, Economic, Business, and Entrepreneurial Literacy</p> <p>Civic Literacy</p> <p>Health Literacy</p>

Chapter 6: Melodic Organization

<p>Standard</p> <p>1.1 (The Creative Process): All students will demonstrate an understanding of the elements and principles that govern the creation of works in music.</p>

<p>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.</p> <p>1.4 (Aesthetic Responses & 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.</p>	
<p>Big Ideas: This chapter discusses the organization of melodic thought and the ways in which musical units are combined in larger and larger sections. Students will...</p> <ul style="list-style-type: none"> • Understand and be able to explain various techniques for constructing melodies • Use, understand, and identify non-chord tones in compositions and various examples. 	
<p>Essential Questions <i>What provocative questions will foster inquiry, understanding, and transfer of learning?</i></p>	<p>Enduring Understandings <i>What will students understand about the big ideas?</i></p>
<ol style="list-style-type: none"> 1. How does a composer make their melodies memorable? 2. What compositional devices will enhance melodies? 	<p>Students will understand how to...</p> <ul style="list-style-type: none"> • Define motive (melodic and rhythmic), sequence (real, tonal, modified, false), phrase, period (antecedent-consequent), parallel period, contrasting period, double period, repeated phrases • Identify compositional techniques in phrases: extended phrase, change of mode. • Analyze melodies with attention to climax tone, ascent and descent of the line.
<p>Areas of Focus: Proficiencies (Cumulative Progress Indicators)</p>	<p>Examples, Outcomes, Assessments</p>
<p>Students will:</p> <p>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.</p> <p>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.</p> <p>1.3.12.B.2: Analyze how the elements of music are manipulated in original or prepared musical scores.</p> <p>1.4.12.A.2: Speculate on the artist's intent, using discipline-specific arts terminology</p>	<p>Instructional Focus:</p> <ul style="list-style-type: none"> • Write memorable memories • Identify types of phrases and periods • Analyze melodies • Harmonize melodies. • Given a melody, determine if the two phrases form a period and, if so, identify the type. If not, explain the reason • Compose a second phrase to follow a given phrase using parallel or contrasting construction • Provide an analysis for each given melody.

<p>and citing embedded clues to substantiate the hypothesis.</p>	<ul style="list-style-type: none"> • Write a harmonic reduction for a given excerpt. • Circle non-harmonic tones, if any, and write the harmonic rhythm with Roman numeral analysis. <p>Sample Assessments:</p> <ul style="list-style-type: none"> • Create original compositions using specific instructions regarding the incorporation of: species, sequence, melodic and rhythmic augmentation, diminution, inversion, retrograde and imitation • Aural quizzes which require identification of cadences and nonharmonic tones <p>Instructional Strategies:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Technology Integration <ul style="list-style-type: none"> - Use of Sibelius and/or Noteflight with composition - Interval drills with Aurelia/Sight-Reading Factory/MusicTheory.net - Guided Listening through YouTube <input type="checkbox"/> Global Perspectives: <ul style="list-style-type: none"> - Using historic progressions in music to coincide with historic events, such as the reformation of the Catholic and Protestant church as more choral music became prominent at that time.
<p>The following skills and themes listed to the right should be reflected in the design of units and lessons for this course or content area.</p>	<p>21st Century Skills:</p> <p>Creativity and Innovation</p> <p>Critical Thinking and Problem Solving</p> <p>Communication and Collaboration</p> <p>Information Literacy</p> <p>Media Literacy</p> <p>Life and Career Skills</p> <p>21st Century Themes (as applies to content area):</p> <p>Financial, Economic, Business, and Entrepreneurial Literacy</p>

	Civic Literacy
	Health Literacy

Chapter 7: Voice Leading in Two Voices (Species Counterpoint)

Standard	
1.1 (The Creative Process): All students will demonstrate an understanding of the elements and principles that govern the creation of works in music.	
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.	
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.	
<p>Big Ideas: Voice leading is the term used to describe the linear aspect of musical writing. The voices interact to create harmony. This chapter will focus on the melodic aspects of voice leading using a modal, two-voice approach. Student will be able to...</p> <ul style="list-style-type: none"> • Write and be able to sing Gregorian chants as they relate to each of the ecclesiastical/Greek modes • Apply the rules of species counterpoint (1st, 2nd & 3rd) to construct melodies of the Cantus Firmus and counterpoint 	
Essential Questions <i>What provocative questions will foster inquiry, understanding, and transfer of learning?</i>	Enduring Understandings <i>What will students understand about the big ideas?</i>
<ol style="list-style-type: none"> 1. How does medieval melodies relate to 18th and more modern melodies? 2. How does counterpoint lay the ground for 18th century harmony? 	<p>Students will understand how to...</p> <ul style="list-style-type: none"> • Compose a cantus firmus, using the tenor, modern day tonic. • Compose species counterpoint for a given cantus firmus. • Identify melodic motion as parallel, contrary, oblique, similar.
Areas of Focus: Proficiencies (Cumulative Progress Indicators)	Examples, Outcomes, Assessments
Students will:	Instructional Focus:
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.	<ul style="list-style-type: none"> • Analysis of canti firmi • Locate errors in two-voice counterpoint • Analysis of Gregorian Chant • Compose a counterpoint above or below a given cantus firmus using 1st, 2nd, and 3rd species • Sight-singing in minor tonalities
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. (Analysis of Gregorian Chant)	<ul style="list-style-type: none"> ● Melodic dictation using major keys in 6/8 time signature <p>Sample Assessments:</p> <ul style="list-style-type: none"> ● Chapter Test - Identify and compose using prescribed rules for motion and 1st, 2nd, & 3rd species counterpoint ● Counterpoint; species sequence ● Dictation quiz-major and in 6/8 ● Sight-singing quiz in minor tonalities
1.2.12.A.1: Determine how dance, music, theatre, and visual art have influenced world cultures throughout history.	
1.3.12.B.2: Analyze how the elements of music are manipulated in original or prepared musical scores.	
The following skills and themes listed to the right should be reflected in the design of units and lessons for this course or content area.	<p>21st Century Skills:</p> <p>Creativity and Innovation</p> <p>Critical Thinking and Problem Solving</p> <p>Communication and Collaboration</p> <p>Information Literacy</p> <p>Media Literacy</p> <p>Life and Career Skills</p> <p>21st Century Themes (as applies to content area):</p> <p>Financial, Economic, Business, and Entrepreneurial Literacy</p> <p>Civic Literacy</p> <p>Health Literacy</p>

Chapter 8: Voice Leading in Four Voices

Standard	
1.1 (The Creative Process): All students will demonstrate an understanding of the elements and principles that govern the creation of works in music.	
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.	
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.	
Big Ideas: Four-part writing demonstrates the principles that are the basis of compositions from the 18th century. Students will be able to...	

<ul style="list-style-type: none"> • Write and be able to sing, harmonic progressions in a four-voice setting using practical ranges, proper voice leadings (parallel, oblique, and contrary motion). • Apply the rules of Bach Chorale/18th century voice-leading conventions. 	
Essential Questions <i>What provocative questions will foster inquiry, understanding, and transfer of learning?</i>	Enduring Understandings <i>What will students understand about the big ideas?</i>
<ol style="list-style-type: none"> 1. How do composers use the rules to make their vocal lines more melodic and memorable? 2. What tools did the 18th century composers utilize in order to create unique formal structures and compositions? 	<p>Students will understand how to...</p> <ul style="list-style-type: none"> • Determine stylistic practices for 4-part chorale writing, with attention to doubling, open/closed position, voice leading (parallel motion), and ranges • Realize a figured bass • Determine stylistic practices for 4-part writing using chord inversions with attention to proper doubling procedures. Realize a figured bass, including alterations (i.e. raising or lowering the third) • Understand and be able to implement the rules of 18th century voice leading, as outlined by J.S. Bach
Areas of Focus: Proficiencies (Cumulative Progress Indicators)	Examples, Outcomes, Assessments
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.	Instructional Focus: <ul style="list-style-type: none"> • Write harmonic progressions in a four-voice, SATB setting • Apply the rules of 18th century voice-leading conventions • Write harmonic examples in a comfortable range for four-voice textures (SATB) • Given the bass and soprano lines, write the alto and tenor voices, provide a harmonic analysis • Detect errors in part-writing excerpts and examples • Complete 4-part chorales using inverted chords • Realize a given figured bass by composing the tenor, alto, and soprano voices above
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.	
1.2.12.A.1: Determine how dance, music, theatre, and visual art have influenced world cultures throughout history.	
1.3.12.B.2: Analyze how the elements of music are manipulated in original or prepared musical scores.	

	<ul style="list-style-type: none"> ● Sight-singing of increasingly complex melodies, including 6/8 time signature ● Dictations in minor tonalities <p>Sample Assessments:</p> <ul style="list-style-type: none"> ● Composition of 16 measure SATB chorales <p>Instructional Strategies:</p> <ul style="list-style-type: none"> ❑ Interdisciplinary Connections - Discussing the historical correlation between Gregorian Chant, first instituted in the Catholic church by Pope Gregory, followed by the period of the protestant reformation began by Martin Luther, who had a hand in chorale/hymn style of music.
The following skills and themes listed to the right should be reflected in the design of units and lessons for this course or content area.	<p>21st Century Skills:</p> <p>Creativity and Innovation</p> <p>Critical Thinking and Problem Solving</p> <p>Communication and Collaboration</p> <p>Information Literacy</p> <p>Media Literacy</p> <p>Life and Career Skills</p> <p>21st Century Themes (as applies to content area):</p> <p>Financial, Economic, Business, and Entrepreneurial Literacy</p> <p>Civic Literacy</p> <p>Health Literacy</p>

Chapter 9: Harmonic Progression

Standard

1.1 (The Creative Process): All students will demonstrate an understanding of the elements and principles that govern the creation of works in music.

<p>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.</p> <p>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.</p> <p>Big Ideas: This chapter will focus on harmonic progression, that is, the way in which chords succeed each other in a piece of music. Students will be able to..</p> <ul style="list-style-type: none"> • Write and explain simple diatonic progressions in root position • Show the harmonic function of all diatonic triads • Understand and be able to properly incorporate chord inversions into harmonic progressions 	
<p>Essential Questions</p> <p><i>What provocative questions will foster inquiry, understanding, and transfer of learning?</i></p>	<p>Enduring Understandings</p> <p><i>What will students understand about the big ideas?</i></p>
<ol style="list-style-type: none"> 1. How do root relationships play into creating strong progressions? 2. How does each progression play into our lexicon of musical choices? 	<p>Students will understand that...</p> <ul style="list-style-type: none"> • Root relationships are key to creating strong harmonic progressions • Circle progressions are the strongest progressions in music, which help to always draw us back to the tonic chord • Mixing and matching progressions is based on sound and the mood one wants to create/compose
<p>Areas of Focus: Proficiencies (Cumulative Progress Indicators)</p>	<p>Examples, Outcomes, Assessments</p>
<p>Students will:</p> <p>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.</p> <p>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.</p> <p>1.2.12.A.1: Determine how dance, music, theatre, and visual art have influenced world cultures throughout history.</p> <p>1.3.12.B.2: Analyze how the elements of music are manipulated in original or prepared musical scores.</p>	<p>Instructional Focus:</p> <ul style="list-style-type: none"> • Harmonize melodies utilizing ascending/descending 5ths, 3rds, and 2nds • Harmonize folk songs and chorale style melodies • Write simple diatonic progressions in root position • Differentiate between strong and weak harmonic progressions • Show the functions of all diatonic triads • Understand and be able to properly incorporate chord inversions into harmonic progressions <p>Sample Assessments:</p>

	<ul style="list-style-type: none"> ● Composition based assessments ● 3 composition projects: <ul style="list-style-type: none"> ○ Create chorale style progressions with prescribed basic ascending and descending progression. ○ Harmonize folk melodies with prescribed more advanced ascending and descending. ○ Compose a 24-measure piece using ascending and descending progressions, labeled cadences, and non-chordal tones ● Basic harmonic and more advanced melodic dictations <p>Instructional Strategies:</p> <ul style="list-style-type: none"> ❑ Technology Integration <ul style="list-style-type: none"> - Using Sibelius and/or Noteflight to complete composition projects - Harmonic progression analysis drills with Aurelia/Sight-Reading Factory/MusicTheory.net - Guided listening via YouTube and Spotify
<p>The following skills and themes listed to the right should be reflected in the design of units and lessons for this course or content area.</p>	<p>21st Century Skills:</p> <p>Creativity and Innovation</p> <p>Critical Thinking and Problem Solving</p> <p>Communication and Collaboration</p> <p>Information Literacy</p> <p>Media Literacy</p> <p>Life and Career Skills</p> <p>21st Century Themes (as applies to content area):</p> <p>Financial, Economic, Business, and Entrepreneurial Literacy</p> <p>Civic Literacy</p> <p>Health Literacy</p>

Chapter 10, 11, & 12: 7th Chords
(Dominant, Leading Tone, and Non-Dominant)

Standard	
<p>1.1 (The Creative Process): All students will demonstrate an understanding of the elements and principles that govern the creation of works in music.</p> <p>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.</p> <p>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.</p>	
<p>Big Ideas: These three chapters focus on the different forms seventh chords, which is a triad with an added note a third degree above the fifth. By the end of chapter 12, students will...</p> <ul style="list-style-type: none"> • Understand the harmonic function of the V⁷ chord, recognize it aurally, and be able to properly incorporate it into written harmonic progressions • Understand and be able to use the leading-tone seventh chord in harmonic progressions • Understand and be able to use the non-dominant seventh chords in harmonic progressions • Use proper voice leading to properly construct seventh chords 	
Essential Questions <i>What provocative questions will foster inquiry, understanding, and transfer of learning?</i>	Enduring Understandings <i>What will students understand about the big ideas?</i>
<p>1. How does a chordal 7th provide additional color and tension to simple triads?</p>	<p>Students will understand that...</p> <ul style="list-style-type: none"> • Spell the V⁷ chord in all keys • Construct a circle progression of V⁷ chords • Write harmonic progressions utilizing the dominant 7th chord in root position and all its inversions • Define half-diminished and fully diminished seventh chords and adopt appropriate procedures for the resolution of the tri-tone and chordal seventh • Show analysis symbols and explain dominant and nondominant functions

	<ul style="list-style-type: none"> ● Apply procedures for proper resolution of chordal sevenths.
Areas of Focus: Proficiencies (Cumulative Progress Indicators)	Examples, Outcomes, Assessments
Students will:	Instructional Focus:
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.	<ul style="list-style-type: none"> ● Add the V⁷, vii⁷, and non-dominant 7th chord to students' harmonic vocabulary ● Conceptually understand that the 7th exists to intensify the dominant function of the V chord ● Add the V⁷ to students solfege lexicon ● Complete a harmonic analysis of excerpts from musical literature ● Add alto and tenor parts, given the bass and soprano ● Detect errors in part-writing ● Correctly spell half-diminished and fully diminished seventh chords, as well as identify them aurally and visually ● Supply alto and tenor voices to 4-part chorales ● Compose the upper three voices above a given figured bass line ● Spell chords; identify aurally and visually. Complete chorales using non-dominant seventh chords. ● Sight sing using the V⁷ and other 7th chords ● Complete harmonic dictations which include the V⁷ chord
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. (Analysis of 18th century musical literature)	
1.2.12.A.1: Determine how dance, music, theatre, and visual art have influenced world cultures throughout history.	
1.3.12.B.2: Analyze how the elements of music are manipulated in original or prepared musical scores.	<p>Sample Assessments:</p> <ul style="list-style-type: none"> ● Written assessment on knowledge of 7th chords ● Short compositions used to detect errors in 7th chord voice leading rules. <p><input type="checkbox"/> Technology Integration</p> <ul style="list-style-type: none"> - Use of Sibelius and/or Noteflight with composition assignments - Chord identification drills with Aurelia/Sight-Reading Factory/MusicTheory.net - Guided listening via YouTube and Spotify

<p>The following skills and themes listed to the right should be reflected in the design of units and lessons for this course or content area.</p>	<p>21st Century Skills:</p> <p>Creativity and Innovation</p> <p>Critical Thinking and Problem Solving</p> <p>Communication and Collaboration</p> <p>Information Literacy</p> <p>Media Literacy</p> <p>Life and Career Skills</p> <p>21st Century Themes (as applies to content area):</p> <p>Financial, Economic, Business, and Entrepreneurial Literacy</p> <p>Civic Literacy</p> <p>Health Literacy</p>
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Chapter 13: Modulation

Standard	
<p>1.1 (The Creative Process): All students will demonstrate an understanding of the elements and principles that govern the creation of works in music.</p>	
<p>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.</p>	
<p>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.</p>	
<p>Big Ideas: This chapter explores modulation, or compositions with more than one tonal center. Students will be able to....</p> <ul style="list-style-type: none"> Recognize (both aurally and visually) modulations that utilize pivot chords, chromatic modulations, and direct modulations 	
<p>Essential Questions</p> <p><i>What provocative questions will foster inquiry, understanding, and transfer of learning?</i></p>	<p>Enduring Understandings</p> <p><i>What will students understand about the big ideas?</i></p>
<p>1. What is the best way to expand on the length of a piece?</p>	<p>Students will understand that...</p> <ul style="list-style-type: none"> Modulations allow composers to expand the length and variation of a piece

2. How do you use compositional devices to change tonal centers?	<ul style="list-style-type: none"> • A shift of tonal center creates modulations • Modulation to closely related keys are in the smoothest manner by which to modulate • The three common methods of modulation are via common chord, pivot chord, or phrase modulation.
Areas of Focus: Proficiencies (Cumulative Progress Indicators)	Examples, Outcomes, Assessments
Students will:	Instructional Focus:
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.	<ul style="list-style-type: none"> • Determine which keys are closely related to a given key • Provide a harmonic analysis of musical excerpts which include modulation by continuing the harmonic analysis in the new tonal area • Analyze appropriate chorales and musical repertoire • Write chord progressions that utilize pivot chords and chromatic modulations. Identify these modulations both visually aurally • Explain the reasons why a composer might want to modulate
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.	
1.2.12.A.1: Determine how dance, music, theatre, and visual art have influenced world cultures throughout history.	
1.3.12.B.2: Analyze how the elements of music are manipulated in original or prepared musical scores.	<p>Sample Assessments:</p> <ul style="list-style-type: none"> • Test focused on analysis using the 3 common forms of modulation • Brief composition project focused on writing with modulations in mind • Sight-singing quizzes and homework using chromaticisms • AP style melodic and harmonic dictation, advancing towards the difficulty of the AP exam <p><input type="checkbox"/> Technology Integration</p> <ul style="list-style-type: none"> - Use of Sibelius and/or Noteflight with composition assignments - Chord identification drills with Aurelia/Sight-Reading Factory/MusicTheory.net - Guided listening via YouTube and Spotify
The following skills and themes listed to the right should be reflected in the design	<p>21st Century Skills:</p> <p>Creativity and Innovation</p>

of units and lessons for this course or content area.	Critical Thinking and Problem Solving Communication and Collaboration Information Literacy Media Literacy Life and Career Skills 21 st Century Themes (as applies to content area): Financial, Economic, Business, and Entrepreneurial Literacy Civic Literacy Health Literacy
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Texts and Resources:

- “Music in Theory and Practice” - Volume I, by Bruce Benward and Marilyn Saker

Note: The above text was used primarily in the chapter based design of this curriculum

- “Music in Theory and Practice” - Volume I, by Bruce Benward and Marilyn Saker
- “The Musician’s Guide to Theory and Analysis” - Third Edition, by Jane Piper Clendinning & Elizabeth West Marvin
- “Music for Sight Singing” - Eighth Edition, by Robert W. Ottman and Nancy Rogers
- “The Practice of Harmony” - Fifth Edition, by Peter Spencer
- The New Jersey Core Curriculum Content Standards for Visual and Performing Arts
- The National Association for Music Education - <http://www.nafme.org/>
- The New Jersey Music Educators Association - <http://www.njmea.org/>
- The National Core Arts Standards - <http://www.nationalartsstandards.org>
- The Summit High School Choral Library - Wide variety of scores and vocal collections

Summit Public Schools

Summit, New Jersey

Curricular Addendum

Career-Ready Practices

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.

Interdisciplinary Connections

- Close Reading of works of art, music lyrics, videos, and advertisements
- Use [Standards for Mathematical Practice](#) and [Cross-Cutting Concepts](#) in science to support debate/inquiry across thinking processes

Technology Integration

Ongoing:

- Listen to books on CDs, Playaways, videos, or podcasts if available.
- Use document camera or overhead projector for shared reading of texts.

Other:

- Use Microsoft Word, Inspiration, or SmartBoard Notebook software to write the words from their word sorts.
- Use available technology to create concept maps of unit learning.

Instructional Strategies: Supports for English Language Learners:

Sensory Supports	Graphic Supports	Interactive Supports
Real-life objects (realia)	Charts	In pairs or partners
Manipulatives	Graphic organizers	In triads or small groups
Pictures & photographs	Tables	In a whole group
Illustrations, diagrams, & drawings	Graphs	Using cooperative group structures
Magazines & newspapers	Timelines	With the Internet (websites) or software programs
Physical activities	Number lines	In the home language
Videos & films		With mentors
Broadcasts		
Models & figures		

from <https://wida.wisc.edu>

Media Literacy Integration

- Use multiple forms of print media (including books, illustrations/photographs/artwork, video clips, commercials, podcasts, audiobooks, Playaways, newspapers, magazines) to practice reading and comprehension skills.

Global Perspectives

- [The Global Learning Resource Library](#)

Differentiation Strategies:

Accommodations	Interventions	Modifications
Allow for verbal responses	Multi-sensory techniques	Modified tasks/ expectations
Repeat/confirm directions	Increase task structure (e.g., directions, checks for understanding, feedback)	Differentiated materials
Permit response provided via computer or electronic device	Increase opportunities to engage in active academic responding (e.g., writing, reading aloud, answering questions in class)	Individualized assessment tools based on student need
Audio Books	Utilize prereading strategies and activities: previews, anticipatory guides, and semantic mapping	Modified assessment grading