

Summit Public Schools
Summit, New Jersey
Grade Level: 10-12 / Content Area: Music Theory

Length of Course:

- 34 weeks of teaching new material
- 1 week of review before the midterm and final (2 weeks total)

Unit 1/Chapter 1: Notation, Rhythm, & Meter	(3 Weeks)
Unit 2/Chapter 2: Scales, Key Signatures, & Modes	(4 Weeks)
Unit 3/Chapter 3: Intervals & Inversions	(4 Weeks)
Unit 4/Chapter 4: Chords & Triads	(4 Weeks)
Unit 5/Chapter 5: Cadences & Nonharmonic Tones	(3 Weeks)
Unit 6/Chapter 6: Melodic Organization	(2 Weeks)
Midterm Review	(1 Week)
Unit 7/Chapter 9: Voice Leading in Four Voices	(3 Weeks)
Unit 8/Chapters 11 & 12: Seventh Chords (Dominant & Leading-Tone)	(6 Weeks)
Unit 9/Chapter 14: Secondary Functions	(2 Weeks)
Unit 10/Chapters 16 & 17: Binary & Ternary Form	(3 Weeks)
Final Review	(1Week)

Course Description:

Advanced Placement Music Theory is a full-year course designed to give advanced high school musicians an opportunity to dramatically expand their musical understanding. Skills taught during this course range from visual analysis and aural analysis to reading and writing musical notation.

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, as well as 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 sections 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 four-part music, following traditional 18th-century voice-leading procedures
- Expand listening skills (aural dictation and musical 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 any music education is grounded in listening to and evaluating music. Therefore, much of the course's emphasis is on listening to musical examples and extracting pertinent facts regarding the selection. Examples are able to be retrieved from the instructor's Spotify playlists and YouTube links included on the instructor's website as examples of the required listening. These examples will range from traditional Western classical music works as well as world and contemporary music from a variety of cultures.

The Summit Music Department recognizes the diversity of our student population. Students' backgrounds and their wide 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 the scope and sequence of Music Theory is similar to that of AP Music Theory, it is understood that the pace will move more slowly and the topics will be explored at a more rudimentary and fundamental level.

To expand on these concepts, students 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 minor 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 brand new MIDI (Musical Instrument Digital Interface) keyboard lab can be used by both Music Theory and AP Music Theory students. This lab features 11 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.

The instructor may use any or all of the previously mentioned methods and techniques to best accomplish the course's objectives, thus allowing flexibility for each student in order that they might be provided with challenging work based on his or her own readiness level and learning style.

Unit 1: Notation, Rhythm, & Meter

Big Ideas: The elements of music are essential to any musical construction and are manipulated to create various and diverse musical works

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>
<ul style="list-style-type: none"> • What are the fundamental notational practices of music? • How is time divided and rhythm notated? • How does each clef affect which notes will go on the lines and spaces? 	<p>Students will learn:</p> <ul style="list-style-type: none"> • Rhythmic concepts (meter and rhythm) • Tempo markings and musical terminology • Musical clefs (treble, bass, alto, and moveable ‘C’ clef) and their respective letter names • Read, write, and identify standard musical and rhythmic notation (notes, rests, stem direction, accidentals, etc.) • 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 (New Jersey Student Learning Standards)	Lessons
<p>Students will: 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.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.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.</p>	<p>Instructional Focus:</p> <ul style="list-style-type: none"> ▪ Students will identify and notate various rhythm and time signatures, both aurally and visually ▪ 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.

<p>Explain how the analysis provides models for personal growth as a composer, performer, and/or listener. 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> <p>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.</p>	<ul style="list-style-type: none"> ▪ Mastery of rudiments and terminology of music ▪ Students will become adept at discerning between the various types of meter ▪ Students will develop a working understanding of metrical notation and its beaming norms
Differentiation	Assessments
<p>Interdisciplinary Connections</p> <ul style="list-style-type: none"> ● Math (time signature and rhythmic values as a function of fractions) <p>Technology Integration</p> <ul style="list-style-type: none"> ● Use of Noteflight/Sibelius to reinforce music notation ● Use of MusicTheory.net <div data-bbox="66 1745 784 1822"> <p>Supports for English Language Learners</p> </div>	<p>Formative Assessments:</p> <ul style="list-style-type: none"> ● Rhythmic dictation and meter recognition practice <p>Summative Assessments, Projects, and Celebrations:</p> <ul style="list-style-type: none"> ● Multiple choice and matching test ● Definition quiz

Sensory Supports	Graphic Supports	Interactive Supports
Real-life objects	Charts	In pairs or partners
Manipulatives	Graphic Organizers	In triads or small groups
Pictures	Tables	In a whole group
Illustrations, diagrams & drawings	Graphs	Using cooperative group
Magazines & Newspapers	Timelines	Structures
Physical activities	Number lines	Internet / Software support
Videos & Film		In the home language
Broadcasts		With mentors
Models & Figures		

Intervention 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	Individualized assessment tools based on student need
Audio Books	Utilize pre-reading strategies and activities previews, anticipatory guides, and semantic	Modified assessment grading

	mapping		
--	---------	--	--

Recommended Texts to Support Unit:

- “Music in Theory and Practice” Volume I - Bruce Benward and Marilyn Saker
- “Music for Sight Singing” Eighth Edition - Robert W. Ottman and Nancy Rogers

Unit 2: Scales, Key Signatures, and Modes

Big Ideas: Tones can be arranged, manipulated, and organized into various musical structures called scales, keys, and modes. These structures are the building blocks of tonal music.

Essential Questions

What provocative questions will foster inquiry, understanding, and transfer of learning?

- In what ways can a series of pitches be grouped which will establish a unique and recognizable set?
- How does the application of solfege syllables help with reading music without the aid of an aural stimulus?
- Where do scales fit in the overall construction of Western Music?
- What is the difference between relative and parallel relationships between major and minor keys?

Enduring Understandings

What will students understand about the big ideas?

Students will learn:

- Write all major and minor key signatures, scale degrees, including relatively and parallel keys
- Visual and aural identification of all ascending and descending major and minor scales
- Construct and aurally identify scale degrees
- Name the scale degrees: tonic, supertonic, mediant, subdominant, dominant, submediant, leading tone, and subtonic
- Write and aurally identify all ecclesiastical modes
- The origin and modern day use of the ecclesiastical modes
- Construct non-diatonic scales including: chromatic, whole tones, blues, pentatonic
- Understand and utilize the circle of fifths
- Distinguish between relative and parallel keys

**Areas of Focus: Proficiencies
(New Jersey Student Learning Standards)**

Lessons

<p>Students will:</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.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.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> <p>Career-Ready Practices</p> <p>CRP1: Act as a responsible and contributing citizen and employee.</p> <p>CRP2: Apply appropriate academic and technical skills.</p> <p>CRP3: Attend to personal health and financial well-being.</p> <p>CRP4: Communicate clearly and effectively and with reason.</p> <p>CRP5: Consider the environmental, social and economic impacts of decisions.</p> <p>CRP6: Demonstrate creativity and innovation.</p> <p>CRP7: Employ valid and reliable research strategies.</p> <p>CRP8: Utilize critical thinking to make sense of problems and persevere in solving them.</p> <p>CRP9: Model integrity, ethical leadership and effective management.</p> <p>CRP10: Plan education and career paths aligned to personal goals.</p> <p>CRP11: Use technology to enhance productivity.</p> <p>CRP12: Work productively in teams while using cultural global competence.</p>	<p>Instructional Focus:</p> <ul style="list-style-type: none"> ▪ Students will be able to identify modes and Scales. ▪ Students will be able to compose and dictate simple melodies ▪ Write major and minor scales in all keys ▪ Sing the major and minor scales in Solfege (With Kodály La based minor) ▪ Master the construction of key signatures ▪ Master the construction and aural identification of scales and modes. ▪ The fundamentals of sight singing using solfege ▪ Basic melodic dictation.
<p style="text-align: center;">Differentiation</p>	<p style="text-align: center;">Assessments</p>

Interdisciplinary Connections

- Math (time signature and rhythmic values as a function of fractions)

Technology Integration

- Auralia - Level 1 and 2 (modes and scales identification and drills)
- Musictheory.net (scale and mode practice assignments)

Global Perspectives

- World music's use of scales and modes
- Eastern music's use of the pentatonic scale
- Jazz's use of the Greek modes

Supports for English Language Learners		
Sensory Supports	Graphic Supports	Interactive Supports
Real-life objects	Charts	In pairs or partners
Manipulatives	Graphic Organizers	In triads or small groups
Pictures	Tables	In a whole group
Illustrations, diagrams & drawings	Graphs	Using cooperative group
Magazines & Newspapers	Timelines	Structures
Physical activities	Number lines	Internet / Software support
Videos & Film		In the home language
Broadcasts		With mentors
Models & Figures		

Intervention Strategies		
Accommodations	Interventions	Modifications

Formative Assessments:

- Scale and key signature quiz
- Circle of fifths fill-in-the-blank quiz

Summative Assessments, Projects, and Celebrations:

- Chapter 2 Test

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	Individualized assessment tools based on student need	
Audio Books	Utilize pre-reading strategies and activities previews, anticipatory guides, and semantic mapping	Modified assessment grading	

Recommended Texts to Support Unit:

- “Music in Theory and Practice” Volume I - Bruce Benward and Marilyn Saker
- “Music for Sight Singing” Eighth Edition - Robert W. Ottman and Nancy Rogers

Unit 3: Intervals & Inversions	
<p>Big Ideas: Two or more pitches sounding simultaneously or organized together are considered an interval. These units are the building blocks of all Western musical structure. Learning to identify these combinations visually and aurally is a fundamental skill for basic musicianship.</p>	
<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>
<ul style="list-style-type: none"> ● What types of sounds can be established when notes are played simultaneously? ● How do different combinations of intervals affect the stability of sound? ● How can a note have two separate/enharmonic names? 	<p>Students will learn:</p> <ul style="list-style-type: none"> ● Harmonic and melodic intervals, their quality, and their inversions ● Aurally identify and sing all major, minor, perfect, augmented, and diminished intervals ● Identify the inversion of any interval ● Consonance versus dissonance

	<ul style="list-style-type: none"> ● Identify and define enharmonic intervals, tritones, inversions of intervals, as well as compound and simple intervals
Areas of Focus: Proficiencies (New Jersey Student Learning Standards)	Lessons
<p>Students will:</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.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.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> <p>Career-Ready Practices</p> <p>CRP1: Act as a responsible and contributing citizen and employee.</p> <p>CRP2: Apply appropriate academic and technical skills.</p> <p>CRP3: Attend to personal health and financial well-being.</p> <p>CRP4: Communicate clearly and effectively and with reason.</p> <p>CRP5: Consider the environmental, social and economic impacts of decisions.</p> <p>CRP6: Demonstrate creativity and innovation.</p> <p>CRP7: Employ valid and reliable research strategies.</p> <p>CRP8: Utilize critical thinking to make sense of problems and persevere in solving them.</p> <p>CRP9: Model integrity, ethical leadership and effective management.</p> <p>CRP10: Plan education and career paths aligned to</p>	<p>Instructional Focus:</p> <ul style="list-style-type: none"> ● Find the inversion of any interval ● Aurally and visually identify, create, and sing all melodic and harmonic intervals ● The mastery of constructing intervals and their inversions ● Use of Solfege for intervals and melodies consisting of basic diatonic steps and leaps ● Dictation of simple melodies

personal goals.
CRP11: Use technology to enhance productivity.
CRP12: Work productively in teams while using cultural global competence.

Differentiation			Assessments
Technology Integration <ul style="list-style-type: none">Musictheory.net (interval ear trainer)			Formative Assessments: <ul style="list-style-type: none">Melodic dictation quiz Summative Assessments, Projects, and Celebrations: <ul style="list-style-type: none">Chapter 3 written test
Supports for English Language Learners			
Sensory Supports	Graphic Supports	Interactive Supports	
Real-life objects	Charts	In pairs or partners	
Manipulatives	Graphic Organizers	In triands or small groups	
Pictures	Tables	In a whole group	
Illustrations, diagrams & drawings	Graphs	Using cooperative group	
Magazines & Newspapers	Timelines	Structures	
Physical activities	Number lines	Internet / Software support	
Videos & Film		In the home language	
Broadcasts		With mentors	
Models & Figures			
Intervention Strategies			
Accommodations	Interventions	Modifications	
Allow for verbal responses	Multi-sensory techniques	Modified tasks/expectations	
Repeat/confirm directions	Increase task structure (e.g.	Differentiated materials	

	directions, checks for understanding, feedback	
Permit response provided via computer or electronic device	Increase opportunities to engage in active academic responding	Individualized assessment tools based on student need
Audio Books	Utilize pre-reading strategies and activities previews, anticipatory guides, and semantic mapping	Modified assessment grading

Recommended Texts to Support Unit:

- “Music in Theory and Practice” Volume I - Bruce Benward and Marilyn Saker
- “Music for Sight Singing” Eighth Edition - Robert W. Ottman and Nancy Rogers

Unit 4: Chords & Triads	
Big Ideas: Chords/triads are the phenomenon of tones sounding simultaneously, frequently including groupings of three, four, or more pitches, As with intervals, identification names are assigned to large tone groupings with specific symbols.	
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>
<ul style="list-style-type: none"> ● What types of sounds can be established when notes are played simultaneously? ● How does the vertical placement of chord tones on a staff alter the sound of the chord? ● How do Roman Numerals and scale degrees correlate? 	<p>Students will learn:</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.

	<ul style="list-style-type: none"> ● Diatonic triads (major, minor, diminished, and augmented) ● Arpeggiated and block chords ● Solfege singing of triads ● Inversions of triads (1st and 2nd inversion) ● The 6/4 chord ● Chord analysis within existing compositions ● How to realize figured bass
Areas of Focus: Proficiencies (New Jersey Student Learning Standards)	Lessons
<p>Students will:</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.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.</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>Instructional Focus:</p> <ul style="list-style-type: none"> ● Visually and aurally identify triads in root, 1st, and 2nd position ● Construct triads in all positions based on a given figured bass notation and bass note ● Sight read basic melodies with minimal arpeggiated leaps ● Analyze chords using Roman Numeral and figured bass symbology ● Identify the root, third, or fifth of a chord 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 arpeggiated leaps ● Chord construction

<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.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> <p>Career-Ready Practices</p> <p>CRP1: Act as a responsible and contributing citizen and employee.</p> <p>CRP2: Apply appropriate academic and technical skills.</p> <p>CRP3: Attend to personal health and financial well-being.</p> <p>CRP4: Communicate clearly and effectively and with reason.</p> <p>CRP5: Consider the environmental, social and economic impacts of decisions.</p> <p>CRP6: Demonstrate creativity and innovation.</p> <p>CRP7: Employ valid and reliable research strategies.</p> <p>CRP8: Utilize critical thinking to make sense of problems and persevere in solving them.</p> <p>CRP9: Model integrity, ethical leadership and effective management.</p> <p>CRP10: Plan education and career paths aligned to personal goals.</p> <p>CRP11: Use technology to enhance productivity.</p> <p>CRP12: Work productively in teams while using cultural global competence.</p>	<ul style="list-style-type: none"> ● Roman Numeral analysis of chords within short passages ● Construct triads above given notes ● Construct triads based on given Roman numerals and use appropriate superscript symbols ● Identify chords in chorales by J.S. Bach and/or other musical excerpts
Differentiation	Assessments
<p>Technology Integration</p> <ul style="list-style-type: none"> ● Interval drills with Aurelia/Sight-Reading Factory/MusicTheory.net <p>Media Literacy Integration</p> <ul style="list-style-type: none"> ● Guided Listening via YouTube/Spotify <div> Supports for English Language Learners </div>	<p>Formative Assessments:</p> <ul style="list-style-type: none"> ● Dictation quizzes ● Listening examples grounded in basic root position chords <p>Summative Assessments, Projects, and Celebrations:</p> <ul style="list-style-type: none"> ● Chapter 4 written test

Sensory Supports	Graphic Supports	Interactive Supports
Real-life objects	Charts	In pairs or partners
Manipulatives	Graphic Organizers	In triads or small groups
Pictures	Tables	In a whole group
Illustrations, diagrams & drawings	Graphs	Using cooperative group
Magazines & Newspapers	Timelines	Structures
Physical activities	Number lines	Internet / Software support
Videos & Film		In the home language
Broadcasts		With mentors
Models & Figures		

Intervention 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	Individualized assessment tools based on student need
Audio Books	Utilize pre-reading strategies and activities previews, anticipatory guides, and semantic	Modified assessment grading

	mapping		
--	---------	--	--

Recommended Texts to Support Unit:

- “Music in Theory and Practice” Volume I - Bruce Benward and Marilyn Saker
- “Music for Sight Singing” Eighth Edition - Robert W. Ottman and Nancy Rogers

Unit 5: Cadences & Non-Harmonic Tones

Big Ideas: Chords are organized in order to signal the conclusion of a musical passage, called cadences. Chords and melodies can be embellished with non chord tones known as nonharmonic tones.

Essential Questions

What provocative questions will foster inquiry, understanding, and transfer of learning?

- How do different cadences change the mood and emotional affect of a phrase?
- Why are non-harmonic tones used in melodies?
- How do musicians classify notes in a melody that are not present in the underlying chord structure?

Enduring Understandings

What will students understand about the big ideas?

Students will learn:

- Identify, understand, utilize, and distinguish between all of the cadential types (perfect authentic, imperfect authentic, half, Phrygian half, plagal, and deceptive cadences) to end simple phrases
- Identify a rhythmic cadence
- Identify, understand, utilize, and distinguish between 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, and pedal tones

Areas of Focus: Proficiencies (New Jersey Student Learning Standards)

Students will:
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.Cr2a. Assemble and organize multiple sounds or extended musical ideas to create initial expressive statements of selected extended experiences or abstract ideas.
1.3B.12adv.Cr2b. Analyze and demonstrate the

Lessons

Instructional Focus:

- Analyze cadences
- Identify non-harmonic tones in musical excerpts
- Aurally identify cadences and nonharmonic tones

development of sounds and extended musical ideas in drafts of music within a variety of moderately complex or complex forms.

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 creators' 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.Pr6a. Share live or recorded performances of works (both personal and others') and explain and/or demonstrate understanding of how the expressive intent of the music is conveyed.

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.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.

- Write simple progressions that end with all of different the cadential types
- Use chordal analysis to identify cadences in examples via aural and written identification
- Identify and label non-harmonic tones in musical excerpts
- Analysis of Bach chorales
- Add nonharmonic tones to a given chorale

<p>Career-Ready Practices</p> <p>CRP1: Act as a responsible and contributing citizen and employee.</p> <p>CRP2: Apply appropriate academic and technical skills.</p> <p>CRP3: Attend to personal health and financial well-being.</p> <p>CRP4: Communicate clearly and effectively and with reason.</p> <p>CRP5: Consider the environmental, social and economic impacts of decisions.</p> <p>CRP6: Demonstrate creativity and innovation.</p> <p>CRP7: Employ valid and reliable research strategies.</p> <p>CRP8: Utilize critical thinking to make sense of problems and persevere in solving them.</p> <p>CRP9: Model integrity, ethical leadership and effective management.</p> <p>CRP10: Plan education and career paths aligned to personal goals.</p> <p>CRP11: Use technology to enhance productivity.</p> <p>CRP12: Work productively in teams while using cultural global competence.</p>										
Differentiation	Assessments									
<p>Interdisciplinary Connections</p> <ul style="list-style-type: none">• Social Studies (the development of cadences and nonharmonic tones are a result of Baroque and Classical artistic movements) <p>Media Literacy Integration</p> <ul style="list-style-type: none">• Guided Listening via YouTube/Spotify <p>Global Perspectives</p> <ul style="list-style-type: none">• Understanding that cadences and nonharmonic tones are a result of Western/European musical & cultural development	<p>Formative Assessments:</p> <ul style="list-style-type: none">• Aural response quizzes to identify cadences and non-chord tones <p>Summative Assessments, Projects, and Celebrations:</p> <ul style="list-style-type: none">• Chapter 5 test									
<table><tr><th colspan="3">Supports for English Language Learners</th></tr><tr><th>Sensory Supports</th><th>Graphic Supports</th><th>Interactive Supports</th></tr><tr><td>Real-life objects</td><td>Charts</td><td>In pairs or partners</td></tr></table>		Supports for English Language Learners			Sensory Supports	Graphic Supports	Interactive Supports	Real-life objects	Charts	In pairs or partners
Supports for English Language Learners										
Sensory Supports	Graphic Supports	Interactive Supports								
Real-life objects	Charts	In pairs or partners								

Manipulatives	Graphic Organizers	In triads or small groups
Pictures	Tables	In a whole group
Illustrations, diagrams & drawings	Graphs	Using cooperative group
Magazines & Newspapers	Timelines	Structures
Physical activities	Number lines	Internet / Software support
Videos & Film		In the home language
Broadcasts		With mentors
Models & Figures		

Intervention 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	Individualized assessment tools based on student need
Audio Books	Utilize pre-reading strategies and activities previews, anticipatory guides, and semantic mapping	Modified assessment grading

Recommended Texts to Support Unit:

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

- “Music for Sight Singing” Eighth Edition - Robert W. Ottman and Nancy Rogers

Unit 6: Melodic Organization

Big Ideas: Melodic thought, organization, and the ways in which musical units are combined into larger and larger sections are the basis of compositional structure and practice.

Essential Questions

What provocative questions will foster inquiry, understanding, and transfer of learning?

- How do musicians make their melodies memorable?
- What compositional devices enhance melodies?

Enduring Understandings

What will students understand about the big ideas?

- Understand and be able to explain various techniques for constructing melodies
- 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 melodic line.

Areas of Focus: Proficiencies (New Jersey Student Learning Standards)

Students will:

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.Cr2a. Assemble and organize multiple sounds or extended musical ideas to create initial expressive statements of selected extended experiences or abstract ideas.

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.

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

Lessons

Instructional Focus:

- 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 a given melody

demonstrate and explain how the elements of music, compositional techniques, and processes have been employed to realize expressive intent.

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 creators' 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.Pr6a. Share live or recorded performances of works (both personal and others') and explain and/or demonstrate understanding of how the expressive intent of the music is conveyed.

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.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.

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.

- Write a harmonic reduction for a given excerpt
- Identify non-harmonic tones, if any, and write the harmonic rhythm with Roman numeral analysis

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.

Differentiation

Interdisciplinary Connections

- Language Arts (parallels between effective melodic line construction and literary arc)

Technology Integration

- Noteflight/Sibelius for the completion of compositional exercises

Media Literacy Integration

- Guided listening via YouTube/Spotify

Global Perspectives

- Demonstrating how historic progressions in music coincide with historical events, such as the Protestant Reformation of the Catholic church

Supports for English Language Learners

Sensory Supports	Graphic Supports	Interactive Supports
Real-life objects	Charts	In pairs or partners
Manipulatives	Graphic Organizers	In triads or small groups
Pictures	Tables	In a whole group
Illustrations, diagrams & drawings	Graphs	Using cooperative group

Assessments

Formative Assessments:

- Compose original melodies using prescribed compositional criteria, including the incorporation of sequences, melodic and rhythmic augmentation, diminution, inversion, retrograde and imitation

Summative Assessments, Projects, and Celebrations:

- Chapter 6 melodic organization Test

Magazines & Newspapers	Timelines	Structures
Physical activities	Number lines	Internet / Software support
Videos & Film		In the home language
Broadcasts		With mentors
Models & Figures		

Intervention 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	Individualized assessment tools based on student need
Audio Books	Utilize pre-reading strategies and activities previews, anticipatory guides, and semantic mapping	Modified assessment grading

Recommended Texts to Support Unit:

- “Music in Theory and Practice” Volume I - Bruce Benward and Marilyn Saker
- “Music for Sight Singing” Eighth Edition - Robert W. Ottman and Nancy Rogers
- “The Musician’s Guide to Theory and Analysis” Third Edition - Jane Piper Clendinning & Elizabeth West Marvin

Unit 7: Voice Leading in Four-Part Texture
Big Ideas: Four-part writing demonstrates the foundational principles that are the basis of compositions from the

18th century.	
<p style="text-align: center;">Essential Questions</p> <p style="text-align: center;"><i>What provocative questions will foster inquiry, understanding, and transfer of learning?</i></p>	<p style="text-align: center;">Enduring Understandings</p> <p style="text-align: center;"><i>What will students understand about the big ideas?</i></p>
<ul style="list-style-type: none"> How do musicians make their vocal lines melodic and memorable while still working within the constraints of 18th century part-writing? What tools did 18th century composers utilize in order to create unique formal structures and compositions? 	<p>Students will learn:</p> <ul style="list-style-type: none"> Write and be able to sing harmonic progressions in four-voice settings using appropriate ranges and proper voice leading practices (parallel, oblique, and contrary motion). Determine stylistic practices for four-part writing using chord inversions with attention to proper doubling procedures. Realize a figured bass in four-part texture, including alterations (i.e. raising or lowering the third) Understand and be able to implement the rules of 18th century voice-leading conventions, as outlined by J.S. Bach
<p style="text-align: center;">Areas of Focus: Proficiencies (New Jersey Student Learning Standards)</p>	<p style="text-align: center;">Lessons</p>
<p>Students will:</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</p>	<p>Instructional Focus:</p> <ul style="list-style-type: none"> Write/realize harmonic progressions in a four-part/SATB setting Apply the rules of 18th century voice-leading conventions Given the bass and soprano lines, write the alto and tenor voices and provide a harmonic analysis Detect errors in part-writing excerpts and examples Complete four-part chorales using chord inversions Realize a given figured bass by composing the tenor, alto, and soprano voices above

employed to realize expressive intent.

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 creators' 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.Pr6a. Share live or recorded performances of works (both personal and others') and explain and/or demonstrate understanding of how the expressive intent of the music is conveyed.

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.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.

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.

<p>CRP8: Utilize critical thinking to make sense of problems and persevere in solving them.</p> <p>CRP9: Model integrity, ethical leadership and effective management.</p> <p>CRP10: Plan education and career paths aligned to personal goals.</p> <p>CRP11: Use technology to enhance productivity.</p> <p>CRP12: Work productively in teams while using cultural global competence.</p>																			
Differentiation	Assessments																		
<p>Interdisciplinary Connections</p> <ul style="list-style-type: none">● Social Studies (discussing the historical correlation between the development from 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) <p>Technology Integration</p> <ul style="list-style-type: none">● Noteflight for the completion of choral exercises <p>Media Literacy Integration</p> <ul style="list-style-type: none">● Guided listening via YouTube/Spotify <p>Global Perspectives</p> <ul style="list-style-type: none">● Comparing and contrasting the rules of 18th-century part-writing practices to that of various world music traditions (Balinese gamelan, Indian art music)	<p>Formative Assessments:</p> <ul style="list-style-type: none">● Composition/completion of SATB chorales <p>Summative Assessments, Projects, and Celebrations:</p> <ul style="list-style-type: none">● Open-ended four-part part-writing questions from figured bass and Roman numeral prompts																		
<table><tr><th colspan="3">Supports for English Language Learners</th></tr><tr><th>Sensory Supports</th><th>Graphic Supports</th><th>Interactive Supports</th></tr><tr><td>Real-life objects</td><td>Charts</td><td>In pairs or partners</td></tr><tr><td>Manipulatives</td><td>Graphic Organizers</td><td>In triands or small groups</td></tr><tr><td>Pictures</td><td>Tables</td><td>In a whole group</td></tr><tr><td>Illustrations,</td><td>Graphs</td><td>Using cooperative</td></tr></table>		Supports for English Language Learners			Sensory Supports	Graphic Supports	Interactive Supports	Real-life objects	Charts	In pairs or partners	Manipulatives	Graphic Organizers	In triands or small groups	Pictures	Tables	In a whole group	Illustrations,	Graphs	Using cooperative
Supports for English Language Learners																			
Sensory Supports	Graphic Supports	Interactive Supports																	
Real-life objects	Charts	In pairs or partners																	
Manipulatives	Graphic Organizers	In triands or small groups																	
Pictures	Tables	In a whole group																	
Illustrations,	Graphs	Using cooperative																	

diagrams & drawings		group
Magazines & Newspapers	Timelines	Structures
Physical activities	Number lines	Internet / Software support
Videos & Film		In the home language
Broadcasts		With mentors
Models & Figures		

Intervention 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	Individualized assessment tools based on student need
Audio Books	Utilize pre-reading strategies and activities previews, anticipatory guides, and semantic mapping	Modified assessment grading

Recommended Texts to Support Unit:

- “Music in Theory and Practice” Volume I - Bruce Benward and Marilyn Saker
- “Music for Sight Singing” Eighth Edition - Robert W. Ottman and Nancy Rogers
- “The Musician’s Guide to Theory and Analysis” Third Edition - Jane Piper Clendinning & Elizabeth West Marvin

Unit 8: Seventh Chords

Big Ideas: Triads commonly contain a fourth member that significantly affect a chord's function and affect.

Essential Questions

What provocative questions will foster inquiry, understanding, and transfer of learning?

- How do seventh chords change the emotional import of a chord?
- How does a seventh factor affect a chords' form and function?

Enduring Understandings

What will students understand about the big ideas?

Students will learn:

- Understand the harmonic function of the V^7 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
- Spell the V^7 chord in all keys
- Construct a circle progression of V^7 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
- Apply procedures for proper resolution of chordal sevenths

Areas of Focus: Proficiencies

(New Jersey Student Learning Standards)

Students will:
1.3B.12adv.Cr1a. Describe and demonstrate multiple ways

Lessons

Instructional Focus:

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.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 creators' 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.Pr6a. Share live or recorded performances of works (both personal and others') and explain and/or demonstrate understanding of how the expressive intent of the music is conveyed.

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.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.

Career-Ready Practices

CRP1: Act as a responsible and contributing citizen and

- Add V^7 , vii^7 , and non-dominant 7th chords to students' harmonic vocabulary
- Conceptually understand that the 7th exists to intensify the dominant function of the V chord
- Add the V^7 to students solfege lexicon
- Complete a harmonic analysis of excerpts from musical literature
- Supply alto and tenor parts, given the bass and soprano, to four-part chorales
- Detect errors in part-writing
- Correctly spell half-diminished and fully diminished seventh chords, as well as identify them aurally and visually
- Compose the upper three voices above a given figured bass line while incorporating seventh chords
- Sight-sing using the V^7 and other 7th chords
- Complete harmonic dictations which include the V^7 chord

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.

Differentiation

Interdisciplinary Connections

- Social Studies (7th chords as a defining characteristic and feature in Jazz music)

Technology Integration

- 7th Chord sight-reading drills from Musictheory.net

Global Perspectives

- The effective use of the V^7 chord is a landmark accomplishment in the development of Western/European music

Supports for English Language Learners

Sensory Supports	Graphic Supports	Interactive Supports
Real-life objects	Charts	In pairs or partners
Manipulatives	Graphic Organizers	In triads or small groups

Assessments

Formative Assessments:

- Written assessment on knowledge of 7th chords

Summative Assessments, Projects, and Celebrations:

- Chapter 11 test
- Chapter 12 test
- Chapter 13

Pictures	Tables	In a whole group
Illustrations, diagrams & drawings	Graphs	Using cooperative group
Magazines & Newspapers	Timelines	Structures
Physical activities	Number lines	Internet / Software support
Videos & Film		In the home language
Broadcasts		With mentors
Models & Figures		

Intervention 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	Individualized assessment tools based on student need
Audio Books	Utilize pre-reading strategies and activities previews, anticipatory guides, and semantic mapping	Modified assessment grading

Recommended Texts to Support Unit:

- “Music in Theory and Practice” Volume I - Bruce Benward and Marilyn Saker
- “Music for Sight Singing” Eighth Edition - Robert W. Ottman and Nancy Rogers

- “The Musician’s Guide to Theory and Analysis” Third Edition - Jane Piper Clendinning & Elizabeth West Marvin

Unit 9: Secondary Functions

Big Ideas: Music often drifts outside the diatonic paradigm, and the most common and effective way that this occurs is through the regular use of secondary harmonic functions. These chords act as a harmonic pull towards chords other than the tonic.

Essential Questions

What provocative questions will foster inquiry, understanding, and transfer of learning?

- How can a composer add a level of chromatic intrigue to a song?
- Why do certain chords have a heightened emotional affect?
- How do altered chords bridge the gap from Romanticism to the composers of the 20th century?

Enduring Understandings

What will students understand about the big ideas?

Students will learn:

- Define and identify secondary dominants, altered chords, and tonicized chords
- Understand and utilize secondary dominant and leading tone chords in harmonic progressions
- Secondary chords add an additional level of chromatic function to chord progressions

Areas of Focus: Proficiencies (New Jersey Student Learning Standards)

Students will:

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.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.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 creators’ intent.

1.3B.12adv.Pr5b. Using established criteria and feedback, identify the ways in which performances use

Lessons

Instructional Focus:

- Spell secondary dominant chords in all key signatures
- Add accidentals to transform a given chord into a secondary dominant or leading-tone chord
- Supply alto and tenor voices to 4-part chorale textures given the figured bass
- Complete a Roman numeral analysis of harmonic progressions using proper secondary function nomenclature
- Use, apply, and explain secondary dominant/leading-tone chords and the function that these chords play in harmonic progressions

<p>compositional techniques and convey the formal design, style, and historical/cultural context of the works.</p> <p>1.3B.12adv.Pr6a. Share live or recorded performances of works (both personal and others’) and explain and/or demonstrate understanding of how the expressive intent of the music is conveyed.</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.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> <p>Career-Ready Practices</p> <p>CRP1: Act as a responsible and contributing citizen and employee.</p> <p>CRP2: Apply appropriate academic and technical skills.</p> <p>CRP3: Attend to personal health and financial well-being.</p> <p>CRP4: Communicate clearly and effectively and with reason.</p> <p>CRP5: Consider the environmental, social and economic impacts of decisions.</p> <p>CRP6: Demonstrate creativity and innovation.</p> <p>CRP7: Employ valid and reliable research strategies.</p> <p>CRP8: Utilize critical thinking to make sense of problems and persevere in solving them.</p> <p>CRP9: Model integrity, ethical leadership and effective management.</p> <p>CRP10: Plan education and career paths aligned to personal goals.</p> <p>CRP11: Use technology to enhance productivity.</p> <p>CRP12: Work productively in teams while using cultural global competence.</p>	
Differentiation	Assessments
<p>Media Literacy Integration</p> <ul style="list-style-type: none"> Guided listening via YouTube/Spotify 	<p>Formative Assessments:</p>

- Common examples of secondary functions in popular music

Supports for English Language Learners

Sensory Supports	Graphic Supports	Interactive Supports
Real-life objects	Charts	In pairs or partners
Manipulatives	Graphic Organizers	In triads or small groups
Pictures	Tables	In a whole group
Illustrations, diagrams & drawings	Graphs	Using cooperative group
Magazines & Newspapers	Timelines	Structures
Physical activities	Number lines	Internet / Software support
Videos & Film		In the home language
Broadcasts		With mentors
Models & Figures		

Intervention 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	Individualized assessment tools based on student need

- Sight-singing quizzes and homework using chromaticisms/secondary functions

Summative Assessments, Projects, and Celebrations:

- Summative test focused on analyzing secondary dominants
- Guided composition project focused on writing with secondary functions in mind

	responding	
Audio Books	Utilize pre-reading strategies and activities previews, anticipatory guides, and semantic mapping	Modified assessment grading

Recommended Texts to Support Unit:

- “Music in Theory and Practice” Volume I - Bruce Benward and Marilyn Saker
- “Music for Sight Singing” Eighth Edition - Robert W. Ottman and Nancy Rogers
- “The Musician’s Guide to Theory and Analysis” Third Edition - Jane Piper Clendinning & Elizabeth West Marvin

Unit 10: Binary & Ternary Form

Big Ideas: Form in music is the result of the interaction of all its self-contained structural elements.

Essential Questions

What provocative questions will foster inquiry, understanding, and transfer of learning?

- How do musicians divide music into sections which will facilitate large-scale analysis?
- How do musicians use the smaller compositional functions (described in Unit 6) in conjunction with the larger devices of form to create more functional and memorable pieces?

Enduring Understandings

What will students understand about the big ideas?

Students will learn:

- Identify (visually and aurally) and be able to explain the various forms of music (i.e. binary, rondo, strophic, theme and variations, etc)
- Understand and explain stylistic traits of various musical genres (i.e. sonata, concerto, opera, art-song, symphony)
- Understand and identify the major musical characteristics and approximate dates of the musical time periods
- Identify the characteristics of and distinguish between binary form, ternary form, and theme & variations
- Describe and locate the refrain and bridge within a song

	<ul style="list-style-type: none"> ● Define compositional devices such as imitation, sequence (both real & tonal), and phrase extension
Areas of Focus: Proficiencies (New Jersey Student Learning Standards)	Lessons
<p>Students will:</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> <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 creators' intent.</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> <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.Pr6a. Share live or recorded performances of works (both personal and others') and explain and/or</p>	<p>Instructional Focus:</p> <ul style="list-style-type: none"> ● Outline the form of compositions from musical literature and provide a harmonic analysis ● Compose variations based on a selected theme ● Compose music in binary and ternary form ● Compose a simple fugue ● Analysis of music in both binary and ternary form

demonstrate understanding of how the expressive intent of the music is conveyed.

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.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 relate 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.

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.

Differentiation

Media Literacy Integration

- Analysis of pop song structure/construction

Supports for English Language Learners

Sensory Supports	Graphic Supports	Interactive Supports
Real-life objects	Charts	In pairs or partners
Manipulatives	Graphic Organizers	In triads or small groups
Pictures	Tables	In a whole group
Illustrations, diagrams & drawings	Graphs	Using cooperative group
Magazines & Newspapers	Timelines	Structures
Physical activities	Number lines	Internet / Software support
Videos & Film		In the home language
Broadcasts		With mentors
Models & Figures		

Intervention Strategies

Accommodations	Interventions	Modifications
Allow for verbal responses	Multi-sensory techniques	Modified tasks/expectations

Assessments

Formative Assessments:

- Collaborate classroom discussions/analysis of formal works

Summative Assessments, Projects, and Celebrations:

- Take-home test on binary and ternary form

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	Individualized assessment tools based on student need	
Audio Books	Utilize pre-reading strategies and activities previews, anticipatory guides, and semantic mapping	Modified assessment grading	

Recommended Texts to Support Unit:

- “Music in Theory and Practice” Volume I - Bruce Benward and Marilyn Saker
- “Music for Sight Singing” Eighth Edition - Robert W. Ottman and Nancy Rogers
- “The Musician’s Guide to Theory and Analysis” Third Edition - Jane Piper Clendinning & Elizabeth West Marvin