

Madison Public Schools
Advanced Placement Music Theory

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Course Overview

Description

Advanced Placement Music Theory will develop the student's aural, analytical, performance and compositional skills. Areas of study will include terminology, notation, four-part harmonic principles, four part realizations, counterpoint, dictation, ear training and score study/analysis. In addition, the student will utilize current technology including the industry standard scripting software Finale and midi-synthesizers in class. The course is intended for junior and senior level music students and it will prepare the students to take the AP Music Theory Exam.

Goals

This course aims to:

- Develop critical listening skills,
- Create an awareness of music history/style,
- Develop a comprehensive understanding of music theory,
- Encourage musical creativity via the skills of arranging and composition,
- Utilize traditional and electronic means in order to express oneself musically,
- Introduce and develop ear-training skills including sight-singing and dictation,
- Utilize performance skills in correlation with theoretical and/or historical concepts,
- Develop and utilize the skills of musicianship encompassing the areas of theory, history and performance,
- Develop the ability to recognize, understand and describe the elements of music present in a piece of music, and
- Synthesize and translate this knowledge during the study and performance of music in the student's daily life including activities both in and out of school.

Materials

Core:

Kostka, Stefan and Payne, Dorothy, Tonal Harmony 6th Edition. (2009) McGraw-Hill.

Kostka, Stefan and Payne, Dorothy, Workbook for Tonal Harmony 6th Edition. (2009) McGraw-Hill.

Ottman, Robert, Rogers, Nancy. Music for Sight Singing. (2011) Pearson.

Supplemental:

Finale music software

1. Adler, Alfred, Adler, Samuel. Sight Singing. (1997) W.W. Norton and Company.
2. Burkholder, J. Peter, Palisca, Claude. Norton Anthology of Western Music (2005) Volume 1.
3. Burkholder, J. Peter, Palisca, Claude. Norton Anthology of Western Music (2005) Volume 2.
4. Fux, Joseph. The Study of Counterpoint. (1971) Edited and translated by Alfred Mann. W.W. Norton and Company.

Resources

[Suggested activities and resources page](#)

Benchmark Assessments

Benchmark assessments are given at the conclusion of each unit and focus on the main ideas and anchor standards of the course.

Modifications and Adaptations for Special Needs Learners

(Gifted and Talented Students, English Language Learners, Students with Special Needs, At-Risk Students, and Students with 504 Plans)

Unit 1 Overview

Unit Title: Foundation of Music Theory

During this unit the student will review and/or discover treble, alto, tenor and bass clefs, the grand staff, all 15 major and relative minor key signatures, all 15 major and relative minor scales including natural, harmonic and melodic minor scales, the circle of 5ths/4ths, types of intervals and their inversion, diatonic triads in all keys, solfege syllables, principles of SATB writing, triads in root position, the principles of motion, perfect and imperfect cadences in various major and minor keys and non-harmonic tones. The student will sing scales by solfege and numeric means, will sight-sing simple diatonic melodies including short folk songs from around the world and complete simple rhythmic and melodic dictation. The student will follow guided listening examples while identifying the elements of music present in selected audio recordings. The student will also learn to use *Finale* music software and play scales and chords on a synthesizer and/or on their major instrument.

Suggested Pacing: 25 lessons

Learning Targets

Unit Essential Questions:

- What are major and minor keys and how are they developed or related?
- How do diatonic triads function in major and minor keys?
- How should one listen effectively?
- How do solfege syllables correspond to major and minor scales?
- What are the principles of motion and how can they affect SATB compositions?

Unit Enduring Understandings:

- Major keys are developed by the structure of the scale and follow the circle of 5ths and/or 4ths. Minor keys are related to major keys either by relative or by parallel means.
- Diatonic triads generally follow the rules of functional harmony which are made up of well-established harmonic progressions and cadences.
- One should listen to the elements of music including melody, harmony, rhythm, dynamics, articulation, texture, style and instrumentation.
- The solfege syllables correspond directly to major and minor scales in the movable “do” system.
- The principles of motion are called parallel, oblique or contrary. The use of more than one type of motion between the 4 vocal parts will enable the music to adhere to SATB guidelines established by great 18th century composers.

Evidence of Learning

Formative Assessments: Frequent informal assessment and feedback are provided on a daily basis by the teacher.

Summative Assessments:

- First marking period theory and ear training exam
- Sight-singing/dictation tests
- Key signature and major and minor scales test

Objectives (Students will be able to...)	Essential Content/Skills	Suggested Assessments	Standards	Pacing
<p>Recognize, identify and notate major key signatures and scales in all keys in treble, bass, alto and tenor clefs.</p> <p>Identify and invert perfect, major, minor, augmented and diminished intervals in varied major keys.</p> <p>Play major scales on a keyboard with correct fingering.</p> <p>Sing a major scale with movable solfege syllables. Sight-sing simple stepwise melodies using syllables in various major keys.</p> <p>Transcribe simple melodies in major keys in treble and bass clefs.</p> <p>Notate major scales and with <i>Finale</i> music software.</p>	<p>Content: Intervals, Grand staff, Scale steps, Major scales Solfege syllables, Circle of 5ths/4ths, Major key signatures, Inversion of intervals, Treble, bass, alto & tenor clefs, Structure of the major scale, Skills: Notation, Dictation, Conducting, Ear-training, Sight-singing Keyboard technique, Note Reading in various clefs.</p>	<p>Creation of notebook study guide.</p> <p>Play a simple melody in a major key one hand on a keyboard and then transpose it into different keys.</p> <p>Sight-singing quiz</p>	<p>NJSLS:</p> <p>1.1.12.B.1 Understanding nuanced stylistic differences among various genres of music is a component of musical fluency. Meter, rhythm, tonality and harmonics are determining factors in the categorization of musical genres. Examine how aspects of meter, rhythm, tonality, intervals, chords and harmonic progressions are organized and manipulated to establish unity and variety in genres of compositions.</p> <p>1.1.12.B.2 Musical proficiency is characterized by the ability to sight-read advanced notation. Musical fluency is also characterized by the ability to classify and replicate the stylistic differences of varying traditions. Synthesize knowledge of the elements of music in the deconstruction and performance of complex musical scores from diverse cultural contexts.</p> <p>9.3.12.AR PRF.4 Demonstrate knowledge of music theory.</p>	6 lessons
<p>Recognize, identify and notate minor key signatures and natural, harmonic and melodic minor scales in all keys in treble, bass, alto and/or tenor clefs.</p> <p>Play natural, harmonic and melodic minor scales on a keyboard with correct fingering and/or major instrument.</p> <p>Sing minor scales with syllables. Sight-sing simple stepwise melodies using syllables in minor keys.</p>	<p>Content: Intervals, Minor key signatures, Natural, harmonic and melodic minor scales, Solfege syllables in minor keys.</p> <p>Skills: Notation, Dictation, Conducting, Ear-training, Sight-singing, Keyboard technique, Note Reading in various clefs.</p>	<p>Continuation of notebook study guide.</p> <p>Sight-singing quiz</p> <p>Major/minor keyboard performance scales quiz</p> <p>Major and minor signature/scales test</p>	<p>NJSLS:</p> <p>1.1.12.B.1 Understanding nuanced stylistic differences among various genres of music is a component of musical fluency. Meter, rhythm, tonality and harmonics are determining factors in the categorization of musical genres. Examine how aspects of meter, rhythm, tonality, intervals, chords and harmonic progressions are organized and manipulated to establish unity and variety in genres of compositions.</p> <p>1.1.12.B.2 Musical proficiency is characterized by the ability to sight-read advanced notation. Musical fluency is also characterized by the ability to classify and replicate the stylistic differences of varying traditions.</p>	4 lessons

<p>Transcribe simple melodies in minor keys in treble and bass clefs.</p> <p>Identify differences in melodic examples by listening to played examples.</p> <p>Notate minor scales and with <i>Finale</i> music software.</p>			<p>Synthesize knowledge of the elements of music in the deconstruction and performance of complex musical scores from diverse cultural contexts.</p> <p>9.3.12.AR PRF.4 Demonstrate knowledge of music theory.</p>	
<p>Read, notate and identify diatonic triads in all major keys.</p> <p>Play I, IV, V and I, vi, ii V progressions on a keyboard in various keys.</p> <p>Notate and identify triads in root position in SATB format and in piano style format.</p> <p>Notate and identify cadences in SATB format.</p>	<p>Content: Diatonic triads, Names of triads, Root position triads, Functional harmony, Principles of motion, SATB writing procedures, Perfect authentic, imperfect authentic, plagal, half, phrygian half and deceptive cadences.</p> <p>Skills: Keyboard techniques, SATB writing procedures</p>	<p>Continuation of notebook study guide</p> <p>Major key chords/keyboard performance quiz</p>	<p>NJSLS:</p> <p>1.1.12.B.1 Understanding nuanced stylistic differences among various genres of music is a component of musical fluency. Meter, rhythm, tonality and harmonics are determining factors in the categorization of musical genres. Examine how aspects of meter, rhythm, tonality, intervals, chords and harmonic progressions are organized and manipulated to establish unity and variety in genres of compositions.</p> <p>NJSLSA.SL1. Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.</p>	3 lessons
<p>Identify instrumentation, meter, tonality, texture and style of varied repertoire.</p>	<p>Content: Tonality, Elements of music, Medieval, Renaissance Baroque, Classical, Romantic, Post-Romantic, 20th Century and Modern styles, Blues, Jazz, Rock and Contemporary styles.</p> <p>Skills: Listening, Analysis.</p>	<p>Guided listening analysis sheets</p>	<p>NJSLS: Visual and Performing Arts</p> <p>1.1.12.B.1 Understanding nuanced stylistic differences among various genres of music is a component of musical fluency. Meter, rhythm, tonality and harmonics are determining factors in the categorization of musical genres. Examine how aspects of meter, rhythm, tonality, intervals, chords and harmonic progressions are organized and manipulated to establish unity and variety in genres of compositions.</p> <p>1.3.12.B.12 The ability to read and interpret music impacts musical fluency. Analyze how the elements of music are manipulated in original or prepared musical scores.</p>	2 lessons
<p>Read, notate and identify diatonic triads in minor keys.</p> <p>Play i, iv, v or i, iv, V and i, iio, v or i, iio, V progressions on a keyboard in various minor keys.</p> <p>Notate minor triads in root position in SATB format and in piano style format. Notate and identify cadences in SATB format.</p>	<p>Content: Root position triads, Function of minor triads, Diatonic triads in minor keys, Names of triads in all minor keys.</p> <p>Skills: Keyboard technique, SATB harmonization procedures.</p>	<p>Continuation of notebook study guide.</p> <p>Minor key chords/piano performance quiz</p>	<p>NJSLS:</p> <p>1.1.12.B.1 Understanding nuanced stylistic differences among various genres of music is a component of musical fluency. Meter, rhythm, tonality and harmonics are determining factors in the categorization of musical genres. Examine how aspects of meter, rhythm, tonality, intervals, chords and harmonic progressions are organized and manipulated to establish unity and variety in genres of compositions.</p> <p>1.3.12.B.3 Understanding of how to manipulate the elements of music is a contributing factor to musical artistry.</p>	3 lessons

Harmonize melody with appropriate diatonic triads in SATB format.			<p>Improvise works through the conscious manipulation of the elements of music, using a variety of traditional and nontraditional sound sources, including electronic sound-generating equipment and music generation programs</p> <p>8.1.12.E.1 Produce a position statement about a real world problem by developing a systematic plan of investigation with peers and experts synthesizing information from multiple sources.</p>	
Notate, identify and utilize root position and first inversion triads in SATB examples in various major and minor keys.	<p>Content: Root position triads, First inversion triads.</p> <p>Skills: SATB harmonization procedures</p>	Completion of workbook and textbook exercises	<p>NJSLS: Visual & Performing Arts</p> <p>1.1.12.B.1 Understanding nuanced stylistic differences among various genres of music is a component of musical fluency. Meter, rhythm, tonality and harmonics are determining factors in the categorization of musical genres. Examine how aspects of meter, rhythm, tonality, intervals, chords and harmonic progressions are organized and manipulated to establish unity and variety in genres of compositions.</p> <p>1.3.12.B.3 Understanding of how to manipulate the elements of music is a contributing factor to musical artistry. Improvise works through the conscious manipulation of the elements of music, using a variety of traditional and nontraditional sound sources, including electronic sound-generating equipment and music generation programs.</p>	5 lessons
Recognize, identify and notate non-harmonic tones in SATB harmonizations and in varying instrumental literature.	<p>Content: Suspension, Retardation, Pedal point, Escape tone, Anticipation, Picardy third, Passing tones, Appoggiatura, Neighboring tones, Neighbor group/ changing tones.</p> <p>Skills: Analysis, Arranging, SATB harmonization procedures.</p>	Completion of workbook and textbook exercises Analysis of Bach chorales	<p>NJSLS: Visual and Performing Arts</p> <p>1.1.12.B.1 Understanding nuanced stylistic differences among various genres of music is a component of musical fluency. Meter, rhythm, tonality and harmonics are determining factors in the categorization of musical genres. Examine how aspects of meter, rhythm, tonality, intervals, chords and harmonic progressions are organized and manipulated to establish unity and variety in genres of compositions.</p> <p>1.3.12.B.2 The ability to read and interpret music impacts musical fluency. Analyze how the elements of music are manipulated in original or prepared musical scores.</p> <p>CRP6. Demonstrate creativity and innovation.</p>	2 lessons

Unit 2 Overview
Unit Title: Advanced Music Theory
<p>During this unit the student will review and/or discover first and second inversion triads, the dominant 7th chord, the resolution of the 7th, whole tone scales, chromatic scales, pentatonic scales, blues scales and modes. The student will apply this information by realizing diatonic SATB harmony examples with root position, inverted triads and 7th chords as well as harmonizing given and self-composed melodies in SATB and instrumental groupings. The student will begin chromatic harmony by discovering the uses of secondary dominant and secondary leading tone triads and 7th chords. The student will progress in sight-singing in major and minor keys as well as complete dictation of similar examples. In addition, the student will continue to progress with listening analysis and well as the utilization of music technology.</p>
Suggested Pacing: 25 lessons
Learning Targets
<p>Unit Essential Questions:</p> <ul style="list-style-type: none"> • Are there other types of scales other than major and minor scales? • What are 7th chords and which chords is the use of the 7th most common? • What are secondary functions and how are they used? • How do I enliven the texture? • How can music technology aid my arranging skills?
<p>Unit Enduring Understandings:</p> <ul style="list-style-type: none"> • In addition to major and minor scales there are scales built on whole steps and half steps, scales with 5 pitches, and altered scales in which the 3rd pitches and/or 5th and/or 7th steps are lowered. Also, major scales which start and end on the 2nd, 3rd, 4th, 5th, 6th or 7th steps of the scale create modes. • A 7th chord occurs when the 7th note above the root of the triad is added to the root, 3rd and 5th. The most commonly used 7th chords are the dominant 7, or V7, and the leading tone triad 7th chords, the viio7 and viiø7, which are called diminished 7 or half-diminished 7 respectively. • Secondary functions occur when a chord is borrowed from a closely related or more distantly related key. They are generally used to approach diatonic chords from the dominant or leading tone position of the borrowed key. • The texture of a melody can be enlivened by adding sub-divided rhythms and non-harmonic tones to approach chord tones. The texture of supporting harmonic parts can also be developed in the same way. • The use of music technology, specifically <i>Finale</i> music software, can bring arrangements, compositions and melodies to life by immediately playing back what is being arranged/composed. It will also aid the student in the hearing and identification of parallel 5ths and 8ves as well as desired 3rds and 6ths.
Evidence of Learning
<p>Formative Assessments: Frequent informal assessment and feedback are provided on a daily basis by the teacher.</p>

Summative Assessments:

- Mid-term theory and ear training exam
- Sight-singing/dictation tests

Alternative Assessment:

Arranging Project

Objectives (Students will be able to...)	Essential Content/Skills	Suggested Assessments	Standards	Pacing
<p>Recognize, notate and identify whole tone, blues, pentatonic and chromatic scales.</p> <p>Recognize, notate and identify modes.</p> <p>Play major, minor, whole tone, pentatonic, blues and chromatics scales and modes on a keyboard and/or major instrument.</p>	<p>Content: Whole tone, blues, pentatonic and chromatic scales, Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian and Locrian modes.</p> <p>Skills: Notation, Keyboard technique, Instrumental/vocal performance.</p>	<p>Continuation of notebook study guide.</p> <p>Scales/modes keyboard performance quiz</p>	<p>NJSLS: Visual and Performing Arts</p> <p>1.1.12.B.1 Understanding nuanced stylistic differences among various genres of music is a component of musical fluency. Meter, rhythm, tonality and harmonics are determining factors in the categorization of musical genres. Examine how aspects of meter, rhythm, tonality, intervals, chords and harmonic progressions are organized and manipulated to establish unity and variety in genres of compositions.</p> <p>9.3.12.AR PRF.4 Demonstrate knowledge of music theory.</p>	2 lessons
<p>Recognize, identify and notate V7 chords in all keys and resolve correctly.</p> <p>Sight-sing melodies in major and minor keys using syllables and /or step numbers.</p> <p>Transcribe melodies in major keys with simple rhythms.</p> <p>Recognize, identify and notate viio 7 and viiø 7 chords in all keys and resolve correctly.</p> <p>Notate simple choral and instrumental arrangements using appropriate diatonic triads and V7, viio7 and viiø7 chords by hand and then with <i>Finale</i> music software.</p>	<p>Content: Dominant 7, diminished 7 and half-diminished 7 chords, SATB procedures, Instrument ranges and their transpositions.</p> <p>Skills: Dictation, Sight-singing, SATB harmonization Arranging procedures for chorus and for various instrumental quartets.</p>	<p>Completion of workbook and textbook exercises</p> <p>Sight-singing/dictation quiz</p> <p>Arranging assignment</p>	<p>NJSLS: Visual and Performing Arts</p> <p>1.1.12.B.1 Understanding nuanced stylistic differences among various genres of music is a component of musical fluency. Meter, rhythm, tonality and harmonics are determining factors in the categorization of musical genres. Examine how aspects of meter, rhythm, tonality, intervals, chords and harmonic progressions are organized and manipulated to establish unity and variety in genres of compositions.</p> <p>1.1.12.B.2 Musical proficiency is characterized by the ability to sight-read advanced notation. Musical fluency is also characterized by the ability to classify and replicate the stylistic differences of varying traditions. 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.3 Understanding of how to manipulate the elements of music is a contributing factor to musical artistry. Improvise works through the conscious manipulation of the elements of music, using a variety of traditional and nontraditional sound sources, including electronic sound-generating equipment and music generation programs.</p> <p>1.3.12.B.4 Basic vocal and instrumental arranging skills require theoretical understanding of music composition.</p>	4 lessons

			<p>Arrange simple pieces for voice or instrument using a variety of traditional and nontraditional sound sources or electronic media, and/or analyze prepared scores using music composition software.</p> <p>9.3.12.AR PRF.4 Demonstrate knowledge of music theory.</p>	
<p>Notate, identify and utilize root position, first and second inversion triads in SATB examples in various major and minor keys.</p> <p>Play I, IV, V and I, vi, ii V progressions with inversions on a keyboard in various keys.</p>	<p>Content: Second inversion triads including passing, pedal and cadential types.</p> <p>Skills: Notation, Listening, Keyboard technique, SATB harmonization procedures.</p>	<p>Completion of workbook and textbook exercises</p> <p>Inversions keyboard performance quiz</p>	<p>NJSLS: Visual and Performing Arts</p> <p>1.3.12.B.3 Understanding of how to manipulate the elements of music is a contributing factor to musical artistry. Improvise works through the conscious manipulation of the elements of music, using a variety of traditional and nontraditional sound sources, including electronic sound-generating equipment and music generation programs.</p> <p>1.3.12.B.4 Basic vocal and instrumental arranging skills require theoretical understanding of music composition. Arrange simple pieces for voice or instrument using a variety of traditional and nontraditional sound sources or electronic media, and/or analyze prepared scores using music composition software.</p>	2 lessons
<p>Realize harmony with figured bass notation in diatonic progressions with root position and first and second inversion triads and 7th chords for SATB chorus and/or instrumental quartets.</p>	<p>Content: Root position triads, First inversion triads, Second inversion triads, Dominant 7 chords, Leading tone triad diminished 7 and half diminished 7 chords.</p> <p>Skills: Resolution of the 7th, Realization of harmony, SATB harmonization procedures,</p>	<p>Completion of workbook and textbook exercises</p>	<p>1.3.12.B.3 Understanding of how to manipulate the elements of music is a contributing factor to musical artistry. Improvise works through the conscious manipulation of the elements of music, using a variety of traditional and nontraditional sound sources, including electronic sound-generating equipment and music generation programs.</p> <p>1.3.12.B.4 Basic vocal and instrumental arranging skills require theoretical understanding of music composition. Arrange simple pieces for voice or instrument using a variety of traditional and nontraditional sound sources or electronic media, and/or analyze prepared scores using music composition software.</p> <p>8.1.12.E.1 Produce a position statement about a real world problem by developing a systematic plan of investigation with peers and experts synthesizing information from multiple sources.</p>	2 lessons
<p>Harmonize melodies in major or minor keys with appropriate triads and dominant seventh chords for SATB and /or instrumental quartet while following SATB procedures.</p>	<p>Content: Synthesis of all pre-learned material.</p> <p>Skills: Arranging, SATB harmonization procedures.</p>	<p>Arranging project</p>	<p>NJSLS: Visual and Performing Arts</p> <p>1.3.12.B.3 Understanding of how to manipulate the elements of music is a contributing factor to musical artistry. Improvise works through the conscious manipulation of the elements of music, using a variety of traditional and nontraditional sound sources, including electronic sound-generating equipment and music generation programs.</p> <p>1.3.12.B.4 Basic vocal and instrumental arranging skills require theoretical understanding of music composition.</p>	2 lessons

			Arrange simple pieces for voice or instrument using a variety of traditional and nontraditional sound sources or electronic media, and/or analyze prepared scores using music composition software..	
Notate, identify and utilize root position, first, second and third inversions of V7, viio7 and viiø7 chords in SATB examples in various major and minor keys.	Content: First, second and third inversion of 7th chords. Skills: SATB harmonization procedures.	Completion of workbook and textbook exercises	NJSLS: Visual and Performing Arts 1.3.12.B.3 Understanding of how to manipulate the elements of music is a contributing factor to musical artistry. Improvise works through the conscious manipulation of the elements of music, using a variety of traditional and nontraditional sound sources, including electronic sound-generating equipment and music generation programs. 1.3.12.B.4 Basic vocal and instrumental arranging skills require theoretical understanding of music composition. Arrange simple pieces for voice or instrument using a variety of traditional and nontraditional sound sources or electronic media, and/or analyze prepared scores using music composition software	2 lessons
Notate, identify and utilize secondary V and secondary V7 chords in SATB examples in various major and minor keys. Recognize and identify phrases and periods.	Content: Period, Motive, Phrase, Repeated phrase, Parallel period, Contrasting period, Three-phrase period, Secondary functions, Parallel double period. Skills: Analysis, Arranging, SATB harmonization procedures.	Completion of workbook and textbook examples. Score analysis	NJSLS: Visual and Performing Arts 1.3.12.B.3 Understanding of how to manipulate the elements of music is a contributing factor to musical artistry. Improvise works through the conscious manipulation of the elements of music, using a variety of traditional and nontraditional sound sources, including electronic sound-generating equipment and music generation programs. 1.3.12.B.4 Basic vocal and instrumental arranging skills require theoretical understanding of music composition. Arrange simple pieces for voice or instrument using a variety of traditional and nontraditional sound sources or electronic media, and/or analyze prepared scores using music composition software	3 lessons
Notate, identify and utilize secondary viio, viiø, viio7 and viiø7 chords in SATB examples in various major and minor keys.	Content: Leading tone triad , Diminished 7 and half diminished 7 chords. Skills: Analysis SATB harmonization procedures.	Completion of workbook and textbook exercises	NJSLS: Visual and Performing Arts 1.3.12.B.3 Understanding of how to manipulate the elements of music is a contributing factor to musical artistry. Improvise works through the conscious manipulation of the elements of music, using a variety of traditional and nontraditional sound sources, including electronic sound-generating equipment and music generation programs. 1.3.12.B.4 Basic vocal and instrumental arranging skills require theoretical understanding of music composition. Arrange simple pieces for voice or instrument using a variety of traditional and nontraditional sound sources or electronic media, and/or analyze prepared scores using music composition software	3 lessons
Compose a melody or use a pre-composed melody in a major or minor key and	Content: Synthesis of all pre-learned material	Arranging/Composition project	NJSLS: Visual and Performing Arts	3 lessons

<p>harmonize using appropriate functional harmony. Enliven texture by adding or utilizing non-harmonic tones. Complete by hand and then enter into <i>Finale</i>.</p>	<p>Skills: Arranging, Composition, Music technology, SATB harmonization procedures,</p>		<p>1.3.12.B.3 Understanding of how to manipulate the elements of music is a contributing factor to musical artistry. Improvise works through the conscious manipulation of the elements of music, using a variety of traditional and nontraditional sound sources, including electronic sound-generating equipment and music generation programs.</p> <p>1.3.12.B.4 Basic vocal and instrumental arranging skills require theoretical understanding of music composition. Arrange simple pieces for voice or instrument using a variety of traditional and nontraditional sound sources or electronic media, and/or analyze prepared scores using music composition software.</p>	
<p>Identify tonality, style, form and texture of varied repertoire of historical and current examples performed by recordings or live performance.</p>	<p>Content: Song form, Elements of music.</p> <p>Skills: Analysis, Listening.</p>	<p>Guided listening analysis sheets</p>	<p>NJSLS: Visual and Performing Arts</p> <p>1.1.12.B.1 Understanding nuanced stylistic differences among various genres of music is a component of musical fluency. Meter, rhythm, tonality and harmonics are determining factors in the categorization of musical genres. Examine how aspects of meter, rhythm, tonality, intervals, chords and harmonic progressions are organized and manipulated to establish unity and variety in genres of compositions.</p> <p>1.3.12.B.12 The ability to read and interpret music impacts musical fluency. Analyze how the elements of music are manipulated in original or prepared musical scores.</p>	<p>2 lessons</p>

Unit 3 Overview
Unit Title: Complex Harmonies and Utilization of Music Technology
<p>During this unit the student will explore more complex chromatic harmony by discovering different types of modulations, the neapolitan 6 chord and the italian, french and german augmented 6th chords. The student will apply this information while realizing chromatic figured bass examples as well as harmonizing melodies that require chromatic harmony. In addition, the student will analyze part forms and complete species counterpoint in 2 parts. Continued development of sight-singing and dictation will continue as the students experience more challenging interval leaps, complex rhythms and will continue to utilize music technology during arrangements and/or harmonic examples.</p>
Suggested Pacing: 25 lessons
Learning Targets
<p>Unit Essential Questions:</p> <ul style="list-style-type: none"> • What is a modulation and how does it usually occur? • What is the most common type of musical form?

- What is counterpoint and how is it different than 4 part chordal harmony?
- How does sight-singing train my ear?
- What is chromatic harmony?

Unit Enduring Understandings:

- A modulation occurs when a section of a piece moves to another key or tonal center. This usually occurs by the use of a pivot chord, usually the V or IV of the new key, which are present in both keys. Modulation can also occur by the use of direct modulation by a common chord.
- The most common type of musical form is song form which usually occurs in a three part or rondo-like pattern. Sonata form or sonata allegro form is very common amongst instrumental compositions but varies by style and composer.
- Counterpoint occurs note-against note and in a more linear fashion than 4 part harmony. Counterpoint procedures are very specific and can occur in any style.
- Sight-singing enables me to actually hear what is written by audiation. It enables me to hear the tonic note, tonality, scale pitches, intervals, chords and rhythm. This ability will transfer into many aspects of music including performing, listening, composing, conducting, directing and arranging.
- Chromatic harmony occurs when many borrowed chords and/or chromatic notes are used in a piece. Secondary functions play an important role in the harmonization of chromatic melodies or harmonic progressions and vary by style and composer.

Evidence of Learning

Formative Assessments: Frequent informal assessment and feedback are provided on a daily basis by the teacher.

Summative Assessments:

- Mid-term theory and ear training exam
- Sight-singing/dictation tests

Alternative Assessment:

- Composition project

Objectives (Students will be able to...)	Essential Content/Skills	Suggested Assessments	Standards	Pacing
Recognize, identify and notate modulations.	<p>Content: Pivot chord, Parallel keys, Relative keys, Closely related keys, Distantly related keys, Change of mode or key, Common chord modulation.</p> <p>Skills: Analysis, SATB harmonization procedures.</p>	Score analysis.	<p>NJSLS: Visual and Performing Arts</p> <p>1.1.12.B.1 Understanding nuanced stylistic differences among various genres of music is a component of musical fluency. Meter, rhythm, tonality and harmonics are determining factors in the categorization of musical genres. Examine how aspects of meter, rhythm, tonality, intervals, chords and harmonic progressions are organized and manipulated to establish unity and variety in genres of compositions.</p> <p>1.3.12.B.12 The ability to read and interpret music impacts musical fluency.</p>	3 lessons

			<p>Analyze how the elements of music are manipulated in original or prepared musical scores.</p> <p>9.3.12.AR PRF.4 Demonstrate knowledge of music theory.</p>	
<p>Recognize and identify Part forms.</p>	<p>Content: Coda, Rondo, Binary, Sonata, Ternary, Exposition, 12 bar Blues, Development, Recapitulation, Rounded Binary, Theme and Variation,</p> <p>Skills: Score analysis</p>	<p>Guided listening analysis sheets</p>	<p>NJSLS: Visual and Performing Arts</p> <p>1.1.12.B.1 Understanding nuanced stylistic differences among various genres of music is a component of musical fluency. Meter, rhythm, tonality and harmonics are determining factors in the categorization of musical genres. Examine how aspects of meter, rhythm, tonality, intervals, chords and harmonic progressions are organized and manipulated to establish unity and variety in genres of compositions.</p> <p>1.3.12.B.12 The ability to read and interpret music impacts musical fluency. Analyze how the elements of music are manipulated in original or prepared musical scores.</p> <p>8.1.12.E.1 Produce a position statement about a real world problem by developing a systematic plan of investigation with peers and experts synthesizing information from multiple sources.</p>	4 lessons
<p>Notate species counterpoint in first, second, third, fourth and florid counterpoint examples in 2 parts.</p> <p>Compose a melodic line above and/or below a given melody using appropriate counterpoint technique.</p>	<p>Content: First, second, third, fourth and florid counterpoint.</p> <p>Skills: Counterpoint</p>	<p>Florid counterpoint project.</p>	<p>NJSLS: Visual and Performing Arts</p> <p>1.1.12.B.1 Understanding nuanced stylistic differences among various genres of music is a component of musical fluency. Meter, rhythm, tonality and harmonics are determining factors in the categorization of musical genres. Examine how aspects of meter, rhythm, tonality, intervals, chords and harmonic progressions are organized and manipulated to establish unity and variety in genres of compositions.</p> <p>1.3.12.B.4 Basic vocal and instrumental arranging skills require theoretical understanding of musical composition. Arrange simple pieces for voice or instrument using a variety of traditional and nontraditional sound sources or electronic media, and/or analyze prepared scores using music composition software.</p>	6 lessons
<p>Sight-sing melodies in major and minor keys in complex rhythms and meters.</p> <p>Transcribe melodies in 1 voice part in a 4 part texture.</p>	<p>Content: Rhythm, Tonality, Solfege syllables,</p> <p>Skills: Dictation, Sight-singing, Ear- training.</p>	<p>Sight-singing/dictation quiz</p>	<p>NJSLS: Visual and Performing Arts</p> <p>1.1.12.B.2 Musical proficiency is characterized by the ability to sight-read advanced notation. Musical fluency is also characterized by the ability to classify and replicate the stylistic differences of varying traditions. Synthesize knowledge of the elements of music in the deconstruction and performance of complex musical scores from diverse cultural contexts.</p>	4 lessons

<p>Recognize, identify and notate the Neapolitan 6 and Augmented 6th chords.</p> <p>Recognize, name and spell high numbered chords.</p>	<p>Content: Neapolitan 6, Italian, French, German Augmented 6th chords, Borrowed chords, Jazz Harmony.</p> <p>Skills: SATB harmonization procedures</p>	<p>Completion of workbook and textbook exercise</p> <p>Score analysis</p> <p>Analysis of Jazz lead sheet harmony</p>	<p>NJSLS: Visual and Performing Arts</p> <p>1.1.12.B.1 Understanding nuanced stylistic differences among various genres of music is a component of musical fluency. Meter, rhythm, tonality and harmonics are determining factors in the categorization of musical genres. Examine how aspects of meter, rhythm, tonality, intervals, chords and harmonic progressions are organized and manipulated to establish unity and variety in genres of compositions.</p>	2 lessons
<p>Realize harmony with chromatic figured bass notation in chromatic progressions.</p>	<p>Content: Chromatic figured bass notation.</p> <p>Skills: SATB harmonization procedures.</p>	<p>Completion of workbook examples and textbook exercises</p>	<p>NJSLS: Visual and Performing Arts</p> <p>1.1.12.B.1 Understanding nuanced stylistic differences among various genres of music is a component of musical fluency. Meter, rhythm, tonality and harmonics are determining factors in the categorization of musical genres. Examine how aspects of meter, rhythm, tonality, intervals, chords and harmonic progressions are organized and manipulated to establish unity and variety in genres of compositions.</p> <p>1.3.12.B.12 The ability to read and interpret music impacts musical fluency. Analyze how the elements of music are manipulated in original or prepared musical scores.</p>	2 lessons
<p>Compose a melody and harmonize with appropriate triads and seventh chords. Harmonize melody in 4 parts using appropriate chromatic harmonic progressions in root and inverted positions. Enliven texture by adding or utilizing non-harmonic tones. Complete by hand and then enter into <i>Finale</i>.</p>	<p>Content: Synthesis of all pre-learned material.</p> <p>Skills: Arranging, Composition, Music technology, SATB harmonization procedures.</p>	<p>Composition Project</p>	<p>NJSLS: Visual and Performing Arts</p> <p>1.3.12.B.3 Understanding of how to manipulate the elements of music is a contributing factor to musical artistry. Improvise works through the conscious manipulation of the elements of music, using a variety of traditional and nontraditional sound sources, including electronic sound-generating equipment and music generation programs.</p> <p>1.3.12.B.4 Basic vocal and instrumental arranging skills require theoretical understanding of musical composition. Arrange simple pieces for voice or instrument using a variety of traditional and nontraditional sound sources or electronic media, and/or analyze prepared scores using music composition software.</p>	2 lessons
<p>Identify tonality, modulations, form and texture of varied repertoire of historical and current examples performed by recordings or live performance.</p>	<p>Content: Song form, Elements of music.</p> <p>Skills: Analysis, Listening.</p>	<p>Guided listening analysis sheets</p>	<p>NJSLS: Visual and Performing Arts</p> <p>1.1.12.B.1 Understanding nuanced stylistic differences among various genres of music is a component of musical fluency. Meter, rhythm, tonality and harmonics are determining factors in the categorization of musical genres. Examine how aspects of meter, rhythm, tonality, intervals, chords and harmonic progressions are organized and manipulated to establish unity and variety in genres of compositions.</p> <p>1.3.12.B.12 The ability to read and interpret music impacts musical fluency.</p>	2 lessons

			Analyze how the elements of music are manipulated in original or prepared musical scores.	
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Unit 4 Overview

Unit Title: Final Composition

During this unit the student will sight-sing melodies in major and minor keys in various triple meters, continue guided listening analysis of a variety of literature, compose a motive and develop it into a phrase and/or phrases and complete a final composition which will synthesize all information. The composition will be comprehensive in scope and will serve as a summation of all information. The student will critique their own composition and utilize music technology during the arranging, scripting and /or performance of the final composition. The student will rehearse, conduct and perform their final composition with instruments or voices available in class or by Finale performance.

Suggested Pacing: 25 lessons

Learning Targets

Unit Essential Questions:

- How do I sing melodies in complex rhythms?
- What is a general process for composing a melody?
- How do I sight-sing my part in a 4 part texture?
- How do I arrange or compose music for transposing instruments?

Unit Enduring Understandings:

- I can sing melodies in complex rhythms by first understanding the meter and utilizing a counting system for rhythms. Once the rhythm has been determined, the tonality and solfege syllables can then be applied to sing the melody. Over time and with practice this will become a simultaneous act.
- A general process for writing a melody is motivic development and/or theme and variation. The process usually begins with a small idea or motive which is then developed through variation, repetition and/or the inclusion of new material. Once phrases have been developed, theme and variation techniques can be applied to develop phrases into complete sections and then further developed, organized and varied into larger sections.
- When sight-singing in a four part texture, I must first sight-sing my own part correctly and then sing it along with the other three parts. I must focus upon the hearing and performing of my own part but also hear how it blends and interacts with the other harmonic parts creating harmony and a better understanding of how my part fits into the entire composition.
- I can compose or arrange music for transposing instruments by first understanding the range capabilities of each instrument and then the appropriate transposition from concert pitch. I should compose or arrange the parts in concert key first and then transpose each part to

complete a transposed or finished score. *Finale* can greatly help this process by selecting the appropriate transposition function when the piece has been composed.

Evidence of Learning

Formative Assessments: Frequent informal assessment and feedback are provided on a daily basis by the teacher.

Summative Assessments:

- Final exam
- Final composition project

Objectives (Students will be able to...)	Essential Content/Skills	Suggested Assessments	Standards	Pacing
Sight-sing and sing 4 part chorales.	Content: Bach chorales, Student arranged SATB assignments. Skills: Sight-singing, Ear training.	Sight-singing/listening quiz	NJSLS: Visual and Performing Arts 1.1.12.B.2 Musical proficiency is characterized by the ability to sight-read advanced notation. Musical fluency is also characterized by the ability to classify and replicate the stylistic differences of varying traditions. Synthesize knowledge of the elements of music in the deconstruction and performance of complex musical scores from diverse cultural contexts. 9.3.12.AR PRF.4 Demonstrate knowledge of music theory.	3 lessons
Sight-sing major and transcribe minor melodies in 3/8, 6/8, 9/8 and 12/8 meter.	Content: Rhythms in 3/8, 6/8, 9/8 and 12/8 meter, Skills: Ear training, Sight-singing, Counting rhythms	Sight-singing/dictation quiz	NJSLS: Visual and Performing Arts 1.1.12.B.2 Musical proficiency is characterized by the ability to sight-read advanced notation. Musical fluency is also characterized by the ability to classify and replicate the stylistic differences of varying traditions. Synthesize knowledge of the elements of music in the deconstruction and performance of complex musical scores from diverse cultural contexts.	3 lessons
Identify keys, chord types, tonality, tonic pitch, modulations and form of varied repertoire performed by recordings or by live performance. Identify correctly played or incorrectly played melodies, chords or rhythms in melodic examples.	Content: Synthesis of all learned information Skills: Analysis, Listening, Ear training.	Guided listening analysis sheets	NJSLS: Visual and Performing Arts 1.1.12.B.1 Understanding nuanced stylistic differences among various genres of music is a component of musical fluency. Meter, rhythm, tonality and harmonics are determining factors in the categorization of musical genres. Examine how aspects of meter, rhythm, tonality, intervals, chords and harmonic progressions are organized and manipulated to establish unity and variety in genres of compositions. 1.3.12.B.12 The ability to read and interpret music impacts musical fluency.	3 lessons

			Analyze how the elements of music are manipulated in original or prepared musical scores.	
Compose a motive, develop it into a phrase and further develop it into a 2 or 4 phrase melody.	<p>Content: Variation, Inversion, Repetition, Retrograde, Period forms, Inverted retrograde, Melodic composition, Motivic development, Rhythmic Diminution, Melody harmonization, Rhythmic Augmentation.</p> <p>Skills: Melodic composition</p>	Melodic composition assignment	<p>NJSLS: Visual and Performing Arts</p> <p>1.3.12.B.3 Understanding of how to manipulate the elements of music is a contributing factor to musical artistry. Improvise works through the conscious manipulation of the elements of music, using a variety of traditional and nontraditional sound sources, including electronic sound-generating equipment and music generation programs.</p> <p>1.3.12.B.4 Basic vocal and instrumental arranging skills require theoretical understanding of musical composition. Arrange simple pieces for voice or instrument using a variety of traditional and nontraditional sound sources or electronic media, and/or analyze prepared scores using music composition software.</p>	3 lessons
<p>Compose a piece for vocal or instrumental quartet:</p> <ol style="list-style-type: none"> 1. Compose motive, develop into melody, vary and expand using compositional techniques, 2. Harmonize and arrange for voices or instrumental quartet, 3. Follow all SATB and/or counterpoint procedures with a clear form, rhythm and tonality, 4. Complete by hand first, 5. Enter into <i>Finale</i> music software 6. Print score and parts, and 7. Rehearse and perform in class. 	<p>Content: Synthesis of all learned information</p> <p>Skills: Listening, Arranging, Composition, Music technology.</p>	Final composition project rubric	<p>NJSLS: Visual & Performing Arts</p> <p>1.1.12.B.1 Understanding nuanced stylistic differences among various genres of music is a component of musical fluency. 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 The ability to read and interpret music impacts musical fluency. Analyze how the elements of music are manipulated in original or prepared musical scores.</p> <p>1.3.12.B.3 Understanding of how to manipulate the elements of music is a contributing factor to musical artistry. Improvise works through the conscious manipulation of the elements of music, using a variety of traditional and nontraditional sound sources, including electronic sound-generating equipment and music generation programs.</p> <p>1.3.12.B.4 Basic vocal and instrumental arranging skills require theoretical understanding of musical composition. Arrange simple pieces for voice or instrument using a variety of traditional and nontraditional sound sources or electronic media, and/or analyze prepared scores using music composition software.</p> <p>CRP4. Communicate clearly and effectively and with reason.</p>	10 lessons
Rehearse, conduct and perform student compositions in class either by class performance or by computer performance.	<p>Content: Critique, Synthesis of all learned information.</p> <p>Skills: Analysis,</p>	Composition performance rubric	<p>NJSLS: Visual and Performing Arts</p> <p>1.1.12.B.2 Musical proficiency is characterized by the ability to sight-read advanced notation. Musical fluency is also characterized by the ability to classify and replicate the stylistic differences of varying traditions.</p>	3 lessons

	<p>Listening, Conducting, Sight-singing, Instrumental /vocal performance.</p>		<p>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 The ability to read and interpret music impacts musical fluency. Analyze how the elements of music are manipulated in original or prepared musical scores.</p> <p>NJSLSA.SL1. Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.</p> <p>8.1.12.E.1 Produce a position statement about a real world problem by developing a systematic plan of investigation with peers and experts synthesizing information from multiple sources.</p>	
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