CURRICULUM

FOR

MUSIC THEORY I

GRADES 10-12

This curriculum is part of the Educational Program of Studies of the Rahway Public Schools.

ACKNOWLEDGMENTS

Joseph Elefante, Program Supervisor of Fine & Performing Arts, Family & Consumer Science, and Technology Education

The Board acknowledges the following who contributed to the preparation of this curriculum.

Meagen S. Spatz

Tiffany A. Beer, Director of Curriculum and Instruction

Subject/Course Title:
Course Name Music Theory I
Grades 10-12

Date of Board Adoption:
October 28, 2020

RAHWAY PUBLIC SCHOOLS CURRICULUM

Music Theory I: Grades 10-12

PACING GUIDE

Unit	Title	Pacing
1	Basic Notation and Rhythm/Subdivision	4-5 weeks
2	Whole/Half Steps, The Major/Pentatonic, Minor and Chromatic Scales	4-5weeks
3	Intervals	3-4 weeks
4	Triads and 7th Chords/Mini unit on Jazz	5-6 weeks
5	Meter and advanced rhythm-reading	3 weeks
6	Triad and 7th Chord Inversions/Figured Bass (Music History/Modes)	2-3 weeks
7	The Principles of Voice-Leading	4-5 weeks
8	Chord Progressions	3 weeks
9	Non-Chord Tones	3 weeks
10	Transposition	2 weeks
11	Form	2 weeks

Modulation and Intro to Secondary Function are also potential units of study, depending on the number of students in the class and the level of musical knowledge they have prior to taking the class.

ACCOMMODATIONS

504 Accommodations:

- Provide scaffolded vocabulary and vocabulary lists.
- Provide extra visual and verbal cues and prompts.
- Provide adapted/alternate/excerpted versions of the text and/or modified supplementary materials.
- Provide links to audio files and utilize video clips.
- Provide graphic organizers and/or checklists.
- Provide modified rubrics.
- Provide a copy of teaching notes, especially any key terms, in advance.
- Allow additional time to complete assignments and/or assessments.
- Provide shorter writing assignments.
- Provide sentence starters.
- Utilize small group instruction.
- Utilize Think-Pair-Share structure.
- Check for understanding frequently.
- Have student restate information.
- Support auditory presentations with visuals.
- Weekly home-school communication tools (notebook, daily log, phone calls or email messages).
- Provide study sheets and teacher outlines prior to assessments.
- Quiet corner or room to calm down and relax when anxious.
- Reduction of distractions.
- Permit answers to be dictated.
- Hands-on activities.
- Use of manipulatives.
- Assign preferential seating.
- No penalty for spelling errors or sloppy handwriting.
- Follow a routine/schedule.
- Provide student with rest breaks.
- Use verbal and visual cues regarding directions and staying on task.
- Assist in maintaining agenda book.

IEP Accommodations:

- Provide scaffolded vocabulary and vocabulary lists.
- Differentiate reading levels of texts (e.g., Newsela).
- Provide adapted/alternate/excerpted versions of the text and/or modified supplementary materials.
- Provide extra visual and verbal cues and prompts.
- Provide links to audio files and utilize video clips.
- Provide graphic organizers and/or checklists.
- Provide modified rubrics.
- Provide a copy of teaching notes, especially any key terms, in advance.
- Provide students with additional information to supplement notes.
- Modify questioning techniques and provide a reduced number of questions or items on tests.
- Allow additional time to complete assignments and/or assessments.
- Provide shorter writing assignments.
- Provide sentence starters.
- Utilize small group instruction.
- Utilize Think-Pair-Share structure.
- Check for understanding frequently.
- Have student restate information.
- Support auditory presentations with visuals.
- Provide study sheets and teacher outlines prior to assessments.
- Use of manipulatives.
- Have students work with partners or in groups for reading, presentations, assignments, and analyses.
- Assign appropriate roles in collaborative work.
- Assign preferential seating.
- Follow a routine/schedule.

Gifted and Talented Accommodations:

- Differentiate reading levels of texts (e.g., Newsela).
- Offer students additional texts with higher lexile levels.
- Provide more challenging and/or more supplemental readings and/or activities to deepen understanding.
- Allow for independent reading, research, and projects.
- Accelerate or compact the curriculum.
- Offer higher-level thinking questions for deeper analysis.
- Offer more rigorous materials/tasks/prompts.
- Increase number and complexity of sources.
- Assign group research and presentations to teach the class.

ELL Accommodations:

- Provide extended time.
- Assign preferential seating.
- Assign peer buddy who the student can work with.
- Check for understanding frequently.
- Provide language feedback often (such as grammar errors, tenses, subject-verb agreements, etc…).
- Have student repeat directions.
- Make vocabulary words available during classwork and exams.
- Use study guides/checklists to organize information.
- Repeat directions.
- Increase one-on-one conferencing.
- Allow student to listen to an audio version of the text.
- Give directions in small, distinct steps.

● Assign/allow for leadership roles during collaborative work and in other learning activities.	● Allow copying from paper/book. ● Give student a copy of the class notes. ● Provide written and oral instructions. ● Differentiate reading levels of texts (e.g., Newsela). ● Shorten assignments. ● Read directions aloud to student. ● Give oral clues or prompts. ● Record or type assignments. ● Adapt worksheets/packets. ● Create alternate assignments. ● Have student enter written assignments in criterion, where they can use the planning maps to help get them started and receive feedback after it is submitted. ● Allow student to resubmit assignments. ● Use small group instruction. ● Simplify language. ● Provide scaffolded vocabulary and vocabulary lists. ● Demonstrate concepts possibly through the use of visuals. ● Use manipulatives. ● Emphasize critical information by highlighting it for the student. ● Use graphic organizers. ● Pre-teach or pre-view vocabulary. ● Provide student with a list of prompts or sentence starters that they can use when completing a written assignment. ● Provide audio versions of the textbooks. ● Highlight textbooks/study guides. ● Use supplementary materials. ● Give assistance in note taking ● Use adapted/modified textbooks. ● Allow use of computer/word processor. ● Allow student to answer orally, give extended time (time-and-a-half). ● Allow tests to be given in a separate location (with the ESL teacher). ● Allow additional time to complete assignments and/or assessments. ● Read question to student to clarify. ● Provide a definition or synonym for words on a test that do not impact the validity of the exam. ● Modify the format of assessments. ● Shorten test length or require only selected test items. ● Create alternative assessments. ● On an exam other than a spelling test, don’t take points off for spelling errors.

UNIT 1

Content Area: Music Theory I

Unit Title: Basic Notation/Rhythm/Subdivision

Target Course/Grade Level: 10-12 (Minimum 1 yr in an RHS Performing Ensemble is Pre-requisite)

Unit Summary: Music is a language that has its own vocabulary, symbols, and unique form of notation. In this unit students review the basics of this notation and gain a deeper understanding of the symbols they see every day in performance – the staff, clefs, notes, and more. Rhythm is the most basic element of music; there can be no music without rhythm. Students will engage in discourse about the difference between notes and pitches, enhance their understanding of duration, and acquire ability in subdividing, a skill which is essential to accurate musical performance.

Approximate Length of Unit: 4 weeks

LEARNING TARGETS

NJ Student Learning Standards:

1.3B.12prof.Cr1a. Describe how sounds, and short musical ideas can be used to represent personal experiences, moods, visual images, and/or storylines.
1.3B.12prof.Re9a. Describe the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating an understanding of the fundamentals of music theory.
1.3B.12prof.Cn10a. Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music
1.3B.12prof.Cn11a. Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

Career Readiness, Life Literacies, and Key Skills:

9.4.12.CI.1. Demonstrate the ability to reflect, analyze, and use creative skills and ideas.
9.4.12.CI.2. Identify career pathways that highlight personal talents, skills, and abilities.
9.4.12.CI.3. Investigate new challenges and opportunities for personal growth, advancement, and transition.
9.4.12.TL.1. Assess digital tools based on features such as accessibility options, capacities, and utility for accomplishing a specified task.

Interdisciplinary Connections and Standards:

RI.11-12.3. Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.
RI.11-12.4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text.
RI.11-12.7. Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.

RI.11-12.10. By the end of grade 12, read and comprehend literary nonfiction at grade level text-complexity or above with scaffolding as needed.

NJ.S.LSA.L6. Acquire and use accurately a range of general academic and domain-specific words and phrases sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when encountering an unknown term important to comprehension or expression.

NJ SLS Companion Standards: Reading and Writing Standards for History, Social Studies, Science, and Technical Subjects:

RST.11-12.1. Accurately cite strong and thorough evidence from the text to support analysis of science and technical texts, attending to precise details for explanations or descriptions.

RST.11-12.2. Determine the central ideas, themes, or conclusions of a text; summarize complex concepts, processes, or information presented in a text by paraphrasing them in simpler but still accurate terms.

RST.11-12.3. Follow precisely a complex multistep procedure when carrying out experiments, taking measurements, or performing technical tasks; analyze the specific results based on explanations in the text.

RST.11-12.4. Determine the meaning of symbols, key terms, and other domain-specific words and phrases as they are used in a specific scientific or technical context relevant to grades 11-12 texts and topics.

RST.11-12.5. Analyze how the text structures information or ideas into categories or hierarchies, demonstrating understanding of the information or ideas.

RST.11-12.6. Analyze the author's purpose in providing an explanation, describing a procedure, or discussing an experiment in a text, identifying important issues that remain unresolved.

RST.11-12.7. Integrate and evaluate multiple sources of information presented in diverse formats and media (e.g., quantitative data, video, multimedia) in order to address a question or solve a problem.

RST.11-12.8. Evaluate the hypotheses, data, analysis, and conclusions in a science or technical text, verifying the data when possible and corroborating or challenging conclusions with other sources of information.

RST.11-12.9. Synthesize information from a range of sources (e.g., texts, experiments, simulations) into a coherent understanding of a process, phenomenon, or concept, resolving conflicting information when possible.

RST.11-12.10. By the end of grade 12, read and comprehend science/technical texts in the grades 11-CCR text complexity band independently and proficiently.

WHST.11-12.1. Write arguments focused on discipline-specific content.

WHST.11-12.4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

WHST.11-12.6. Use technology, including the Internet, to produce, share, and update writing products in response to ongoing feedback, including new arguments or information.

WHST.11-12.8. Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the specific task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation.

WHST.11-12.9. Draw evidence from informational texts to support analysis, reflection, and research.

Unit Understandings:

Students will understand that…

- Music is a language that communicates thoughts, ideas, and emotions.
- Western Music has a unique written notation.
- Musical symbols represent agreed upon concrete ideas or information.
- Rhythm is the most basic element of music.
- Music requires organization and structure.
- Rhythms are mathematical and are subdivided based on the smallest available note value.

Unit Essential Questions:

- How does music communicate thoughts, ideas, and emotions?
- Why is understanding the symbols of music notation essential to music performance?
- What about music notation is deceptive or vague and why is this the case?
- Why can there be no music without rhythm?
- What is the difference between a note and a pitch?
- What is subdivision and why is it essential to accurate musical performance?

Knowledge and Skills:

Students will know...

- The symbols of basic music notation and the specific information they convey.
- How music is organized on paper.
- The notes of the treble and bass clefs.
- The mathematical concept of the Hierarchy of Notes and Rests.
- The concepts of duration and subdivision.
- The Grand Staff.
- How to use and manipulate Noteflight music notation software.

Students will be able to...

- Read and understand basic music notation.
- Read both Treble and Bass clef notes with fluency.
- Accurately write musical symbols on staff paper.
- Count and subdivide rhythms in simple meters.
- Keep a steady beat while clapping a rhythm.
- Compose simple rhythms in simple meters.
- Take rhythmic dictation for note values up to and including eighth notes.

EVIDENCE OF LEARNING

Assessment:

What evidence will be collected and deemed acceptable to show that students truly "understand"?

- Written quizzes will be given periodically throughout the unit with a formal unit assessment at the end including:
    - The Staff, Clefs, Measures and Time Signatures
    - Treble and Bass Clef notes
        -Reading/Naming
        -Writing
    - Basic Rhythms in Simple Meters
        -Reading
        -Writing
    - The Grand Staff and Ledger Lines
- Students are assessed daily through written work on the board, on paper in the form of worksheets and exercises, and through classroom discourse.
- Students are encouraged to ask questions and to explain their knowledge and understanding to peers in the class.
- Rhythmic dictation will be done on a regular basis.
- Regular "Listening Friday" experiences enhance student understanding and allow for assessment opportunities.

Learning Activities:

What differentiated learning experiences and instruction will enable all students to achieve the desired results?

- Students will use the textbook *Tonal Harmony* as a guide and complete Self-Tests as well as Alfred's *Essentials of Music Theory* and *The Elements of Music* workbooks pages as classwork, homework, and assessment.
- Students will work alone and in small groups making use of staff paper and the white board to demonstrate understanding of material.
- Students and teacher will engage in discourse, listening, and hands-on activities.
- Counting out loud, clapping, and use of percussion instruments will enhance rhythm learning.
- Use of piano keyboards will enhance pitch learning.
- Students will read and write music, engaging in live "performances" in class as well as simple composition.
- Regular "Listening Friday" experiences enhance student understanding and allow for assessment opportunities.
- Use of MusicTheory.net, Musition, Auralia & Noteflight apps.

RESOURCES

Teacher Resources:

- *Tonal Harmony* by Kostka, Payne, & Almen
- *Elementary Harmony: Theory and Practice* by Ottman
- Workbook for *The Elements of Music* by Turek
- *The Musician's Guide to Theory and Analysis* by Clendinning and Marvin
- *The Musician's Guide to Aural Skills* by Murphy, Phillips, Clendinning, and Marvin

- Music Theory resources from Josh Gottry (www.gottrypercussion.com)
- MusicFirst Suite, MusicTheory.net

Equipment Needed:

- Computer
- Projector
- White Board
- Sound System
- Staff paper
- Tonal harmony textbooks
- Alfred's *Essentials of Music* and *The Elements of Music* workbooks
- Hand percussion
- Piano keyboards

UNIT 2

Content Area: Music Theory I

Unit Title: Whole & Half Steps, Major/Pentatonic, Minor and Chromatic Scales

Target Course/Grade Level: 10-12

Unit Summary: Whole and half steps are the basic building blocks of Western tonal harmony. The half step is the smallest interval in Western Music, and all of Western Music is based on scales which are built from specific formulas of whole and half steps. This is the foundation, basic vocabulary, and grammar of tonal music. Students will learn how to recognize whole and half steps visually and aurally. They will learn how to build Major and Minor scales and glean their key signatures. They will apply this knowledge to Pentatonic and Chromatic scales and learn to hear how the tonal concepts of each of these scales are different. Students learn three different forms of Minor scales and their differing sound qualities. A major revelation is made in this unit called The Circle of 5ths – a resource that will serve students for their whole musical careers.

Approximate Length of Unit: 4 weeks

LEARNING TARGETS

NJ Student Learning Standards:

1.3B.12prof.Cr1a. Describe how sounds, and short musical ideas can be used to represent personal experiences, moods, visual images, and/or storylines.
1.3B.12prof.Re9a. Describe the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating an understanding of the fundamentals of music theory.
1.3B.12prof.Cn10a. Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music
1.3B.12prof.Cn11a. Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

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9.4.12.TL.1. Assess digital tools based on features such as accessibility options, capacities, and utility for accomplishing a specified task.

Interdisciplinary Connections and Standards:

RI.11-12.3. Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.

RI.11-12.4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text.

RI.11-12.7. Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.

RI.11-12.10. By the end of grade 12, read and comprehend literary nonfiction at grade level text-complexity or above with scaffolding as needed.

NJ.S.LSA.L6. Acquire and use accurately a range of general academic and domain-specific words and phrases sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when encountering an unknown term important to comprehension or expression.

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RST.11-12.4. Determine the meaning of symbols, key terms, and other domain-specific words and phrases as they are used in a specific scientific or technical context relevant to grades 11-12 texts and topics.

RST.11-12.5. Analyze how the text structures information or ideas into categories or hierarchies, demonstrating understanding of the information or ideas.

RST.11-12.6. Analyze the author's purpose in providing an explanation, describing a procedure, or discussing an experiment in a text, identifying important issues that remain unresolved.

RST.11-12.7. Integrate and evaluate multiple sources of information presented in diverse formats and media (e.g., quantitative data, video, multimedia) in order to address a question or solve a problem.

RST.11-12.8. Evaluate the hypotheses, data, analysis, and conclusions in a science or technical text, verifying the data when possible and corroborating or challenging conclusions with other sources of information.

RST.11-12.9. Synthesize information from a range of sources (e.g., texts, experiments, simulations) into a coherent understanding of a process, phenomenon, or concept, resolving conflicting information when possible.

RST.11-12.10. By the end of grade 12, read and comprehend science/technical texts in the grades 11-CCR text complexity band independently and proficiently.

WHST.11-12.1. Write arguments focused on discipline-specific content.

WHST.11-12.4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

WHST.11-12.6. Use technology, including the Internet, to produce, share, and update writing products in response to ongoing feedback, including new arguments or information.

WHST.11-12.8. Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the

specific task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation.

WHST.11-12.9. Draw evidence from informational texts to support analysis, reflection, and research.

Unit Understandings:

Students will understand that…

- Western Music is the art music of Europe and The Americas and has its roots in the Catholic Church and Christian Tradition. Western Music differs from Eastern and Middle Eastern Music in form, timbre, structure and tonal foundation.
- The Half Step is the smallest interval in Western music.
- All Western Music is built on Major and Minor scales, which are made up of combinations of whole and half steps.
- Pentatonic and Chromatic scales are also made using whole and half steps.
- There are three forms of Minor scale: Natural, Harmonic, and Melodic. Each form has a different sound quality.
- Major and Minor scales have a fundamental tonal relationship.
- Learning to aurally distinguish intervals and scale forms is crucial to intonation, blend, and balance in musical performance.
- Composers exploit the sound qualities produced by different intervals and scales in order to covey ideas, thoughts, and emotions in music.
- There are 12 Major and Minor scales, from which are gleaned key signatures that govern the performance of the music.

Unit Essential Questions:

- How do culture and geographic location affect the composition and performance of music?
- How are scales the foundation of tonal harmony?
- What aspects of scales and intervals inspire us to assign emotional content or character to the sound qualities they produce?
- In what ways to composers utilize scales and intervals?

Knowledge and Skills:

Students will know...

- Half and whole steps.
- Sharps, flats, and naturals (accidentals) and their functions.
- That two adjacent piano keys represent a half step.
- There are two "White-key half steps" in each octave.
- The concept of enharmonics.
- Tetrachords.
- The Major and Minor Scale Formulas.
- The three forms of Minor Scales.
- All 12 Major and Minor Key Signatures and how to identify them.
- The order of sharps and flats.
- The Circle of 5ths.

- That Major and Minor scales share key signatures.

Students will be able to...

- Identify whole and half steps aurally and visually
- Identify "White-key Half steps."
- Correctly identify and use flats, sharps, and naturals.
- Identify and write enharmonic equivalents
- Use tetrachords to build Major scales.
- Use The Major and Minor Scale Formulas to correctly build scales without key signatures.
- Identify relative Major and Minor scales/keys.
- Glean key signatures from Major and Minor scales.
- Correctly names pitches affected by key signatures.
- Accurately write key signatures.
- Correctly name/identify key signatures.
- How to use the Circle of 5ths.
- Accurately draw the Circle of 5ths.

EVIDENCE OF LEARNING

Assessment:

What evidence will be collected and deemed acceptable to show that students truly "understand"?

- Written quizzes will be given periodically throughout the unit with a formal unit assessment at the end including:
    - Whole and Half steps
    - Enharmonics
    - Major and Minor scales
    - Key signatures
    - The Circle of 5ths
- Students are assessed daily through written work on the board, on paper in the form of worksheets and exercises, and through classroom discourse.
- Students are encouraged to ask questions and to explain their knowledge and understanding to peers in the class.
- Pitch dictation will be done on a regular basis. In this unit:
    - Whole step vs half step interval training
    - Major scale
    - Minor scale
      -Natural, Harmonic, Melodic
- Regular "Listening Friday" experiences enhance student understanding and allow for assessment opportunities.

Learning Activities:

What differentiated learning experiences and instruction will enable all students to achieve the desired results?

- Students will use the textbook *Tonal Harmony* as a guide and complete Self-Tests as well as Alfred's *Essentials of Music Theory* and The Elements of Music workbooks pages as classwork, homework, and assessment.
- Students will work alone and in small groups making use of staff paper and the white board to demonstrate understanding of material.
- Students and teacher will engage in regular discourse, copious listening, and hands-on activities.
- Use of piano keyboards will enhance pitch learning.
- Students will sing/hum intervals and scale forms.
- Students will read and write music, engaging in live "performances" in class as well as simple composition.
- Students will peer-assess and drill memorization with flash cards.
- Regular "Listening Friday" experiences enhance student understanding and allow for assessment opportunities.
- Use of MusicTheory.net, Musition and Auralia apps during and outside of class.

RESOURCES

Teacher Resources:

- *Tonal Harmony* by Kostka, Payne, & Almen
- *Elementary Harmony: Theory and Practice* by Ottman
- Workbook for *The Elements of Music* by Turek
- *The Musician's Guide to Theory and Analysis* by Clendinning and Marvin
- *The Musician's Guide to Aural Skills* by Murphy, Phillips, Clendinning and Marvin
- Music Theory resources from Josh Gottry (www.gottrypercussion.com)
- MusicFirst Suite, MusicTheory.net

Equipment Needed:

- Computer
- Projector
- White Board
- Sound System
- Staff paper
- Tonal harmony textbooks
- Alfred's Essentials of Music and The Elements of Music workbooks
- Piano keyboards

UNIT 3

Content Area: Music Theory I

Unit Title: Intervals

Target Course/Grade Level: 10-12

Unit Summary: Intervals are the distances between musical sounds. Four different intervals allow for sonic variety and become the foundation for chords and a deeper understanding of the musical functions in tonal harmony. Students will transfer knowledge from the previous unit and build on what has been learned. Interval quality cannot be determined without understanding of key signature. Thus comfort with all Major and Minor key signatures is crucial. Further ear-training is essential in being able to identify the type and quality of each interval. Ultimately this unit will bridge the gap between scales and chords.

Approximate Length of Unit: 3-4 weeks

LEARNING TARGETS

NJ Student Learning Standards:

1.3B.12prof.Cr1a. Describe how sounds, and short musical ideas can be used to represent personal experiences, moods, visual images, and/or storylines.
1.3B.12prof.Re9a. Describe the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating an understanding of the fundamentals of music theory.
1.3B.12prof.Cn10a. Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music
1.3B.12prof.Cn11a. Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

Career Readiness, Life Literacies, and Key Skills:

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9.4.12.TL.1. Assess digital tools based on features such as accessibility options, capacities, and utility for accomplishing a specified task.

Interdisciplinary Connections and Standards:

RI.11-12.3. Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.

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RI.11-12.10. By the end of grade 12, read and comprehend literary nonfiction at grade level text-complexity or above with scaffolding as needed.

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RST.11-12.4. Determine the meaning of symbols, key terms, and other domain-specific words and phrases as they are used in a specific scientific or technical context relevant to grades 11-12 texts and topics.

RST.11-12.5. Analyze how the text structures information or ideas into categories or hierarchies, demonstrating understanding of the information or ideas.

RST.11-12.6. Analyze the author's purpose in providing an explanation, describing a procedure, or discussing an experiment in a text, identifying important issues that remain unresolved.

RST.11-12.7. Integrate and evaluate multiple sources of information presented in diverse formats and media (e.g., quantitative data, video, multimedia) in order to address a question or solve a problem.

RST.11-12.8. Evaluate the hypotheses, data, analysis, and conclusions in a science or technical text, verifying the data when possible and corroborating or challenging conclusions with other sources of information.

RST.11-12.9. Synthesize information from a range of sources (e.g., texts, experiments, simulations) into a coherent understanding of a process, phenomenon, or concept, resolving conflicting information when possible.

RST.11-12.10. By the end of grade 12, read and comprehend science/technical texts in the grades 11-CCR text complexity band independently and proficiently.

WHST.11-12.1. Write arguments focused on discipline-specific content.

WHST.11-12.4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

WHST.11-12.6. Use technology, including the Internet, to produce, share, and update writing products in response to ongoing feedback, including new arguments or information.

WHST.11-12.8. Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the specific task, purpose, and audience; integrate information into the text selectively to maintain the

flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation.

WHST.11-12.9. Draw evidence from informational texts to support analysis, reflection, and research.

Unit Understandings:

Students will understand that…

- The distance between pitches is called an interval.
- Intervals have a distinct sound quality which allows them to be identified and which composers exploit to create mood and character in music.
- Intervals are identified by a number which represents the amount of distance between the two pitches.
- Intervals are also identified by a quality: Major, Minor, Augmented, or Diminished.
- Interval quality is related to Major and Minor scales and is affected by key signatures.
- Intervals can be melodic or harmonic in nature since music has both vertical and linear relationships.
- Whole and half steps are intervals which are also called Minor and Major Seconds.

Unit Essential Questions:

- What are the concepts of Major, Minor, Augmented, and Diminished, and where do they come from?
- What characterizes interval quality?
- How does knowing what an interval will sound like improve your musical performance?
- How does understanding intervals improve skill in sight-reading?

Knowledge and Skills:

Students will know...

- Intervals are identified by number and quality.
- Intervals have distinct sound qualities which allow them to be identified aurally.
- An interval's number is the relationship from the root to the higher pitch.
- The quality of the interval is determined by the key signature of the root pitch.
- The difference between Major, Minor, Augmented, and Diminished.
- The difference between harmonic intervals and melodic intervals.

Students will be able to...

- Identify intervals by number and quality.
- Identify intervals by sound (aurally).
- Accurately write given intervals.

EVIDENCE OF LEARNING

Assessment:

What evidence will be collected and deemed acceptable to show that students truly "understand"?

- Written quizzes will be given periodically throughout the unit with a formal unit assessment at the end including:
    - Interval ID
        - -written
        - -aural
    - Interval composition
- Students are assessed daily through written work on the board, on paper in the form of worksheets and exercises, and through classroom discourse.
- Students are encouraged to ask questions and to explain their knowledge and understanding to peers in the class.
- Pitch dictation will be done on a regular basis. In this unit:
    - Intervals of the Major scale
    - Comparing intervals
    - Tritones
- Regular "Listening Friday" experiences enhance student understanding and allow for assessment opportunities.

Learning Activities:

What differentiated learning experiences and instruction will enable all students to achieve the desired results?

- Students will use the textbook *Tonal Harmony* as a guide and complete Self-Tests as well as Alfred's *Essentials of Music Theory* and *The Elements of Music* workbooks pages as classwork, homework, and assessment.
- Students will work alone and in small groups making use of staff paper and the white board to demonstrate understanding of material.
- Students and teacher will engage in regular discourse, copious listening, and hands-on activities.
- Use of piano keyboards will enhance pitch learning.
- Regular interval ear-training exercises and pitch dictation using simple melodic fragments.
- Students will sing/hum intervals and scale forms.
- Students will peer-assess and drill memorization with flash cards.
- Regular "Listening Friday" experiences enhance student understanding and allow for assessment opportunities.
- Use of MusicTheory.net, Musition and Auralia apps during and outside of class.

RESOURCES

Teacher Resources:

- *Tonal Harmony* by Kostka, Payne, & Almen
- *Elementary Harmony: Theory and Practice* by Ottman
- Workbook for *The Elements of Music* by Turek
- *The Musician's Guide to Theory and Analysis* by Clendinning and Marvin
- *The Musician's Guide to Aural Skills* by Murphy, Phillips, Clendinning and Marvin
- Music Theory resources from Josh Gottry (www.gottrypercussion.com)
- MusicFirst Suite, MusicTheory.net

Equipment Needed:

- Computer
- Projector
- White Board
- Sound System
- Staff paper
- Tonal harmony textbooks
- Alfred's Essentials of Music and The Elements of Music workbooks
- Piano keyboards

UNIT 4

Content Area: Music Theory I

Unit Title: Triad and Seventh Chords (mini unit on Jazz)

Target Course/Grade Level: 10-12

Unit Summary: The foundation of Western tonal harmony (Euro-American music composed during the period from about 1650-1900) is built on three main principles: it makes use of a tonal center or pitch class which creates a musical gravity, it is based almost exclusively on major and minor scales, and it is tertian in structure, or built of thirds. The most basic of these tertian chords is the Triad, a three-pitch chord where the pitches are stacked in intervals of a third. Adding a fourth pitch at another interval of a third creates a Seventh chord. What has been referred to as "the mighty third" is the pivot on which rests all of Western harmony, allowing for the possibility of major and minor tonality, which are the married couple of music. In this unit, students take what they've learned about intervals and key signatures and begin to build chords. Students will also begin to identify and analyze chords, understanding their relationship to each other. This is the beginning of a vertical study of music, which will continue for several months and allow for a deep understanding of where music comes from, how it is created, and how its parts function. While Baroque, Classical, and Romantic art music makes some limited use of Seventh chords for specific purposes, Jazz embraces the natural dissonances created by Seventh chords. Therefore, if time allows, a short study of the history and development of Jazz music will end this unit.

Approximate Length of Unit: 5-6 weeks

LEARNING TARGETS

NJ Student Learning Standards:

1.3B.12prof.Cr1a. Describe how sounds, and short musical ideas can be used to represent personal experiences, moods, visual images, and/or storylines.

1.3B.12prof.Cr2a. Assemble and organize sounds or short musical ideas to create initial expressions of selected experiences, moods, images, or storylines.

1.3B.12prof.Cr3a. Identify, describe and apply teacher-provided criteria to assess and refine the technical and expressive aspects of evolving drafts leading to final versions.

1.3B.12prof.Cr3b. Share music through the use of notation, performance or technology, and demonstrate how the elements of music have been employed to realize expressive intent.

1.3B.12acc.Pr4b. Analyze how the elements of music (including form) of selected works relate to style, function, and context, and explain the implications for rehearsal or performance.

1.3B.12prof.Re8a. Develop and explain interpretations of varied works, demonstrating an understanding of the composer's intent by citing technical and expressive aspects as well as the style/genre of each work.

1.3B.12prof.Re9a. Describe the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating an understanding of the fundamentals of music theory.

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

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

Career Readiness, Life Literacies, and Key Skills:

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

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

9.4.12.CI.3. Investigate new challenges and opportunities for personal growth, advancement, and transition.

9.4.12.TL.1. Assess digital tools based on features such as accessibility options, capacities, and utility for accomplishing a specified task.

Interdisciplinary Connections and Standards:

RI.11-12.3. Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.

RI.11-12.4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text.

RI.11-12.7. Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.

RI.11-12.10. By the end of grade 12, read and comprehend literary nonfiction at grade level text-complexity or above with scaffolding as needed.

NJ.S.LSA.L6. Acquire and use accurately a range of general academic and domain-specific words and phrases sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when encountering an unknown term important to comprehension or expression.

NJ SLS Companion Standards: Reading and Writing Standards for History, Social Studies, Science, and Technical Subjects:

RST.11-12.1. Accurately cite strong and thorough evidence from the text to support analysis of science and technical texts, attending to precise details for explanations or descriptions.

RST.11-12.2. Determine the central ideas, themes, or conclusions of a text; summarize complex concepts, processes, or information presented in a text by paraphrasing them in simpler but still accurate terms.

RST.11-12.3. Follow precisely a complex multistep procedure when carrying out experiments, taking measurements, or performing technical tasks; analyze the specific results based on explanations in the text.

RST.11-12.4. Determine the meaning of symbols, key terms, and other domain-specific words and phrases as they are used in a specific scientific or technical context relevant to grades 11-12 texts and topics.

RST.11-12.5. Analyze how the text structures information or ideas into categories or hierarchies, demonstrating understanding of the information or ideas.

RST.11-12.6. Analyze the author's purpose in providing an explanation, describing a procedure, or discussing an experiment in a text, identifying important issues that remain unresolved.

RST.11-12.7. Integrate and evaluate multiple sources of information presented in diverse formats and media (e.g., quantitative data, video, multimedia) in order to address a question or solve a problem.

RST.11-12.8. Evaluate the hypotheses, data, analysis, and conclusions in a science or technical text, verifying the data when possible and corroborating or challenging conclusions with other sources of information.

RST.11-12.9. Synthesize information from a range of sources (e.g., texts, experiments, simulations) into a coherent understanding of a process, phenomenon, or concept, resolving conflicting information when possible.

RST.11-12.10. By the end of grade 12, read and comprehend science/technical texts in the grades 11-CCR text complexity band independently and proficiently.

WHST.11-12.1. Write arguments focused on discipline-specific content.

WHST.11-12.4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

WHST.11-12.6. Use technology, including the Internet, to produce, share, and update writing products in response to ongoing feedback, including new arguments or information.

WHST.11-12.8. Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the specific task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation.

WHST.11-12.9. Draw evidence from informational texts to support analysis, reflection, and research.

Unit Understandings:

Students will understand that…

- Western Music is the art music of Europe and The Americas and has its roots in the Catholic Church and Christian Tradition. Western Music differs from Eastern and Middle Eastern Music in form, timbre, structure, and tonal foundation.
- Intervals have a distinct sound quality which allows them to be identified and which composers exploit to create mood and character in music.
- Intervals are identified by number and quality.
- Interval quality is related to Major and Minor scales and is affected by key signatures.
- Western harmony is tertian in structure (built in thirds).
- Triads and Seventh chords are the harmonic foundation of tonal harmony.
- The concepts of Major and Minor did not exist until the Baroque period and J.S. Bach was the first composer to codify these tonalities in an effective and formal way. Bach's hymns and chorales are still understood to be the model for 4-part harmonic writing, and therefore are used widely in the study of Triads and Seventh chords.
- The Primary Triads are those which establish the major or minor tonality of a piece, the three chords which contain all the pitches of the Major or Minor scale the music is based on.
- Analysis is at the heart of music theory and allows us to gain a deeper understanding of the creation of the music and the intent of the composer.
- Jazz music makes great use of Seventh chords, which create the sonorities that give Jazz its unique sound quality.
- Jazz is based largely on Blues Scales and the 12 Bar Blues.
- Jazz developed in New Orleans and is America's music, born out of slavery and the unique culture that the enslaved peoples established in spite of their enslavement. Jazz takes from a wealth of cultural and musical traditions.

- Jazz allowed for the development of all American Popular music of the 20th century.

Unit Essential Questions:

- How does Western Music compare and contrast with the music of other cultures and time periods?
- What is meant by the term tertian and why is this significant?
- What makes the interval of the third so important and how does it affect Western music's development?
- In what ways do chords have relationships with each other and how do those relationships function to create tonal harmony?
- What is the Tonic-Dominant relationship and why is it significant?
- What information can be gleaned from analyzing chords and why is this important?

Knowledge and Skills:

Students will know...

- That Triads are three-pitch chords stacked in thirds (snowmen).
- That the combination of third-types creates the quality of the Triad.
- Triads can be Major, Minor, Augmented, or Diminished, and each quality produces a unique sonority.
- Triads are made up of a root, a 3rd, and a 5th, which correspond to the scale-step degrees of those pitches.
- Stacking another pitch a third away from the 5th of a Triad creates a Seventh chord.
- Seventh chords can be Major, Minor, Major-minor, Half Diminished, or Fully Diminished according to the third-types on which the chord is built. Each of these chord qualities produces a unique sonority.
- Chords are identified in analysis using Roman Numerals according to the scale-step degree of the root of the chord.
- The Triads assigned I, IV, and V are the Primary Triads.
- Chords have relationships to each other and each has an important function in music.
- Scale-step degrees are named according to their function in the Major scale.
- When analyzing chords, one must consider both the key of the piece and the key associated with the root of the chord. Thus, key signature automaticity is essential to analysis.
- Bach is the Man! J.S. Bach's hymns and chorales are significant in understanding the relationship and function of chords.
- Jazz is America's music. It was developed in New Orleans and born out of slavery.
- Jazz is a blending of European Classical piano music, American Military and Brass Band music, the music of the Afro-Cuban tradition brought over by the slaves, Blues music developed in the Mississippi Delta, and the Ragtime music developed in Missouri.
- Jazz is largely based on Blues scales, which are related to Major and Minor scales, as well as the 12-Bar Blues, which makes used of the I-IV-V chord progression.

Students will be able to...

- Build or write Triads and Seventh chords.
- Identify Triads and Seventh chords by chord quality.
- Apply Roman Numerals to Triads and Seventh chords.

- Identify scale-step degrees by name (i.e Tonic, Supertonic, Mediant, Subdominant, Dominant, Submediant, Leading tone, Octave.)
- Identify the key signature associated with the root of a chord.

EVIDENCE OF LEARNING

Assessment:

What evidence will be collected and deemed acceptable to show that students truly "understand"?

- Students will complete class work and homework making use of the textbook Tonal harmony.
- Students will work alone and in small groups and put completed work on the board for peer discussion.
- Self-tests and Quick quizzes will be turned in and graded regularly.
- Aural identification of Triad and Seventh chord qualities will be assessed.
- Regular Listening Friday experiences allow for informal assessment.
- A unit test will be given which include:
    - The ability to draw the Circle of 5ths for use as a reference
    - Triad and Seventh chord construction
    - Triad and Seventh chord ID
    - Naming the scale-step degrees
    - Applying Roman Numerals to Triads and Seventh chords
- Student presentations for Jazz mini unit: students are put into small groups and assigned a Jazz subgenre to research and prepare a Google Slides presentation including background/time period info, major artists/composers and a minimum of two representative recordings.

Learning Activities:

What differentiated learning experiences and instruction will enable all students to achieve the desired results?

- In class students will use the text book *Tonal Harmony*, as well as worksheets and other supplementary materials.
- Review of previous unit's material will be concurrent with the teaching of new material.
- Students will work alone and in small groups.
- Students will work at the board and on paper.
- Students will make use of piano keyboards to enhance understanding.
- Ear-training for chord qualities will be on-going.
- Use of MusicTheory.net and other available apps.
- Regular Listening Friday experiences will enhance understanding and ear-training.
- Use of video series *The Story of Music* and *How Music Works* by Howard Goodall.
- Use of YouTube channel *The Listener's Guide.*
- Use of Ken Burn's *Jazz!*
- Read excerpts from *Moving to Higher Ground, How Jazz Can Change Your Life* by Wynton Marsalis and *Black Music in American, A History Through its People* by James Haskins.

RESOURCES

Teacher Resources:

- *Tonal Harmony* by Kostka, Payne, & Almen
- *Elementary Harmony: Theory and Practice* by Ottman
- Workbook for *The Elements of Music* by Turek
- *The Musician's Guide to Theory and Analysis* by Clendinning and Marvin
- *The Musician's Guide to Aural Skills* by Murphy, Phillips, Clendinning and Marvin
- Music Theory resources from Josh Gottry (www.gottrypercussion.com)
- MusicFirst Suite, MusicTheory.net
- *How Music Works* and *The Story of Music* video series by Howard Goodall
- Moving to Higher Ground, How Jazz Can Change Your Life by Wynton Marsalis
- Black Music in American, A History Through its People James Haskins

Equipment Needed:

- Computer
- Sound system
- Projector
- White board - lined
- Tonal harmony textbooks
- Piano keyboards
- Music staff paper

UNIT 5

Content Area: Music Theory I

Unit Title: Meter and Advanced Rhythm-reading

Target Course/Grade Level: 10-12

Unit Summary: Meter refers to recurring patterns and accents, and can be described as the way multiple pulse layers work together to organize music in time. Meter is generally divided into two categories: simple and compound. In this unit students will review Time Signatures and go deeper into the concept of meter, which is interpreted rather than counted. Students will learn to read and interpret meters in performance and also to identify meter aurally based on specific criteria. Students will work to count and read complex rhythms including sixteenth combinations, syncopation, triplet and tuplet figures, and hemiola. Students will work in compound meters, which have multiple possible interpretations, as well as multi-meter situations.

Approximate Length of Unit: 3 weeks

LEARNING TARGETS

NJ Student Learning Standards:

1.3B.12prof.Cr1a. Describe how sounds, and short musical ideas can be used to represent personal experiences, moods, visual images, and/or storylines.
1.3B.12prof.Re9a. Describe the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating an understanding of the fundamentals of music theory.
1.3B.12prof.Cn10a. Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music
1.3B.12prof.Cn11a. Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

Career Readiness, Life Literacies, and Key Skills:

9.4.12.CI.1. Demonstrate the ability to reflect, analyze, and use creative skills and ideas.
9.4.12.CI.2. Identify career pathways that highlight personal talents, skills, and abilities.
9.4.12.CI.3. Investigate new challenges and opportunities for personal growth, advancement, and transition.
9.4.12.TL.1. Assess digital tools based on features such as accessibility options, capacities, and utility for accomplishing a specified task.

Interdisciplinary Connections and Standards:

RI.11-12.3. Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.

RI.11-12.4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text.

RI.11-12.7. Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.

RI.11-12.10. By the end of grade 12, read and comprehend literary nonfiction at grade level text-complexity or above with scaffolding as needed.

NJ.S.LSA.L6. Acquire and use accurately a range of general academic and domain-specific words and phrases sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when encountering an unknown term important to comprehension or expression.

NJ SLS Companion Standards: Reading and Writing Standards for History, Social Studies, Science, and Technical Subjects:

RST.11-12.1. Accurately cite strong and thorough evidence from the text to support analysis of science and technical texts, attending to precise details for explanations or descriptions.

RST.11-12.2. Determine the central ideas, themes, or conclusions of a text; summarize complex concepts, processes, or information presented in a text by paraphrasing them in simpler but still accurate terms.

RST.11-12.3. Follow precisely a complex multistep procedure when carrying out experiments, taking measurements, or performing technical tasks; analyze the specific results based on explanations in the text.

RST.11-12.4. Determine the meaning of symbols, key terms, and other domain-specific words and phrases as they are used in a specific scientific or technical context relevant to grades 11-12 texts and topics.

RST.11-12.5. Analyze how the text structures information or ideas into categories or hierarchies, demonstrating understanding of the information or ideas.

RST.11-12.6. Analyze the author's purpose in providing an explanation, describing a procedure, or discussing an experiment in a text, identifying important issues that remain unresolved.

RST.11-12.7. Integrate and evaluate multiple sources of information presented in diverse formats and media (e.g., quantitative data, video, multimedia) in order to address a question or solve a problem.

RST.11-12.8. Evaluate the hypotheses, data, analysis, and conclusions in a science or technical text, verifying the data when possible and corroborating or challenging conclusions with other sources of information.

RST.11-12.9. Synthesize information from a range of sources (e.g., texts, experiments, simulations) into a coherent understanding of a process, phenomenon, or concept, resolving conflicting information when possible.

RST.11-12.10. By the end of grade 12, read and comprehend science/technical texts in the grades 11-CCR text complexity band independently and proficiently.

WHST.11-12.1. Write arguments focused on discipline-specific content.

WHST.11-12.4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

WHST.11-12.6. Use technology, including the Internet, to produce, share, and update writing products in response to ongoing feedback, including new arguments or information.

WHST.11-12.8. Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the specific task, purpose, and audience; integrate information into the text selectively to maintain the

flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation.

WHST.11-12.9. Draw evidence from informational texts to support analysis, reflection, and research.

Unit Understandings:

Students will understand that…

- Meter is felt; time signature is counted.
- Compound meters have multiple possible interpretations.
- A systematic approach is the best way to read and interpret complex rhythms.
- Music is mathematical in its precision.
- Organization and structure are what separates music from noise.
- Meter affects the character of the music.
- The Hierarchy of Notes and Rests remains regardless of the meter the music is in.

Unit Essential Questions:

- What is meant by the Hierarchy of Notes and Rests?
- How does a systemic approach (such as the Eastman Counting System) allow for more accuracy and ease of rhythm reading?
- What are the criteria for aural identification of meter?
- How does meter compare and contrast with time signature, and why are both necessary?
- Why are rhythmic devices like syncopation and hemiola important, and what do they do for music?

Knowledge and Skills:

Students will know...

- How to count/subdivide rhythms using the Eastman Counting System.
- The relationship between time signature and meter.
- The difference between simple and compound meter.
- What syncopation is and why it is used.
- What hemiola is and why it is used.

Students will be able to...

- Accurately interpret and perform rhythms using sixteenth combinations, syncopation, triplet and tuplet figures, and hemiola by speaking/singing/playing body or real percussion.
- Aurally identify the meter of a piece of music based on criteria learned in class.
- Take rhythmic dictation for sixteenth notes, combination rhythms, and triplets.
- Count/subdivide compound meters accurately using multiple interpretations.
- Compose 4-bar rhythm-only examples using compound meter.
- Apply rhythm and meter understandings to personal performance.

EVIDENCE OF LEARNING

Assessment:

What evidence will be collected and deemed acceptable to show that students truly "understand"?

- Written quizzes will be given periodically throughout the unit with a formal unit assessment at the end including:
    - Writing counts/subdivisions for multiple interpretations of compound meters.
    - Aural identification of compound meters
    - Definitions of terms
    - Writing counts/subdivisions for sixteenth combinations and syncopation.
- Students are assessed daily through written work on the board, on paper in the form of worksheets and exercises, and through classroom discourse.
- Students are encouraged to ask questions and to explain their knowledge and understanding to peers in the class.
- Rhythmic dictation will be done on a regular basis.
- Regular "Listening Friday" experiences enhance student understanding and allow for assessment opportunities.

Learning Activities:

What differentiated learning experiences and instruction will enable all students to achieve the desired results?

- Use of *Tonal Harmony* Self-tests and supplemental materials in the form of worksheets and quick quizzes.
- Use of MusicTheory.net and Teoria.net in class as review and for practicing skills.
- Students work alone and in small groups, making use of the white board and/or paper for written work, body or real percussion for performance practice.
- Use of body and real percussion for performance experience of these metric and rhythmic concepts (Drum Circle).
- Regular Listening, including Listening Friday experiences which enhance learning and allow for assessment.
- Use of video series - Howard Goodall's *How Music Works: Rhythm*.
- If available, a guest artist who specializes in Afro-Cuban music to speak to the class/perform.
- Students will compose (rhythm-only) and share their compositions; performance of peer compositions.
- Use of metronome through the sound system for accurate experience of syncopation and hemiola.
- Use of Sightreading Factory and other apps for practice and drills.

RESOURCES

Teacher Resources:

- *Tonal Harmony* by Kostka, Payne, & Almen
- *Elementary Harmony: Theory and Practice* by Ottman
- *The Musician's Guide to Theory and Analysis* by Clendinning and Marvin
- *The Musician's Guide to Aural Skills* by Murphy, Phillips, Clendinning, and Marvin
- Music Theory resources from Josh Gottry (www.gottrypercussion.com)
- MusicFirst Suite, MusicTheory.net, Teoria.net
- *How Music Works* video series by Howard Goodall

Equipment Needed:

- Computer
- Sound system
- Projector
- White board - lined
- Tonal harmony textbooks
- Piano keyboards
- Music staff paper
- Supplemental materials
- Hand percussion

UNIT 6

Content Area: Music Theory I

Unit Title: Triad and Seventh Chord Inversions

Target Course/Grade Level: 10-12

Unit Summary: As we learned in Unit 4, the most basic of the tertian chords is the Triad, a three-pitch chord where the pitches are stacked in intervals of a third. Adding a fourth pitch at another interval of a third create a Seventh chord. Inverting, or changing, the orientation of the chord has both aural and logistical implications for music composition. Students will begin to identify and analyze inverted chords, understanding their relationship to each other. This is a continuation of the vertical study of music, and during this time, students will hone their analytical skills, gain a deeper understanding of the relationships between intervals and chords, and start to understand why composers make the choices they make in composition.

Approximate Length of Unit: 3-4 weeks

LEARNING TARGETS

NJ Student Learning Standards:

1.3B.12prof.Cr1a. Describe how sounds, and short musical ideas can be used to represent personal experiences, moods, visual images, and/or storylines.
1.3B.12prof.Cr2a. Assemble and organize sounds or short musical ideas to create initial expressions of selected experiences, moods, images, or storylines.
1.3B.12prof.Cr3a. Identify, describe and apply teacher-provided criteria to assess and refine the technical and expressive aspects of evolving drafts leading to final versions.
1.3B.12prof.Cr3b. Share music through the use of notation, performance or technology, and demonstrate how the elements of music have been employed to realize expressive intent.
1.3B.12acc.Pr4b. Analyze how the elements of music (including form) of selected works relate to style, function, and context, and explain the implications for rehearsal or performance.
1.3B.12prof.Re8a. Develop and explain interpretations of varied works, demonstrating an understanding of the composer's intent by citing technical and expressive aspects as well as the style/genre of each work.
1.3B.12prof.Re9a. Describe the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating an understanding of the fundamentals of music theory.
1.3B.12prof.Cn10a. Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
1.3B.12prof.Cn11a. Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

Career Readiness, Life Literacies, and Key Skills:

9.4.12.CI.1. Demonstrate the ability to reflect, analyze, and use creative skills and ideas.
9.4.12.CI.2. Identify career pathways that highlight personal talents, skills, and abilities.
9.4.12.CI.3. Investigate new challenges and opportunities for personal growth, advancement, and transition.
9.4.12.TL.1. Assess digital tools based on features such as accessibility options, capacities, and utility for accomplishing a specified task.

Interdisciplinary Connections and Standards:

RI.11-12.3. Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.
RI.11-12.4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text.
RI.11-12.7. Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.
RI.11-12.10. By the end of grade 12, read and comprehend literary nonfiction at grade level text-complexity or above with scaffolding as needed.
NJ.S.LSA.L6. Acquire and use accurately a range of general academic and domain-specific words and phrases sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when encountering an unknown term important to comprehension or expression.

NJ SLS Companion Standards: Reading and Writing Standards for History, Social Studies, Science, and Technical Subjects:

RST.11-12.1. Accurately cite strong and thorough evidence from the text to support analysis of science and technical texts, attending to precise details for explanations or descriptions.
RST.11-12.2. Determine the central ideas, themes, or conclusions of a text; summarize complex concepts, processes, or information presented in a text by paraphrasing them in simpler but still accurate terms.
RST.11-12.3. Follow precisely a complex multistep procedure when carrying out experiments, taking measurements, or performing technical tasks; analyze the specific results based on explanations in the text.
RST.11-12.4. Determine the meaning of symbols, key terms, and other domain-specific words and phrases as they are used in a specific scientific or technical context relevant to grades 11-12 texts and topics.
RST.11-12.5. Analyze how the text structures information or ideas into categories or hierarchies, demonstrating understanding of the information or ideas.
RST.11-12.6. Analyze the author's purpose in providing an explanation, describing a procedure, or discussing an experiment in a text, identifying important issues that remain unresolved.
RST.11-12.7. Integrate and evaluate multiple sources of information presented in diverse formats and media (e.g., quantitative data, video, multimedia) in order to address a question or solve a problem.
RST.11-12.8. Evaluate the hypotheses, data, analysis, and conclusions in a science or technical text, verifying the data when possible and corroborating or challenging conclusions with other sources of information.

RST.11-12.9. Synthesize information from a range of sources (e.g., texts, experiments, simulations) into a coherent understanding of a process, phenomenon, or concept, resolving conflicting information when possible.
RST.11-12.10. By the end of grade 12, read and comprehend science/technical texts in the grades 11-CCR text complexity band independently and proficiently.
WHST.11-12.1. Write arguments focused on discipline-specific content.
WHST.11-12.4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
WHST.11-12.6. Use technology, including the Internet, to produce, share, and update writing products in response to ongoing feedback, including new arguments or information.
WHST.11-12.8. Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the specific task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation.
WHST.11-12.9. Draw evidence from informational texts to support analysis, reflection, and research.

Unit Understandings:

Students will understand that…

- Western Music is the art music of Europe and The Americas and has its roots in the Catholic Church and Christian Tradition. Western Music differs from Eastern and Middle Eastern Music in form, timbre, structure, and tonal foundation.
- Intervals have a distinct sound quality which allows them to be identified and which composers exploit to create mood and character in music.
- Intervals are identified by number and quality.
- Interval quality is related to Major and Minor scales and is affected by key signatures.
- Western harmony is tertian in structure (built in thirds).
- Triads and Seventh chords are the harmonic foundation of tonal harmony.
- Triads and Seventh chords can be inverted, and the orientation can be changed in several ways.
- Analysis is at the heart of music theory and allows us to gain a deeper understanding of the creation of the music and the intent of the composer.
- Inverting chords gives composers more options and greater flexibility.
- Inverting chords is often necessary, sometimes for logistical reasons.
- Inverted Triads are still Triads and inverted 7^{th} chords are still 7^{th} chords. The quality does not change.
- Inverted chords are identified using the chord number and quality, as in root position chords, with an additional identifier for inversion type.

Unit Essential Questions:

- How does Western Music compare and contrast with the music of other cultures and time periods?
- What is meant by the term tertian and why is this significant.
- What makes the interval of the third so important and how does it affect Western music's development?
- In what ways do chords have relationships with each other and how do those relationships function to create tonal harmony?
- What is the Tonic-Dominant relationship and why is it significant?

- What information can be gleaned from analyzing chords and why is this important?

Knowledge and Skills:

Students will know...

- That Triads are three-pitch chords stacked in thirds (snowmen).
- That the combination of third-types creates the quality of the Triad.
- Triads can be Major, Minor, Augmented, or Diminished, and each quality produces a unique sonority.
- Triads are made up of a root, a 3^{rd}, and a 5^{th}, which correspond to the scale-step degrees of those pitches.
- Stacking another pitch a third away from the 5^{th} of a Triad creates a Seventh chord.
- Seventh chords can be Major, Minor, Major-minor, Half Diminished, or Fully Diminished according to the third-types on which the chord is built. Each of these chord qualities produces a unique sonority.
- Chords are identified in analysis using Roman Numerals according to the scale-step degree of the root of the chord.
- Inverted chords are Triads or 7^{th} chords that have been re-oriented. The combination of root, third, fifth, and Seventh has shifted.
- There are first and second inversion Triads; there are first, second and third inversion 7^{th} chords.
- Chords have relationships to each other and each has an important function in music.
- Scale-step degrees are named according to their function in the Major scale.
- When analyzing chords, one must consider both the key of the piece and the key associated with the root of the chord. Thus, key signature automaticity is essential to analysis.
- When analyzing inverted chords, the inversion type must be identified along with the chord and quality.
- The pitch that is the lowest sound of the chord identifies which inversion the chord is in.
- Second inversion Triads are less common than first inversion Triads and have specific rules to govern their use.

Students will be able to...

- Build or write Triad and Seventh chord inversions.
- Identify Triad and Seventh chord inversion by chord name, quality and inversion type.
- Apply Roman Numerals to Triads and Seventh chords, as well as figured bass inversion symbols.
- Identify scale-step degrees by name (i.e Tonic, Supertonic, Mediant, Subdominant, Dominant, Submediant, Leading tone, Octave.)
- Identify the key signature associated with the root of a chord.

EVIDENCE OF LEARNING

Assessment:

What evidence will be collected and deemed acceptable to show that students truly "understand"?

- Students will complete class work and homework making use of the textbook *Tonal Harmony*.
- Students will work alone and in small groups and put completed work on the board for peer discussion.
- Self-tests and Quick quizzes will be turned in and graded regularly.
- Students will complete copious harmonic analysis.
- Aural identification of Triad and Seventh chord qualities will be assessed.
- Regular Listening Friday experiences allow for informal assessment.
- A unit test will be given which include:
    - The ability to draw the Circle of 5ths for use as a reference
    - Triad and Seventh chord inversion construction
    - Triad and Seventh chord inversion ID
    - Applying Roman Numerals and figured bass to Triad and Seventh chord inversions.

Learning Activities:

What differentiated learning experiences and instruction will enable all students to achieve the desired results?

- In class students will use the text book Tonal harmony, as well as worksheets and other supplementary materials.
- Review of previous unit's material will be concurrent with the teaching of new material.
- Students will work alone and in small groups.
- Students will work at the board and on paper.
- Students will make use of piano keyboards to enhance understanding.
- Ear-training for chord qualities will be on-going.
- Use of MusicTheory.net and other available apps.
- Regular Listening Friday experiences will enhance understanding and ear-training.

RESOURCES

Teacher Resources:

- *Tonal Harmony* by Kostka, Payne, & Almen
- *Elementary Harmony: Theory and Practice* by Ottman
- Workbook for *The Elements of Music* by Turek
- *The Musician's Guide to Theory and Analysis* by Clendinning and Marvin
- *The Musician's Guide to Aural Skills* by Murphy, Phillips, Clendinning and Marvin

- Music Theory resources from Josh Gottry (www.gottrypercussion.com)
- MusicFirst Suite, MusicTheory.net

Equipment Needed:

- Computer
- Sound system
- Projector
- White board - lined
- Tonal harmony textbooks
- Piano keyboards
- Music staff paper

UNIT 7

Content Area: Music Theory I

Unit Title: The Principles of Voice-leading

Target Course/Grade Level: 10-12

Unit Summary: Voice-leading (or part writing) is the linear progression of individual melodic lines and their interactions with one another to create harmonies, typically in accordance with the principles of common-practice harmony. So far, our study of tonal harmony has been a vertical one; this unit begins the linear study of tonal harmony. Beginning with melody, students will learn specific rules and guidelines that all composer learn in order to create original music. Students will engage in a great deal of composition for the second half of the school year, first creating original melodies in 8-bar phrases. Next students will learn to follow the rules or principles of voice-leading to harmonize their melodies. Beginning harmonies are simple and based on primary Triads. Students learn to organize their compositions into Period Forms, with each phrase ending in a cadence. This unit culminates in the creation of fully voiced, SATB chorale-style student compositions.

Approximate Length of Unit: 3-4 weeks

LEARNING TARGETS

NJ Student Learning Standards:

1.3B.12prof.Cr1a. Describe how sounds, and short musical ideas can be used to represent personal experiences, moods, visual images, and/or storylines.

1.3B.12prof.Cr2a. Assemble and organize sounds or short musical ideas to create initial expressions of selected experiences, moods, images, or storylines.

1.3B.12prof.Cr3a. Identify, describe and apply teacher-provided criteria to assess and refine the technical and expressive aspects of evolving drafts leading to final versions.

1.3B.12prof.Cr3b. Share music through the use of notation, performance or technology, and demonstrate how the elements of music have been employed to realize expressive intent.

1.3B.12acc.Pr4b. Analyze how the elements of music (including form) of selected works relate to style, function, and context, and explain the implications for rehearsal or performance.

1.3B.12prof.Re8a. Develop and explain interpretations of varied works, demonstrating an understanding of the composer's intent by citing technical and expressive aspects as well as the style/genre of each work.

1.3B.12prof.Re9a. Describe the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating an understanding of the fundamentals of music theory.

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

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

Career Readiness, Life Literacies, and Key Skills:

9.4.12.CI.1. Demonstrate the ability to reflect, analyze, and use creative skills and ideas.
9.4.12.CI.2. Identify career pathways that highlight personal talents, skills, and abilities.
9.4.12.CI.3. Investigate new challenges and opportunities for personal growth, advancement, and transition.
9.4.12.TL.1. Assess digital tools based on features such as accessibility options, capacities, and utility for accomplishing a specified task.

Interdisciplinary Connections and Standards:

RI.11-12.3. Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.
RI.11-12.4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text.
RI.11-12.7. Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.
RI.11-12.10. By the end of grade 12, read and comprehend literary nonfiction at grade level text-complexity or above with scaffolding as needed.
NJ.S.LSA.L6. Acquire and use accurately a range of general academic and domain-specific words and phrases sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when encountering an unknown term important to comprehension or expression.

NJ SLS Companion Standards: Reading and Writing Standards for History, Social Studies, Science, and Technical Subjects:

RST.11-12.1. Accurately cite strong and thorough evidence from the text to support analysis of science and technical texts, attending to precise details for explanations or descriptions.
RST.11-12.2. Determine the central ideas, themes, or conclusions of a text; summarize complex concepts, processes, or information presented in a text by paraphrasing them in simpler but still accurate terms.
RST.11-12.3. Follow precisely a complex multistep procedure when carrying out experiments, taking measurements, or performing technical tasks; analyze the specific results based on explanations in the text.
RST.11-12.4. Determine the meaning of symbols, key terms, and other domain-specific words and phrases as they are used in a specific scientific or technical context relevant to grades 11-12 texts and topics.
RST.11-12.5. Analyze how the text structures information or ideas into categories or hierarchies, demonstrating understanding of the information or ideas.
RST.11-12.6. Analyze the author's purpose in providing an explanation, describing a procedure, or discussing an experiment in a text, identifying important issues that remain unresolved.
RST.11-12.7. Integrate and evaluate multiple sources of information presented in diverse formats and media (e.g., quantitative data, video, multimedia) in order to address a question or solve a problem.
RST.11-12.8. Evaluate the hypotheses, data, analysis, and conclusions in a science or technical text, verifying the data when possible and corroborating or challenging conclusions with other sources of information.

RST.11-12.9. Synthesize information from a range of sources (e.g., texts, experiments, simulations) into a coherent understanding of a process, phenomenon, or concept, resolving conflicting information when possible.
RST.11-12.10. By the end of grade 12, read and comprehend science/technical texts in the grades 11-CCR text complexity band independently and proficiently.
WHST.11-12.1. Write arguments focused on discipline-specific content.
WHST.11-12.4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
WHST.11-12.6. Use technology, including the Internet, to produce, share, and update writing products in response to ongoing feedback, including new arguments or information.
WHST.11-12.8. Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the specific task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation.
WHST.11-12.9. Draw evidence from informational texts to support analysis, reflection, and research.

Unit Understandings:

Students will understand that…

- Music is linear as well as vertical.
- There are criteria for identifying "good" melodies.
- Composers learn a set of rules or guiding principles which help them decide which pitches and chords to choose.
- All tonal music can be harmonized by only three chords: I, IV, AND V, which are the Primary Triads.
- There are lots of examples of composers who have broken the rules, but we have to learn them first before we can bend or break them.
- The principles of voice-leading help create music that is easily readable and grounded in the concepts of functional harmony.

Unit Essential Questions:

- How does Western Music compare and contrast with the music of other cultures and time periods?
- In what ways do chords have relationships with each other and how do those relationships function to create tonal harmony?
- What is the Tonic-Dominant relationship and why is it significant?
- What information can be gleaned from analyzing chords and why is this important?
- What are the qualities of a "good" melody?
- Why is the linear study of music important and how does it pertain to our understanding of tonal harmony?
- Why are the principles of voice-leading guidelines and not "hard and fast" rules?
- In what ways can music express ideas, thoughts, and emotions?

Knowledge and Skills:

Students will know...

- The rules of good melody writing, according to Kosta and Payne in Chapter 5 of the textbook *Tonal Harmony*.
- The 5 different types of motion in music: Static, Oblique, Contrary, Similar, and Parallel.
- What parallel perfects, voice-crossings, and greater-than-octave situations are and how to avoid them.
- The difference between open and close structure chords.
- Authentic (Perfect and Imperfect), Plagal, Half, and Deceptive cadences and the function of a cadence.
- What parallel and contrasting period forms are.
- How to create SATB compositions in Noteflight.

Students will be able to...

- Create their own 8-measure original melodies using the guidelines in Chapter 5 of the Tonal harmony text.
- Accurately harmonize their melodies with I, IV, & V chords of the chosen key.
- Compose and identify Authentic (Perfect and Imperfect), Plagal, Half and Deceptive cadences.
- Use the principles of voice-leading to create Alto, Tenor, and Bass parts under their melody, according to the assigned chords.
- Check their work for voice-crossings, parallel perfects, and greater-than-octave situations.
- End their phrases with the appropriate cadences.
- Provide a harmonic analysis of their work.
- Make revisions according to teacher and peer constructive criticism.

EVIDENCE OF LEARNING

Assessment:

What evidence will be collected and deemed acceptable to show that students truly "understand"?

- Use of *Tonal Harmony* self-tests and exercises.
- Small group work and peer feedback.
- Teacher feedback and the chance to revise work.
- The unit assessment is the completion of a fully-voiced SATB composition using the principles of voice-leading that contains both a parallel and contrasting period and uses at least two different cadence types.

Learning Activities:

What differentiated learning experiences and instruction will enable all students to achieve the desired results?

- Students will complete class work and homework making use of the textbook *Tonal Harmony*.
- Students will work alone and in small groups and put completed work with cadences and the 5 kinds of motion on the board for peer discussion.

- Self-tests and Quick quizzes will be turned in and graded regularly.
- Use of WatchMojo.com *Top 10 TV Commercial Jingles* video.
- Students will compose their own melodies using Noteflight, according to the guidelines in Chapter 5 of the *Tonal Harmony* book. Students will revise according to teacher and peer feedback.
- Students will harmonize their melodies with I, IV & V chords and use the Principles of Voice-leading to create Alto, Tenor and Bass voices for an 8-bar chorale. Students will share their work with the class and peer critique.
- Use of The Listener's Guide YouTube Channel: *What is a Sentence?* and *What is a Cadence?* videos.
- Students will compose both parallel and contrasting periods.

RESOURCES

Teacher Resources:

- *Tonal Harmony* by Kostka, Payne, & Almen
- Music Theory resources from Josh Gottry (www.gottrypercussion.com)
- MusicFirst Suite, MusicTheory.net

Equipment Needed:

- Computer
- Sound system
- Projector
- White board - lined
- Tonal harmony textbooks
- Piano keyboards
- Music staff paper

UNIT 8

Content Area: Music Theory I

Unit Title: Chord Progressions

Target Course/Grade Level: 10-12

Unit Summary: Progression implies motion. Music takes us on a journey or tells us a story. Each chord has a function or ability to convey a certain feeling or mood. The concept of chord function isn't a new one, but in this unit we will work with many chords working together in a progression and begin to understand the linear relationship of chords. Continuing with the principles of voice-leading and building on what was learned in the previous unit, students now learn about how different chords can have similar functions and can be substituted for each other. Making use of common practice flow charts, students will learn about various commonly used chord progressions and what genres/time periods these chord progressions are generally found in. They will also apply their knowledge of chord progression to their own compositions.

Approximate Length of Unit: 3-4 weeks

LEARNING TARGETS

NJ Student Learning Standards:

1.3B.12prof.Cr1a. Describe how sounds, and short musical ideas can be used to represent personal experiences, moods, visual images, and/or storylines.
1.3B.12prof.Cr2a: Assemble and organize sounds or short musical ideas to create initial expressions of selected experiences, moods, images, or storylines.
1.3B.12prof.Cr3a: Identify, describe and apply teacher-provided criteria to assess and refine the technical and expressive aspects of evolving drafts leading to final versions.
1.3B.12prof.Cr3b: Share music through the use of notation, performance or technology, and demonstrate how the elements of music have been employed to realize expressive intent.
1.3B.12acc.Pr4b: Analyze how the elements of music (including form) of selected works relate to style, function, and context, and explain the implications for rehearsal or performance.
1.3B.12prof.Re8a: Develop and explain interpretations of varied works, demonstrating an understanding of the composer's intent by citing technical and expressive aspects as well as the style/genre of each work.
1.3B.12prof.Re9a. Describe the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating an understanding of the fundamentals of music theory.
1.3B.12prof.Cn10a. Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music
1.3B.12prof.Cn11a. Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

Career Readiness, Life Literacies, and Key Skills:

9.4.12.CI.1. Demonstrate the ability to reflect, analyze, and use creative skills and ideas.
9.4.12.CI.2. Identify career pathways that highlight personal talents, skills, and abilities.
9.4.12.CI.3. Investigate new challenges and opportunities for personal growth, advancement, and transition.
9.4.12.TL.1. Assess digital tools based on features such as accessibility options, capacities, and utility for accomplishing a specified task.

Interdisciplinary Connections and Standards:

RI.11-12.3. Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.
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RI.11-12.10. By the end of grade 12, read and comprehend literary nonfiction at grade level text-complexity or above with scaffolding as needed.
NJ.S.LSA.L6. Acquire and use accurately a range of general academic and domain-specific words and phrases sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when encountering an unknown term important to comprehension or expression.

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RST.11-12.5. Analyze how the text structures information or ideas into categories or hierarchies, demonstrating understanding of the information or ideas.
RST.11-12.6. Analyze the author's purpose in providing an explanation, describing a procedure, or discussing an experiment in a text, identifying important issues that remain unresolved.
RST.11-12.7. Integrate and evaluate multiple sources of information presented in diverse formats and media (e.g., quantitative data, video, multimedia) in order to address a question or solve a problem.
RST.11-12.8. Evaluate the hypotheses, data, analysis, and conclusions in a science or technical text, verifying the data when possible and corroborating or challenging conclusions with other sources of information.

RST.11-12.9. Synthesize information from a range of sources (e.g., texts, experiments, simulations) into a coherent understanding of a process, phenomenon, or concept, resolving conflicting information when possible.
RST.11-12.10. By the end of grade 12, read and comprehend science/technical texts in the grades 11-CCR text complexity band independently and proficiently.
WHST.11-12.1. Write arguments focused on discipline-specific content.
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WHST.11-12.6. Use technology, including the Internet, to produce, share, and update writing products in response to ongoing feedback, including new arguments or information.
WHST.11-12.8. Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the specific task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation.
WHST.11-12.9. Draw evidence from informational texts to support analysis, reflection, and research.

Unit Understandings:

Students will understand that…

- Music is linear as well as vertical.
- Composers learn a set of rules or guiding principles which help them decide which pitches and chords to choose.
- All tonal music can be harmonized by only three chords: I, IV, and V, which are the Primary Triads.
- Use of chords other than primary Triads make harmonies more interesting and allows the composer to create different atmospheres and setting.
- There are lots of examples of composers who have broken the rules, but we have to learn them first before we can bend or break them.
- The principles of voice-leading help create music that is easily readable and grounded in the concepts of functional harmony.
- Different genres and time periods tend to have certain chord progressions that are more commonly used.
- There are no "wrong" chord progressions. Some chord progressions will work better than others depending on the situation.

Unit Essential Questions:

- How does Western Music compare and contrast with the music of other cultures?
- How do different genres and time periods within Western Music compare and contrast?
- In what ways do chords have relationships with each other and how do those relationships function to create tonal harmony?
- What is chord function and how can different chords function similarly?
- What is the Tonic-Dominant relationship and why is it significant?
- What information can be gleaned from analyzing chords and why is this important?
- Why is the linear study of music important and how does it pertain to our understanding of tonal harmony?
- In what ways can music express ideas, thoughts, and emotions?

Knowledge and Skills:

Students will know...

- Each chord within a Major or Minor key has a specific function.
- Chords have a linear relationship to each other.
- Music has "gravity" that is created by the Tonic-Dominant relationship.
- Chord progressions provide music with a sense of harmonic motion, structure, and punctuation.
- Sometimes one chord can be substituted for another and allow for the same function.

Students will be able to...

- Create their own 8 measure original melodies using the guidelines in Chapter 5 of the *Tonal Harmony* text.
- Accurately harmonize their melodies with any chords from the chosen key according to a common chord progression.
- Compose and identify Authentic (Perfect and Imperfect), Plagal, Half, and Deceptive cadences.
- Use the principles of voice-leading to create Alto, Tenor, and Bass parts under their melody, according to the assigned chords.
- Check their work for voice-crossings, parallel perfects and greater-than-octave situations.
- End their phrases with the appropriate cadences.
- Provide a harmonic analysis of their work.
- Substitute chords with other chords of the same function.
- Make revisions according to teacher and peer constructive criticism.

EVIDENCE OF LEARNING

Assessment:

What evidence will be collected and deemed acceptable to show that students truly "understand"?

- Use of *Tonal Harmony* self-tests and exercises.
- Small group work and peer feedback.
- Teacher feedback and the chance to revise work.
- Special Chord Progressions edition of Listening Friday where each student is assigned a particular chord progression of which to find a representative recording.
- The unit assessment is the completion of a fully-voiced SATB composition using the principles of voice-leading that contains both a parallel and contrasting period and uses at least two different cadence types making use of a logical chord progression according to the common chord progressions studied in this unit.

Learning Activities:

What differentiated learning experiences and instruction will enable all students to achieve the desired results?

- Students will complete class work and homework making use of the textbook *Tonal Harmony*.
- Students will work alone and in small groups and put completed work with chord progressions on the board for peer review.
- Self-tests and Quick quizzes will be turned in and graded regularly.
- Use of *Chord Function* video from YouTube.com.
- Students will compose their own melodies using Noteflight, according to the guidelines in Chapter 5 of the *Tonal Harmony* book. Students will revise according to teacher and peer feedback.
- Students will harmonize their melodies making use of common chord progressions and use the principles of voice-leading to create Alto, Tenor and Bass voices for an 8-bar chorale. Students will share their work with the class and peer critique.
- Use of Howard Goodall's *How Music Works: Harmony* video.
- Students will experiment with chord substitutions and chord progressions using Noteflight.
- A special Chord Progressions edition of Listening Friday will enhance learning and allow for informal assessment.

RESOURCES

Teacher Resources:

- *Tonal Harmony* by Kostka, Payne, & Almen
- Music Theory resources from Josh Gottry (www.gottrypercussion.com)
- MusicFirst Suite, MusicTheory.net

Equipment Needed:

- Computer
- Sound system
- Projector
- White board - lined
- Tonal harmony textbooks
- Piano keyboards
- Music staff paper

UNIT 9

Content Area: Music Theory I

Unit Title: Non-chord Tones

Target Course/Grade Level: 10-12

Unit Summary: Non-chord Tones (NCTs), as the name implies, are those pitches that do not belong to the harmonizing chord. NCTs are important for creating texture and infusing music with emotional content. Many NCTs are only mildly dissonant and this discord is hardly noticed, especially by our modern ears. These NCTs serve to add texture and aural interest in the form of motion and rhythmic diversity. Other NCTs provide noticeable dissonance, allowing for the creation of music that "pulls on the heart strings" or gives the feeling of suspense and an increasing tension, which is then brought to a satisfying resolution. As in all things Music Theory, there are rules for how NCTs are created, used, and identified. In this unit, students will learn the 8 most common NCT types, learn to identify and create them, and then begin to add them into their own compositions in a purposeful and thoughtful way.

Approximate Length of Unit: 3 weeks

LEARNING TARGETS

NJ Student Learning Standards:

1.3B.12prof.Cr1a. Describe how sounds, and short musical ideas can be used to represent personal experiences, moods, visual images, and/or storylines.
1.3B.12prof.Cr2a: Assemble and organize sounds or short musical ideas to create initial expressions of selected experiences, moods, images, or storylines.
1.3B.12prof.Cr3a: Identify, describe and apply teacher-provided criteria to assess and refine the technical and expressive aspects of evolving drafts leading to final versions.
1.3B.12prof.Cr3b: Share music through the use of notation, performance or technology, and demonstrate how the elements of music have been employed to realize expressive intent.
1.3B.12acc.Pr4b: Analyze how the elements of music (including form) of selected works relate to style, function, and context, and explain the implications for rehearsal or performance.
1.3B.12prof.Re8a: Develop and explain interpretations of varied works, demonstrating an understanding of the composer's intent by citing technical and expressive aspects as well as the style/genre of each work.
1.3B.12prof.Re9a. Describe the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating an understanding of the fundamentals of music theory.
1.3B.12prof.Cn10a. Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music
1.3B.12prof.Cn11a. Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

Career Readiness, Life Literacies, and Key Skills:

9.4.12.CI.1. Demonstrate the ability to reflect, analyze, and use creative skills and ideas.
9.4.12.CI.2. Identify career pathways that highlight personal talents, skills, and abilities.
9.4.12.CI.3. Investigate new challenges and opportunities for personal growth, advancement, and transition.
9.4.12.TL.1. Assess digital tools based on features such as accessibility options, capacities, and utility for accomplishing a specified task.

Interdisciplinary Connections and Standards:

RI.11-12.3. Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.
RI.11-12.4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text.
RI.11-12.7. Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.
RI.11-12.10. By the end of grade 12, read and comprehend literary nonfiction at grade level text-complexity or above with scaffolding as needed.
NJ.S.LSA.L6. Acquire and use accurately a range of general academic and domain-specific words and phrases sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when encountering an unknown term important to comprehension or expression.

NJ SLS Companion Standards: Reading and Writing Standards for History, Social Studies, Science, and Technical Subjects:

RST.11-12.1. Accurately cite strong and thorough evidence from the text to support analysis of science and technical texts, attending to precise details for explanations or descriptions.
RST.11-12.2. Determine the central ideas, themes, or conclusions of a text; summarize complex concepts, processes, or information presented in a text by paraphrasing them in simpler but still accurate terms.
RST.11-12.3. Follow precisely a complex multistep procedure when carrying out experiments, taking measurements, or performing technical tasks; analyze the specific results based on explanations in the text.
RST.11-12.4. Determine the meaning of symbols, key terms, and other domain-specific words and phrases as they are used in a specific scientific or technical context relevant to grades 11-12 texts and topics.
RST.11-12.5. Analyze how the text structures information or ideas into categories or hierarchies, demonstrating understanding of the information or ideas.
RST.11-12.6. Analyze the author's purpose in providing an explanation, describing a procedure, or discussing an experiment in a text, identifying important issues that remain unresolved.
RST.11-12.7. Integrate and evaluate multiple sources of information presented in diverse formats and media (e.g., quantitative data, video, multimedia) in order to address a question or solve a problem.
RST.11-12.8. Evaluate the hypotheses, data, analysis, and conclusions in a science or technical text, verifying the data when possible and corroborating or challenging conclusions with other sources of information.

RST.11-12.9. Synthesize information from a range of sources (e.g., texts, experiments, simulations) into a coherent understanding of a process, phenomenon, or concept, resolving conflicting information when possible.
RST.11-12.10. By the end of grade 12, read and comprehend science/technical texts in the grades 11-CCR text complexity band independently and proficiently.
WHST.11-12.1. Write arguments focused on discipline-specific content.
WHST.11-12.4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
WHST.11-12.6. Use technology, including the Internet, to produce, share, and update writing products in response to ongoing feedback, including new arguments or information.
WHST.11-12.8. Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the specific task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation.
WHST.11-12.9. Draw evidence from informational texts to support analysis, reflection, and research.

Unit Understandings:

Students will understand that…

- Non-chord tones (NCTs) are those pitches which purposefully do not fit into the chord that harmonizes.
- NCTs add color, texture, forward motion, rhythmic interest, and emotional content to music.
- There are different types of NCTs; they are created and identified based on their approach, point of dissonance and resolution.

Unit Essential Questions:

- How do composers add color and texture to music?
- Why would composers write pitches that do not fit into the harmonizing chord?
- How do notes outside the harmonic language contribute to a chord progression?
- How do NCTs differ from each other?
- In what ways do different NCTs impact the experience of the music?

Knowledge and Skills:

Students will know...

- Various types of NCTs including passing and neighbor tones, suspension, retardation, escape tone, appoggiatura, anticipation, and pedal point.
- How to identify NCT types based on given criteria including approach and resolution.
- How to recognize NCTs in written form and aurally.
- How to integrate NCTs into SATB compositions.

Students will be able to...

- Accurately identify NCTs in harmonic analysis.
- Identify NCTs in recorded examples.
- Incorporate NCTs in a purposeful and thoughtful way into previously composed SATB chorales.

EVIDENCE OF LEARNING

Assessment:

What evidence will be collected and deemed acceptable to show that students truly "understand"?

- Use of *Tonal Harmony* self-tests and exercises.
- NCT I and NCT II worksheets in class
- NCT I, II, and III Analysis - homework
- NCT Listening
- A two-part unit assessment:
    - 1) Adding NCTs into a reduction of "Ach Gott und Herr" by J.S. Bach and then comparing to Bach's own emellishments.
    - 2) Individually adding NCTs to one of their previous SATB compositions.

Learning Activities:

What differentiated learning experiences and instruction will enable all students to achieve the desired results?

- Use of Howard Goodall's *How Music Works: Harmony* video.
- Use of *Tonal Harmony* text book.
- As a class, we create and maintain a NCT chart adding to it as we learn each new type of NCT.
- Use of NCT I and II worksheets in class and as homework. Students share their work on the board.
- Projecting harmonic analysis homework on the white board and discussing student's analyses, the intent of the composer, and any potential variations or different analytical possibilities.
- Listening examples for each of the NCTs with special focus on suspensions.
- In class assessment using "Ach Gott und Herr:" Projected onto the white board is a reduction of this chorale by J.S. Bach. Students call out loud where and what type of NCT and tell me how to add it into the music, while I manipulate the computer. Each student must add at least four different kinds of NCTs. Then I project and play Bach's original version and we discuss how his use of NCTs compares to our class version.

RESOURCES

Teacher Resources:

- *Tonal Harmony* by Kostka, Payne, & Almen
- NCT I and II worksheets by Josh Gottry
- NCT I, II, and III Analysis pages by Josh Gottry
- MusicFirst Suite
- Howard Goodall's *How Music Works: Harmony* video series.

Equipment Needed:

- Computer
- Sound system
- Projector
- White board - lined
- Tonal harmony textbooks
- Various recordings
- Worksheets and harmonic analyses
- Music staff paper

UNIT 10

Content Area: Music Theory I

Unit Title: Transposition and Orchestration

Target Course/Grade Level: 10-12

Unit Summary: Each instrument is pitched in a different key, depending on the construction and size of the instrument. In order for various instruments to be able to play together at the same time, music must be transposed so that each instrument is playing in the proper pitch class. Composers must know the appropriate transposition and range for every instrument/voice part. In this unit, students learn these transpositions and ranges. Transposing and orchestrating can be added to their final composition projects, but is not a requirement of the project. This unit is taught if time allows.

Approximate Length of Unit: 2 weeks

LEARNING TARGETS

NJ Student Learning Standards:

1.3B.12prof.Cr1a. Describe how sounds, and short musical ideas can be used to represent personal experiences, moods, visual images, and/or storylines.
1.3B.12prof.Cr2a. Assemble and organize sounds or short musical ideas to create initial expressions of selected experiences, moods, images, or storylines.
1.3B.12prof.Cr3a. Identify, describe and apply teacher-provided criteria to assess and refine the technical and expressive aspects of evolving drafts leading to final versions.
1.3B.12prof.Cr3b. Share music through the use of notation, performance or technology, and demonstrate how the elements of music have been employed to realize expressive intent.
1.3B.12acc.Pr4b. Analyze how the elements of music (including form) of selected works relate to style, function, and context, and explain the implications for rehearsal or performance.
1.3B.12prof.Re8a. Develop and explain interpretations of varied works, demonstrating an understanding of the composer's intent by citing technical and expressive aspects as well as the style/genre of each work.
1.3B.12prof.Re9a. Describe the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating an understanding of the fundamentals of music theory.
1.3B.12prof.Cn10a. Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music
1.3B.12prof.Cn11a. Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

Career Readiness, Life Literacies, and Key Skills:

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

9.4.12.CI.2. Identify career pathways that highlight personal talents, skills, and abilities.
9.4.12.CI.3. Investigate new challenges and opportunities for personal growth, advancement, and transition.
9.4.12.TL.1. Assess digital tools based on features such as accessibility options, capacities, and utility for accomplishing a specified task.

Interdisciplinary Connections and Standards:

RI.11-12.3. Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.
RI.11-12.4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text.
RI.11-12.7. Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.
RI.11-12.10. By the end of grade 12, read and comprehend literary nonfiction at grade level text-complexity or above with scaffolding as needed.
NJ.S.LSA.L6. Acquire and use accurately a range of general academic and domain-specific words and phrases sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when encountering an unknown term important to comprehension or expression.

NJ SLS Companion Standards: Reading and Writing Standards for History, Social Studies, Science, and Technical Subjects:

RST.11-12.1. Accurately cite strong and thorough evidence from the text to support analysis of science and technical texts, attending to precise details for explanations or descriptions.
RST.11-12.2. Determine the central ideas, themes, or conclusions of a text; summarize complex concepts, processes, or information presented in a text by paraphrasing them in simpler but still accurate terms.
RST.11-12.3. Follow precisely a complex multistep procedure when carrying out experiments, taking measurements, or performing technical tasks; analyze the specific results based on explanations in the text.
RST.11-12.4. Determine the meaning of symbols, key terms, and other domain-specific words and phrases as they are used in a specific scientific or technical context relevant to grades 11-12 texts and topics.
RST.11-12.5. Analyze how the text structures information or ideas into categories or hierarchies, demonstrating understanding of the information or ideas.
RST.11-12.6. Analyze the author's purpose in providing an explanation, describing a procedure, or discussing an experiment in a text, identifying important issues that remain unresolved.
RST.11-12.7. Integrate and evaluate multiple sources of information presented in diverse formats and media (e.g., quantitative data, video, multimedia) in order to address a question or solve a problem.
RST.11-12.8. Evaluate the hypotheses, data, analysis, and conclusions in a science or technical text, verifying the data when possible and corroborating or challenging conclusions with other sources of information.
RST.11-12.9. Synthesize information from a range of sources (e.g., texts, experiments, simulations) into a coherent understanding of a process, phenomenon, or concept, resolving conflicting information when possible.

RST.11-12.10. By the end of grade 12, read and comprehend science/technical texts in the grades 11-CCR text complexity band independently and proficiently.
WHST.11-12.1. Write arguments focused on discipline-specific content.
WHST.11-12.4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
WHST.11-12.6. Use technology, including the Internet, to produce, share, and update writing products in response to ongoing feedback, including new arguments or information.
WHST.11-12.8. Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the specific task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation.
WHST.11-12.9. Draw evidence from informational texts to support analysis, reflection, and research.

Unit Understandings:

Students will understand that…

- All instruments are pitched in a specific key.
- In order to play together, music must be transposed from Concert pitch to the appropriate pitch class of each instrument.
- Concert pitch is C - the pitch of the piano and all non-transposing instruments.
- Transposing involves bringing a series of pitches either up or down a specific interval.
- Some instruments only transpose clefs. Some instruments are written an octave above or below where they sound.
- Transcribing is writing down music exactly as it is heard.
- Orchestrating involves choosing which instruments should perform which sounds/parts of the music.

Unit Essential Questions:

- Why are instruments pitched in different keys?
- How is one able to read a score that contains both transposing and non-transposing instruments?
- What is the difference between transcribing, transposing, and orchestrating?

Knowledge and Skills:

Students will know...

- The transposing instruments of the orchestra and their respective keys.
- Which clef(s) each instrument reads.
- The interval and direction of transposition for each instrument.

Students will be able to...

- Accurately transpose a simple melody for multiple different transposing instruments.
- Create short and simple orchestrations using transposing instruments.

EVIDENCE OF LEARNING

Assessment:

What evidence will be collected and deemed acceptable to show that students truly "understand"?

- Students will transpose a simple 8-bar melody for 4 different transposing instruments.
- Students will orchestrate a 4-bar SATB chorale excerpt using correct transpositions.

Learning Activities:

What differentiated learning experiences and instruction will enable all students to achieve the desired results?

- Use of *Tonal Harmony* Appendix A for instrument ranges and transpositions.
- Students will work alone and in small groups using the white board and staff paper to complete simple transposition exercises.
- Use of Transposition Worksheet by Josh Gottry.
- Sharing of student orchestrations.

RESOURCES

Teacher Resources:

- *Tonal Harmony* by Kostka & Payne
- Transposition Worksheet by Josh Gottry
- MusicFirst Suite

Equipment Needed:

- Computer
- Sound system
- Projector
- White board - lined
- Tonal harmony textbooks
- Worksheets
- Music staff paper

UNIT 11

Content Area: Music Theory I

Unit Title: Introduction to Larger Forms

Target Course/Grade Level: 10-12

Unit Summary: Form is the structure of music or the ways in which music is shaped to create a meaningful musical experience. Earlier this year, students were introduced to Period forms, and brief discussions of small ternary forms were had. In this unit, we will expand our knowledge of form to include Binary and Rounded Binary, Rondo, and Sonata form. Culminating in a short study of the music of Ludwig van Beethoven, this brings our understanding of tonal harmony to its logical conclusion, having begun in the Baroque period and now ending in the Romantic period. This unit is taught if time allows.

Approximate Length of Unit: 2 weeks

LEARNING TARGETS

NJ Student Learning Standards:

1.3B.12prof.Cr1a. Describe how sounds, and short musical ideas can be used to represent personal experiences, moods, visual images, and/or storylines.
1.3B.12prof.Cr2a. Assemble and organize sounds or short musical ideas to create initial expressions of selected experiences, moods, images, or storylines.
1.3B.12prof.Cr3a. Identify, describe and apply teacher-provided criteria to assess and refine the technical and expressive aspects of evolving drafts leading to final versions.
1.3B.12prof.Cr3b. Share music through the use of notation, performance or technology, and demonstrate how the elements of music have been employed to realize expressive intent.
1.3B.12acc.Pr4b. Analyze how the elements of music (including form) of selected works relate to style, function, and context, and explain the implications for rehearsal or performance.
1.3B.12prof.Re8a. Develop and explain interpretations of varied works, demonstrating an understanding of the composer's intent by citing technical and expressive aspects as well as the style/genre of each work.
1.3B.12prof.Re9a. Describe the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating an understanding of the fundamentals of music theory.
1.3B.12prof.Cn10a. Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music
1.3B.12prof.Cn11a. Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

Career Readiness, Life Literacies, and Key Skills:

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

9.4.12.CI.2. Identify career pathways that highlight personal talents, skills, and abilities.
9.4.12.CI.3. Investigate new challenges and opportunities for personal growth, advancement, and transition.
9.4.12.TL.1. Assess digital tools based on features such as accessibility options, capacities, and utility for accomplishing a specified task.

Interdisciplinary Connections and Standards:

RI.11-12.3. Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.
RI.11-12.4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text.
RI.11-12.7. Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.
RI.11-12.10. By the end of grade 12, read and comprehend literary nonfiction at grade level text-complexity or above with scaffolding as needed.
NJ.S.LSA.L6. Acquire and use accurately a range of general academic and domain-specific words and phrases sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when encountering an unknown term important to comprehension or expression.

NJ SLS Companion Standards: Reading and Writing Standards for History, Social Studies, Science, and Technical Subjects:

RST.11-12.1. Accurately cite strong and thorough evidence from the text to support analysis of science and technical texts, attending to precise details for explanations or descriptions.
RST.11-12.2. Determine the central ideas, themes, or conclusions of a text; summarize complex concepts, processes, or information presented in a text by paraphrasing them in simpler but still accurate terms.
RST.11-12.3. Follow precisely a complex multistep procedure when carrying out experiments, taking measurements, or performing technical tasks; analyze the specific results based on explanations in the text.
RST.11-12.4. Determine the meaning of symbols, key terms, and other domain-specific words and phrases as they are used in a specific scientific or technical context relevant to grades 11-12 texts and topics.
RST.11-12.5. Analyze how the text structures information or ideas into categories or hierarchies, demonstrating understanding of the information or ideas.
RST.11-12.6. Analyze the author's purpose in providing an explanation, describing a procedure, or discussing an experiment in a text, identifying important issues that remain unresolved.
RST.11-12.7. Integrate and evaluate multiple sources of information presented in diverse formats and media (e.g., quantitative data, video, multimedia) in order to address a question or solve a problem.
RST.11-12.8. Evaluate the hypotheses, data, analysis, and conclusions in a science or technical text, verifying the data when possible and corroborating or challenging conclusions with other sources of information.
RST.11-12.9. Synthesize information from a range of sources (e.g., texts, experiments, simulations) into a coherent understanding of a process, phenomenon, or concept, resolving conflicting information when possible.

RST.11-12.10. By the end of grade 12, read and comprehend science/technical texts in the grades 11-CCR text complexity band independently and proficiently.
WHST.11-12.1. Write arguments focused on discipline-specific content.
WHST.11-12.4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
WHST.11-12.6. Use technology, including the Internet, to produce, share, and update writing products in response to ongoing feedback, including new arguments or information.
WHST.11-12.8. Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the specific task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation.
WHST.11-12.9. Draw evidence from informational texts to support analysis, reflection, and research.

Unit Understandings:

Students will understand that…

- Form provides music with structure and shape.
- Formal analysis is akin to harmonic analysis, but there are slight differences.
- There are standard forms which have been used throughout the history of tonal music.
- Certain forms are prevalent in certain time periods.
- Characteristics of historical time periods tend to be reflected in music, art, architecture, literature, and other arts, and tend to be the same throughout the arts.
- The form of the music relates to the culture, practice, and understandings of the time period.
- Musical sections are labeled with letters in alphabetical order which correspond to varying musical ideas.
- Form became increasingly important in the Classical period (ca. 1750-1840).
- Sonata or Sonata Allegro form is considered the height of form in instrumental music composition.
- Ludwig van Beethoven was a transitional composer whose music helped bridge the gap between the Classical and Romantic periods.
- Beethoven's piano sonatas and symphonies are among the best examples of Sonata form ever composed and, at the same time, push the boundaries of Classical form in a way that inspired and challenged his contemporaries and protégés.

Unit Essential Questions:

- How does the form of a piece of music affect its performance?
- In what ways does understanding form in music benefit the performer and/or the listener?
- How do music and the other arts reflect the characteristics and culture of the region and time period?
- How is standard performance practice reflected in the form of the music?
- What about the Classical period makes form in music so significant?
- How did Classical music's attention to form impact future musical periods?
- What is Sonata form and what about it makes it so valuable in terms of musical composition?
- Why was Ludwig van Beethoven's career and musical output so significant in the history and development of future music?

- What about Beethoven's life and circumstances impacts his musical decision-making most profoundly?

Knowledge and Skills:

Students will know...

- That musical sections are labeled with letters alphabetically.
- A return of the same letter corresponds with a return of the same musical material.
- Binary and Rounded Binary forms are popular in the Baroque period.
- Form is expanded in the Classical period to include Rondo, Ternary, and other forms, culminating in Sonata or Sonata Allegro form, widely considered the height of formal achievement.
- Sonata form makes use of distinct sections:
    - Exposition
    - Development
    - Recapitulation
- Exposition generally contains two varying themes and bridge material.
- Development is the composer's opportunity to "show their stuff" by working with thematic material from the exposition in myriad ways. Composers often use this section as an opportunity to explore other keys and tonal centers.
- Recapitulation is a direct restatement of the exposition. Sometimes composers make use of the Dominant key rather than the home key at the beginning of the section, however the final statement of the opening material always returns to the home key.
- Ludwig van Beethoven is a composer whose career begins in the Classical period but ends in the Romantic period, making him a transitional composer.
- Beethoven is considered one of the greatest and most influential composers of all time.
- Beethoven was innovative and a risk-taker who challenged the conventions and standard practices of the day.
- Beethoven pushed the boundaries of Sonata form, expanding it to include the development of bridge material, use of leitmotifs, and codas that are almost their own movements. His daring use of chromaticism ushered in a way of challenging (and ultimately abandoning) tonal harmony.
- That Beethoven loss of hearing was of no consequence to his compositional output, and while it certainly affected him emotionally and socially, the circumstances of his youth and upbringing were likely more significant in terms of the *Sturm und Drang* of his music.

Students will be able to...

- Assign alphabet letters appropriately to sections of music.
- Identify the form of a piece through the process of formal analysis.
- Aurally identify the sections of a piece of music through guided listening.
- Identify the exposition, development and recapitulation of a Sonata form example.
- Identify the themes and bridge material in the exposition of a Sonata form example.
- Have discourse regarding the life and career of Ludwig van Beethoven, his music and the influence it has had on the history and development of future music.
- Compare and contrast Beethoven's first and last piano sonatas.
- Discuss the development of chromaticism in music, and what its implications are for future music.

EVIDENCE OF LEARNING

Assessment:

What evidence will be collected and deemed acceptable to show that students truly "understand"?

- Use of class discussion and peer and teacher feedback.
- Formal analysis examples.
- Guided listening examples.
- Use of guiding questions for *The Nature of Genius: Beethoven and the Sonata Form*.

Learning Activities:

What differentiated learning experiences and instruction will enable all students to achieve the desired results?

- Students will gain comfort with various forms through the use of form charts.
- Through guided listening examples, we will label the sections of various musical selections.
- Use of sections of the movie *Immortal Beloved,* followed by in-depth discussions of Beethoven's life and career.
- Use of The Listener's Guide YouTube Channel *Forms 101: Binary Form and Ternary Form* videos.
- Students will complete formal analysis for several musical examples, including examples of Binary, Rondo, and Sonata form.
- Use of *The Nature of Genius: Beethoven and the Sonata Form* lecture/recital and guiding discussion questions.

RESOURCES

Teacher Resources:

- Information on sonata form and form chart from Go Into The Story https://gointothestory.blcklst.com/sonata-form-and-three-act-structure-1568c6745828
- Various form chart images found on Google.com
- The Listener's Guide YouTube channel
- *The Nature of Genius: Beethoven and the Sonata Form* lecture/recital by Dr. Cecil Lytle of University of California

Equipment Needed:

- Computer
- Sound system
- Projector

- White board - lined
- Worksheets
- Formal analysis examples
- Film: *Immortal Beloved*