

## MUSIC THEORY II: ELEMENTS OF COMPOSING & ARRANGING

Music Theory II is open to all students in grades 10-12 who have completed Music Theory I and wish to continue to develop skills in music theory. It is appropriate for students in band, orchestra and choir, as well as students not enrolled in a performing ensemble who are interested in music theory. Students will study elements of music theory including voice leading, harmonic and melodic texture, modulation and form analysis, and will create arrangements and compositions for various groupings of voices and instruments. Students will use computer software programs to further enhance their music literacy skills and to create musical compositions. This is a one semester course that meets twice per four day rotation.

### Course Overview

#### Course Goals

Students will have the ability to understand and engage with music in a number of different ways, including the **creative**, **responsive** and **performative** artistic processes. They will have the ability to perform music in a manner that illustrates careful preparation and reflects an understanding and interpretation of the selection. They will be musically literate.

Students will be artistically literate: they will have the knowledge and understanding required to participate authentically in the arts. They will have the ability to transfer arts knowledge, skills, experiences and capacities to other subjects, settings and **connects** to promote and enhance lifelong learning.

#### Artistic Processes

- Create
- Perform
- Respond
- Connect

#### Anchor Standards

- Select, analyze, and interpret artistic work for presentation.
- Develop and refine artistic techniques and work for presentation.
- Convey meaning through the presentation of artistic work.
- Perceive and analyze artistic work.
- Interpret intent and meaning in artistic work.
- Apply criteria to evaluate artistic work.
- Synthesize and relate knowledge and personal experiences to make art.
- Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

#### Course Skill Objectives

Students will:

- Play scales and simple melodies in both treble and bass clef on the keyboard.
- Create and compose using traditional elements of harmony.
- Read and notate music.
- Listen to, analyze, interpret, and evaluate music.
- Understand relationships between music history, cultures and other academic and artistic disciplines.

<p><b><u>Unit of Study</u></b></p> <ul style="list-style-type: none"><li>I. Melodic Organization and Texture- 4 weeks</li><li>II. Principles of Voice Leading- 5 weeks</li><li>III. Harmonic Progression- 4 weeks</li><li>IV. Seventh Chords-1-2 weeks</li><li>V. Modulation, Secondary Dominant, and Leading Tone Chords- 4 weeks</li></ul>		<p><b><u>Assessments:</u></b></p> <ul style="list-style-type: none"><li>• Students will complete a Summative Assessment for each unit of study.</li><li>• Summative District Wide Final Exam</li></ul>
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# Unit 1- Melodic Organization and Texture

*Time Allotment: 4 weeks*

## Skill Objectives

- Students will analyze and interpret elements of melodic organization and structure.
- Students will analyze and interpret different types of musical texture.
- Students will present an analysis of a well-constructed melody.

<b>Responding</b> <i>Understanding and evaluating how the arts convey meaning.</i>	<b>Presenting/Performing</b> <i>Realizing artistic ideas and work through interpretation and presentation.</i>	<b>Connecting</b> <i>Relating artistic ideas and work with personal meaning and external context.</i>
<p><b><u>Enduring Understanding</u></b></p> <ul style="list-style-type: none"> <li>• The personal evaluation of musical works and performances is informed by analysis, interpretation, and established criteria based on the elements of music.</li> </ul> <p><b><u>Essential Question</u></b></p> <ul style="list-style-type: none"> <li>• How do we judge the quality of musical work(s) and performances?</li> </ul> <p><b>Process Components: Analyze, Interpret</b></p>	<p><b><u>Enduring Understanding</u></b></p> <ul style="list-style-type: none"> <li>• To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.</li> <li>• Musicians judge performance based on criteria that vary across time, place and cultures.</li> </ul> <p><b><u>Essential Questions</u></b></p> <ul style="list-style-type: none"> <li>• How do musicians improve the quality of their performance?</li> <li>• When is a performance judged ready to present?</li> </ul> <p><b>Process Components: Select, Analyze, Evaluate, Present</b></p>	<p><b><u>Enduring Understanding</u></b></p> <ul style="list-style-type: none"> <li>• Understanding connections to varied contexts and daily life enhances musicians’ creating, performing and responding.</li> </ul> <p><b><u>Essential Questions</u></b></p> <ul style="list-style-type: none"> <li>• How do the other arts, other disciplines, contexts, and daily life inform creating, performing and responding to music?</li> </ul> <p><b>Process Components: Analyze</b></p>
<p><b>Instructional Strategies/Process</b></p> <ul style="list-style-type: none"> <li>• Students will analyze and interpret both aurally and visually, the components of melodic organization: motive, sequence, phrases, periods, and</li> </ul>	<p><b>Instructional Strategies/Process</b></p> <ul style="list-style-type: none"> <li>• Students will select, analyze and evaluate a piece of music that contains a short melody constructed with common organizational/structural characteristics. They will present the ir analysis of the</li> </ul>	<p><b>Instructional Strategies/Process</b></p> <ul style="list-style-type: none"> <li>• Students will analyze melodies used in commercial settings (film, advertising, theatre) and identify compositional techniques that make the music effective.</li> </ul>

<p>common characteristics of melodic structure.</p> <ul style="list-style-type: none"><li>• Students will analyze and interpret texture types: homophonic, polyphonic, monophonic, and homorhythmic</li></ul>	<p>piece of music to the class, explaining both why it contains an example of a well-constructed melody and the piece's musical texture.</p>	
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*Tools for Instruction: workbook, textbook*

**Assessments:**

**Chapter 6 Summative Assessment**

**Summative District Wide Final Exam**

**Melody Analysis Presentation**

## Unit 2- Principles of Voice Leading

*Time Allotment: 5 weeks*

### Skill Objectives

- Students will demonstrate an understanding of common voice leading norms in both melody and harmony.
- Students will demonstrate an understanding of common voice leading norms in 4 part chorale writing.
- Students will create an arrangement utilizing common voice leading norms.

<b>Responding</b> <i>Understanding and evaluating how the arts convey meaning.</i>	<b>Present/Performing</b> <i>Realizing artistic ideas and work through interpretation and presentation.</i>	<b>Creating</b> <i>Conceiving and developing new artistic ideas and work.</i>
<p><b><u>Enduring Understanding</u></b></p> <ul style="list-style-type: none"> <li>• The personal evaluation of musical works and performances is informed by analysis, interpretation, and established criteria based on the elements of music.</li> </ul> <p><b><u>Essential Question</u></b></p> <ul style="list-style-type: none"> <li>• How do we judge the quality of musical work(s) and performances?</li> </ul> <p><b>Process Components: Analyze, Interpret, Evaluate</b></p>	<p><b><u>Enduring Understanding</u></b></p> <ul style="list-style-type: none"> <li>• To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.</li> <li>• Musicians judge performance based on criteria that vary across time, place and cultures.</li> </ul> <p><b><u>Essential Questions</u></b></p> <ul style="list-style-type: none"> <li>• How do musicians improve the quality of their performance?</li> <li>• When is a performance judged ready to present?</li> </ul> <p><b>Process Components: Rehearse, Refine, Present</b></p>	<p><b><u>Enduring Understanding</u></b></p> <ul style="list-style-type: none"> <li>• Musicians' creative choices are influenced by their expertise, context, and expressive intent.</li> <li>• Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.</li> </ul> <p><b><u>Essential Questions</u></b></p> <ul style="list-style-type: none"> <li>• How do musicians make creative decisions?</li> <li>• How do musicians improve the quality of their creative work?</li> </ul> <p><b>Process Components: Make, Plan, Analyze, Evaluate, and Refine</b></p>

<p><b>Instructional Strategies/Process</b></p> <ul style="list-style-type: none"> <li>• Students will visually and aurally analyze, interpret, and evaluate music that demonstrates voice leading norms for the melodic line including attention to rhythm, harmony, contour, note leaps, and tendency tones.</li> <li>• Students will visually and aurally analyze, interpret, and evaluate music that demonstrates voice leading norms for chord notation.</li> <li>• Students will visually and aurally analyze, interpret, and evaluate music that demonstrates voice leading norms for a single triad including attention to close vs open structure, crossing parts, vocal/instrument range, and the use of inversions.</li> <li>• Students will visually and aurally analyze, interpret, and evaluate the relationship between chords in regard to the motion between them: static, oblique, similar, contrary, and parallel.</li> <li>• Students will visually and aurally analyze, interpret, and evaluate common voice leading norms in 4 part chorale writing. These include movement between notes in chords that are in root position, the use of 1<sup>st</sup> inversion triads, the use of 2<sup>nd</sup> inversion triads, chorale writing rules to always follow, and chorale writing rules that are occasionally broken.</li> <li>• Students will evaluate their peers' arrangement projects.</li> </ul>	<p><b>Instructional Strategies/Process</b></p> <ul style="list-style-type: none"> <li>• Students will rehearse, refine, and present their arrangement projects to the class.</li> </ul>	<p><b>Instructional Strategies/Process</b></p> <ul style="list-style-type: none"> <li>• Students will select a piece of music (approved by the teacher) to arrange for a 4 part ensemble. <ul style="list-style-type: none"> <li>○ vocal a cappella group, a woodwind quartet, a brass quartet, a string quartet, or another 4 part combination.</li> <li>○ The length of the arrangement will depend on the piece.</li> <li>○ Students will arrange at least one verse and chorus of the song following voice leading rules on music notation software.</li> </ul> </li> <li>• Students will analyze, evaluate, and refine their work as needed.</li> </ul>
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*Tools for Instruction: workbook, textbook (multiple), music notation software, piano keyboard*

**Assessments:**

**Unit 2 Summative Arranging Project**

**Summative District Wide Final Exam**

## Unit 3- Harmonic Progression

*Time Allotment: 4 weeks*

### Skill Objectives

- Students will demonstrate and understanding of chord/harmonic progression norms and harmonic rhythm.
- Students will compose a chorale style composition utilizing clearly defined phrases, cadences, circle progressions, and voice leading norms.
- Students will compose a folk style composition utilizing harmonic rhythm, phrases, cadences, and circle progressions.
- Students will analyze harmonic progressions in music from the following periods: baroque, classical, romantic, and 20<sup>th</sup> century and recognize harmonic elements and describe their significance.

<b>Responding</b> <i>Understanding and evaluating how the arts convey meaning.</i>	<b>Present/Performing</b> <i>Realizing artistic ideas and work through interpretation and presentation.</i>	<b>Creating</b> <i>Conceiving and developing new artistic ideas and work.</i>
<p><b><u>Enduring Understanding</u></b></p> <ul style="list-style-type: none"> <li>• The personal evaluation of musical works and performances is informed by analysis, interpretation, and established criteria based on the elements of music.</li> </ul> <p><b><u>Essential Question</u></b></p> <ul style="list-style-type: none"> <li>• How do we judge the quality of musical work(s) and performances?</li> </ul> <p><b>Process Components: Analyze, Interpret, Evaluate</b></p>	<p><b><u>Enduring Understanding</u></b></p> <ul style="list-style-type: none"> <li>• To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.</li> <li>• Musicians judge performance based on criteria that vary across time, place and cultures.</li> </ul> <p><b><u>Essential Questions</u></b></p> <ul style="list-style-type: none"> <li>• How do musicians improve the quality of their performance?</li> <li>• When is a performance judged ready to present?</li> </ul> <p><b>Process Components: Rehearse, Refine, Present</b></p>	<p><b><u>Enduring Understanding</u></b></p> <ul style="list-style-type: none"> <li>• Musicians’ creative choices are influenced by their expertise, context, and expressive intent.</li> <li>• Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.</li> </ul> <p><b><u>Essential Questions</u></b></p> <ul style="list-style-type: none"> <li>• How do musicians make creative decisions?</li> <li>• How do musicians improve the quality of their creative work?</li> </ul> <p><b>Process Components: Make, Plan, Analyze, Evaluate, and Refine</b></p>



<p><b>Instructional Strategies/Process</b></p> <ul style="list-style-type: none"> <li>• Students will visually and aurally analyze, interpret, and evaluate music that demonstrates chord/harmonic progression norms, including the relationship of chords (root relationships) and the use of circle progressions.</li> <li>• Students will visually and aurally analyze, interpret, and evaluate music that demonstrates the frequency of harmonic changes based on melodic structure (harmonic rhythm).</li> </ul>	<p><b>Instructional Strategies/Process</b></p> <ul style="list-style-type: none"> <li>• Students will rehearse, refine, and present their arrangement projects to the class via music notation software.</li> </ul>	<p><b>Instructional Strategies/Process</b></p> <ul style="list-style-type: none"> <li>• Students will compose (plan and make) an 8 measure SATB chorale style composition that contains clearly defined phrases and utilizes cadences, circle progressions, and voice leading norms. The composition must be labeled with Roman Numeral Analysis using music notation software.</li> <li>• Students will compose (plan and make) an 8 measure folk style composition with the melody written in treble clef and the accompanying chords written in bass clef. It should utilize harmonic rhythm, phrases, cadences, and circle progressions. The composition must be labeled with Roman Numeral Analysis using music notation software.</li> <li>• Students will analyze, evaluate, and refine their work as needed.</li> </ul>
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*Tools for Instruction: workbook, textbook, music notation software*

**Assessments:**

**Summative 2 Part Composition Project (Part 1: SATB Chorale and Part 2: Folk Song)**

**Summative District Wide Final Exam**

## Unit 4- Seventh Chords

*Time Allotment: 1-2 Weeks*

### Skill Objectives

- Students will demonstrate an understanding of seventh chords in all inversions.

### **Responding**

*Understanding and evaluating how the arts convey meaning.*

### **Enduring Understanding**

- The personal evaluation of musical works and performances is informed by analysis, interpretation, and established criteria based on the elements of music.

### **Essential Question**

- How do we judge the quality of musical work(s) and performances?

### **Process Components: Analyze, Interpret, Evaluate**

### **Instructional Strategies/Process**

- Students will visually and aurally analyze dominant, major, minor, half diminished, and fully diminished seventh chords in all inversions.
- Students will visually and aurally analyze, interpret, and evaluate music that demonstrates voice leading for all seventh chords. Special attention will be given to the resolution of the seventh, the tritone that exists in a fully diminished seventh chord, and the chords that usually follow V7 & vii dim7 chords.
- Students will aurally evaluate and identify the qualities of all types of seventh chords.

*Tools for Instruction: workbook, textbook, Practica Musica*

### **Assessments:**

**Seventh Chords Test**

**Summative District Wide Final Exam**

## Unit 5- Modulation, Secondary Dominant, and Leading-Tone Chords

*Time Allotment: 4 Weeks*

### Skill Objectives

- Students will demonstrate an understanding of closely related keys in relation to the circle of fifths, and their relationships with regard to modulation.
- Students will demonstrate an understanding of various types of modulation.
- Students will compose a piece including a pivot chord and modulation.

<b>Responding</b> <i>Understanding and evaluating how the arts convey meaning.</i>	<b>Present/Performing</b> <i>Realizing artistic ideas and work through interpretation and presentation.</i>	<b>Creating</b> <i>Conceiving and developing new artistic ideas and work.</i>
<p><b><u>Enduring Understanding</u></b></p> <ul style="list-style-type: none"> <li>• The personal evaluation of musical works and performances is informed by analysis, interpretation, and established criteria based on the elements of music.</li> </ul> <p><b><u>Essential Question</u></b></p> <ul style="list-style-type: none"> <li>• How do we judge the quality of musical work(s) and performances?</li> </ul> <p><b>Process Components: Analyze, Interpret, Evaluate</b></p>	<p><b><u>Enduring Understanding</u></b></p> <ul style="list-style-type: none"> <li>• To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.</li> <li>• Musicians judge performance based on criteria that vary across time, place and cultures.</li> </ul> <p><b><u>Essential Questions</u></b></p> <ul style="list-style-type: none"> <li>• How do musicians improve the quality of their performance?</li> <li>• When is a performance judged ready to present?</li> </ul> <p><b>Process Components: Rehearse, Refine, Present</b></p>	<p><b><u>Enduring Understandings</u></b></p> <ul style="list-style-type: none"> <li>• Musicians’ creative choices are influenced by their expertise, context, and expressive intent.</li> <li>• Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.</li> </ul> <p><b><u>Essential Questions</u></b></p> <ul style="list-style-type: none"> <li>• How do musicians make creative decisions?</li> <li>• How do musicians improve the quality of their creative work?</li> </ul> <p><b>Process Components: Make, Plan, Analyze, Evaluate, and Refine</b></p>

<p><b>Instructional Strategies/Process</b></p> <ul style="list-style-type: none"> <li>• Students will visually analyze and interpret closely related keys in relation to the circle of fifths.</li> <li>• Students will visually and aurally analyze, interpret, and evaluate music that modulates by way of common chord modulation, phrase modulation, and chromatic modulation.</li> <li>• Students will visually and aurally analyze secondary dominant chords and secondary leading-tone chords using analytical symbols for modulation.</li> <li>• Students will evaluate their peers' compositions.</li> </ul>	<p><b>Instructional Strategies/Process</b></p> <ul style="list-style-type: none"> <li>• Students will rehearse, refine, and perform and/or present original chordal compositions to the class.</li> </ul>	<p><b>Instructional Strategies/Process</b></p> <ul style="list-style-type: none"> <li>• Students will compose (plan and make) a 16 measure composition written for SATB choir, a major instrument accompanied by piano, or 3 major instruments. It will be in a major or minor key of their choice, modulate with a pivot chord to a closely related key, be structured as a Double Period, include at least 3 borrowed chords, include at least 3 seventh chords using music notation software.</li> <li>• Students will analyze, evaluate, and refine their work as needed.</li> </ul>
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*Tools for Instruction: workbook, textbook, music notation software*

**Assessments:**

**Summative District Wide Final Exam**

**Final Composition Project**