

**Randolph Township Schools  
Randolph High School**

**MUSIC THEORY I  
Curriculum**

*“Music is the one incorporeal entrance into the higher world of knowledge which comprehends mankind but which mankind cannot comprehend.”*

*- Ludwig van Beethoven*

**Department of Visual and Performing Arts**  
Frank Perrone, Supervisor

**Curriculum Committee**  
Diana May  
Matthew Swiss

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**Randolph Township Schools**  
**Department of Visual and Performing Arts**  
**MUSIC THEORY I**

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## **Randolph Township Schools**

### **Mission Statement**

*We commit to inspiring and empowering all students in Randolph schools to reach their full potential as unique, responsible and educated members of a global society.*

### **Randolph Township Schools Affirmative Action Statement**

#### **Equality and Equity in Curriculum**

The Randolph Township School district ensures that the district's curriculum and instruction are aligned to state standards. The curriculum provides equity in instruction, educational programs and provides all students the opportunity to interact positively with others regardless of race, creed, color, national origin, ancestry, age, marital status, affectional or sexual orientation, gender, religion, disability or socioeconomic status.

N.J.A.C. 6A:7-1.7(b): Section 504, Rehabilitation Act of 1973; N.J.S.A. 10:5; Title IX, Education Amendments of 1972

**RANDOLPH TOWNSHIP BOARD OF EDUCATION**  
**EDUCATIONAL GOALS**  
**VALUES IN EDUCATION**

The statements represent the beliefs and values regarding our educational system. Education is the key to self-actualization, which is realized through achievement and self-respect. We believe our entire system must not only represent these values, but also demonstrate them in all that we do as a school system.

We believe:

- The needs of the child come first
- Mutual respect and trust are the cornerstones of a learning community
- The learning community consists of students, educators, parents, administrators, educational support personnel, the community and Board of Education members
- A successful learning community communicates honestly and openly in a non-threatening environment
- Members of our learning community have different needs at different times. There is openness to the challenge of meeting those needs in professional and supportive ways
- Assessment of professionals (i.e., educators, administrators and educational support personnel) is a dynamic process that requires review and revision based on evolving research, practices and experiences
- Development of desired capabilities comes in stages and is achieved through hard work, reflection and ongoing growth

**Randolph Township Schools**  
**Department of Visual and Performing Arts**  
**MUSIC THEORY I**

Introduction

When a person hears the word music, he or she usually thinks of sound, not knowledge. What is music theory? While printed and recorded music comprise the *what* of music, music theory explores the *why*. In order to gain that understanding, a student must learn to create and recognize the major elements of Western music – both by sight and sound. Music Theory I seeks to lay a solid foundation in musical knowledge. To quote **The Sound of Music**, “Let’s start at the very beginning.”

**RANDOLPH TOWNSHIP SCHOOL DISTRICT**  
**Curriculum Pacing Chart**  
**MUSIC THEORY I**

<b>SUGGESTED TIME ALLOTMENT</b>	<b>UNIT NUMBER</b>	<b>CONTENT - UNIT OF STUDY</b>
3 weeks	I	Pitch Notation
3 weeks	II	Basic Rhythm Notation and Execution
3 weeks	III	Symbols and Terminology
4 weeks	IV	Chromatic and Major Scale Construction
4 weeks	V	Key Signature Identification and Construction
2 weeks	VI	Intervals I (Quantity)
4 weeks	VII	Intervals II (Quality)
4 weeks	VIII	Advanced Rhythm Notation and Execution
2 weeks	IX	Minor Scale Construction and Identification
3 weeks	X	Triad Identification and Construction
4 weeks	XI	Chord Analysis

**RANDOLPH TOWNSHIP SCHOOL DISTRICT**  
**MUSIC THEORY I**  
**UNIT I: Pitch Notation**

<b>ENDURING UNDERSTANDINGS</b>		<b>ESSENTIAL QUESTIONS</b>
Effective musicians must be able to read pitch notation with the same ease at which they read letters of the alphabet.	<ul style="list-style-type: none"> <li>• What advantages do those who read music have over those who simply “play by ear”?</li> <li>• How does fluency in note reading lead to better musical outcomes?</li> </ul>	
The piano keyboard is an essential reference tool for understanding the chromatic structure of Western tonality.	<ul style="list-style-type: none"> <li>• In what ways can the piano keyboard be utilized for improved musical understanding?</li> </ul>	
The grand staff is used to notate the typical pitch range of Western music.	<ul style="list-style-type: none"> <li>• Why do musicians need to understand the grand staff when their instruments/vocal ranges utilize only a portion of it?</li> </ul>	
<b>KNOWLEDGE</b>	<b>SKILLS</b>	<b>CC/NJCCCS</b>
<p><b>Students will know:</b></p> <p>The music staff is comprised of 5 lines and 4 spaces.</p> <p>Music written in the treble clef reads as E, G, B, D, F for lines and F, A, C, E for spaces. Music written in the bass clef reads as G, B, D, F, A for lines and A, C, E, G.</p> <p>The grand staff is the unification of the treble and bass clefs, demonstrating their relationship to one another.</p> <p>Ledger lines temporarily extend the staff to notate pitches outside the ordinary ranges of clefs.</p> <p>A flat sign lowers a pitch to the very next note to the left on the musical keyboard, regardless of whether the new pitch is black</p>	<p><b>Students will be able to:</b></p> <p>Create musical staves.</p> <p>Copy treble and bass clefs on musical staves.</p> <p>Identify pitches on the musical staff in treble and bass clef.</p> <p>Draw pitches on the musical staff in treble and bass clef.</p> <p>Create the grand staff.</p> <p>Name pitches that use ledger lines relative to treble and bass clefs.</p> <p>Place pitches using ledger lines relative to treble and bass clefs.</p> <p>Identify flat notes on a musical keyboard given the notation.</p>	<p><b><u>NJCCCS</u></b>  <b>1.1.12.B.1</b>  <b>1.1.12.B.2</b>  <b>1.3.12.B.2</b>  <b>1.4.12.A.2</b></p>



<p>or white.</p> <p>A sharp sign lowers a pitch to the very next not to the right on the right on the musical keyboard, regardless of whether the new pitch is black or white.</p> <p>A natural sign cancels a previous sharp or flat.</p>	<p>Draw notation using flat signs given pitches on the musical keyboard.</p> <p>Identify sharp notes on a musical keyboard given the notation.</p> <p>Draw notation using sharp signs given pitches on the musical keyboard.</p> <p>Recognize notated pitches as flat, sharp, or natural when they follow accidentals.</p>	
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**RANDOLPH TOWNSHIP SCHOOL DISTRICT**  
**Curriculum Pacing Chart**  
**MUSIC THEORY I**

<b>SUGGESTED TIME ALLOTMENT</b>	<b>CONTENT-UNIT OF STUDY</b>	<b>SUPPLEMENTAL UNIT RESOURCES</b>
3 weeks	<b>Unit I – Pitch Notation</b> <ul style="list-style-type: none"> <li>○ Musical staff</li> <li>○ Clefs</li> <li>○ Grand staff</li> <li>○ Ledger lines</li> <li>○ Accidentals</li> </ul>	<p>Surmani, et al: <b>Alfred’s Essentials of Music Theory</b>. 1998.</p> <p>Surmani, et al: <b>Alfred’s Essentials of Music Theory Note Naming Flash Cards</b>. 2001.</p> <p>Surmani et al: <b>Alfred’s Essentials of Music Theory Note Naming Double Bingo</b>. 1998.</p> <p>Surmani et al: <b>Alfred’s Essentials of Music Theory Teacher’s Activity Kit, Book 1</b>. 2002.</p> <p><a href="http://www.musictheory.net">www.musictheory.net</a></p> <p><a href="http://www.emusictheory.com">www.emusictheory.com</a></p> <p><a href="http://www.quizlet.com">www.quizlet.com</a></p> <p>Flashcardlet app</p> <p>Piano Free app</p> <p>Circle Theory app</p> <p>Piano</p>

**RANDOLPH TOWNSHIP SCHOOL DISTRICT  
MUSIC THEORY I  
UNIT II: Basic Rhythm Notation and Execution**

<b>ENDURING UNDERSTANDINGS</b>		<b>ESSENTIAL QUESTIONS</b>
Note values serve as the building blocks of rhythm.		<ul style="list-style-type: none"> <li>How do note values and rhythm relate to fractions in mathematics?</li> </ul>
Rhythm is the temporal element of music.		<ul style="list-style-type: none"> <li>In what ways are our ways of measuring duration in music similar to our ways of measuring time?</li> </ul>
<b>KNOWLEDGE</b>	<b>SKILLS</b>	<b>CC/NJCCCS</b>
<p><b>Students will know:</b></p> <p>The values of whole, half, quarter, and eighth notes/rests represent the fractions by which they are named.</p> <p>Sheet music is divided into measures by bar lines to ease reading.</p> <p>Time signatures indicate the number of beats per measure and the type of note value that equals one beat.</p> <p>A dotted note has 50% more length than its un-dotted counterpart and gets counted as 3 of the next smaller value.</p> <p>A tie joins two notes of the same pitch, combining their values into a note of longer duration.</p>	<p><b>Students will be able to:</b></p> <p>Draw, identify, and quantify whole, half, quarter, and eighth notes/rests.</p> <p>Count and perform simple rhythms using whole, half, quarter, and eighth notes/rests.</p> <p>Use bar lines to divide music into measures.</p> <p>Count basic rhythms using 4/4, 3/4, and 2/4 time signatures.</p> <p>Draw, identify, quantify, and count dotted half and dotted quarter notes.</p> <p>Count and perform rhythms containing dotted half and dotted quarter notes.</p> <p>Draw, identify, quantify, and count tied notes.</p> <p>Count and perform rhythms containing ties.</p>	<p><b>NJCCCS</b>  <b>1.1.12.B.1</b>  <b>1.1.12.B.2</b>  <b>1.3.12.B.1</b>  <b>1.3.12.B.2</b>  <b>1.3.12.B.4</b></p>

**RANDOLPH TOWNSHIP SCHOOL DISTRICT**  
**Curriculum Pacing Chart**  
**MUSIC THEORY I**

<b>SUGGESTED TIME ALLOTMENT</b>	<b>CONTENT-UNIT OF STUDY</b>	<b>SUPPLEMENTAL UNIT RESOURCES</b>
3 weeks	<p><b>Unit II - Basic Rhythm Notation and Execution</b></p> <ul style="list-style-type: none"> <li>○ Whole, half, quarter, and eighth notes/rests</li> <li>○ Measures and bar lines</li> <li>○ Time signatures</li> <li>○ Dotted half and dotted quarter notes</li> <li>○ Ties</li> </ul>	<p>Surmani, et al: <b>Alfred's Essentials of Music Theory</b>. 1998.</p> <p>Surmani, et al: <b>Alfred's Essentials of Music Theory Rhythm Flash Cards</b>. 2001.</p> <p>Surmani et al: <b>Alfred's Essentials of Music Theory Rhythm Double Bingo</b>. 1998.</p> <p>Surmani et al: <b>Alfred's Essentials of Music Theory Teacher's Activity Kit, Book 1</b>. 2002.</p> <p><a href="http://www.musictheory.net">www.musictheory.net</a></p> <p><a href="http://www.emusictheory.com">www.emusictheory.com</a></p> <p><a href="http://www.quizlet.com">www.quizlet.com</a></p> <p>Flashcardlet app</p>

**RANDOLPH TOWNSHIP SCHOOL DISTRICT**  
**MUSIC THEORY I**  
**UNIT III: Symbols and Terminology**

<b>ENDURING UNDERSTANDINGS</b>		<b>ESSENTIAL QUESTIONS</b>
The complex artistry of music is contained not in the notes and rhythms, but in its expressive elements.	<ul style="list-style-type: none"> <li>• How does music illicit emotion?</li> <li>• What expressive elements can be used to enhance the interest for the listeners and performers?</li> </ul>	
The rich cultural and linguistic heritage of Europe is represented in the etymology of musical terminology.	<ul style="list-style-type: none"> <li>• In what ways do world language lessons relate to the vocabulary of music?</li> </ul>	
<b>KNOWLEDGE</b>	<b>SKILLS</b>	<b>CC/NJCCCS</b>
<p><b>Students will know:</b></p> <p>Repeat signs, including their various forms, simplify sheet music leading to more efficient practicing and publishing.</p> <p>Dynamic markings are used to vary the volume of music.</p> <p>Tempo markings indicate the speed of music.</p> <p>Articulation describes the various ways in which individual notes are to be played or sung outside the realms of dynamic and tempo.</p>	<p><b>Students will be able to:</b></p> <p>Recognize repeat signs in all their variations and perform music containing these symbols appropriately.</p> <p>Determine when repeat signs can lead to more efficient sheet music and demonstrate their correct usage.</p> <p>Locate, translate, and define the various dynamic markings as well as perform music containing these symbols appropriately.</p> <p>Select the appropriate dynamic marking for a passage and write it into the music.</p> <p>Find and respond to tempo markings when performing.</p> <p>Mark music with an appropriate tempo after listening to a recording.</p> <p>Identify and define articulation symbols.</p> <p>Perform music containing articulation symbols with the proper effects.</p>	<p><u>CC</u>  <b>L.9-10.6</b>  <b>L.11-12.6</b></p> <p><u>NJCCCS</u>  <b>1.1.12.B.1</b>  <b>1.1.12.B.2</b>  <b>1.3.12.B.1</b>  <b>1.3.12.B.2</b>  <b>1.3.12.B.4</b>  <b>1.4.12.A.2</b>  <b>1.4.12.A.4</b>  <b>1.4.12.B.2</b></p>

	<p>Draw articulation symbols, placing them appropriately in relation to the notes they are affecting.</p>	
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**RANDOLPH TOWNSHIP SCHOOL DISTRICT**  
**Curriculum Pacing Chart**  
**MUSIC THEORY I**

<b>SUGGESTED TIME ALLOTMENT</b>	<b>CONTENT-UNIT OF STUDY</b>	<b>SUPPLEMENTAL UNIT RESOURCES</b>
<p><b>3 weeks</b></p>	<p><b>Unit III – Symbols and Terminology</b></p> <ul style="list-style-type: none"> <li>○ Repeat signs</li> <li>○ Dynamic markings</li> <li>○ Tempo markings</li> <li>○ Articulation</li> </ul>	<p>Surmani, et al: <b>Alfred’s Essentials of Music Theory</b>. 1998.</p> <p>Surmani et al: <b>Alfred’s Essentials of Music Theory Teacher’s Activity Kit, Book 1</b>. 2002.</p> <p><a href="http://www.musictheory.net">www.musictheory.net</a></p> <p><a href="http://www.quizlet.com">www.quizlet.com</a></p> <p>Flashcardlet app</p> <p>Musician’s Kit app</p>

**RANDOLPH TOWNSHIP SCHOOL DISTRICT  
MUSIC THEORY I  
UNIT IV: Chromatic and Major Scale Construction**

<b>ENDURING UNDERSTANDINGS</b>		<b>ESSENTIAL QUESTIONS</b>
Major scales are the melodic backbone of modern music.	<ul style="list-style-type: none"> <li>• How can evidence of the major scale structure be found in music literature?</li> </ul>	
Chromatic scales represent the entire tonal vocabulary available to the performer and composer.	<ul style="list-style-type: none"> <li>• In what ways does the chromatic scale relate to the musical keyboard?</li> <li>• What elements of chromaticism can be used to enhance music?</li> </ul>	
<b>KNOWLEDGE</b>	<b>SKILLS</b>	<b>CC/NJCCCS</b>
<p><b>Students will know:</b></p> <p>Scales are comprised of whole and half steps.</p> <p>Major scales are constructed of whole and half steps in a specific pattern.</p> <p>Chromatic scales are constructed of all half steps.</p>	<p><b>Students will be able to:</b></p> <p>Analyze the step structure of music on both the staff and the musical keyboard.</p> <p>Build whole and half steps in sheet music and on the musical keyboard.</p> <p>Recognize a scale as major based on the pattern of whole and half steps.</p> <p>Construct a major scale when given a starting pitch.</p> <p>Use contextual clues to identify scales and music passages as chromatic.</p> <p>Write a chromatic scale when given a starting pitch.</p>	<p><b>NJCCCS</b>  <b>1.1.12.B.1</b>  <b>1.1.12.B.2</b>  <b>1.3.12.B.1</b>  <b>1.3.12.B.2</b>  <b>1.3.12.B.4</b>  <b>1.4.12.A.1</b>  <b>1.4.12.A.2</b>  <b>1.4.12.A.4</b></p>



**RANDOLPH TOWNSHIP SCHOOL DISTRICT**  
**Curriculum Pacing Chart**  
**MUSIC THEORY I**

<b>SUGGESTED TIME ALLOTMENT</b>	<b>CONTENT-UNIT OF STUDY</b>	<b>SUPPLEMENTAL UNIT RESOURCES</b>
4 weeks	<b>Unit IV – Chromatic and Major Scale Construction</b> <ul style="list-style-type: none"> <li>○ Whole and half steps</li> <li>○ Major scales</li> <li>○ Chromatic scales</li> </ul>	<p>Surmani, et al: <b>Alfred’s Essentials of Music Theory</b>. 1998.</p> <p>Surmani et al: <b>Alfred’s Essentials of Music Theory Teacher’s Activity Kit, Book 1</b>. 2002.</p> <p>Teacher-created resources</p> <p><a href="http://www.emusictheory.com">www.emusictheory.com</a></p> <p><a href="http://www.musictheory.net">www.musictheory.net</a></p> <p><a href="http://www.quizlet.com">www.quizlet.com</a></p> <p>Flashcardlet app</p> <p>Piano Free app</p> <p>Circle Theory app</p> <p>A.P.S. MusicMaster Pro app</p> <p>Piano</p>

**RANDOLPH TOWNSHIP SCHOOL DISTRICT  
MUSIC THEORY I  
UNIT V: Key Signature Identification and Construction**

<b>ENDURING UNDERSTANDINGS</b>		<b>ESSENTIAL QUESTIONS</b>
Key signatures simplify the reading of music.		<ul style="list-style-type: none"> <li>What would be different about music notation without key signatures?</li> </ul>
Key signatures originated as an expression of major scales.		<ul style="list-style-type: none"> <li>How do key signatures relate to major scales?</li> </ul>
<b>KNOWLEDGE</b>	<b>SKILLS</b>	<b>CC/NJCCCS</b>
<p><b>Students will know:</b></p> <p>Each major scale has a unique key signature.</p> <p>The key of C major has no sharps or flats.</p> <p>Sharp keys are identified by the pitch one half step higher than the last sharp in the key signature, reading left to right.</p> <p>Flat keys are identified by the penultimate flat in the key signature, reading left to right.</p> <p>The order of sharps in key signatures is fixed throughout all music.</p> <p>The order of flats in key signatures is the inverse of the order of sharps.</p>	<p><b>Students will be able to:</b></p> <p>Match key signatures to their corresponding major scales and keys.</p> <p>Recognize the key of C major by the lack of an apparent key signature.</p> <p>Name the major key using the appropriate procedure when provided with sharp key signatures.</p> <p>Name the major key using the appropriate procedure when provided with flat key signatures.</p> <p>Use the order of sharps to construct key signatures when given the major key.</p> <p>Use the order of flats to construct key signatures when given the major key.</p>	<p><b><u>NJCCCS</u></b>  <b>1.1.12.B.1</b>  <b>1.1.12.B.2</b>  <b>1.3.12.B.1</b>  <b>1.3.12.B.2</b>  <b>1.4.12.A.1</b></p>

**RANDOLPH TOWNSHIP SCHOOL DISTRICT**  
**Curriculum Pacing Chart**  
**MUSIC THEORY I**

<b>SUGGESTED TIME ALLOTMENT</b>	<b>CONTENT-UNIT OF STUDY</b>	<b>SUPPLEMENTAL UNIT RESOURCES</b>
4 weeks	<b>Unit V – Key Signature Identification and Construction</b> <ul style="list-style-type: none"> <li>○ Purpose of key signatures</li> <li>○ Sharp key signatures</li> <li>○ Flat key signatures</li> </ul>	<p>Surmani, et al: <b>Alfred’s Essentials of Music Theory</b>. 1998.</p> <p>Surmani et al: <b>Alfred’s Essentials of Music Theory Teacher’s Activity Kit, Book 1</b>. 2002.</p> <p>Circle of Fourths/Fifths</p> <p>Teacher-created resources</p> <p><a href="http://www.emusictheory.com">www.emusictheory.com</a></p> <p><a href="http://www.musictheory.net">www.musictheory.net</a></p> <p><a href="http://www.teoria.com">www.teoria.com</a></p> <p><a href="http://www.quizlet.com">www.quizlet.com</a></p> <p>Flashcardlet app</p> <p>Circle Theory app</p> <p>A.P.S. MusicMaster Pro app</p>

**RANDOLPH TOWNSHIP SCHOOL DISTRICT  
MUSIC THEORY I  
UNIT VI: Intervals I (Quantity)**

<b>ENDURING UNDERSTANDINGS</b>		<b>ESSENTIAL QUESTIONS</b>
Intervals provide an alternative means of reading music.		• How can reading by interval improve sight reading?
Notes are to intervals as letters are to words.		• In what ways can reading music be related to reading text?
<b>KNOWLEDGE</b>	<b>SKILLS</b>	<b>CC/NJCCCS</b>
<p><b>Students will know:</b></p> <p>Intervals are named using ordinal numbers.</p> <p>Melodic intervals are formed when the notes are separated rhythmically whereas harmonic intervals sound as a simultaneity.</p>	<p><b>Students will be able to:</b></p> <p>Quantify intervals.</p> <p>Construct ascending and descending intervals based on a starting pitch</p> <p>Identify written and sounded intervals as either melodic or harmonic.</p> <p>Detect interval relationships in passages of sheet music.</p>	<p><u>CC</u> <b>HSN-Q.A.1</b> <b>HSN-Q.A.2</b></p> <p><u>NJCCCS</u> <b>1.1.12.B.1</b> <b>1.1.12.B.2</b> <b>1.3.12.B.2</b> <b>1.3.12.B.4</b> <b>1.4.12.A.1</b></p>

**RANDOLPH TOWNSHIP SCHOOL DISTRICT**  
**Curriculum Pacing Chart**  
**MUSIC THEORY I**

<b>SUGGESTED TIME ALLOTMENT</b>	<b>CONTENT-UNIT OF STUDY</b>	<b>SUPPLEMENTAL UNIT RESOURCES</b>
2 weeks	<b>Unit VI – Intervals I (Quantity)</b> <ul style="list-style-type: none"> <li>○ Naming intervals</li> <li>○ Constructing intervals</li> <li>○ Melodic vs. harmonic intervals</li> </ul>	<p>Surmani, et al: <b>Alfred’s Essentials of Music Theory</b>. 1998.</p> <p>Surmani et al: <b>Alfred’s Essentials of Music Theory Teacher’s Activity Kit, Book 1</b>. 2002.</p> <p>Teacher-created resources</p> <p><a href="http://www.emusictheory.com">www.emusictheory.com</a></p> <p><a href="http://www.musictheory.net">www.musictheory.net</a></p> <p><a href="http://www.teoria.com">www.teoria.com</a></p> <p><a href="http://www.quizlet.com">www.quizlet.com</a></p> <p>Flashcardlet app</p> <p>Piano Free app</p> <p>Interval playing cards</p> <p>Piano</p>

**RANDOLPH TOWNSHIP SCHOOL DISTRICT**  
**MUSIC THEORY I**  
**UNIT VII: Intervals II (Quality)**

<b>ENDURING UNDERSTANDINGS</b>		<b>ESSENTIAL QUESTIONS</b>
One way the composer achieves tension and release in music is the careful selection of harmonic intervals.		<ul style="list-style-type: none"> <li>• How does tension and release in music elicit aesthetic response?</li> <li>• In what ways do listeners experience consonance and dissonance?</li> </ul>
Each quantity interval can be manipulated into several variations in quality that have unique tonal properties.		<ul style="list-style-type: none"> <li>• What is the purpose of different enharmonic spellings for the same sonority?</li> </ul>
<b>KNOWLEDGE</b>	<b>SKILLS</b>	<b>CC/NJCCCS</b>
<p><b>Students will know:</b></p> <p>Intervals formed from the relationships between the tonic and each note of the ascending major scale are either major (2nds, 3rds, 6ths, and 7ths) or perfect (unisons, 4ths, 5ths, octaves).</p> <p>Each major interval has a minor counterpart formed by lowering the higher pitch one half step.</p> <p>A double sharp raises a pitch two half steps, or a whole step. A double flat lowers a pitch two half steps, or a whole step.</p> <p>Major and perfect intervals can be made augmented by raising the</p>	<p><b>Students will be able to:</b></p> <p>Form and use a procedure to determine the qualities of written intervals based, in part, on their quantities.</p> <p>Utilize knowledge of the major scale to construct ascending major and perfect intervals.</p> <p>Develop and systematically use a process to create and then manipulate descending major and perfect intervals.</p> <p>Identify written minor intervals using their relationships to the major scale.</p> <p>Convert ascending major intervals to minor in sheet music.</p> <p>Adapt the process for creating descending major intervals to build descending minor intervals in sheet music.</p> <p>Use the complete palette of available accidentals to create intervals.</p> <p>Name written augmented and diminished intervals, relating them to</p>	<p><u>CC</u>  <b>HSN-Q.A.1</b>  <b>HSN-Q.A.2</b>  <b>HSA-REI.A.1</b>  <b>SL.9-10.1a</b>  <b>SL.9-10.1b</b>  <b>SL.9-10.1c</b>  <b>SL.9-10.1d</b>  <b>SL.11-12.1a</b>  <b>SL.11-12.1b</b>  <b>SL.11-12.1c</b>  <b>SL.11-12.1d</b></p> <p><u>NJCCCS</u>  <b>1.1.12.B.1</b>  <b>1.1.12.B.2</b>  <b>1.2.12.A.1</b>  <b>1.2.12.A.2</b>  <b>1.3.12.B.1</b>  <b>1.3.12.B.2</b>  <b>1.3.12.B.4</b>  <b>1.4.12.A.1</b>  <b>1.4.12.A.2</b>  <b>1.4.12.A.4</b></p>

<p>higher pitch one half step. Minor and perfect intervals can be made diminished by lowering the higher pitch one half step.</p> <p>Each major, minor, and perfect interval and tritone has a unique sonority.</p>	<p>their major, perfect, and minor counterparts.</p> <p>Build augmented and diminished intervals based on the relationships to their major, perfect, and minor counterparts.</p> <p>Aurally identify major, minor, and perfect intervals and tritones.</p>	
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**RANDOLPH TOWNSHIP SCHOOL DISTRICT**  
**Curriculum Pacing Chart**  
**MUSIC THEORY I**

<b>SUGGESTED TIME ALLOTMENT</b>	<b>CONTENT-UNIT OF STUDY</b>	<b>SUPPLEMENTAL UNIT RESOURCES</b>
4 weeks	<p><b>Unit VII – Intervals II (Quality)</b></p> <ul style="list-style-type: none"> <li>○ Major and perfect intervals</li> <li>○ Minor intervals</li> <li>○ Double sharps and double flats</li> <li>○ Augmented and diminished intervals</li> <li>○ Interval ear training</li> </ul>	<p>Surmani, et al: <b>Alfred’s Essentials of Music Theory</b>. 1998.</p> <p>Surmani et al: <b>Alfred’s Essentials of Music Theory Teacher’s Activity Kit, Book 1</b>. 2002.</p> <p>Teacher-created resources</p> <p><a href="http://www.emusictheory.com">www.emusictheory.com</a></p> <p><a href="http://www.musictheory.net">www.musictheory.net</a></p> <p><a href="http://www.teoria.com">www.teoria.com</a></p> <p><a href="http://www.quizlet.com">www.quizlet.com</a></p> <p>Flashcardlet app</p> <p>Piano Free app</p> <p>Interval playing cards</p> <p>Piano</p>



**RANDOLPH TOWNSHIP SCHOOL DISTRICT  
MUSIC THEORY I  
UNIT VIII: Advanced Rhythm Notation and Execution**

<b>ENDURING UNDERSTANDINGS</b>		<b>ESSENTIAL QUESTIONS</b>
Like measurement in the sciences, there is no theoretical smallest note – there is always another subdivision. But there is a practical limit, smaller than which additional subdivisions are rarely used.	<ul style="list-style-type: none"> <li>• Why is the common smallest subdivision the sixteenth note?</li> </ul>	
Modern popular music is often rhythmically complex.	<ul style="list-style-type: none"> <li>• What is the path of historical development that led to the rhythmic complexity of modern music?</li> </ul>	
Composers and performers have the opportunity to make musical decisions regarding the counting and pulse structure of music.	<ul style="list-style-type: none"> <li>• In what scenarios would a musician choose to perform in simple meter? In compound meter?</li> </ul>	
Several rhythmic elements, including pickup notes and triplets, can trace their origination to their linguistic counterparts.	<ul style="list-style-type: none"> <li>• How can rhythm be used to express the meter structure of classic literature such as poetry and Shakespearean iambic pentameter.</li> </ul>	
<b>KNOWLEDGE</b>	<b>SKILLS</b>	<b>CC/NJCCCS</b>
<p><b>Students will know:</b></p> <p>The values of whole, half, quarter, eighth and now sixteenth notes/rests represent the fractions by which they are named.</p> <p>A dotted note has 50% more length than its un-dotted counterpart and gets counted as 3 of the next smaller value. Any note value can be dotted.</p> <p>Time signatures can be grouped into simple and compound meter.</p> <p>An eighth note triplet divides a beat in 4/4, 3/4, and 2/4 time into three equal parts.</p>	<p><b>Students will be able to:</b></p> <p>Draw, identify, and quantify whole, half, quarter, eighth and sixteenth notes/rests.</p> <p>Count and perform rhythms using whole, half, quarter, eighth and sixteenth notes/rests, including syncopation.</p> <p>Draw, identify, quantify, and count dotted half, dotted quarter, and dotted eighth notes.</p> <p>Count and perform rhythms containing dotted half, dotted quarter, and dotted eighth notes.</p> <p>Count and perform rhythms in simple and compound meter.</p> <p>Recognize, count, and produce eighth note triplets.</p>	<p><u>CC</u> <b>RST.9-10.3</b> <b>RST.11-12.3</b></p> <p><u>NJCCCS</u> <b>1.1.12.B.1</b> <b>1.1.12.B.2</b> <b>1.3.12.B.1</b> <b>1.3.12.B.2</b> <b>1.3.12.B.4</b></p>

<p>An anacrusis, or pick-up note(s), is a partial measure of notes at the beginning of a piece or passage.</p>	<p>Find, quantify, and synthesize anacruses in music, written and performed.</p>	
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**RANDOLPH TOWNSHIP SCHOOL DISTRICT**  
**Curriculum Pacing Chart**  
**MUSIC THEORY I**

<b>SUGGESTED TIME ALLOTMENT</b>	<b>CONTENT-UNIT OF STUDY</b>	<b>SUPPLEMENTAL UNIT RESOURCES</b>
4 weeks	<p><b>Unit VIII – Advanced Rhythm Notation and Execution</b></p> <ul style="list-style-type: none"> <li>○ Sixteenth notes/rests</li> <li>○ Dotted eighth notes</li> <li>○ Compound meter</li> <li>○ Eighth note triplets</li> <li>○ Anacruses</li> </ul>	<p>Surmani, et al: <b>Alfred’s Essentials of Music Theory</b>. 1998.</p> <p>Surmani, et al: <b>Alfred’s Essentials of Music Theory Rhythm Flash Cards</b>. 2001.</p> <p>Surmani et al: <b>Alfred’s Essentials of Music Theory Rhythm Double Bingo</b>. 1998.</p> <p>Surmani et al: <b>Alfred’s Essentials of Music Theory Teacher’s Activity Kit, Book 1</b>. 2002.</p> <p>Teacher-created resources</p> <p><a href="http://www.emusictheory.com">www.emusictheory.com</a></p> <p><a href="http://www.musictheory.net">www.musictheory.net</a></p> <p><a href="http://www.teoria.com">www.teoria.com</a></p> <p><a href="http://www.quizlet.com">www.quizlet.com</a></p> <p>Flashcardlet app</p> <p>Piano</p>

**RANDOLPH TOWNSHIP SCHOOL DISTRICT  
MUSIC THEORY I  
UNIT IX: Minor Scale Construction and Identification**

<b>ENDURING UNDERSTANDINGS</b>		<b>ESSENTIAL QUESTIONS</b>
Music in minor tonalities elicits a different emotional response than that composed in major tonalities.		<ul style="list-style-type: none"> <li>How do composers use varied tonalities to express emotion?</li> </ul>
Major, natural minor, and modal scales all share the same diatonic structure.		<ul style="list-style-type: none"> <li>In what ways can mastery of diatonic structure streamline the learning of scales in different modes?</li> </ul>
<b>KNOWLEDGE</b>	<b>SKILLS</b>	<b>CC/NJCCCS</b>
<p><b>Students will know:</b></p> <p>For each major scale and key, there is a relative minor scale and key that shares its key signature.</p> <p>There are three forms of the minor scale: natural, harmonic, and melodic.</p>	<p><b>Students will be able to:</b></p> <p>Develop and systematically use a process to relate major and minor keys and scales.</p> <p>Use previously acquired knowledge of whole and half steps to build and manipulate the different forms of minor scales.</p> <p>Aurally and visually recognize major and minor modes, including the three forms of minor, in both isolated exercises and larger works of music.</p>	<p><b>CC</b>  <b>HSN-Q.A.1</b>  <b>HSN-Q.A.2</b>  <b>HSA-REI.A.1</b>  <b>SL.9-10.1a</b>  <b>SL.9-10.1b</b>  <b>SL.9-10.1c</b>  <b>SL.9-10.1d</b>  <b>SL.11-12.1a</b>  <b>SL.11-12.1b</b>  <b>SL.11-12.1c</b>  <b>SL.11-12.1d</b></p> <p><b>NJCCCS</b>  <b>1.1.12.B.1</b>  <b>1.1.12.B.2</b>  <b>1.3.12.B.1</b>  <b>1.3.12.B.2</b>  <b>1.3.12.B.4</b>  <b>1.4.12.A.1</b>  <b>1.4.12.A.2</b>  <b>1.4.12.A.4</b></p>

**RANDOLPH TOWNSHIP SCHOOL DISTRICT**  
**Curriculum Pacing Chart**  
**MUSIC THEORY I**

<b>SUGGESTED TIME ALLOTMENT</b>	<b>CONTENT-UNIT OF STUDY</b>	<b>SUPPLEMENTAL UNIT RESOURCES</b>
2 weeks	<p><b>Unit IX – Minor Scale Construction and Identification</b></p> <ul style="list-style-type: none"> <li>○ Relative major/minor</li> <li>○ Natural minor</li> <li>○ Harmonic minor</li> <li>○ Melodic minor</li> </ul>	<p>Surmani, et al: <b>Alfred’s Essentials of Music Theory</b>. 1998.</p> <p>Surmani et al: <b>Alfred’s Essentials of Music Theory Teacher’s Activity Kit, Book 1</b>. 2002.</p> <p>Teacher-created resources</p> <p><a href="http://www.emusictheory.com">www.emusictheory.com</a></p> <p><a href="http://www.musictheory.net">www.musictheory.net</a></p> <p><a href="http://www.teoria.com">www.teoria.com</a></p> <p><a href="http://www.quizlet.com">www.quizlet.com</a></p> <p>Flashcardlet app</p> <p>Piano Free app</p> <p>A.P.S. MusicMaster Pro app</p> <p>Piano</p> <p>Recordings</p>

**RANDOLPH TOWNSHIP SCHOOL DISTRICT  
MUSIC THEORY I  
UNIT X: Basic Chord Construction and Identification**

<b>ENDURING UNDERSTANDINGS</b>		<b>ESSENTIAL QUESTIONS</b>
The major triad can be found in the physics of sound, occurring in most naturally formed sound.		<ul style="list-style-type: none"> <li>What is the harmonic series and how does it define the major triad?</li> </ul>
Triads are the harmonic foundation of music.		<ul style="list-style-type: none"> <li>In what ways are triads ubiquitous in written and recorded music of all styles and genres?</li> </ul>
<b>KNOWLEDGE</b>	<b>SKILLS</b>	<b>CC/NJCCCS</b>
<p><b>Students will know:</b></p> <p>A triad is a chord consisting of the root, third, and fifth pitches of a major or minor scale.</p> <p>The primary chords are major triads built on the tonic (I), subdominant (IV), and dominant (V).</p> <p>The dominant 7<sup>th</sup> chord (V<sup>7</sup>) is a dominant triad with the minor 7<sup>th</sup> from the root.</p> <p>A chord in which the third is in bass (lowest sounding) is a first inversion chord. A chord in which the fifth is in the bass is a second inversion chord.</p> <p>Augmented triads are created by raising the fifth of a major triad one half step. Diminished triads are created by lowering the fifth of a minor triad one half step.</p>	<p><b>Students will be able to:</b></p> <p>Name and draw major and minor triads.</p> <p>Label and construct primary chords in written music.</p> <p>Find and build V<sup>7</sup> chords.</p> <p>Aurally discern the difference between major and dominant 7<sup>th</sup> chords.</p> <p>Write and identify, both visually and aurally, triads and dominant 7<sup>th</sup> chords in inversions.</p> <p>Name and draw augmented and diminished triads.</p> <p>Aurally discern the differences among major, minor, diminished, and augmented triads.</p>	<p><u>CC</u>  <b>HSN-Q.A.1</b>  <b>HSN-Q.A.2</b>  <b>HSA-REI.A.1</b>  <b>SL.9-10.1a</b>  <b>SL.9-10.1b</b>  <b>SL.9-10.1c</b>  <b>SL.9-10.1d</b>  <b>SL.11-12.1a</b>  <b>SL.11-12.1b</b>  <b>SL.11-12.1c</b>  <b>SL.11-12.1d</b></p> <p><u>NJCCCS</u>  <b>1.1.12.B.1</b>  <b>1.1.12.B.2</b>  <b>1.3.12.B.1</b>  <b>1.3.12.B.2</b>  <b>1.3.12.B.4</b>  <b>1.4.12.A.1</b>  <b>1.4.12.A.2</b></p>

**RANDOLPH TOWNSHIP SCHOOL DISTRICT**  
**Curriculum Pacing Chart**  
**MUSIC THEORY I**

<b>SUGGESTED TIME ALLOTMENT</b>	<b>CONTENT-UNIT OF STUDY</b>	<b>SUPPLEMENTAL UNIT RESOURCES</b>
3 weeks	<p><b>Unit X – Basic Chord Construction and Identification</b></p> <ul style="list-style-type: none"> <li>○ Major and minor triads</li> <li>○ Primary chords</li> <li>○ Dominant 7<sup>th</sup> chords</li> <li>○ Inversions</li> <li>○ Augmented and diminished triads</li> </ul>	<p>Surmani, et al: <b>Alfred’s Essentials of Music Theory</b>. 1998.</p> <p>Surmani et al: <b>Alfred’s Essentials of Music Theory Teacher’s Activity Kit, Book 1</b>. 2002.</p> <p>Triad flashcards</p> <p>Teacher-created resources</p> <p><a href="http://www.emusictheory.com">www.emusictheory.com</a></p> <p><a href="http://www.musictheory.net">www.musictheory.net</a></p> <p><a href="http://www.teoria.com">www.teoria.com</a></p> <p><a href="http://www.quizlet.com">www.quizlet.com</a></p> <p>Flashcardlet app</p> <p>Piano Free app</p> <p>Piano</p> <p>Recordings</p>

**RANDOLPH TOWNSHIP SCHOOL DISTRICT  
MUSIC THEORY I  
UNIT XI: Chord Analysis**

<b>ENDURING UNDERSTANDINGS</b>		<b>ESSENTIAL QUESTIONS</b>
Chord analysis illuminates the methods and vocabulary the composer used to create musical ideas.		<ul style="list-style-type: none"> <li>How does a composer use chords to tell a musical story?</li> </ul>
Notes are to letters as intervals are to words. Intervals are to words as chords are to phrases.		<ul style="list-style-type: none"> <li>In what ways do phrases in language relate to chords in music?</li> </ul>
<b>KNOWLEDGE</b>	<b>SKILLS</b>	<b>CC/NJCCCS</b>
<p><b>Students will know:</b></p> <p>Figured bass is a Baroque method of labelling chord structure in sheet music. It is used today to streamline notation and analysis.</p> <p>Like sentence structure, chords often flow in predictable and logical progressions.</p> <p>Knowledge of chords and progressions can be used to harmonize melodies.</p> <p>Chords in music can appear as simultaneities or as arpeggios.</p> <p>Not every note in music belongs to the prevailing harmony of the measure. Pitches which are not in the established chord as known as non-harmonic tones. The two most common non-harmonic tones are passing and neighbor tones.</p>	<p><b>Students will be able to:</b></p> <p>Label chords, both in exercises and in passages of sheet music, using figured bass analysis.</p> <p>Write chords from their figured bass labels.</p> <p>Find and explain chord progression in exercises and passages of sheet music.</p> <p>Synthesize music within provided guidelines based on established chord progressions.</p> <p>Use acquired knowledge of logical chord progressions to select appropriate chords to harmonize melodies.</p> <p>Construct chords from given arpeggios and deconstruct chords into arpeggios.</p> <p>Recognize and add passing and neighbor tones in sheet music.</p>	<p><u>CC</u>  <b>HSN-Q.A.1</b>  <b>HSN-Q.A.2</b>  <b>HSA-REI.A.1</b>  <b>SL.9-10.1a</b>  <b>SL.9-10.1b</b>  <b>SL.9-10.1c</b>  <b>SL.9-10.1d</b>  <b>SL.11-12.1a</b>  <b>SL.11-12.1b</b>  <b>SL.11-12.1c</b>  <b>SL.11-12.1d</b></p> <p><u>NJCCCS</u>  <b>1.1.12.B.1</b>  <b>1.1.12.B.2</b>  <b>1.2.12.A.2</b>  <b>1.3.12.B.1</b>  <b>1.3.12.B.2</b>  <b>1.3.12.B.3</b>  <b>1.3.12.B.4</b>  <b>1.4.12.A.1</b>  <b>1.4.12.A.2</b>  <b>1.4.12.A.3</b>  <b>1.4.12.A.4</b>  <b>1.4.12.B.1</b></p>



<p>No single concept of music theory acts in isolation. Pitch, rhythm, intervals, scales, and chords are brought together to create music.</p>	<p>As a final culminating activity, use all acquired knowledge of music theory to compose a melody and harmonize it appropriately.</p>	<p><b>1.4.12.B.2</b></p>
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**RANDOLPH TOWNSHIP SCHOOL DISTRICT**  
**Curriculum Pacing Chart**  
**MUSIC THEORY I**

<b>SUGGESTED TIME ALLOTMENT</b>	<b>CONTENT-UNIT OF STUDY</b>	<b>SUPPLEMENTAL UNIT RESOURCES</b>
4 weeks	<p><b>Unit XI – Chord Analysis</b></p> <ul style="list-style-type: none"> <li>○ Figured bass</li> <li>○ Chord progressions</li> <li>○ Harmonizing melodies</li> <li>○ Chords vs. arpeggios</li> <li>○ Non-harmonic tones</li> <li>○ Integration of acquired Music Theory I concepts</li> </ul>	<p>Surmani, et al: <b>Alfred’s Essentials of Music Theory</b>. 1998.</p> <p>Surmani et al: <b>Alfred’s Essentials of Music Theory Teacher’s Activity Kit, Book 1</b>. 2002.</p> <p>Triad flashcards</p> <p>Teacher-created resources</p> <p><a href="http://www.emusictheory.com">www.emusictheory.com</a></p> <p><a href="http://www.musictheory.net">www.musictheory.net</a></p> <p><a href="http://www.teoria.com">www.teoria.com</a></p> <p><a href="http://www.quizlet.com">www.quizlet.com</a></p> <p>Flashcardlet app</p> <p>Piano Free app</p> <p>Piano</p> <p>Recordings</p>

## SAMPLE LESSON PLAN

May 17, 2011

**UNIT: BASIC CHORD CONSTRUCTION AND IDENTIFICATION**

Period 9 / A Day

### **ENDURING UNDERSTANDINGS:**

- ♪ By arranging triads inside the major scale, we discover the basis of Western harmony.
  - ♪ All of the pitch-based elements we have studied so far this year come together in the study of functional harmony.
- 

### **NJCCCS ADDRESSED:**

- (♪) Standard 1.1 The Creative Process:** *All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in music.*
  - ( ) Standard 1.2 History of the Arts and Culture:** *All students will understand the role, development, and influence of the arts throughout history and across cultures.*
  - ( ) Standard 1.3 Performing:** *All students will synthesize skills, media, methods, and technologies that are appropriate to creating, performing, and/or presenting works of art in music.*
  - (♪) Standard 1.4 Aesthetic Responses & Critique Methodologies:** *All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of music.*
- 

### **ESSENTIAL QUESTIONS:**

- ♪ How does a musician construct and identify diatonic triads in exercises or in music?
  - ♪ Which elements of pitch theory are needed to construct and identify diatonic triads?
  - ♪ In what ways do these elements interact in the construction and identification of diatonic triads?
- 

### **MATERIALS:**

- ♪ Chorales
  - ♪ Staff Paper
  - ♪ Alfred's Essentials of Music Theory (Complete)
  - ♪ Alfred's Essentials of Music Theory Activity Kit
  - ♪ Music samples
-

**PROCEDURE/LEARNING EXPECTATIONS:**

- ♪ Do now: write counts for four measure exercise including sixteenth notes.
  - ♪ Perform rhythm exercise as a class.
  - ♪ Collect rhythm exercises.
  - ♪ Define diatonic triads.
  - ♪ Locate in provided music samples.
  - ♪ Build major triads on sheet music and at the keyboard.
  - ♪ Break into relay groups.
    - Draw root.
    - Draw third.
    - Draw fifth.
    - Repeat with new chord.
  - ♪ Assign homework: Text book page 74.
- 

**DIFFERENTIATION:**

(♪)Process	( ) Product	( ) Content
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**ASSESSMENT:**

- ♪ Formative: Observe student progress on exercises and in relay groups.
- ♪ Formative: Collect and check do now exercises.

**Appendix A – New Jersey Core Curriculum Content Standards (NJCCCS)**

**Content Area  
Standard**

**Visual and Performing Arts**

**1.1 The Creative Process:** All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.

**Strand**

**B. Music**

By the end of grade	Content Statement	Indicator #	Indicator
12	NOTE: By the end of grade 12, those students choosing MUSIC as their required area of specialization demonstrate PROFICIENCY in the following content knowledge and skills.		
	Understanding nuanced stylistic differences among various genres of music is a component of musical fluency. Meter, rhythm, tonality, and harmonics are determining factors in the categorization of musical genres.	1.1.12.B.1	Examine how aspects of meter, rhythm, tonality, intervals, chords, and harmonic progressions are organized and manipulated to establish unity and variety in genres of musical compositions.
	Musical proficiency is characterized by the ability to sight-read advanced notation. Musical fluency is also characterized by the ability to classify and replicate the stylistic differences in music of varying traditions.	1.1.12.B.2	Synthesize knowledge of the elements of music in the deconstruction and performance of complex musical scores from diverse cultural contexts.

**Content Area  
Standard**

**Visual and Performing Arts**

**1.2 History of the Arts and Culture:** All students will understand the role, development, and influence of the arts throughout history and across cultures.

**Strand**

**A. History of the Arts and Culture**

<b>By the end of grade</b>	<b>Content Statement</b>	<b>Indicator #</b>	<b>Indicator</b>
12	NOTE: By the end of grade 12, all students demonstrate PROFICIENCY in the following content knowledge and skills for their required area of specialization in DANCE, MUSIC, THEATRE, or VISUAL ART.		
	Cultural and historical events impact art-making as well as how audiences respond to works of art.	1.2.12.A.1	Determine how dance, music, theatre, and visual art have influenced world cultures throughout history.
	Access to the arts has a positive influence on the quality of an individual's lifelong learning, personal expression, and contributions to community and global citizenship.	1.2.12.A.2	Justify the impact of innovations in the arts (e.g., the availability of music online) on societal norms and habits of mind in various historical eras.

**Content Area  
Standard**

**Visual and Performing Arts**

**1.3 Performance:** All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.

**Strand**

**B. Music**

By the end of grade	Content Statement	Indicator #	Indicator
12	NOTE: By the end of grade 12, those students choosing MUSIC as their required area of specialization demonstrate PROFICIENCY in the following content knowledge and skills.		
	Technical accuracy, musicality, and stylistic considerations vary according to genre, culture, and historical era.	1.3.12.B.1	Analyze compositions from different world cultures and genres with respect to technique, musicality, and stylistic nuance, and/or perform excerpts with technical accuracy, appropriate musicality, and the relevant stylistic nuance.
	The ability to read and interpret music impacts musical fluency.	1.3.12.B.2	Analyze how the elements of music are manipulated in original or prepared musical scores.
	Understanding of how to manipulate the elements of music is a contributing factor to musical artistry.	1.3.12.B.3	Improvise works through the conscious manipulation of the elements of music, using a variety of traditional and nontraditional sound sources, including electronic sound-generating equipment and music generation programs.
	Basic vocal and instrumental arranging skills require theoretical understanding of music composition.	1.3.12.B.4	Arrange simple pieces for voice or instrument using a variety of traditional and nontraditional sound sources or electronic media, and/or analyze prepared scores using music composition software.

**Content Area**  
**Standard**

**Visual and Performing Arts**

**1.4 Aesthetic Responses & Critique Methodologies:** All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.

**Strand**

**B. Critique Methodologies**

By the end of grade	Content Statement	Indicator #	Indicator
12	NOTE: By the end of grade 12, all students demonstrate PROFICIENCY in the following content knowledge and skills for their required area of specialization in DANCE, MUSIC, THEATRE, or VISUAL ART.		
	Archetypal subject matter exists in all cultures and is embodied in the formal and informal aspects of art.	1.4.12.B.1	Formulate criteria for arts evaluation using the principles of positive critique and observation of the elements of art and principles of design, and use the criteria to evaluate works of dance, music, theatre, visual, and multimedia artwork from diverse cultural contexts and historical eras.
	The cohesiveness of a work of art and its ability to communicate a theme or narrative can be directly affected by the artist's technical proficiency as well as by the manner and physical context in which it is performed or shown.	1.4.12.B.2	Evaluate how an artist's technical proficiency may affect the creation or presentation of a work of art, as well as how the context in which a work is performed or shown may impact perceptions of its significance/meaning.
	Art and art-making reflect and affect the role of technology in a global society.	1.4.12.B.3	Determine the role of art and art-making in a global society by analyzing the influence of technology on the visual, performing, and multimedia arts for consumers, creators, and performers around the world.



## **Appendix B – Common Core Standards**

**Please note that the standards listed below are only those referenced in the curriculum above.**

**For a full list of standards, visit <http://njcore.org/standards/ccss>.**

### **CCSS.ELA-Literacy.SL.9-10.1**

Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9—10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively

#### **CCSS.ELA-Literacy.SL.9-10.1a**

Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.

#### **CCSS.ELA-Literacy.SL.9-10.1b**

Work with peers to set rules for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed.

#### **CCSS.ELA-Literacy.SL.9-10.1c**

Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.

#### **CCSS.ELA-Literacy.SL.9-10.1d**

Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.

### **CCSS.ELA-Literacy.SL.11-12.1**

Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11—12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

#### **CCSS.ELA-Literacy.SL.11-12.1a**

Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.

#### **CCSS.ELA-Literacy.SL.11-12.1b**

Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed.

#### **CCSS.ELA-Literacy.SL.11-12.1c**

Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.

#### **CCSS.ELA-Literacy.SL.11-12.1d**

Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.

**CCSS.ELA-Literacy.L.9-10.6**

Acquire and use accurately 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 considering a word or phrase important to comprehension or expression.

**CCSS.ELA-Literacy.L.11-12.6**

Acquire and use accurately 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 considering a word or phrase important to comprehension or expression.

**CCSS.ELA-Literacy.RST.9-10.3**

Follow precisely a complex multistep procedure when carrying out experiments, taking measurements, or performing technical tasks, attending to special cases or exceptions defined in the text.

**CCSS.ELA-Literacy.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.

**CCSS.Math.Content.HSN-Q.A.1**

Use units as a way to understand problems and to guide the solution of multi-step problems; choose and interpret units consistently in formulas; choose and interpret the scale and the origin in graphs and data displays.

**CCSS.Math.Content.HSN-Q.A.2**

Define appropriate quantities for the purpose of descriptive modeling.

**CCSS.Math.Content.HSA-REI.A.1**

Explain each step in solving a simple equation as following from the equality of numbers asserted at the previous step, starting from the assumption that the original equation has a solution. Construct a viable argument to justify a solution method.

## Appendix C - Resources:

Surmani, et al: **Alfred's Essentials of Music Theory**. 1998.

Surmani, et al: **Alfred's Essentials of Music Theory Note Naming Flash Cards**. 2001.

Surmani, et al: **Alfred's Essentials of Music Theory Rhythm Flash Cards**. 2001.

Surmani et al: **Alfred's Essentials of Music Theory Note Naming Double Bingo**. 1998.

Surmani et al: **Alfred's Essentials of Music Theory Rhythm Double Bingo**. 1998.

Surmani et al: **Alfred's Essentials of Music Theory Teacher's Activity Kit, Book 1**. 2002.

Circle of Fourths/Fifths

Interval playing cards

Sample scores

Teacher-created resources

[www.musictheory.net](http://www.musictheory.net)

[www.emusictheory.com](http://www.emusictheory.com)

[www.teoria.com](http://www.teoria.com)

[www.quizlet.com](http://www.quizlet.com)

Flashcardlet app

Piano free app

Circle Theory app

A.P.S. MusicMaster Pro app

Musician's Kit app

Piano

Recordings