

**Randolph Township Schools  
Randolph High School**

**MUSIC THEORY II H\*  
Curriculum**

*"It occurred to me by intuition, and music was the driving force behind that intuition. My discovery was the result of musical perception."  
-Albert Einstein (When asked about his theory of relativity)*

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

**Curriculum Committee**  
Diana May  
Matthew Swiss

**Curriculum Developed July 2015**

**Board of Education Approval September 8, 2015**

**Randolph Township Schools**  
**Department of Visual and Performing Arts**  
**MUSIC THEORY II H\***

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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 II H\***

Introduction

The structure of music has all of the complexity of a language – grammar, syntax, vocabulary, nuance, tone. Musicians spend decades practicing their craft, perfecting technique, discovering expression, and growing as performers. Just as poets and authors must possess a command of the full complexity of the language(s) in which they write, actors, readers, and critics must understand the language thoroughly to deliver effective performances and truly appreciate the full repertoire of works. In much the same way, musicians must learn the organization and structure of music theory in order recognize the functionality of the music they perform and communicate those emotional and technical functions to the audience. In learning music theory, musicians can grasp the brilliance and depth of the music literature they bring to life.

**RANDOLPH TOWNSHIP SCHOOL DISTRICT**  
**Curriculum Pacing Chart**  
**MUSIC THEORY II H\***

<b>SUGGESTED TIME ALLOTMENT</b>	<b>UNIT NUMBER</b>	<b>CONTENT - UNIT OF STUDY</b>
<b>4 Weeks</b>	<b>Unit I</b>	<b>Elements of Pitch and Rhythm</b>
<b>On-going</b>	<b>Practical Concept I</b>	<b>Rhythm Performance</b>
<b>On-going</b>	<b>Practical Concept II</b>	<b>Solfège Performance</b>
<b>On-going</b>	<b>Practical Concept III</b>	<b>Dictation and Transcription</b>
<b>3 weeks</b>	<b>Unit II</b>	<b>Introduction to Triads and Seventh Chords</b>
<b>3 weeks</b>	<b>Unit III</b>	<b>Diatonic Chords in Major and Minor Keys</b>
<b>5 weeks</b>	<b>Unit IV</b>	<b>Principles of Voice Leading and Counterpoint</b>
<b>3 weeks</b>	<b>Unit V</b>	<b>Root Position Part Writing</b>
<b>2 weeks</b>	<b>Unit VI</b>	<b>Harmonic Progression</b>
<b>3 weeks</b>	<b>Unit VII</b>	<b>Triads in Inversions</b>
<b>2 weeks</b>	<b>Unit VIII</b>	<b>Cadences, Phrases, and Periods</b>
<b>3 weeks</b>	<b>Unit IX</b>	<b>Non-Chord Tones</b>
<b>4 weeks</b>	<b>Unit X</b>	<b>Diatonic Seventh Chords</b>
<b>4 weeks</b>	<b>Unit XI</b>	<b>Chromaticism</b>

**RANDOLPH TOWNSHIP SCHOOL DISTRICT**  
**MUSIC THEORY II H\***  
**UNIT I: Elements of Pitch and Rhythm**

<b>ENDURING UNDERSTANDINGS</b>		<b>ESSENTIAL QUESTIONS</b>	
The staff is a graph where the x axis is time and the y axis is frequency (hertz).		<ul style="list-style-type: none"> <li>What are the elements of music that express time and frequency?</li> </ul>	
<b>KNOWLEDGE</b>	<b>SKILLS</b>		<b>CC/NJCCCS</b>
<p><b>Students will know:</b></p> <p>The musical keyboard is a simple visual and tactile representation of the tonality of Western music.</p> <p>The following elements of pitch notation: staff, ledger lines, clef, grand staff, and accidentals.</p> <p>Major and the three forms of minor scales are constructed of whole, half, and augmented steps in specific patterns.</p> <p>Each major scale has a unique key signature, named by the first degree of its scale.</p> <p>Minor keys can be labelled using their relative and parallel major key signatures.</p> <p>Musicians in conversation or in writing often refer to scale degrees by a set of traditional names.</p>	<p><b>Students will be able to:</b></p> <p>Locate all chromatic pitches, including their octave registers, on the musical keyboard.</p> <p>Name and place pitches on staves in a variety of clefs and octave registers.</p> <p>Recognize a scale as major or one of the three forms of minor based on the pattern of whole, half, and augmented steps.</p> <p>Construct major and the three forms of minor scales when given a starting pitch.</p> <p>Match key signatures to their corresponding major scales and keys.</p> <p>Identify and write minor key signatures using their relative and parallel major relationships.</p> <p>Classify pitches by their scale degree numbers and names.</p> <p>Select the correct pitch in a given key based on the scale degree number or name.</p>		<p><b>CC</b>  <b>L.11-12.6</b>  <b>RST.11-12.3</b>  <b>HSN-Q.A.2</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>1.4.12.A.1</b>  <b>1.4.12.A.2</b>  <b>1.4.12.B.1</b>  <b>1.4.12.B.2</b></p>



<p>Intervals are named using their ordinal number (quantity) and relationship to the major scale (quality).</p> <p>In tonal music some intervals are considered to be consonant (pleasing to the ear) or dissonant (not pleasing to the ear). Specific intervals may be consonant in some applications and dissonant in others, depending on the context.</p> <p>Durational symbols are used to visually represent time in music. The hierarchy of note values is based on a 2:1 ratio.</p> <p>Tempo is the rate of the beat, or pulse, of a musical passage.</p> <p>Meter describes the grouping of beats that remains consistent throughout a musical passage.</p> <p>A tuplet visually represents the even division of an undotted value into some number other than the expected 2:1 ratio.</p>	<p>Assign quality and quantity labels for intervals.</p> <p>Create and use procedures to construct and invert intervals.</p> <p>Aurally experience and identify consonance and dissonance in music.</p> <p>Draw, identify, and quantify breves, whole, half, quarter, eighth, sixteenth, and thirty-second notes, rests, and their dotted counterparts.</p> <p>Use appropriate terms and beats-per-minute designations to describe tempo.</p> <p>Ascertain beat and meter types in recorded musical examples and sheet music.</p> <p>Illustrate and aurally identify tuplets in recorded musical examples and sheet music.</p>	
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**RANDOLPH TOWNSHIP SCHOOL DISTRICT**  
**Curriculum Pacing Chart**  
**MUSIC THEORY II H\***

<b>SUGGESTED TIME ALLOTMENT</b>	<b>CONTENT-UNIT OF STUDY</b>	<b>SUPPLEMENTAL UNIT RESOURCES</b>
4 weeks	<b>Unit I – Elements of Pitch and Rhythm</b> <ul style="list-style-type: none"> <li>○ Musical keyboard</li> <li>○ Staff notation</li> <li>○ Major and minor scales and key signatures</li> <li>○ Scale degrees</li> <li>○ Intervals</li> <li>○ Consonance and dissonance</li> <li>○ Durational symbols</li> <li>○ Tempo</li> <li>○ Meter</li> <li>○ Tuplets</li> </ul>	Kostka & Payne: <b>Tonal Harmony</b> , fifth edition, 2004  Kostka & Payne: <b>Workbook for Tonal Harmony</b> , fifth edition, 2004  Circle of Fourths/Fifths  <a href="http://www.musictheory.net">www.musictheory.net</a>  <a href="http://www.emusictheory.com">www.emusictheory.com</a>  <a href="http://www.quizlet.com">www.quizlet.com</a>  Flashcardlet app  Circle Theory app  Piano Free app  Musicians Kit app  A.P.S. Music Master Pro app  Piano

**RANDOLPH TOWNSHIP SCHOOL DISTRICT**  
**MUSIC THEORY II H\***  
**Practical Concept I: Rhythm Performance**

<b>ENDURING UNDERSTANDINGS</b>		<b>ESSENTIAL QUESTIONS</b>
Precision of rhythmic performance provides stability and clarity to musical expression.		<ul style="list-style-type: none"> <li>• How does an audience perceive rhythm?</li> <li>• In what ways do musicians practice technique as it relates to rhythm?</li> </ul>
In order to perform effectively, musicians must conceptualize the rhythmic structure and nuance.		<ul style="list-style-type: none"> <li>• What are the characteristics of counting systems that musicians consider when selecting which to apply to a passage?</li> </ul>
<b>KNOWLEDGE</b>	<b>SKILLS</b>	<b>CC/NJCCCS</b>
<p><b>Students will know:</b></p> <p>There are a variety of counting systems available for rhythmic expression.</p> <p>Notes of one, two, and four beats are clapped by holding for their values. For example, to count-and-clap a half note in 2/4 time, clap on beat one and hold through beat two until the moment the next beat one would begin.</p>	<p><b>Students will be able to:</b></p> <p>Navigate various counting systems to perform rhythmic elements of music independent of pitch and expressive elements.</p> <p>Practice using counting systems to improve rhythmic fluency in exercises and in musical excerpts.</p> <p>Count-and-clap rhythms including quarter, half, and whole notes and rests in 2/4, 3/4, and 4/4 time.</p> <p>Count-and-clap rhythms including half and whole notes and breves and rests in 2/2, 3/2, and 4/2 time.</p> <p>Count-and-clap eighth, quarter, and half notes and rests in 2/8, 3/8, and 4/8 time.</p>	<p><u>CC</u> <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></p>

<p>Tied notes are counted-and-clapped by holding the first note's from the first note through the entire duration of the combined notes.</p> <p>In simple meter, beats are subdivided into two parts counted by their beat numbers (1, 2, 3, 4) and "ands" that occur exactly halfway between beats.</p> <p>Dotted notes add 50% more value to the original note.</p> <p>In compound meter, dotted notes last for one beat and beats are subdivided into three parts counted by their beat numbers on the first subdivision, "and" on the second subdivision, and "a" (pronounced "uh") on the third subdivision.</p> <p>In simple meter, eighth note and quarter note triplets place three notes of the same durational value where one would expect to see two.</p> <p>In complex meter, the subdivision remains constant while the grouping of those subdivisions – two and three – are mixed. The emphasized pulses are given numbers (1, 2, etc.). The first unstressed subdivision is counted as "and" and the second unstressed subdivision (if present) is counted as "a" (pronounced "uh"). Generally, the overall pattern will remain consistent. For example, 7/8 is often counted "1 &amp; a 2 &amp; 3 &amp;." In this sample pattern, the first beat is compound (3 subdivisions) and the second two are simple (2 subdivisions).</p>	<p>Count-and-clap rhythms covered above, adding tied notes.</p> <p>Count-and-clap rhythms above, adding half-beat notes:</p> <ul style="list-style-type: none"> <li>- Eighth notes in 2/4, 3/4, and 4/4 time</li> <li>- Quarter notes in 2/2, 3/2, and 4/2 time.</li> <li>- Sixteenth notes in 2/8, 3/8, and 4/8 time.</li> </ul> <p>Count-and-clap rhythms covered above, adding dotted notes of one-and-a-half and three beats.</p> <p>Count-and-clap dotted quarter, quarter, eighth, dotted half, and dotted whole notes, including ties, in 6/8, 9/8, and 12/8 time.</p> <p>Count-and-clap dotted half, half, quarter, and dotted whole notes and dotted breves including ties, in 6/4, 9/4, and 12/4 time.</p> <p>Count-and-clap dotted eighth, eighth, sixteenth, dotted quarter, and dotted half notes, including ties, in 6/16, 9/16, and 12/16 time.</p> <p>Count-and-clap simple meter rhythms above, adding triplets notes:</p> <ul style="list-style-type: none"> <li>- Quarter and eighth note triplets in 2/4, 3/4, and 4/4 time</li> <li>- Half and quarter notes triplets in 2/2, 3/2, and 4/2 time.</li> <li>- Eighth and sixteenth notes in 2/8, 3/8, and 4/8 time.</li> </ul> <p>Count-and-clap complex meter rhythms in 5/8, 7/8, and 5/4 time signatures.</p>	
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**RANDOLPH TOWNSHIP SCHOOL DISTRICT**  
**Curriculum Pacing Chart**  
**MUSIC THEORY II H\***

<b>SUGGESTED TIME ALLOTMENT</b>	<b>CONTENT-UNIT OF STUDY</b>	<b>SUPPLEMENTAL UNIT RESOURCES</b>
<b>Ongoing</b>	<p><b>Practical Concept I: Rhythm Performance</b></p> <ul style="list-style-type: none"> <li>○ One, Two, and Four Beat Notes and Rests in simple meter.</li> <li>○ Ties</li> <li>○ Half-beat Notes and Rests in simple meter.</li> <li>○ Dotted notes in simple meter.</li> <li>○ One, two, four, one-third, and two-third beat notes and rests in compound meter.</li> <li>○ One and two beat triplets.</li> <li>○ Complex meter</li> </ul>	<p>Rogers and Ottman: <b>Music for Sight Singing</b>, ninth edition, 2013</p> <p>Starer: <b>Rhythm Training</b>, 1985</p> <p>Adler: <b>Sight Singing: Pitch, Interval, Rhythm</b>, second edition, 1997</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 II H\***  
**Practical Concept II: Solfège Performance**

<b>ENDURING UNDERSTANDINGS</b>		<b>ESSENTIAL QUESTIONS</b>	
Like mnemonic devices, solfège creates associations in memory that aid an individual in acquiring sense of tonality.		• What makes sight-singing easier with solfège than without? What disadvantages does it add?	
A cappella solo singing is the only independent expression of a musician’s internalized sense of tonality.		• How do instruments make acquiring new melodies easier?	
<b>KNOWLEDGE</b>		<b>SKILLS</b>	<b>CC/NJCCCS</b>
<p><b>Students will know:</b></p> <p>Solfège is a system that attaches a unique syllable to each scale degree, building an innate association with the relationships of scale tones.</p> <p>In the simplest songs, pitches move by scale step or repeat.</p> <p>The most common skips in simple songs are among do, mi and so – the notes of the tonic triad.</p> <p>The most commonly used chord in music is the dominant triad, leading to a prevalence of skips among so, ti, and re in sheet music.</p> <p>In minor keys, the third (mi) is lowered to “me” (pronounced “meh”), the sixth (la) is sometimes lowered to “le,” and the seventh (ti) is rarely, but sometimes lowered to “te.”</p>		<p><b>Students will be able to:</b></p> <p>Sing major scales on solfège.</p> <p>Sing major-key exercises and duets in which pitches move only by scale step and repeat a cappella alone and in groups.</p> <p>Vocally perform major-key melody exercises and duets in which pitches move only by scale step, repeat, and skips from the tonic triad, a cappella, alone and in groups.</p> <p>Execute major-key melody exercises and duets in which pitches move only by scale step, repeat, and skips from the dominant triad, a cappella, alone and in groups.</p> <p>Perform minor scales on solfège.</p> <p>Vocalize minor-key melody exercises and duets in which pitches move only scale step, repeat, and skips from the dominant triad, a cappella, alone and in groups.</p>	<p><u>CC</u> <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>1.4.12.A.1</b></p>

	Sing major- and minor-key melody exercises and duets in which all skips inside the diatonic key are present, a cappella, alone and in groups.	
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**RANDOLPH TOWNSHIP SCHOOL DISTRICT**  
**Curriculum Pacing Chart**  
**MUSIC THEORY II H\***

<b>SUGGESTED TIME ALLOTMENT</b>	<b>CONTENT-UNIT OF STUDY</b>	<b>SUPPLEMENTAL UNIT RESOURCES</b>
<b>Ongoing</b>	<p><b>Practical Concept II: Solfège Performance</b></p> <ul style="list-style-type: none"> <li>○ Major Scales</li> <li>○ Step-only exercises</li> <li>○ Skips from the Tonic Triad</li> <li>○ Skips from the Dominant Triad</li> <li>○ Minor Scales</li> <li>○ Minor-key exercises</li> <li>○ All skips within diatonic keys.</li> </ul>	<p>Rogers and Ottman: <b>Music for Sight Singing</b>, ninth edition, 2013</p> <p>Adler: <b>Sight Singing: Pitch, Interval, Rhythm</b>, second edition, 1997</p> <p>Piano Free app</p> <p>Teacher created resources</p> <p>Piano</p> <p>Student Instruments</p>



**RANDOLPH TOWNSHIP SCHOOL DISTRICT**  
**MUSIC THEORY II H\***  
**Practical Concept III: Dictation and Transcription**

<b>ENDURING UNDERSTANDINGS</b>		<b>ESSENTIAL QUESTIONS</b>
Composers utilize transcription skills when writing music.		<ul style="list-style-type: none"> <li>Where do the rhythms, melodies, and harmonies composers transcribe originate if they are not heard audibly?</li> </ul>
<b>KNOWLEDGE</b>	<b>SKILLS</b>	<b>CC/NJCCCS</b>
<p><b>Students will know</b></p> <p>It is important to count and internalize the beat structure while listening for transcription.</p> <p>Syncopation is the shifting of the stress structure, usually by emphasizing subdivisions not on the beat.</p> <p>Triplets place three subdivisions in the space usually allotted to two.</p> <p>In compound meter, there are three subdivisions to each beat, creating a feel similar to if there had been only triplets and full-beat notes.</p> <p>Adding pitch to dictations adds another unique layer of difficulty while expressing more complete musical ideas.</p> <p>Pitch patterns are added to dictations in much the same way they are added to solfège exercises.</p> <p>The primary chords are I, IV, and V.</p>	<p><b>Students will be able to:</b></p> <p>Transcribe rhythms using one-beat and half-beat notes and one-beat rests in simple meter.</p> <p>Aurally decipher rhythms, including on-beat half-beat rests and one-beat notes that begin on the unstressed subdivision and previously practiced rhythms in simple meter.</p> <p>Write out rhythms while listening that include one-third-beat triplets and previously practiced rhythms in simple meter.</p> <p>Visually reproduce heard rhythms in compound meter of one-third-beat, two-thirds-beat, one beat, and two beat notes and rests.</p> <p>Transcribe melodies including steps and repeats in simple meter.</p> <p>Write out melodies that contain steps, repeats, and skips from the tonic and dominant triads in simple meter.</p> <p>Aurally decipher music including melodies containing steps, repeats, and skips from the tonic and dominant triads, rhythms in simple meter, and harmony uses the I, IV, and V chords.</p>	<p><b>CC</b> <b>L.11-12.6</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></p>

**RANDOLPH TOWNSHIP SCHOOL DISTRICT**  
**Curriculum Pacing Chart**  
**MUSIC THEORY II H\***

<b>SUGGESTED TIME ALLOTMENT</b>	<b>CONTENT-UNIT OF STUDY</b>	<b>SUPPLEMENTAL UNIT RESOURCES</b>
<b>Ongoing</b>	<p><b>Practical Concept III: Dictation and Transcription</b></p> <ul style="list-style-type: none"> <li>○ Full-beat rhythms</li> <li>○ Half-beat rhythms</li> <li>○ Syncopation</li> <li>○ Triplets</li> <li>○ Compound meter</li> <li>○ Step-based melodies</li> <li>○ Skips from the tonic and dominant triads</li> <li>○ Primary chords</li> </ul>	<p>Rogers and Ottman: <b>Music for Sight Singing</b>, ninth edition, 2013</p> <p>Adler: <b>Sight Singing: Pitch, Interval, Rhythm</b>, second edition, 1997</p> <p>Piano Free app</p> <p>Piano</p> <p>Student Instruments</p>

**RANDOLPH TOWNSHIP SCHOOL DISTRICT**  
**MUSIC THEORY II H\***  
**UNIT II: Introduction to Triads and Seventh Chords**

<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.		• What is the harmonic series and how does it define the major triad?	
Triads and seventh chords are the harmonic foundation of music.		• In what ways are triads and seventh chords ubiquitous in written and recorded music of all styles and genres?	
<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. 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>Seventh chords are created by adding another 3<sup>rd</sup> on top of a triad. There are five types of 7<sup>th</sup> chords: major 7<sup>th</sup>, major-minor 7<sup>th</sup>, minor 7<sup>th</sup>, half diminished 7<sup>th</sup>, and diminished 7<sup>th</sup>.</p> <p>A chord is said to be inverted when the pitch sounding in the bass (lowest) is not the root of the chord.</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>In modern music chords are labelled using lead sheet symbols.</p>	<p><b>Students will be able to:</b></p> <p>Name and draw major, minor, augmented, and diminished triads.</p> <p>Aurally discern the differences among major, minor, diminished, and augmented triads.</p> <p>Label and construct the five types of 7<sup>th</sup> chords.</p> <p>Aurally discern the differences among the 5<sup>th</sup> types of 7<sup>th</sup> chords.</p> <p>Write and identify, both visually and aurally, triads and 7<sup>th</sup> chords in inversions.</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>Label chords, both in exercises and in passages of sheet music, using lead sheet symbols.</p> <p>Write chords from their lead sheet symbols.</p>		<p><b>CC</b>  <b>L.11-12.6</b>  <b>RST.11-12.3</b>  <b>HSN-Q.A.2</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.B.1</b>  <b>1.4.12.B.2</b></p>

<p>In music, chords do not generally exist simply in their closed structures, but are expressed in a variety of textures.</p>	<p>Recognize triads and 7<sup>th</sup> chords in a variety of textures.</p>	
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**RANDOLPH TOWNSHIP SCHOOL DISTRICT**  
**Curriculum Pacing Chart**  
**MUSIC THEORY II H\***

<b>SUGGESTED TIME ALLOTMENT</b>	<b>CONTENT-UNIT OF STUDY</b>	<b>SUPPLEMENTAL UNIT RESOURCES</b>
<b>3 weeks</b>	<b>Unit II – Introduction to Triads and Seventh Chords</b> <ul style="list-style-type: none"> <li>○ Triads</li> <li>○ Seventh chords</li> <li>○ Inversions</li> <li>○ Figured bass</li> <li>○ Lead sheet symbols</li> <li>○ Chords textures</li> </ul>	Kostka & Payne: <b>Tonal Harmony</b> , fifth edition, 2004  Kostka & Payne: <b>Workbook for Tonal Harmony</b> , fifth edition, 2004  <a href="http://www.musictheory.net">www.musictheory.net</a>  <a href="http://www.emusictheory.com">www.emusictheory.com</a>  <a href="http://www.quizlet.com">www.quizlet.com</a>  Flashcardlet app  Piano Free app  Piano

**RANDOLPH TOWNSHIP SCHOOL DISTRICT  
MUSIC THEORY II H\*  
UNIT III: Diatonic Chords in Major and Minor Keys**

<b>ENDURING UNDERSTANDINGS</b>		<b>ESSENTIAL QUESTIONS</b>		
In tonal music, use of the three forms of the minor scale are not separated, but fluid within passages of music.		<ul style="list-style-type: none"> <li>• Why do musicians practice the three forms of the minor scale if they do not appear isolated in music?</li> <li>• Why are the three forms of the minor scale mixed in music?</li> </ul>		
Diatonic chords are found in many different textures and varieties in all types of tonal music.		<ul style="list-style-type: none"> <li>• In what various ways can the same chord be expressed in different textures and orchestrations?</li> </ul>		
<b>KNOWLEDGE</b>		<b>SKILLS</b>		<b>CC/NJCCCS</b>
<p><b>Students will know:</b></p> <p>In minor keys, the three forms of the minor scale are mixed depending on the harmonic and melodic structure of each individual musical moment.</p> <p>Triads and 7<sup>th</sup> chords may be constructed using any degree of the major scale as the root.</p> <p>In minor, each scale degree except the first has two possible triads and two possible 7<sup>th</sup> chords because of the various forms of the minor scale.</p>		<p><b>Students will be able to:</b></p> <p>Label small musical fragments with their specific scale form in exercises and musical passages.</p> <p>Select the appropriate minor scale form based on the harmonic structure.</p> <p>Develop and use a process to name and construct triads and 7<sup>th</sup> chords using major scale degrees.</p> <p>Invent and use a procedure to identify and build triads and 7<sup>th</sup> chords using minor scale degrees, including the harmonic and melodic minor pitch vocabularies.</p>		<p><b>CC</b>  <b>L.11-12.6</b>  <b>RST.11-12.3</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>  <b>HSN-Q.A.1</b>  <b>HSN-Q.A.2</b>  <b>HSA-REI.A.1</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>1.4.12.A.1</b>  <b>1.4.12.A.2</b>  <b>1.4.12.B.1</b>  <b>1.4.12.B.2</b></p>

**RANDOLPH TOWNSHIP SCHOOL DISTRICT**  
**Curriculum Pacing Chart**  
**MUSIC THEORY II H\***

<b>SUGGESTED TIME ALLOTMENT</b>	<b>CONTENT-UNIT OF STUDY</b>	<b>SUPPLEMENTAL UNIT RESOURCES</b>
<b>3 weeks</b>	<b>Unit III – Diatonic Chords in Major and Minor Keys</b> <ul style="list-style-type: none"> <li>○ Mixed minor forms</li> <li>○ Triads and 7<sup>th</sup> chords built on scale degrees</li> </ul>	Kostka & Payne: <b>Tonal Harmony</b> , fifth edition, 2004  Kostka & Payne: <b>Workbook for Tonal Harmony</b> , fifth edition, 2004  <a href="http://www.musictheory.net">www.musictheory.net</a>  <a href="http://www.emusictheory.com">www.emusictheory.com</a>  <a href="http://www.quizlet.com">www.quizlet.com</a>  Flashcardlet app  Piano Free app  Piano

**RANDOLPH TOWNSHIP SCHOOL DISTRICT**  
**MUSIC THEORY II H\***  
**UNIT IV: Principles of Voice Leading and Counterpoint**

<b>ENDURING UNDERSTANDINGS</b>		<b>ESSENTIAL QUESTIONS</b>	
Melodies in monophony, homophony, and polyphony are constructed according to a logical system that has developed for over a millenia.		<ul style="list-style-type: none"> <li>How are the principles of voice leading expressed in all genres and forms of music?</li> </ul>	
The structure of Species Counterpoint yields easily singable melodies that sound logical to the ear.		<ul style="list-style-type: none"> <li>In what ways does the structure of counterpoint support the composer?</li> </ul>	
<b>KNOWLEDGE</b>	<b>SKILLS</b>		<b>CC/NJCCCS</b>
<p><b>Students will know:</b></p> <p>The principles of voice leading instruct the composer in the areas of rhythm, harmony, and contour.</p> <p>Like text, music notation has stylistic rules that standardize the presentation of musical scores.</p> <p>Voicing refers to the careful selection, distribution, and spacing of chord tones across musical ideas.</p> <p>In voice leading, motion is the simultaneous transition of pitches across two or more voices.</p> <p>Species counterpoint is a highly stylized system of teaching composition.</p>	<p><b>Students will be able to:</b></p> <p>Construct melodies that appropriately follow the principles of voice leading.</p> <p>Correctly follow notation style when preparing written music.</p> <p>Analyze the voicing style in exercises and musical excerpts.</p> <p>Use voicing rules to create stylistically appropriate musical ideas.</p> <p>Recognize and create types of voice leading motion in exercises and musical excerpts.</p> <p>Use the rules of species counterpoint to create two-part compositions in first, second, and fourth species.</p>		<p><b>CC</b>  <b>L.11-12.6</b>  <b>RST.11-12.3</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.B.1</b>  <b>1.4.12.B.2</b></p>



**RANDOLPH TOWNSHIP SCHOOL DISTRICT**  
**Curriculum Pacing Chart**  
**MUSIC THEORY II H\***

<b>SUGGESTED TIME ALLOTMENT</b>	<b>CONTENT-UNIT OF STUDY</b>	<b>SUPPLEMENTAL UNIT RESOURCES</b>
5 weeks	<b>Unit IV – Principles of Voice Leading and Counterpoint</b> <ul style="list-style-type: none"> <li>○ Notation style rules</li> <li>○ Voicing</li> <li>○ Motion</li> <li>○ Species counterpoint</li> </ul>	Kostka & Payne: <b>Tonal Harmony</b> , fifth edition, 2004  Kostka & Payne: <b>Workbook for Tonal Harmony</b> , fifth edition, 2004  <a href="http://www.ars-nova.com/CounterpointStudy/species.html">http://www.ars-nova.com/CounterpointStudy/species.html</a>  <a href="http://www.emusictheory.com">www.emusictheory.com</a>  <a href="http://hum.uchicago.edu/classes/zbikowski/species.html">http://hum.uchicago.edu/classes/zbikowski/species.html</a>  <a href="http://www.quizlet.com">www.quizlet.com</a>  Flashcardlet app  Piano Free app  Piano

**RANDOLPH TOWNSHIP SCHOOL DISTRICT**  
**MUSIC THEORY II H\***  
**UNIT V: Root Position Part Writing**

<b>ENDURING UNDERSTANDINGS</b>		<b>ESSENTIAL QUESTIONS</b>	
Generally, a narrower focus yields a simpler assignment.		• How do rules make assignments simpler?	
The possible relationships between any two diatonic pitches can be reduced to four.		• How can the vast complexity of music be reduced to simple relationships?	
<b>KNOWLEDGE</b>	<b>SKILLS</b>		<b>CC/NJCCCS</b>
<p><b>Students will know:</b></p> <p>There are four possible combinations in the relationships of chord roots.</p> <p>Three-part textures are necessary as a minimum to completely express triads and 7<sup>th</sup> chords.</p> <p>Four-part texture in choral and instrumental music has been the historical norm for composition for centuries.</p> <p>Each instrument has a unique range of pitches available to it. Many instruments' written music is expressed transposed – in a different key and pitch than it sounds.</p>	<p><b>Students will be able to:</b></p> <p>Identify the relationship between chord roots and apply the principles of voice leading appropriately in exercises and free composition.</p> <p>Compose and analyze diatonic music in three-part textures.</p> <p>Compose and analyze diatonic music in four-part textures.</p> <p>Read and notate music in a variety of instrumental transpositions.</p>		<p><b>CC</b>  <b>L.11-12.6</b>  <b>RST.11-12.3</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.B.1</b>  <b>1.4.12.B.2</b></p>

**RANDOLPH TOWNSHIP SCHOOL DISTRICT**  
**Curriculum Pacing Chart**  
**MUSIC THEORY II H\***

<b>SUGGESTED TIME ALLOTMENT</b>	<b>CONTENT-UNIT OF STUDY</b>	<b>SUPPLEMENTAL UNIT RESOURCES</b>
<b>3 weeks</b>	<b>Unit V – Root Position Part Writing</b> <ul style="list-style-type: none"> <li>○ Three-part textures</li> <li>○ Four-part textures</li> <li>○ Instrumental transpositions</li> </ul>	Kostka & Payne: <b>Tonal Harmony</b> , fifth edition, 2004  Kostka & Payne: <b>Workbook for Tonal Harmony</b> , fifth edition, 2004  musictheory.net  www.quizlet.com  Flashcardlet app  Piano Free app  Piano  Student Recordings

**RANDOLPH TOWNSHIP SCHOOL DISTRICT**  
**MUSIC THEORY II H\***  
**UNIT VI: Harmonic Progression**

<b>ENDURING UNDERSTANDINGS</b>		<b>ESSENTIAL QUESTIONS</b>	
<p>The prevalence of patterns in music gives a satisfying predictability to the listener.</p> <p>The same pattern present in key signatures – the circle of fourths/fifths – governs harmonic resolution.</p>		<ul style="list-style-type: none"> <li>• In what elements of music do predictable patterns exist?</li> <li>• How can an understanding of the relationship between the circle of fourths/fifths and harmonic progression result in better composition and performance?</li> <li>• Why is it that some chord successions seem to “progress”, to move forward toward a goal, while others tend to wander to leave our expectations unfulfilled?</li> </ul>	
<b>KNOWLEDGE</b>	<b>SKILLS</b>		<b>CC/NJCCCS</b>
<p><b>Students will know:</b></p> <p>A sequence is a pattern that is repeated immediately but that begins on a different pitch.</p> <p>The ascending circle of fourths (or descending circle of fifths) is a sequential harmonic pattern that is the primary means of harmonic resolution in music.</p> <p>Each diatonic chord has a unique function in tonal harmony.</p> <p>Functional harmony has significant differences in its application between the major and minor modes.</p>	<p><b>Students will be able to:</b></p> <p>Identify sequences in written and recorded music.</p> <p>Create sequences in written exercises and free composition.</p> <p>Identify the circle of fourths/fifths progression in written and recorded music.</p> <p>Use the circle of fourths/fifths progression to complete written exercises and freely compose.</p> <p>Apply the functions of diatonic chords in written exercises and free composition.</p> <p>Find misapplications in functional harmony in written and recorded music.</p> <p>Employ functional harmony in major and minor modes in written exercises and free composition.</p>		<p><u>CC</u>  <b>L.11-12.6</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>  <b>1.4.12.A.1</b>  <b>1.4.12.A.2</b>  <b>1.4.12.B.1</b>  <b>1.4.12.B.2</b></p>

**RANDOLPH TOWNSHIP SCHOOL DISTRICT**  
**Curriculum Pacing Chart**  
**MUSIC THEORY II H\***

<b>SUGGESTED TIME ALLOTMENT</b>	<b>CONTENT-UNIT OF STUDY</b>	<b>SUPPLEMENTAL UNIT RESOURCES</b>
2 weeks	<b>Unit VI – Harmonic Progression</b> <ul style="list-style-type: none"> <li>○ Sequences</li> <li>○ Circle of fourths/fifths progression</li> <li>○ Diatonic chord function in major and minor</li> </ul>	Kostka & Payne: <b>Tonal Harmony</b> , fifth edition, 2004  Kostka & Payne: <b>Workbook for Tonal Harmony</b> , fifth edition, 2004  Circle of Fourths  <a href="http://musictheory.net">musictheory.net</a>  <a href="http://www.quizlet.com">www.quizlet.com</a>  Flashcardlet app  Piano Free app  Circle Theory app  A.P.S. MusicMaster Pro app  Piano

**RANDOLPH TOWNSHIP SCHOOL DISTRICT**  
**MUSIC THEORY II H\***  
**UNIT VII: Triads in Inversions**

<b>ENDURING UNDERSTANDINGS</b>		<b>ESSENTIAL QUESTIONS</b>	
The function of a chord is different depending upon its inversion.		<ul style="list-style-type: none"> <li>How does the function of inversions illustrate the centrality of the bass line in music?</li> </ul>	
The bass line is the lowest sounding music, not necessarily in an instrument or voice labelled as bass.		<ul style="list-style-type: none"> <li>How does the definition of the word “bass” vary from instrument to voice part to functional harmony?</li> </ul>	
<b>KNOWLEDGE</b>	<b>SKILLS</b>	<b>CC/NJCCCS</b>	
<p><b>Students will know:</b></p> <p>Bass lines incorporating inverted chords yield more interesting contour with more variety.</p> <p>Arpeggiation of the bass line is a common compositional technique to vary accompaniment.</p> <p>Inverted triads and chords are sometimes used to provide better bass voice part writing where the root position counterparts would create an awkward bass line.</p> <p>Like root position part writing, there are specific rules and guidelines that govern the writing of music in inversions in three- and four-part textures.</p> <p>Because they are the most easily heard, the counterpoint between the soprano (highest sounding) and bass (lowest sounding) lines must be carefully designed.</p>	<p><b>Students will be able to:</b></p> <p>Use inversions to improve the harmonic variety of provided musical examples and student compositions.</p> <p>Analyze music including arpeggiated bass lines.</p> <p>Create arpeggiated bass lines in exercises and free composition.</p> <p>Strategically manipulate inversions in compositional exercises and free composition.</p> <p>Detect inversions in the analysis of written and recorded music.</p> <p>Correctly apply the rules and guidelines of part writing in inversions.</p> <p>Find errors in part writing in provided examples and student compositions.</p> <p>Compose in three- and four-part textures while considering the counterpoint of the soprano and bass lines.</p> <p>Analyze the soprano/bass counterpoint in written and recorded examples.</p>	<p><b>CC</b>  <b>L.11-12.6</b>  <b>RST.11-12.3</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.B.1</b>  <b>1.4.12.B.2</b></p>	

<p>The cadential six-four is a common use of the second inversion tonic triad is to precede the dominant chord in root position. The passing six-four is used when the bass line is moving in a scale pattern of three or more pitches. The pedal six-four occurs when the bass line is static for three or more chords.</p>	<p>Use the cadential, passing, and pedal six-four chords in composition and analysis.</p>	
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**RANDOLPH TOWNSHIP SCHOOL DISTRICT**  
**Curriculum Pacing Chart**  
**MUSIC THEORY II H\***

<b>SUGGESTED TIME ALLOTMENT</b>	<b>CONTENT-UNIT OF STUDY</b>	<b>SUPPLEMENTAL UNIT RESOURCES</b>
<b>3 weeks</b>	<b>Unit VII – Triads in Inversions</b> <ul style="list-style-type: none"> <li>○ Arpeggiated bass lines</li> <li>○ Inverted bass lines</li> <li>○ Second inversion triad applications</li> <li>○ Soprano/bass counterpoint</li> </ul>	Kostka & Payne: <b>Tonal Harmony</b> , fifth edition, 2004  Kostka & Payne: <b>Workbook for Tonal Harmony</b> , fifth edition, 2004  musictheory.net  www.quizlet.com  Flashcardlet app  Piano Free app  Teacher created resources  Piano  Recordings



**RANDOLPH TOWNSHIP SCHOOL DISTRICT**  
**MUSIC THEORY II H\***  
**UNIT VIII: Cadences, Phrases, and Periods**

<b>ENDURING UNDERSTANDINGS</b>		<b>ESSENTIAL QUESTIONS</b>
Chords are to words as musical phrases are to sentences.		<ul style="list-style-type: none"> <li>In what ways do the definitions of musical phrase and sentence align?</li> </ul>
Cadences are musical punctuation.		<ul style="list-style-type: none"> <li>What does punctuation do and how does its function relate to the purpose of musical cadences?</li> </ul>
<b>KNOWLEDGE</b>	<b>SKILLS</b>	<b>CC/NJCCCS</b>
<p><b>Students will know:</b></p> <p>Musical form describes how a composition is shaped to create a meaningful musical experience for the listener.</p> <p>A cadence is a harmonic goal.</p> <p>Harmonic rhythm is the rate at which chords change.</p> <p>A motive is the smallest identifiable musical idea, consisting of pitch and/or rhythm elements.</p> <p>A phrases is a relatively independent musical idea terminated by a cadence. A subphrase is a distinct portion of a phrase that is not terminated by a cadence and/or is too short to be an independent musical idea.</p> <p>Phrases are often combined to form a larger structural unit called a period, typically consisting of two phrases in an antecedent-consequent relationship.</p>	<p><b>Students will be able to:</b></p> <p>Describe a piece’s form in general and specific terms.</p> <p>Locate, identify, and create cadential patterns in written and recorded music.</p> <p>Quantify a passage’s harmonic rhythm.</p> <p>Design melodies to align with specific harmonic rhythm.</p> <p>Harmonize melodies using consistent harmonic rhythm.</p> <p>Identify motives in written and recorded music.</p> <p>Recognize phrases and subphrases in written and recorded music.</p> <p>Compose passages using correct phrase structure.</p> <p>Find periods in written and recorded music.</p> <p>Create musical passages applying period form accurately.</p>	<p><b>CC</b>  <b>L.11-12.6</b>  <b>RST.11-12.3</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.B.1</b>  <b>1.4.12.B.2</b></p>

Curriculum Pacing Chart  
MUSIC THEORY II H\*

SUGGESTED TIME ALLOTMENT	CONTENT-UNIT OF STUDY	SUPPLEMENTAL UNIT RESOURCES
2 weeks	<p><b>Unit VIII – Cadences, Phrases, and Periods</b></p> <ul style="list-style-type: none"> <li>○ Musical form</li> <li>○ Cadences</li> <li>○ Harmonic rhythm</li> <li>○ Motives</li> <li>○ Phrases and subphrases</li> <li>○ Period form</li> </ul>	<p>Kostka &amp; Payne: <b>Tonal Harmony</b>, fifth edition, 2004</p> <p>Kostka &amp; Payne: <b>Workbook for Tonal Harmony</b>, fifth edition, 2004</p> <p>www.quizlet.com</p> <p>Flashcardlet app</p> <p>Piano Free app</p> <p>Piano</p>

**RANDOLPH TOWNSHIP SCHOOL DISTRICT**  
**MUSIC THEORY II H\***  
**UNIT IX: Non-Chord Tones**

<b>ENDURING UNDERSTANDINGS</b>		<b>ESSENTIAL QUESTIONS</b>	
Non-chord tones add color and interest to music.		• What is color in music?	
The function of a tone is sometimes limited by its octave or voicing.		• How can octave and voicing limit function?	
<b>KNOWLEDGE</b>	<b>SKILLS</b>		<b>CC/NJCCCS</b>
<p><b>Students will know:</b></p> <p>A non-chord tone is a diatonic or chromatic tone that is not a member of the chord.</p> <p>Passing tones, neighbor tones, suspensions, retardations, appoggiaturas, escape tones, neighbor groups, anticipations, and pedal points are common classifications of non-chord tones.</p> <p>Non-chord tones can be represented in figured bass and lead sheet symbology.</p>	<p><b>Students will be able to:</b></p> <p>Identify and name diatonic and chromatic non-chord tones.</p> <p>Add non-chord tones to written exercises and student compositions.</p> <p>Use the unique definitions of each non-chord tone type to classify non-chord tones in written and recorded music.</p> <p>Select non-chord tones to appropriately embellish composition.</p> <p>Apply figured bass and lead sheet symbology accurately including non-chord tones.</p>		<p><b>CC</b> <b>L.11-12.6</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.B.1</b> <b>1.4.12.B.2</b></p>

**RANDOLPH TOWNSHIP SCHOOL DISTRICT**  
**Curriculum Pacing Chart**  
**MUSIC THEORY II H\***

<b>SUGGESTED TIME ALLOTMENT</b>	<b>CONTENT-UNIT OF STUDY</b>	<b>SUPPLEMENTAL UNIT RESOURCES</b>
<b>3 weeks</b>	<p><b>Unit IX – Non-Chord Tones</b></p> <ul style="list-style-type: none"> <li>○ Classifications of non-chord tones</li> <li>○ Effect of non-chord tones on figured bass and lead sheet symbology</li> </ul>	<p>Kostka &amp; Payne: <b>Tonal Harmony</b>, fifth edition, 2004</p> <p>Kostka &amp; Payne: <b>Workbook for Tonal Harmony</b>, fifth edition, 2004</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>

**RANDOLPH TOWNSHIP SCHOOL DISTRICT**  
**MUSIC THEORY II H\***  
**UNIT X: Diatonic Seventh Chords**

<b>ENDURING UNDERSTANDINGS</b>		<b>ESSENTIAL QUESTIONS</b>
Seventh chords add color and complexity to harmony.		<ul style="list-style-type: none"> <li>In what ways does art grow in complexity throughout history and in what ways is this reflected in music?</li> </ul>
<b>KNOWLEDGE</b>	<b>SKILLS</b>	<b>CC/NJCCCS</b>
<p><b>Students will know:</b></p> <p>The V<sup>7</sup> chord is the most commonly used 7<sup>th</sup> chord in music. It is a major-minor 7<sup>th</sup> chord built on the dominant scale degree.</p> <p>The ii<sup>7</sup> harmonically resolves to the V or V<sup>7</sup>. The vii<sup>o7</sup> harmonically resolves to the I, V or V<sup>7</sup>, or iii.</p> <p>The IV<sup>7</sup> usually harmonically moves to the V or V<sup>7</sup>. The vi<sup>7</sup> usually harmonically moves to the IV or ii. In the I<sup>7</sup>, the 7<sup>th</sup> usually functions as a passing tone or other non-chord tone.</p>	<p><b>Students will be able to:</b></p> <p>Find and name V<sup>7</sup> chords in exercises and in music passages, both written and recorded.</p> <p>Voice V<sup>7</sup> chords, in root position and inversions, appropriately considering tendency tones in both three- and four-part harmony.</p> <p>Locate and label ii<sup>7</sup> and vii<sup>o7</sup> chords in exercises and in music passages, both written and recorded.</p> <p>Manipulate ii<sup>7</sup> and vii<sup>o7</sup> chords, in root position, and inversions, appropriately considering tendency tones in both three- and four-part harmony.</p> <p>Recognize IV<sup>7</sup>, vi<sup>7</sup>, and I<sup>7</sup> chords in exercises and in music passages, both written and recorded.</p> <p>Transcribe IV<sup>7</sup>, vi<sup>7</sup>, and I<sup>7</sup> chords, in root position and inversions, appropriately considering tendency tones in both three- and four-part harmony.</p> <p>Discuss the function of each chord within the harmonic progression.</p>	<p><b>CC</b>  <b>L.11-12.6</b>  <b>RST.11-12.3</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>  <b>HSN-Q.A.1</b>  <b>HSN-Q.A.2</b>  <b>RELA.1</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.B.1</b>  <b>1.4.12.B.2</b></p>

**RANDOLPH TOWNSHIP SCHOOL DISTRICT**  
**Curriculum Pacing Chart**  
**MUSIC THEORY II H\***

<b>SUGGESTED TIME ALLOTMENT</b>	<b>CONTENT-UNIT OF STUDY</b>	<b>SUPPLEMENTAL UNIT RESOURCES</b>
<b>4 weeks</b>	<b>Unit X – Diatonic Seventh Chords</b> <ul style="list-style-type: none"> <li>○ V<sup>7</sup></li> <li>○ ii<sup>7</sup> and vii<sup>o7</sup></li> <li>○ IV<sup>7</sup>, vi<sup>7</sup>, and I<sup>7</sup></li> </ul>	Kostka & Payne: <b>Tonal Harmony</b> , fifth edition, 2004  Kostka & Payne: <b>Workbook for Tonal Harmony</b> , fifth edition, 2004  <a href="http://www.quizlet.com">www.quizlet.com</a>  Flashcardlet app  Piano Free app  Piano

**RANDOLPH TOWNSHIP SCHOOL DISTRICT**  
**MUSIC THEORY II H\***  
**UNIT XI: Chromaticism**

<b>ENDURING UNDERSTANDINGS</b>		<b>ESSENTIAL QUESTIONS</b>	
Chromaticism functions through the relationship of diatonic chords to their own unique keys.		<ul style="list-style-type: none"> <li>How do musicians evaluate the relationships among chords and pitches derived from different keys?</li> </ul>	
<b>KNOWLEDGE</b>	<b>SKILLS</b>		<b>CC/NJCCCS</b>
<p><b>Students will know:</b></p> <p>The term “chromaticism” refers to the use of pitches foreign to the key of the passage.</p> <p>Secondary functions borrow chords from keys related to the primary key of a passage.</p> <p>Secondary dominants mimic the V-I relationship, but resolve to a chord other than I.</p> <p>Secondary leading tone chords are much like their secondary dominant cousins, but use diminished triads and 7<sup>th</sup> chords in place of dominant chords.</p> <p>Any chord from a key related to a scale degree can be borrowed as a secondary function.</p> <p>To modulate is to change the tonal center of a passage after the beginning of a piece of music.</p>	<p><b>Students will be able to:</b></p> <p>Find chromatic pitches in music.</p> <p>Locate chords foreign to the primary key, identifying secondary functions.</p> <p>Recognize secondary dominants in exercises and musical passages.</p> <p>Integrate secondary dominants into exercises and musical composition.</p> <p>Locate secondary leading tone chords in exercises and musical passages.</p> <p>Incorporate secondary leading tone chords into exercises and musical composition.</p> <p>Analyze secondary functions within the context of written sheet music.</p> <p>Scrutinize sheet music to find instability in tonality, distinguish changes in tonal center and isolate modulations.</p>		<p><b>CC</b>  <b>L.11-12.6</b>  <b>RST.11-12.3</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>  <b>HSN-Q.A.1</b>  <b>HSN-Q.A.2</b>  <b>HSA-REI.A.1</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.B.1</b>  <b>1.4.12.B.2</b></p>

**RANDOLPH TOWNSHIP SCHOOL DISTRICT**  
**Curriculum Pacing Chart**  
**MUSIC THEORY II H\***

<b>SUGGESTED TIME ALLOTMENT</b>	<b>CONTENT-UNIT OF STUDY</b>	<b>SUPPLEMENTAL UNIT RESOURCES</b>
<b>4 weeks</b>	<b>Unit XI – Chromaticism</b> <ul style="list-style-type: none"> <li>○ Secondary functions</li> <li>○ Modulation</li> </ul>	Kostka & Payne: <b>Tonal Harmony</b> , fifth edition, 2004  Kostka & Payne: <b>Workbook for Tonal Harmony</b> , fifth edition, 2004  <a href="http://www.quizlet.com">www.quizlet.com</a>  Flashcardlet app  Piano Free app  Piano



## SAMPLE UNIT PLAN

### **Visual and Performing Arts Lesson Plan**

**Teacher:** Matthew Swiss

**Subject:** Music Theory Honors

**Date:** 12/5/2015-1/13/16

**Unit:** Principles of Voice Leading and Counterpoint

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#### **Enduring Understandings:**

1. The basic principles of western counterpoint are summed up, in their simplest form, in Species Counterpoint.
  2. Generally, a narrower focus yields a simpler assignment.
  3. The structure of Species Counterpoint yields easily singable melodies that sound logical to the ear.
- 

#### **NJCCCS Addressed: (check all that apply)**

**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 dance, music, theatre, and visual art.*

**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 dance, music, theatre, and visual art.*

**Standard 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.*

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#### **Essential Questions:**

1. Where can the principles of Species Counterpoint be seen in modern music?
  2. How do the procedures of Species Counterpoint ease the creation of melody?
  3. What elements outside of Species Counterpoint make melodies harder to sing and less pleasant to listen to?
-

**Materials:**

- Tonal Harmony* Chapter Five
- University of Chicago *Guidelines for Species Counterpoint*
- Manuscript Paper
- Music for Sight Singing* Chapter 8 (Rhythm)
- Music for Sight Singing* Chapter 5 (Solfège)

**Procedure/Learning Experiences:**

\*Concepts and exercises in each row will be introduced and examined simultaneously.

<b>Date(s)</b>	<b>Concept Common to Modern Music</b>	<b>Element of Species Counterpoint</b>	<b>Exercise Design</b>	<b>Rhythm</b>	<b>Solfège</b>	<b>Dictation</b>
12/5-12/9	Scale Degree Names	Melodic Composition (single line)	Critique and composition of melodies	Ottman #391 & #395	Ottman #223-224	Sample #14 Dictation #9
12/12-12/16	Modes	First Species (in Major and Minor only)	Critique and composition of 2-part First Species Counterpoint from a cantus firmus, with opening notes and cadences completed.	Ottman #401 & #404	Ottman #229-230	Samples #15 & #16 Dictation #10
12/19-12/22	Cadence	First Species (in all church modes)	Critique and composition of 2-part First Species Counterpoint from a cantus firmus.	Ottman #408 & #410	Ottman #234-235	Sample #17 Dictation #11
1/2-1/5	Passing Tones, Parallel Harmonies	Second Species (in all church modes)	Critique and composition of 2-part Second	Week off from Winter Break	Week off from Winter Break	Sample #18 Dictation #12

			Species Counterpoint from a cantus firmus.			
1/6-1/12	Suspensions	Fourth Species (in all church modes)	Critique and composition of 2-part Fourth Species Counterpoint from a cantus firmus.	Ottman #416 & #418	Ottman #239-240	Samples #19-20 Dictation #13
1/13	Test on Above Concepts			Practical Concepts Tested Weekly		

**Differentiation: (check all that apply)**

- Process
- Content
- Product

**Assessment: (list types utilized)**

1. Summative – the collection and examination of homework assignments, quizzes, and the unit test
2. Formative – board work
3. Formative – discussion of student work

**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**

<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.		
	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.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.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.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:

Kostka & Payne: **Tonal Harmony**, fifth edition, 2004

Kostka & Payne: **Workbook for Tonal Harmony**, fifth edition, 2004

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.

Circle of Fourths/Fifths

[www.apcentral.collegeboard.com/musictheory](http://www.apcentral.collegeboard.com/musictheory)

[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