

Newport-Mesa Unified School District
Office of Secondary Curriculum and Instruction
High School Course of Study

Course Title		Music Theory IB HL 1A/B				Course Code		N0346-347			
Transcript Title:	IB Music Theory IB HL1AB			Grades Levels:	11-12		Board Adoption Date:		July 2013		
Content Area:	Music			GPA Scale:	Weighted		Date Course Submitted:				
Credential Req:	Music		Graduation Subject Areas:		Elective		Elective				
UC/CSU “A-G” Area Approvals:		Yes		School Site that wrote and submitted the course:				Newport Harbor High School			
Prerequisite(s):											
Next course(s):	Music Theory IB HL 2A/B										

COURSE DESCRIPTION: IB Music Theory is designed for both IB and non-IB students seeking a much deeper and broader understanding of the inner workings of music. Students will be given a more thorough knowledge and understanding of the elements of music and the organization of musical sounds into a cohesive artist work. They will learn musical form and style to further comprehend the function of music in its given artistic period as well as across the various periods.

Periods studied will include Medieval, Renaissance, Baroque, Classical, Romantic, Twentieth Century and American popular music styles. Composers studied will include Machaut, Du Fay, Josquin, Palestrina, Arcadelt, Farmer, Susato, Gabrieli, Monteverdi, Purchell, Strozzi, Bach, Handel, Mouret, Vivaldi, Corelli, Scarlatti, Haydn, Mozart, Beethoven, Schubert, Robert Schumann, Liszt, Fanny Mendelssohn, Hensel, Foster, Gottschalk, Berlioz, Smetana, Grieg, Clara Schumann, Mendelssohn, Brahms, Dvorak, Verdi, Wagner, Bizet, Tchaikovsky, Puccini, Mahler, Debussy, Ravel, Stravinsky, Schoenberg, Webern, Bartok, Prokofiev, Orff, Ives, Crawford, Still, Copland, Revueltas, Joplin, Holiday, Strayhorn, Gillespie, Bernstein, Williams, Dylan, Messiaen, Boulez, Crumb, Cage, Ligeti, Sheng, Abing, Machover, Corigliano, Part and Adams.

GOALS:

- Students will have the opportunity to explore the diversity of music throughout the world.
- Students will develop perceptual skills through a breadth of musical experiences where they will learn to recognize, speculate, analyze, identify, identify, discriminate and hypothesize in relation to music.
- Students will develop creatively their knowledge, abilities and understanding through performance and composition.
- Students will develop their potential as musicians both personally and collaboratively, to the fullest possible extent.
- Students will be expected to demonstrate development of their performance skills through solo music making.
- Students will demonstrate development of their compositional skills through exploration and investigation of musical elements.
- Students will be able to use appropriate musical language and terminology to describe and reflect their critical understanding of music.
- Students will show growth in the development of their perceptual skills in response to music.
- Students will display a deeper knowledge of music in relation to time and space.

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CALIFORNIA CONTENT STANDARDS:

Read and Notate Music

- 1.1- Read an instrumental or vocal score of up to four staves and explain how the elements of music are used.
- 1.2 - Transcribe simple songs when presented aurally into melodic and rhythmic notation (level of difficulty: 1 on a scale of 1-6).
- 1.3 – Sight-read music accurately and expressively (level of difficulty: 3 on a scale of 1-6).

Listen to, Analyze, and Describe Music

- 1.4 – Analyze and describe the use of musical elements and expressive devices (e.g., articulation, dynamic markings) in aural examples in a varied repertoire of music representing diverse genres, styles and cultures.
- 1.5 Identify and explain a variety of compositional devices and techniques used to provide unity, variety, tension and release in aural examples.
- 1.6 – Analyze the use of form in a varied repertoire of music representing diverse genres, styles and cultures.

Apply Vocal or Instrumental Skills

- 2.4 – Perform on an instrument a repertoire of instrumental music representing various genres, styles and cultures with expression, technical accuracy, tone quality and articulation, by oneself and in ensembles (level of difficulty: 4 on a scale of one to 6).
- 2.5 – Perform on an instrument in small ensembles, with one performer for each part.

Compose, Arrange, and Improvise

- 2.6 – Compose music, using musical elements for expression effect.
- 2.7 – Compose and arrange music for voices or various acoustic or digital/electronic instruments, using appropriate ranges for traditional sources of sound.
- 2.8 – Arrange pieces for voices and instruments other than those for which the pieces were originally written.
- 2.9 – Improvise harmonizing parts, using an appropriate style.
- 2.10 – Improvise original melodies over given chord progressions.

Role of Music

- 3.1 – Identify the sources of musical genres of the United States, trace the evolution of those genres, and cite well-known musicians associated with them.
- 3.2 - Explain the various roles that musicians perform, identify representative individuals who have functioned in each role, and explain their activities and achievements.

Diversity of Music

- 3.3 – Describe the differences between styles in traditional folk genres within the United States.
- 3.4 – Perform music from various cultures and time periods.
- 3.5 – Classify, by genre or style and historical period or culture, unfamiliar but representative aural examples of music and explain the reasoning for the classification.

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---------------------	--------------------------------	--------------------	------------------

Analyze and Critically Assess

4.1 Develop specific criteria for making informed critical evaluations of the quality and effectiveness of performances, compositions, arrangements, and improvisations and apply those criteria in personal participation in music.

4.2 – Evaluate a performance, composition, arrangement, or improvisation by comparing each with an exemplary model.

Derive Meaning

4.3 – Explain how people in a particular culture used and respond to specific musical works from that culture.

4.4 – Describe the means used to create images or evoke feelings and emotions in musical works from various cultures.

Connections and Applications

5.1 – Explain how elements, artistic processes, and organizational principles are used in similar and distinctive ways in the various arts.

5.2 – Analyze the role and function of music in radio, television and advertising.

Careers and Career-Related Skills

5.3 – Research musical careers in radio, television, and advertising.

EVALUATION (*how the effectiveness of the course will be monitored and assessed*): Quizzes (oral and written), unit tests, homework, classwork (collaborative and individual), class discussion, successful completion of final exam.

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Course Title	<i>Music Theory IB HL 1A/B</i>	Course Code	<i>N0346-347</i>
---------------------	--------------------------------	--------------------	------------------

Unit 1	Length of Unit ... (Days / weeks / class sessions) ... 10-11 class sessions			
	Key Vocabulary	Standards (referenced)	Model Tasks	Tools / Texts
Materials of Music	<i>Melody, harmony rhythm, meter, musical texture, musical form, tempo, dynamics, musical ensembles</i>	Proficient - 1.1, 1.3, 1.4, 1.6, 2.5,2.9, 2.10, 3.4, 3.5, 4.1, 4.2, 4.3, 4.4, 5.1	Theory worksheets and exercise, detailing elements of music, including melody, harmony, rhythm, texture and form. Listening to simple early music(such as “Kyrie”, a song in chant style by Hildegard of Bingen, or J.S. Bach’s “Jesu, joy of Mans’ Desiring) to evaluate early melodies, harmonies and rhythms.	<i>“The Enjoyment of Music”</i> <i>Class hand-outs</i> <i>Audio examples</i>
Differentiation	Support -- for students who are struggling with the content	Content: <i>worksheets remediated, additional simplified worksheets.</i> Process: <i>teacher and/or peer one-on-one tutoring to clarify concepts and materials.</i> Product: <i>successful completion of reviews and quizzes.</i>		
	Extension – for high achieving students.	Content: <i>learn music terms from current unit in German, French, Italian and Latin.</i> Process: <i>Worksheets and/or research work to find and define the listed terms in all four given languages.</i> Product: <i>Successfully completed and turned in worksheets and/or research work.</i>		
Evaluation	Formative Assessments (ongoing & mid-lesson): <i>Short written chapter reviews and quizzes (ongoing) and aural reviews (mid-lesson) of content covered.</i>			
	Summative Assessments (unit final evaluation): <i>Unit final exam derived from previous reviews and quizzes.</i>			

Newport-Mesa Unified School District
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---------------------	--------------------------------	--------------------	------------------

Unit 2	Length of Unit ... (Days / weeks / class sessions) ... 10-11 class sessions			
	Key Vocabulary	Standards (referenced)	Model Tasks	Tools / Texts
Medieval and Renaissance music	<i>Sacred music, secular music, monophony, polyphony, motet, mass, chanson, reformation, counter-reformation, Cantus Firmus, madrigal</i>	Proficient - 1.1, 1.3, 1.4, 1.6, 2.5,2.9, 2.10, 3.4, 3.5, 4.1, 4.2, 4.3, 4.4, 5.1	Theory worksheets and exercise, detailing elements of music, including melody, harmony, rhythm, texture and form and discerning the various styles of sacred music from those in secular music. Listening to simple early music(such as “Kyrie”, a song in chant style by Hildegard of Bingen, J.S. Bach’s “Jesu, joy of Mans’ Desiring or a French Chanson such “Mille regretz” by Josquin) to evaluate similarities and differences in the above listed styles as well as others described in the text.	<i>“The Enjoyment of Music”</i> <i>Class hand-outs</i> <i>Audio examples</i>
Differentiation	Support -- for students who are struggling with the content	Content: <i>worksheets remediated, additional simplified worksheets.</i> Process: <i>teacher and/or peer one-on-one tutoring to clarify concepts and materials.</i> Product: <i>successful completion of reviews and quizzes.</i>		
	Extension – for high achieving students.	Content: <i>More exemplars of many song styles list in this unit.</i> Process: <i>Visual (handouts) and aural examples of various styles discussed in this unit, both written and aural.</i> Product: <i>students will be able to identify a wider range of the various styles in this unit by seeing the music in written form and by listening to more advanced examples of the styles studied..</i>		
Evaluation	Formative Assessments (ongoing & mid-lesson):): <i>Short written chapter reviews and quizzes (ongoing) and aural reviews (mid-lesson) of content covered.</i>			
	Summative Assessments (unit final evaluation): <i>Unit final exam derived from previous reviews and quizzes to include recognizing various styles by listening to aural examples.</i>			

Newport-Mesa Unified School District
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---------------------	--------------------------------	--------------------	------------------

Unit 3	Length of Unit ... (Days / weeks / class sessions) ... 10-11 class sessions			
	Key Vocabulary	Standards (referenced)	Model Tasks	Tools / Texts
The Baroque Era	<i>Opera, cantata suite, concerto, virtuoso, libretto, keyboard, sonata, fugue, fugue devices, solo, keyboard, ensemble</i>	Proficient - 1.1, 1.3, 1.4, 1.6, 2.5,2.9, 2.10, 3.4, 3.5, 4.1, 4.2, 4.3, 4.4, 5.1	Theory worksheets and exercise, detailing elements of music, including more advanced melody, harmony, rhythm, texture and form including sonata forms and the fugue. Listening to examples representative of the styles in the unit such as early opera: “The Coronation of Poppea” by Claudio Monteverdi,, the church cantata: “Sleepers Wake!”, by J.S. Bach, or fugue:” Contrapunctus #1 by J.S. Bach”	<i>“The Enjoyment of Music”</i> <i>Class hand-outs</i> <i>Audio examples</i>
Differentiation	Support -- for students who are struggling with the content	Content: <i>worksheets remediated, additional simplified worksheets.</i> Process: <i>teacher and/or peer one-on-one tutoring to clarify concepts and materials, both written and aural.</i> Product: <i>successful completion of reviews and quizzes.</i>		
	Extension – for high achieving students.	Content: <i>More exemplars of many song styles list in this unit</i> Process: <i>Visual (handouts) and aural examples of various styles discussed in this unit, both written and aural.</i> Product: <i>students will be able to identify a wider range of the various styles in this unit by seeing the music in written form and by listening to more advanced examples of the styles studied.</i>		
Evaluation	Formative Assessments (ongoing & mid-lesson):): <i>Short written chapter reviews and quizzes (ongoing) and aural reviews (mid-lesson) of content covered.</i>			
	Summative Assessments (unit final evaluation): <i>Unit final exam derived from previous reviews and quizzes to include recognizing various styles by listening to aural examples.</i>			

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High School Course of Study

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---------------------	--------------------------------	--------------------	------------------

Unit 4	Length of Unit ... (Days / weeks / class sessions) ... 10-11 class sessions			
	Key Vocabulary	Standards (referenced)	Model Tasks	Tools / Texts
<i>Eighteenth Century Classicism</i>	<i>Classicism, string quartet, patronage, symphony, cycle, chamber music,</i>	Proficient - 1.1, 1.3, 1.4, 1.6, 2.5,2.9, 2.10, 3.4, 3.5, 4.1, 4.2, 4.3, 4.4, 5.1	Theory exercises and worksheets continuing student growth in theory (variety of scales and modes, composition of major and minor scales, construction of major and minor chords). Listening to examples representative of the styles in the unit such as classicism: “Eine kleine Nachtmusic” (“A Little Night Music”) by W.A. Mozart, symphony: “Symphony No. 5 in C Minor” by Beethoven, and the concerto: “Trumpet Concerto in E-flat major, Third Movement.”	<i>“The Enjoyment of Music”</i> <i>Class hand-outs</i> <i>Audio examples</i>
Differentiation	Support -- for students who are struggling with the content	Content: <i>worksheets remediated, additional simplified worksheets.</i> Process: <i>teacher and/or peer one-on-one tutoring to clarify concepts and materials.</i> Product: <i>successful completion of reviews and quizzes.</i>		
	Extension – for high achieving students.	Content: <i>More exemplars of many song styles list in this unit.</i> Process: <i>Visual (handouts) and aural examples of various styles discussed in this unit, both written and aural.</i> Product: <i>students will be able to identify a wider range of the various styles in this unit by seeing the music in written form and by listening to more advanced examples of the styles studied.</i>		
Evaluation	Formative Assessments (ongoing & mid-lesson):): <i>Short written chapter reviews and quizzes (ongoing) and aural reviews (mid-lesson) of content covered.</i>			
	Summative Assessments (unit final evaluation): <i>Unit final exam derived from previous reviews and quizzes to include recognizing various styles by listening to aural examples.</i>			

Newport-Mesa Unified School District
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High School Course of Study

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---------------------	--------------------------------	--------------------	------------------

Unit 5	Length of Unit ... (Days / weeks / class sessions) ... 10-11 class sessions			
	Key Vocabulary	Standards (referenced)	Model Tasks	Tools / Texts
The Nineteenth Century	<i>Romanticism, lyric piano, piano miniature, song cycle, program music, nationalism, exoticism, modernist,</i>	Proficient - 1.1, 1.3, 1.4, 1.6, 2.5,2.9, 2.10, 3.4, 3.5, 4.1, 4.2, 4.3, 4.4, 5.1	Theory exercises and worksheets continuing student growth in theory including simple chord progressions, construction of augmented and diminished chords, and transposing simple melodies from a given key to a new key. Listening to examples representative of the styles in the unit such as song cycle: “In the Lovely month of May” from <i>A Poet’s Love</i> by Robert Schumann, and nationalism: “The Muldau” by Bedrich Smetana.	<i>“The Enjoyment of Music”</i> <i>Class hand-outs</i> <i>Audio examples</i>
Differentiation	Support -- for students who are struggling with the content	Content: <i>worksheets remediated, additional simplified worksheets.</i> Process: <i>teacher and/or peer one-on-one tutoring to clarify concepts and materials.</i> Product: <i>successful completion of reviews and quizzes.</i>		
	Extension – for high achieving students.	Content: <i>More exemplars of many song styles list in this unit. Transposing more advanced melodies into a new key.</i> Process: <i>Visual (handouts) and aural examples of various styles discussed in this unit, both written and aural.</i> Product: <i>students will be able to identify a wider range of the various styles in this unit by seeing the music in written form and by listening to more advanced examples of the styles studied.</i>		
Evaluation	Formative Assessments (ongoing & mid-lesson):): <i>Short written chapter reviews and quizzes (ongoing) and aural reviews (mid-lesson) of content covered</i>			
	Summative Assessments (unit final evaluation): <i>Unit final exam derived from previous reviews and quizzes to include recognizing various styles by listening to aural examples, and transposing a short song (eight measures) into a new key.</i>			

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Course Title	<i>Music Theory IB HL 1A/B</i>	Course Code	<i>N0346-347</i>
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Unit 6	Length of Unit ... (Days / weeks / class sessions) ... 10-11 class sessions			
	Key Vocabulary	Standards (referenced)	Model Tasks	Tools / Texts
Impressionism and the Early Twentieth Century	<i>New Melody, New Harmony, New Rhythmic Complexity, art music, European Tradition, impressionism, post impressionism</i>	Proficient - 1.1, 1.3, 1.4, 1.6, 2.5,2.9, 2.10, 3.1, 3.2, 3.3, 3.4, 3.5, 4.1, 4.2, 4.3, 4.4, 5.1, 5.2, 5.3	Theory exercises and worksheets continuing student growth in theory including more simple chord progressions, writing an original melody over a given chord progression, and then harmonizing the original melody. Listening to examples representative of the styles in the unit such as: impressionism: “Prelude to ”The Afternoon of a Faun” by Claude Debussy, modernist: “The Rite of Spring” by Igor Stravinsky, and Twentieth Century opera: “Wozzeck” by Alban Berg.	<i>“The Enjoyment of Music”</i> <i>Class hand-outs</i> <i>Audio example</i>
Differentiation	Support -- for students who are struggling with the content	Content: <i>worksheets remediated, additional simplified worksheets and exercises.</i> Process: <i>teacher and/or peer one-on-one tutoring to clarify concepts and materials.</i> Product: <i>successful completion of reviews and quizzes.</i>		
	Extension – for high achieving students.	Content: <i>Chord progressions, original melodies, harmonization, and harmonization expanded to three and/or four-part harmony.</i> Process: <i>Create a four-measure chord progression then harmonize into three or four parts.</i> Product: <i>Short phrases that will prepare the student for original songwriting.</i>		
Evaluation	Formative Assessments (ongoing & mid-lesson): <i>Short written chapter reviews and quizzes (ongoing) and aural reviews (mid-lesson) of content covered.</i>			
	Summative Assessments (unit final evaluation): <i>Unit final exam derived from previous reviews and quizzes to include recognizing various styles by listening to aural examples. Write a short (four measures) original melody with harmony over a given chord progression.</i>			

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Unit 7	Length of Unit ... (Days / weeks / class sessions) ... 10-11 class sessions			
	Key Vocabulary	Standards (referenced)	Model Tasks	Tools / Texts
<i>Music Beyond the Concert Hall</i> <i>[Subtopics]</i>	<i>Ragtime, blues, jazz, New Orleans jazz, musical theater, film music, swing, Be-bop, fusion, cool jazz</i>	Proficient - 1.1, 1.3, 1.4, 1.6, 2.5,2.9, 2.10, 3.1, 3.2, 3.3, 3.4, 3.5, 4.1, 4.2, 4.3, 4.4,	Theory exercises and worksheets continuing student growth in theory including more expanded chord progressions, writing an original melody over an original chord progression, and then harmonizing the original melody. Listening to examples representative of the styles in the unit such as: ragtime “Maple Leaf Rag” by Scott Joplin, blues: “Three O’clock Blues” by B.B. King, film music “Raiders March” by John Williams and cool jazz: “Birth of the Blue” by Miles Davis.	<i>“The Enjoyment of Music”</i> <i>Class hand-outs</i> <i>Audio examples</i>
Differentiation	Support -- for students who are struggling with the content	Content: <i>worksheets remediated, additional simplified worksheets and exercises.</i> Process: <i>teacher and/or peer one-on-one tutoring to clarify concepts and materials. Work collaboratively with higher achieving students to produce a short music work.</i> Product: <i>successful completion of reviews and quizzes.</i>		
	Extension – for high achieving students.	Content: <i>Chord progressions, original melodies, harmonization, and harmonization expanded to three and/or four-part harmony.</i> Process: <i>Create a sixteen-measure chord progression then harmonize into three or four parts.</i> Product: <i>A complete sixteen-measure phrase or “sentence” of music.</i>		
Evaluation	Formative Assessments (ongoing & mid-lesson): <i>Short written chapter reviews and quizzes (ongoing) and aural reviews (mid-lesson) of content covered.</i>			
	Summative Assessments (unit final evaluation): <i>Unit final exam derived from previous reviews and quizzes to include recognizing various styles by listening to aural examples. Write a short (eight measures) original melody with harmony over an original chord progression.</i>			

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High School Course of Study

Course Title	<i>Music Theory IB HL 1A/B</i>	Course Code	<i>N0346-347</i>
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Unit 8	Length of Unit ... (Days / weeks / class sessions) ... 10-11 class sessions			
	Key Vocabulary	Standards (referenced)	Model Tasks	Tools / Texts
World War II and Beyond.	<i>Minimalism, post-minimalism, Avant-Garde, systematic music, musique concrete</i>	Proficient - 1.1, 1.3, 1.4, 1.6, 2.5,2.9, 2.10, 3.4, 3.5, 4.1, 4.2, 4.3, 4.4,	Theory exercises and worksheets continuing student growth in theory including more advanced chord progressions, writing an original melody over an original chord progression (eight measures), and then harmonizing the melody in three and/or four-part harmony. Listening to examples representative of the styles in the unit such as: avante-garde: “Quartet for the End of Time” by Olivier Messiaen, systematic music: “Prelude from MR. Tambourine Man: Seven Poems of Bob Dylan, and minimalism:” Cantate Domino canticum novum (O Sing to the Lord a New Song)” by Arvo Part.	<i>“The Enjoyment of Music”</i> <i>Class hand-outs</i> <i>Audio examples</i>
Differentiation	Support -- for students who are struggling with the content	Content: <i>worksheets remediated, additional simplified worksheets and exercises.</i> Process: <i>teacher and/or peer one-on-one tutoring to clarify concepts and materials. Work collaboratively with higher achieving students to produce a short music work.</i> Product: <i>successful completion of reviews and quizzes.</i>		
	Extension – for high achieving students.	Content: <i>Chord progressions, original melodies, four-part harmonization. Writing for an instrumental quartet.</i> Process: <i>Create a 32-measure song in four-part harmony four an instrumental quartet (preferably one that can be play by four students in the class). Transpose harmonies as necessary for transposing instruments.</i> Product: <i>A short song in four-part harmony that can be expanded on for other IB Music Theory components.</i>		
Evaluation	Formative Assessments (ongoing & mid-lesson): <i>Short written chapter reviews and quizzes (ongoing) and aural reviews (mid-lesson) of content covered.</i>			
	mmative Assessments (unit final evaluation): <i>Unit final exam derived from previous reviews and quizzes to include recognizing various styles by listening to aural examples. , successful completion of an exam modeled on (but simplified) the IB ndard Level (SL) Exam.</i>			