

**CURRICULUM
FOR
ADVANCED
PLACEMENT MUSIC
THEORY
GRADES 10-12**

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

ACKNOWLEDGMENTS

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

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

Joseph Elefante

Tiffany A. Beer, Director of Curriculum and Instruction

Subject/Course Title:
**Advanced Placement Music Theory
Grades 10-12**

Date of Board Adoption:
September 16, 2020

RAHWAY PUBLIC SCHOOLS CURRICULUM

Advanced Placement Music Theory: Grades 10-12

PACING GUIDE

Unit	Title	Pacing
1	Pitch, Major Scales and Key Signatures, Rhythm, Meter, and Expressive Elements	4 weeks
2	Minor Scales and Key Signatures, Melody, Timbre, and Texture	5 weeks
3	Triads and Seventh Chords	3 weeks
4	Chord Function, Cadence, and Phrase	4 weeks
5	Chord Progressions and Predominant Function	3 weeks
6	Embellishments, Motives, and Melodic Devices	3 weeks
7	Secondary Function	3 weeks
8	Modes and Form	3 weeks

ACCOMMODATIONS

<p>504 Accommodations:</p> <ul style="list-style-type: none"> ● Provide scaffolded vocabulary and vocabulary lists. ● Provide extra visual and verbal cues and prompts. ● Provide adapted/alternate/excerpted versions of the text and/or modified supplementary materials. ● Provide links to audio files and utilize video clips. ● Provide graphic organizers and/or checklists. ● Provide modified rubrics. ● Provide a copy of teaching notes, especially any key terms, in advance. ● Allow additional time to complete assignments and/or assessments. ● Provide shorter writing assignments. ● Provide sentence starters. ● Utilize small group instruction. ● Utilize Think-Pair-Share structure. ● Check for understanding frequently. ● Have student restate information. ● Support auditory presentations with visuals. ● Weekly home-school communication tools (notebook, daily log, phone calls or email messages). ● Provide study sheets and teacher outlines prior to assessments. ● Quiet corner or room to calm down and relax when anxious. ● Reduction of distractions. ● Permit answers to be dictated. ● Hands-on activities. ● Use of manipulatives. ● Assign preferential seating. ● No penalty for spelling errors or sloppy handwriting. ● Follow a routine/schedule. ● Provide student with rest breaks. ● Use verbal and visual cues regarding directions and staying on task. ● Assist in maintaining agenda book. 	<p>IEP Accommodations:</p> <ul style="list-style-type: none"> ● Provide scaffolded vocabulary and vocabulary lists. ● Differentiate reading levels of texts (e.g., Newsela). ● Provide adapted/alternate/excerpted versions of the text and/or modified supplementary materials. ● Provide extra visual and verbal cues and prompts. ● Provide links to audio files and utilize video clips. ● Provide graphic organizers and/or checklists. ● Provide modified rubrics. ● Provide a copy of teaching notes, especially any key terms, in advance. ● Provide students with additional information to supplement notes. ● Modify questioning techniques and provide a reduced number of questions or items on tests. ● Allow additional time to complete assignments and/or assessments. ● Provide shorter writing assignments. ● Provide sentence starters. ● Utilize small group instruction. ● Utilize Think-Pair-Share structure. ● Check for understanding frequently. ● Have student restate information. ● Support auditory presentations with visuals. ● Provide study sheets and teacher outlines prior to assessments. ● Use of manipulatives. ● Have students work with partners or in groups for reading, presentations, assignments, and analyses. ● Assign appropriate roles in collaborative work. ● Assign preferential seating. ● Follow a routine/schedule.
<p>Gifted and Talented Accommodations:</p> <ul style="list-style-type: none"> ● Differentiate reading levels of texts (e.g., Newsela). ● Offer students additional texts with higher lexile levels. ● Provide more challenging and/or more supplemental readings and/or activities to deepen understanding. ● Allow for independent reading, research, and projects. ● Accelerate or compact the curriculum. ● Offer higher-level thinking questions for deeper analysis. ● Offer more rigorous materials/tasks/prompts. ● Increase number and complexity of sources. ● Assign group research and presentations to teach the class. 	<p>ELL Accommodations:</p> <ul style="list-style-type: none"> ● Provide extended time. ● Assign preferential seating. ● Assign peer buddy who the student can work with. ● Check for understanding frequently. ● Provide language feedback often (such as grammar errors, tenses, subject-verb agreements, etc...). ● Have student repeat directions. ● Make vocabulary words available during classwork and exams. ● Use study guides/checklists to organize information. ● Repeat directions. ● Increase one-on-one conferencing. ● Allow student to listen to an audio version of the text. ● Give directions in small, distinct steps.

<ul style="list-style-type: none"> ● Assign/allow for leadership roles during collaborative work and in other learning activities. 	<ul style="list-style-type: none"> ● Allow copying from paper/book. ● Give student a copy of the class notes. ● Provide written and oral instructions. ● Differentiate reading levels of texts (e.g., Newsela). ● Shorten assignments. ● Read directions aloud to student. ● Give oral clues or prompts. ● Record or type assignments. ● Adapt worksheets/packets. ● Create alternate assignments. ● Have student enter written assignments in criterion, where they can use the planning maps to help get them started and receive feedback after it is submitted. ● Allow student to resubmit assignments. ● Use small group instruction. ● Simplify language. ● Provide scaffolded vocabulary and vocabulary lists. ● Demonstrate concepts possibly through the use of visuals. ● Use manipulatives. ● Emphasize critical information by highlighting it for the student. ● Use graphic organizers. ● Pre-teach or pre-view vocabulary. ● Provide student with a list of prompts or sentence starters that they can use when completing a written assignment. ● Provide audio versions of the textbooks. ● Highlight textbooks/study guides. ● Use supplementary materials. ● Give assistance in note taking ● Use adapted/modified textbooks. ● Allow use of computer/word processor. ● Allow student to answer orally, give extended time (time-and-a-half). ● Allow tests to be given in a separate location (with the ESL teacher). ● Allow additional time to complete assignments and/or assessments. ● Read question to student to clarify. ● Provide a definition or synonym for words on a test that do not impact the validity of the exam. ● Modify the format of assessments. ● Shorten test length or require only selected test items. ● Create alternative assessments. ● On an exam other than a spelling test, don't take points off for spelling errors.
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UNIT OVERVIEW

Content Area: Music Theory

Unit Title: Pitch, Major Scales and Key Signatures, Rhythm, Meter, and Expressive Elements

Target Course/Grade Level: Advanced Placement Music Theory (upon recommendation of Music Theory I teacher)

Unit Summary: This first unit is designed to help students develop a foundational understanding of pitch and rhythm and introduce them to the basics of major scales and keys, meter, tempo, and dynamics. Students build skills working with materials, processes, and relationships based on the tradition known as Western music. They establish the essential learning routines of listening to and notating music, reading and analyzing scores, singing from scores, and composing. These activities are complimentary: Students achieve musical understanding by experiencing musical concepts in a variety of contexts and applying and extending their learning to discover connections across the diversity of musical expression. In subsequent units, students build their knowledge of pitch and rhythm, developing skills with more complex and sophisticated musical ideas and examples.

Approximate Length of Unit: 4 weeks

LEARNING TARGETS

NJ Student Learning Standards:

- 1.3B.12adv.Cr1a.** Describe and demonstrate multiple ways in which sounds, and musical ideas can be used to represent extended experiences or abstract ideas.
- 1.3B.12adv.Re9a.** Evaluate the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating an understanding of theoretical concepts and complex compositional techniques and procedures.
- 1.3B.12adv.Cn10a.** Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music
- 1.3B.12adv.Cn11a.** Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

Career Readiness, Life Literacies, and Key Skills:

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

Interdisciplinary Connections and Standards: English Language Arts:

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

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

- RST.11-12.1.** Accurately cite strong and thorough evidence from the text to support analysis of science and technical texts, attending to precise details for explanations or descriptions.
- RST.11-12.2.** Determine the central ideas, themes, or conclusions of a text; summarize complex concepts, processes, or information presented in a text by paraphrasing them in simpler but still accurate terms.
- RST.11-12.3.** Follow precisely a complex multistep procedure when carrying out experiments, taking measurements, or performing technical tasks; analyze the specific results based on explanations in the text.
- RST.11-12.4.** Determine the meaning of symbols, key terms, and other domain-specific words and phrases as they are used in a specific scientific or technical context relevant to grades 11-12 texts and topics.
- RST.11-12.5.** Analyze how the text structures information or ideas into categories or hierarchies, demonstrating understanding of the information or ideas.
- RST.11-12.6.** Analyze the author's purpose in providing an explanation, describing a procedure, or discussing an experiment in a text, identifying important issues that remain unresolved.
- RST.11-12.7.** Integrate and evaluate multiple sources of information presented in diverse formats and media (e.g., quantitative data, video, multimedia) in order to address a question or solve a problem.
- RST.11-12.8.** Evaluate the hypotheses, data, analysis, and conclusions in a science or technical text, verifying the data when possible and corroborating or challenging conclusions with other sources of information.
- RST.11-12.9.** Synthesize information from a range of sources (e.g., texts, experiments, simulations) into a coherent understanding of a process, phenomenon, or concept, resolving conflicting information when possible.
- RST.11-12.10.** By the end of grade 12, read and comprehend science/technical texts in the grades 11-CCR text complexity band independently and proficiently.
- WHST.11-12.1.** Write arguments focused on discipline-specific content.
- WHST.11-12.2.** Write informative/explanatory texts, including the narration of historical events, scientific procedures/ experiments, or technical processes.
- WHST.11-12.4.** Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

WHST.11-12.5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

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

WHST.11-12.7. Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.

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

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

WHST.11-12.10. Write routinely over extended time frames (time for reflection and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

Unit Understandings:

Students will understand that...

- The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.
- The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.
- Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.

Unit Essential Questions:

- How do musicians generate creative ideas?
- How do we judge the quality of musical work(s) and performance(s)?
- How do musicians make meaningful connections to creating, performing, and responding?

Knowledge and Skills:

Students will know...

- What pitch is and how it is notated.
- What rhythm is and how it is notated.
- How major and minor scales are constructed.
- What key signatures are, and how they relate to major and minor scales.
- The distinction between basic and compound beat division.
- What meter and time signature are, and how they relate to each other.
- What tempo is and how it is notated.
- What dynamics are and how they are notated.

Students will be able to...

- Use symbols and terms to describe melodic, harmonic, and rhythmic relationships in performed and notated music.
- Use symbols and terms to describe and apply procedures for melodic and rhythmic transformation in performed and notated music.

EVIDENCE OF LEARNING

Assessment:

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

End of Unit Assessment

Students will demonstrate proficiency in:

- Fundamentals of Pitch.
- Fundamentals of Rhythms.
- Major and Minor Scales.
- Key Signatures.
- Basic and Compound Meters.
- Tempo Notation.
- Dynamics.

Formative assessment

- **Boardwalk:** After a practice exercise has been completed, students write their responses to a portion or all of the exercise on the board. The student walks the class through their response—explains their process, choices, and/or thinking behind their response. The student’s response is discussed as a class.
- **Compounding/Sequential Quizzes:** Identical quizzes that progress with missing portions for students to recall and complete, making them aware of the knowledge they have internalized and what knowledge they have left to commit to memory.
- **Debriefing:** A form of reflection immediately following an activity in which students articulate some aspect about the lesson, a concept, a skill, etc. to demonstrate understanding and/or mastery.
- **Exit Cards:** Exit cards are written student responses to questions posed at the end of a class, learning activity, or the end of a day.
- **Melody in Canon:** Small groups of students sing a melody in canon to assess their skill proficiency.
- **Melody in Mimic:** The teacher sings a melody, and the class repeats the melody while the teacher listens for areas of skill proficiency and opportunities for development.
- **Quiz:** Quizzes assess students for factual information, concepts, and discrete skills. There is usually a single best answer. Some quiz examples are: Multiple-choice, True/False, Short Answer, Paper and Pencil, Matching, and Extended Response.
- **Self-Assessment:** A process in which students collect information about their own learning, analyze what it reveals about their progress toward the intended learning goals, and plan the next steps in their learning.
- **Student Conference:** One-on-one conversation with students to check their level of understanding.

- **Verbal Checks for Understanding:** Students make connections, support ideas with evidence, and demonstrate their understanding by answering questions about the content. Questions might be asked about the following: characteristics, relationships, examples, similarities and differences, problems to solve, criteria for judging, conclusions to be drawn, evidence to support a conclusion, alternatives, or different approaches to consider.
- **Web or Concept Map:** Any of several forms of graphic organizers that allow learners to perceive relationships between concepts visually.

Learning Activities:

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

- **Interactive Word Wall:** Write related words or symbols on individual cards for your word wall, such as symbols for dynamics, terms for tempos, or different note values. Ask students to arrange the cards in a given order, e.g. softest-to-loudest dynamics, slowest-to-fastest tempos, etc.
- **Note-taking:** Have students create flash cards for each major key that show the key signature in treble and bass clef. Have students exchange cards and check each other's work.
- **Manipulatives/Kinesthetics:** Play a short musical excerpt, and ask students to tap the beat with one hand. If students are hearing different pulses as the beat, help them establish which pulse the group should perform. Then, have them tap the subdivision of the beat with the other hand and identify whether the subdivision is simple or compound.
- **Graphic Organizer:** Display a large diagram of a piano keyboard, and mark half steps and whole steps. Then do the same with a diagram of a guitar fretboard. Be sure to note the similarities and differences between the two reference images/patterns, including how the frets get closer together as one moves higher up the neck.
- **Taking a Different Look:** Draw a chromatic scale on a clock face (a circle), with C at the 12 o'clock position, C # at 1 o'clock, etc. Circle all the notes in a C Major scale, and connect the circles to create a seven-sided polygon. Have students study that shape. Repeat the process for a D Major scale, noting that the shape is the same, just rotated.
- **Composing:** Write several different short, rhythmic patterns (one or two beats long) on note cards. Have students select and order a handful of cards to make a longer rhythm, which they then perform.

RESOURCES

Teacher Resources:

- AP Classroom (myap.collegeboard.org)
- *Tonal Harmony (7th Edition)* by Kostka, Payne, & Almen
- *Workbook for Tonal Harmony (8th Edition)* by Kostka, Payne, & Almen
- *Elementary Harmony: Theory and Practice with CD (5th Edition)* by Ottman
- Auralia
- NoteFlight
- Sight Reading Factory
- Soundation

Equipment Needed:

- Computers
- Internet Connectivity
- LCD Projector
- White Board
- Electric Keyboard
- Sound System

UNIT OVERVIEW

Content Area: Music Theory

Unit Title: Minor Scales and Key Signatures, Melody, Timbre, and Texture

Target Course/Grade Level: Advanced Placement Music Theory (upon recommendation of Music Theory I teacher)

Unit Summary: In this unit, students connect their learning from Unit 1 about major scales with learning about pitch patterns and relationships in minor keys. Students investigate major/minor key relationships and are introduced to additional scale types. They also focus on distances between pitches, known as intervals, underpinning later work with chords and harmonic progressions. Features of melody are identified, and students begin to recognize relationships of musical notation and performance, specifically with respect to transposition. They learn to identify instruments played in performed music and hear how musical lines interact to produce texture, while expanding their knowledge of rhythm and meter. In the next unit, students begin to engage with harmonic ideas, learning about triads and seventh chords.

Approximate Length of Unit: 5 weeks

LEARNING TARGETS

NJ Student Learning Standards:

- 1.3B.12adv.Cr1a.** Describe and demonstrate multiple ways in which sounds, and musical ideas can be used to represent extended experiences or abstract ideas.
- 1.3B.12adv.Re9a.** Evaluate the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating an understanding of theoretical concepts and complex compositional techniques and procedures.
- 1.3B.12adv.Cn10a.** Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
- 1.3B.12adv.Cn11a.** Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

Career Readiness, Life Literacies, and Key Skills:

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

Interdisciplinary Connections and Standards: English Language Arts:

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

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- RST.11-12.3.** Follow precisely a complex multistep procedure when carrying out experiments, taking measurements, or performing technical tasks; analyze the specific results based on explanations in the text.
- RST.11-12.4.** Determine the meaning of symbols, key terms, and other domain-specific words and phrases as they are used in a specific scientific or technical context relevant to grades 11-12 texts and topics.
- RST.11-12.5.** Analyze how the text structures information or ideas into categories or hierarchies, demonstrating understanding of the information or ideas.
- RST.11-12.6.** Analyze the author's purpose in providing an explanation, describing a procedure, or discussing an experiment in a text, identifying important issues that remain unresolved.
- RST.11-12.7.** Integrate and evaluate multiple sources of information presented in diverse formats and media (e.g., quantitative data, video, multimedia) in order to address a question or solve a problem.
- RST.11-12.8.** Evaluate the hypotheses, data, analysis, and conclusions in a science or technical text, verifying the data when possible and corroborating or challenging conclusions with other sources of information.
- RST.11-12.9.** Synthesize information from a range of sources (e.g., texts, experiments, simulations) into a coherent understanding of a process, phenomenon, or concept, resolving conflicting information when possible.
- RST.11-12.10.** By the end of grade 12, read and comprehend science/technical texts in the grades 11-CCR text complexity band independently and proficiently.
- WHST.11-12.1.** Write arguments focused on discipline-specific content.
- WHST.11-12.2.** Write informative/explanatory texts, including the narration of historical events, scientific procedures/ experiments, or technical processes.
- WHST.11-12.4.** Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

WHST.11-12.5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

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

WHST.11-12.7. Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.

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

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

WHST.11-12.10. Write routinely over extended time frames (time for reflection and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

Unit Understandings:

Students will understand that...

- The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.
- The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.
- Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.

Unit Essential Questions:

- How do musicians generate creative ideas?
- How do we judge the quality of musical work(s) and performance(s)?
- How do musicians make meaningful connections to creating, performing, and responding?

Knowledge and Skills:

Students will know...

- How all three forms of minor scales are constructed.
- What relative major and minor keys are, and how they relate to each other.
- What parallel keys are.
- How chromatic, whole-tone, and pentatonic scales are constructed.
- What the size and quality of intervals are.
- What inverse and compound intervals are.
- What common transposing instruments are and how they transpose.
- The features of a melody.

Students will be able to...

- Use symbols and terms to describe melodic, harmonic, and rhythmic relationships in performed and notated music.
- Use symbols and terms to describe and apply procedures for melodic and rhythmic transformation in performed and notated music.
- Use terms and symbols to describe formal features and relationships in performed and notated music, including motives, phrases, and phrase relationships.
- Use terms and symbols to describe aspects of musical design in performed and notated music, including texture, timbre, and instrumentation, and expressive elements, including dynamics, articulation, and tempo.
- Apply knowledge of musical symbols and terms to sing the pitches and rhythms of a notated melody (melody may be in treble or bass clef, in a major or minor key, or in simple or compound meter, and it may include chromatically altered pitches).
- Apply knowledge of musical symbols and terms to detect discrepancies in pitch and rhythm when comparing notated and performed music in one or two voices.

EVIDENCE OF LEARNING

Assessment:

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

End of Unit Assessment

Students will demonstrate proficiency in:

- a. Forms of Minor.
- b. Parallel and Relative Keys.
- c. Chromatic, Whole-Tone, and Pentatonic Scales.
- d. Interval Numbers and Modifiers.
- e. Inverse and Compound Intervals.
- f. Transposition of Common Instruments.
- g. Elements of Melody.

Formative assessment

- **Boardwalk**
- **Compounding/Sequential Quizzes**
- **Debriefing**
- **Exit Cards**
- **Melody in Canon**
- **Melody in Mimic**
- **Self-Assessment**
- **Student Conference**
- **Verbal Checks for Understanding**
- **Web or Concept Map**

Learning Activities:

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

- **Tonality Switch:** Using solfège or another established sight-singing method, have students sing a melody written in a major key. Switch the key to natural minor on the same tonic and have them sing it again. Finally, have students sing the same melody in melodic minor.
- **Retrieval Practice:** Assign each student a name tag with a major or minor key. Then ask the students to move around the room and pair up as you call out different key relationships, such as “find your parallel key,” “find your relative key,” “find a closely related key,” “find a distantly related key,” or “find a key that has four notes in common with you.”
- **Ask the Expert:** Play a melody on a C instrument and show its notation. Ask a student who plays a transposing instrument to perform the melody as notated. Ask students to figure out what interval separates the two performances and how to notate the melody so the instruments can play in unison.
- **Listen and Analyze:** Start with a simple tune the students know such as “Happy Birthday.” Set a section of it in different textures, starting with monophony, then chordal homophony, etc. Perform it for the students and have them identify each texture and explain the rationales for their choices.
- **Manipulatives/Kinesthetics:** Play examples of triple-meter hemiolas (such as cadences at the end of Handel oratorio movements) and have students conduct, shifting their conducting pattern to illustrate the hemiola when it happens.

RESOURCES

Teacher Resources:

- AP Classroom (myap.collegeboard.org)
- *Tonal Harmony (7th Edition)* by Kostka, Payne, & Almen
- *Workbook for Tonal Harmony (8th Edition)* by Kostka, Payne, & Almen
- *Elementary Harmony: Theory and Practice with CD (5th Edition)* by Ottman
- Auralia
- NoteFlight
- Sight Reading Factory
- Soundation

Equipment Needed:

- Computers
- Internet Connectivity
- LCD Projector
- White Board
- Electric Keyboard
- Sound System

UNIT OVERVIEW

Content Area: Music Theory

Unit Title: Triads and Seventh Chords

Target Course/Grade Level: Advanced Placement Music Theory (upon recommendation of Music Theory I teacher)

Unit Summary: In this third unit of music fundamentals, students further strengthen their foundational understanding of pitch relationships in performed and notated music. Having learned how to recognize and relate pitch patterns and rhythmic structures in performances and in scores, students now begin to engage with harmony, recognizing and relating groupings of pitches presented simultaneously. They use notation to identify chord qualities and to indicate harmonic progressions, with a focus on seventh chords. Although skills and concepts of rhythm, meter, and melody aren't specifically addressed in this unit, students should continue practicing and applying them in creative exercises in preparation for further development in Unit 4, which introduces harmony and voice leading.

Approximate Length of Unit: 3 weeks

LEARNING TARGETS

NJ Student Learning Standards:

- 1.3B.12adv.Cr1a.** Describe and demonstrate multiple ways in which sounds, and musical ideas can be used to represent extended experiences or abstract ideas.
- 1.3B.12adv.Re9a.** Evaluate the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating an understanding of theoretical concepts and complex compositional techniques and procedures.
- 1.3B.12adv.Cn10a.** Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music
- 1.3B.12adv.Cn11a.** Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

Career Readiness, Life Literacies, and Key Skills:

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

Interdisciplinary Connections and Standards: English Language Arts:

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

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

- RST.11-12.1.** Accurately cite strong and thorough evidence from the text to support analysis of science and technical texts, attending to precise details for explanations or descriptions.
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- 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.
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- RST.11-12.5.** Analyze how the text structures information or ideas into categories or hierarchies, demonstrating understanding of the information or ideas.
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- RST.11-12.9.** Synthesize information from a range of sources (e.g., texts, experiments, simulations) into a coherent understanding of a process, phenomenon, or concept, resolving conflicting information when possible.
- RST.11-12.10.** By the end of grade 12, read and comprehend science/technical texts in the grades 11-CCR text complexity band independently and proficiently.
- WHST.11-12.1.** Write arguments focused on discipline-specific content.
- WHST.11-12.2.** Write informative/explanatory texts, including the narration of historical events, scientific procedures/ experiments, or technical processes.
- WHST.11-12.4.** Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

WHST.11-12.5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

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

WHST.11-12.7. Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.

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

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

WHST.11-12.10. Write routinely over extended time frames (time for reflection and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

Unit Understandings:

Students will understand that...

- The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.
- The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.
- Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.

Unit Essential Questions:

- How do musicians generate creative ideas?
- How do we judge the quality of musical work(s) and performance(s)?
- How do musicians make meaningful connections to creating, performing, and responding?

Knowledge and Skills:

Students will know...

- How triads and seventh chords are constructed.
- How triads and seventh chords are inverted.

Students will be able to...

- Use symbols and terms to describe and apply procedures for melodic and rhythmic transformation in performed and notated music.
- Use symbols and terms to describe and apply harmonic, melodic, and rhythmic procedures of 18th-century voice leading (up to 4 voices) in performed and notated music.

EVIDENCE OF LEARNING

Assessment:

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

End of Unit Assessment

Students will demonstrate proficiency in:

- Major and Minor Triads.
- Major, Minor, and Dominant Seventh Chords.
- Triad and Seventh Chord Inversions.

Formative assessment

- **Boardwalk**
- **Compounding/Sequential Quizzes**
- **Debriefing**
- **Exit Cards**
- **Melody in Canon**
- **Melody in Mimic**
- **Self-Assessment**
- **Student Conference**
- **Verbal Checks for Understanding**
- **Web or Concept Map**

Learning Activities:

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

- **Singing on Solfège:** Have students arpeggiate different types of root position triads using solfège. Change back and forth between major, minor, diminished, and augmented triads to illustrate the different sound and interval content of each type of triad. The same activity can be repeated with different types of seventh chords.
- **Quick Write:** At the beginning, middle, and/or end of class, give students a post-it and ask them to answer 2-3 short questions. For example, “What quality is the chord built on $\hat{7}$ of a major scale?”, or “Write out the pitches of a ii chord in G major.” “Over time, add inversions and varying key qualities.
- **Think Aloud:** Ask students to explain what they think the numbers in figured bass notation represent. (E.g., the 6 3 symbol denotes a triad in first inversion, but what exactly do the numbers 6 and 3 refer to?) Ask students to explain the symbols for all inversions of triads and seventh chords this way, and then use their explanations to develop strategies for memorizing these symbols.
- **I Do, We Do, You Do:** Show students how to start with a given bass note, and then spell any quality and inversion seventh chord on that bass note (not root). Then ask them to continue the exercise in pairs, and finally solo.

- **Marking the Score:** Give students a score excerpt that includes clear usages of seventh chords. Have students work in pairs to locate and identify the root, quality, and inversion of the seventh chords.

RESOURCES

Teacher Resources:

- AP Classroom (myap.collegeboard.org)
- *Tonal Harmony (7th Edition)* by Kostka, Payne, & Almen
- *Workbook for Tonal Harmony (8th Edition)* by Kostka, Payne, & Almen
- *Elementary Harmony: Theory and Practice with CD (5th Edition)* by Ottman
- Auralia
- NoteFlight
- Sight Reading Factory
- Soundation

Equipment Needed:

- Computers
- Internet Connectivity
- LCD Projector
- White Board
- Electric Keyboard
- Sound System

UNIT OVERVIEW

Content Area: Music Theory

Unit Title: Chord Function, Cadence, and Phrase

Target Course/Grade Level: Advanced Placement Music Theory (upon recommendation of Music Theory I teacher)

Unit Summary: Unit 4 expands on harmonic materials and processes introduced in Unit 3 and also introduces the procedures of 18th-century style voice leading. Students begin by learning and applying conventions of soprano–bass line relationships through score analysis, error detection, writing exercises, and contextual listening. They then learn conventions of chord spelling, spacing, and doubling, in order to form harmonies from the combination of independent- sounding melodic lines. Through their study of cadences, students learn to identify and describe phrases as structural units of musical form. In Unit 5, students will continue to study voice-leading conventions and procedures in four-voice (SATB) harmonic progressions.

Approximate Length of Unit: 4 weeks

LEARNING TARGETS

NJ Student Learning Standards:

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- 1.3B.12adv.Re9a.** Evaluate the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating an understanding of theoretical concepts and complex compositional techniques and procedures.
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- 1.3B.12adv.Cn11a.** Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

Career Readiness, Life Literacies, and Key Skills:

- 9.4.12.CI.1.** Demonstrate the ability to reflect, analyze, and use creative skills and ideas.
- 9.4.12.CI.2.** Identify career pathways that highlight personal talents, skills, and abilities.
- 9.4.12.CI.3.** Investigate new challenges and opportunities for personal growth, advancement, and transition.
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Interdisciplinary Connections and Standards: English Language Arts:

- RI.11-12.3.** Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.
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WHST.11-12.9. Draw evidence from informational texts to support analysis, reflection, and research.

WHST.11-12.10. Write routinely over extended time frames (time for reflection and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

Unit Understandings:

Students will understand that...

- Musicians' creative choices are influenced by their expertise, context, and expressive intent.
- Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.
- Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence the audience response.
- Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.

Unit Essential Questions:

- How do musicians make creative decisions?
- How do performers select repertoire?
- When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?
- How do musicians make meaningful connections to creating, performing, and responding?

Knowledge and Skills:

Students will know...

- How individual voices or parts move as a harmonic progression advances from each chord to the next.
- How chords are spelled in 18th-century notation.
- How dominant chords function harmonically.

Students will be able to...

- Use symbols and terms to describe features of pitch in performed and notated music, including pitch patterns and relationships, melodic features, chords, harmonic progressions, and cadences.
- Use symbols and terms to describe melodic, harmonic, and rhythmic relationships in performed and notated music.
- Use symbols and terms to describe and apply harmonic, melodic, and rhythmic procedures of 18th-century voice leading (up to 4 voices) in performed and notated music.
- Identify the harmonic function of chords in a performed harmonic progression by providing an analysis using Roman and Arabic numerals.
- Apply knowledge of common-practice tonality to spell chords and to follow procedures of 18th-century voice leading to connect chords in harmonic progressions.
- Complete a four-part harmonic progression by realizing a figured bass line and providing a Roman numeral analysis of the completed progression.
- Complete a four-part harmonic progression based on the Roman numeral analysis provided.
- Compose a bass line to harmonize a given melody, implying appropriate harmony, and identify the implied harmony using Roman and Arabic numerals.

EVIDENCE OF LEARNING

Assessment:

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

End of Unit Assessment

Students will demonstrate proficiency in:

- a. Functional Harmony.
- b. Figured Bass Notation.

Formative assessment

- **Boardwalk**
- **Compounding/Sequential Quizzes**
- **Debriefing**
- **Exit Cards**
- **Melody in Canon**
- **Melody in Mimic**
- **Self-Assessment**
- **Student Conference**
- **Verbal Checks for Understanding**
- **Web or Concept Map**

Learning Activities:

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

- **Manipulatives/Kinesthetics:** Have pairs of students walk from one side of the room to the other while you call out types of motion (parallel, oblique, similar, contrary). The students should demonstrate that motion by moving closer or further apart as they walk.

- **Think-Pair-Share:** Give students two chords, and ask them to part-write them so that they demonstrate one of the following errors: voice crossing, voice overlap, spacing error, or direct fifths. Pair students up and ask them to find and explain the error their partner has written. Have students share their findings as a class.
- **Listen and Analyze:** Play a recorded excerpt of an 18th-century common-practice symphonic work with a simple harmonic progression. Work with students to (1) identify when the harmonies change, (2) notate a bass line that represents those harmonies, then (3) determine which harmonies fulfill the functions of tonic, dominant, or predominant.
- **Recomposing:** Select a well-known, tonal melody such as “Happy Birthday” or your school’s fight song. Recompose the endings of each phrase with a different type of cadence than in the typical version. Have students play or sing the recomposed version and discuss the expressive effects of the new cadences.
- **Marking the Score:** In a chorale-style excerpt, ask students to circle chordal sevenths that resolve down by step in blue, and chordal sevenths that don’t in green, then explain those exceptions. Have students circle all leading tones that resolve up in yellow, and any that don’t in red, then explain those exceptions.

RESOURCES

Teacher Resources:

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- Auralia
- NoteFlight
- Sight Reading Factory
- Soundation

Equipment Needed:

- Computers
- Internet Connectivity
- LCD Projector
- White Board
- Electric Keyboard
- Sound System

UNIT OVERVIEW

Content Area: Music Theory

Unit Title: Chord Progressions and Predominant Function

Target Course/Grade Level: Advanced Placement Music Theory (upon recommendation of Music Theory I teacher)

Unit Summary: This unit calls for students to analyze, describe, and create more complex harmonic progressions in the form of four-part (SATB) voice leading. Attention is focused on learning additional chord types and functions, with an emphasis on cadential and 6 4 chords. The goal is for students to expand their knowledge of voice-leading conventions and procedures to build confidence with part writing, score analysis, and harmonic dictation. It is also important for students to continue practicing and receiving formative feedback to further develop and hone skills in sight-singing and error detection. Then, in Unit 6, students will discover the expressive possibilities offered by embellishing tones and learn about motives and melodic devices.

Approximate Length of Unit: 3 weeks

LEARNING TARGETS

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WHST.11-12.7. Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.

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

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

WHST.11-12.10. Write routinely over extended time frames (time for reflection and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

Unit Understandings:

Students will understand that...

- The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.
- The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.
- Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.

Unit Essential Questions:

- How do musicians generate creative ideas?
- How do we judge the quality of musical work(s) and performance(s)?
- How do musicians make meaningful connections to creating, performing, and responding?

Knowledge and Skills:

Students will know...

- How predominant chords function harmonically.
- What cadences are.

Students will be able to...

- Use symbols and terms to describe melodic, harmonic, and rhythmic relationships in performed and notated music.
- Use symbols and terms to describe and apply harmonic, melodic, and rhythmic procedures of 18th-century voice leading (up to 4 voices) in performed and notated music.

- Notate the soprano and bass pitches of a performed harmonic progression in a major or minor key (may include chromatically altered pitches).
- Identify the harmonic function of chords in a performed harmonic progression by providing an analysis using Roman and Arabic numerals.
- Apply knowledge of common-practice tonality to spell chords and to follow procedures of 18th-century voice leading to connect chords in harmonic progressions.
- Complete a four-part harmonic progression by realizing a figured bass line and providing a Roman numeral analysis of the completed progression.
- Complete a four-part harmonic progression based on the Roman numeral analysis provided.
- Compose a bass line to harmonize a given melody, implying appropriate harmony, and identify the implied harmony using Roman and Arabic numerals.

EVIDENCE OF LEARNING

Assessment:

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

End of Unit Assessment

Students will demonstrate proficiency in:

- a. Predominant Chords.
- b. Cadences.

Formative assessment

- **Boardwalk**
- **Compounding/Sequential Quizzes**
- **Debriefing**
- **Exit Cards**
- **Melody in Canon**
- **Melody in Mimic**
- **Self-Assessment**
- **Student Conference**
- **Verbal Checks for Understanding**
- **Web or Concept Map**

Learning Activities:

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

- **Composing:** Present students with a three-chord tonic-dominant-tonic progression containing a perfect authentic cadence. Compose a series of elaborations of that progression, using three-chord tonic expansion patterns and then inserting appropriately placed predominant harmonies into the overall progression. Play and sing the progression after each addition.
- **Activating Prior Knowledge:** Invite two students to play “Heart and Soul” on the piano. Discuss the chord progression, the function of each harmony, the voice-leading (including how it is not

18th-century chorale-style voice leading), and particularly the use of the vi chord. Repeat the process with Pachelbel's Canon in D.

- **Close Reading:** Select four-chord excerpts from works such as J.S. Bach's Well-Tempered Clavier Bk. 1 C Major and C Minor Preludes. Ask students to identify the chords and their harmonic function, then examine the voice-leading of each chord member. Sketch a four-voice chorale-style progression that represents the structure of the excerpt, and have students sing that while listening to a recording of the excerpt.
- **Listen and Analyze:** Play a recording of a popular song that contains an example of a iii chord (e.g., "While My Guitar Gently Weeps" by The Beatles) and ask students to identify the chord progression. Ask them to think of other pop songs that use the iii chord. Then discuss reasons why this chord is relatively uncommon in 18th-century classical music.
- **Sticky-Note Score Comment:** Post score excerpts at several stations around the room, each of which contains multiple 6 4 chords. Have students work in groups to locate and label by type a 6 4 chord in each excerpt, then rotate to another excerpt.

RESOURCES

Teacher Resources:

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Equipment Needed:

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UNIT OVERVIEW

Content Area: Music Theory

Unit Title: Embellishments, Motives, and Melodic Devices

Target Course/Grade Level: Advanced Placement Music Theory (upon recommendation of Music Theory I teacher)

Unit Summary: This unit continues students' work with skills and concepts of harmony and voice leading. Embellishing tones add variety and expressive possibility to harmonic progressions. Students learn to identify motives—short melodic or rhythmic ideas that form the basic units of phrases—and understand how variations are created through motivic transformation. They also learn to identify melodic and harmonic sequences. Students' understanding of pitch and rhythm must be continually reinforced in this unit through ongoing practice and support with ear training, sight-singing, error detection, harmonic and melodic dictation, score analysis, and part writing. Next, Unit 7 calls for students to apply understanding of keys, scale degrees, and chords to identify and produce tonicization.

Approximate Length of Unit: 3 weeks

LEARNING TARGETS

NJ Student Learning Standards:

- 1.3B.12adv.Cr1a.** Describe and demonstrate multiple ways in which sounds, and musical ideas can be used to represent extended experiences or abstract ideas.
- 1.3B.12adv.Re9a.** Evaluate the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating an understanding of theoretical concepts and complex compositional techniques and procedures.
- 1.3B.12adv.Cn10a.** Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
- 1.3B.12adv.Cn11a.** Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

Career Readiness, Life Literacies, and Key Skills:

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

Interdisciplinary Connections and Standards: English Language Arts:

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

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

- RST.11-12.1.** Accurately cite strong and thorough evidence from the text to support analysis of science and technical texts, attending to precise details for explanations or descriptions.
- RST.11-12.2.** Determine the central ideas, themes, or conclusions of a text; summarize complex concepts, processes, or information presented in a text by paraphrasing them in simpler but still accurate terms.
- RST.11-12.3.** Follow precisely a complex multistep procedure when carrying out experiments, taking measurements, or performing technical tasks; analyze the specific results based on explanations in the text.
- RST.11-12.4.** Determine the meaning of symbols, key terms, and other domain-specific words and phrases as they are used in a specific scientific or technical context relevant to grades 11-12 texts and topics.
- RST.11-12.5.** Analyze how the text structures information or ideas into categories or hierarchies, demonstrating understanding of the information or ideas.
- RST.11-12.6.** Analyze the author's purpose in providing an explanation, describing a procedure, or discussing an experiment in a text, identifying important issues that remain unresolved.
- RST.11-12.7.** Integrate and evaluate multiple sources of information presented in diverse formats and media (e.g., quantitative data, video, multimedia) in order to address a question or solve a problem.
- RST.11-12.8.** Evaluate the hypotheses, data, analysis, and conclusions in a science or technical text, verifying the data when possible and corroborating or challenging conclusions with other sources of information.
- RST.11-12.9.** Synthesize information from a range of sources (e.g., texts, experiments, simulations) into a coherent understanding of a process, phenomenon, or concept, resolving conflicting information when possible.
- RST.11-12.10.** By the end of grade 12, read and comprehend science/technical texts in the grades 11-CCR text complexity band independently and proficiently.
- WHST.11-12.1.** Write arguments focused on discipline-specific content.
- WHST.11-12.2.** Write informative/explanatory texts, including the narration of historical events, scientific procedures/ experiments, or technical processes.
- WHST.11-12.4.** Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

WHST.11-12.5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

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

WHST.11-12.7. Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.

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

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

WHST.11-12.10. Write routinely over extended time frames (time for reflection and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

Unit Understandings:

Students will understand that...

- The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.
- Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.
- Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.
- To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.
- Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes. Response to music is informed by analyzing context (i.e., social, cultural, historical) and how creator(s) or performer(s) manipulate the elements of music.
- Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.
- The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.
- Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.

Unit Essential Questions:

- How do musicians generate creative ideas?
- How do musicians improve the quality of their creative work?
- How do performers select repertoire?
- How do musicians improve the quality of their performance?
- How do individuals choose music to experience? How does understanding the structure and context of music inform a response?
- How do we discern the musical creators' and performers' expressive intent?

- How do we judge the quality of musical work(s) and performance(s)?
- How do musicians make meaningful connections to creating, performing, and responding?

Knowledge and Skills:

Students will know...

- What embellishing notes are.
- What the basic units of phrases are.
- How melody and rhythm are sequenced.

Students will be able to...

- Use symbols and terms to describe features of pitch in performed and notated music, including pitch patterns and relationships, melodic features, chords, harmonic progressions, and cadences.
- Use symbols and terms to describe and apply procedures for melodic and rhythmic transformation in performed and notated music.
- Use terms and symbols to describe formal features and relationships in performed and notated music, including motives, phrases, and phrase relationships.
- Notate the pitches and rhythm of a performed melody (in treble or bass clef; in a major or minor key; may include chromatically altered pitches).

<i>EVIDENCE OF LEARNING</i>

Assessment:

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

End of Unit Assessment

- Students will demonstrate proficiency in:
- a. Embellishments.
 - b. Elements of Phrases.
 - c. Melodic and Rhythmic Sequences.

Formative assessment

- **Boardwalk**
- **Compounding/Sequential Quizzes**
- **Debriefing**
- **Exit Cards**
- **Melody in Canon**
- **Melody in Mimic**
- **Self-Assessment**
- **Student Conference**
- **Verbal Checks for Understanding**
- **Web or Concept Map**

Learning Activities:

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

- **Marking the Score:** Have students listen to the opening phrases of Mozart K. 545 and provide them with the score. Using colored pencils, have students circle upper neighbors with one color and passing tones with another.
- **Museum Walk:** Pair students and assign them an embellishing tone. Have each pair create a visually interesting poster that contains the definition, a graphic representation of the embellishing tone, and at least three examples from standard literature (with the embellishing tone highlighted). One student stays and explains the poster, and the other tours the “museum” to look at the other posters. Then switch.
- **Chunking the Score:** Look at suspensions in three-chord blocks that include the preparation, dissonance, and resolution. Ask students to identify all three parts of the suspension in the score, and discuss how suspensions add rhythmic complexity and harmonic tension to the music.
- **Activating Prior Knowledge:** When learning to identify the Arabic numerals for suspensions, have students review their knowledge of dissonant and consonant intervals. Use this discussion to introduce the fact that the numbers associated with each type of suspension refer to a dissonant interval that resolves to a consonance.
- **Composing:** Provide students with a melodic motive such as the subject of an 18th-century invention. Assign pairs of students a type of motivic transformation such as augmentation or inversion, and ask them to compose the transformed version of the motive. Have each pair sing the transformed motive for the class.
- **Predict and Confirm Melodic Dictation:** First have students listen to the carol Angels We Have Heard on High. Give them the opening 5 notes of the third phrase (“Gloria...”) and have them predict and notate the rest of the melodic sequence. Then have the students put a box around each melodic motive (pattern) and note how it is sequenced down a step.

RESOURCES

Teacher Resources:

- AP Classroom (myap.collegeboard.org)
- *Tonal Harmony (7th Edition)* by Kostka, Payne, & Almen
- *Workbook for Tonal Harmony (8th Edition)* by Kostka, Payne, & Almen
- *Elementary Harmony: Theory and Practice with CD (5th Edition)* by Ottman
- Auralia
- NoteFlight
- Sight Reading Factory
- Soundation

Equipment Needed:

- Computers
- Internet Connectivity
- LCD Projector
- White Board

- Electric Keyboard
- Sound System

UNIT OVERVIEW

Content Area: Music Theory

Unit Title: Secondary Function

Target Course/Grade Level: Advanced Placement Music Theory (upon recommendation of Music Theory I teacher)

Unit Summary: In this unit, harmonic elements, relationships, and procedures introduced and developed in earlier units are further studied. Students deepen their understanding of keys, scale degrees, and chords as they focus on the process of tonicization. They analyze the effects of secondary dominant chords and secondary leading-tone chords and learn how these particular harmonic events are treated in the context of part writing. Students practice describing key relationships in musical compositions in which a non-tonic chord is momentarily emphasized using chords borrowed from its tonic key. In preparation for Unit 8, the final unit, students should continue regular practice of aural skills, dictation, and sight-singing.

Approximate Length of Unit: 3 weeks

LEARNING TARGETS

NJ Student Learning Standards:

- 1.3B.12adv.Cr1a.** Describe and demonstrate multiple ways in which sounds, and musical ideas can be used to represent extended experiences or abstract ideas.
- 1.3B.12adv.Re9a.** Evaluate the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating an understanding of theoretical concepts and complex compositional techniques and procedures.
- 1.3B.12adv.Cn10a.** Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
- 1.3B.12adv.Cn11a.** Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

Career Readiness, Life Literacies, and Key Skills:

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

Interdisciplinary Connections and Standards: English Language Arts:

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

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- RST.11-12.5.** Analyze how the text structures information or ideas into categories or hierarchies, demonstrating understanding of the information or ideas.
- RST.11-12.6.** Analyze the author's purpose in providing an explanation, describing a procedure, or discussing an experiment in a text, identifying important issues that remain unresolved.
- RST.11-12.7.** Integrate and evaluate multiple sources of information presented in diverse formats and media (e.g., quantitative data, video, multimedia) in order to address a question or solve a problem.
- RST.11-12.8.** Evaluate the hypotheses, data, analysis, and conclusions in a science or technical text, verifying the data when possible and corroborating or challenging conclusions with other sources of information.
- RST.11-12.9.** Synthesize information from a range of sources (e.g., texts, experiments, simulations) into a coherent understanding of a process, phenomenon, or concept, resolving conflicting information when possible.
- RST.11-12.10.** By the end of grade 12, read and comprehend science/technical texts in the grades 11-CCR text complexity band independently and proficiently.
- WHST.11-12.1.** Write arguments focused on discipline-specific content.
- WHST.11-12.2.** Write informative/explanatory texts, including the narration of historical events, scientific procedures/ experiments, or technical processes.
- WHST.11-12.4.** Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

WHST.11-12.5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

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

WHST.11-12.7. Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.

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

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

WHST.11-12.10. Write routinely over extended time frames (time for reflection and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

Unit Understandings:

Students will understand that...

- The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.
- The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.
- Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.

Unit Essential Questions:

- How do musicians generate creative ideas?
- How do we judge the quality of musical work(s) and performance(s)?
- How do musicians make meaningful connections to creating, performing, and responding?

Knowledge and Skills:

Students will know...

- How chord progressions are tonicized through secondary dominant chords.
- How chord progressions are tonicized through secondary leading tone chords.

Students will be able to...

- Use symbols and terms to describe melodic, harmonic, and rhythmic relationships in performed and notated music.
- Use symbols and terms to describe and apply harmonic, melodic, and rhythmic procedures of 18th-century voice leading (up to 4 voices) in performed and notated music.

- Notate the soprano and bass pitches of a performed harmonic progression in a major or minor key (may include chromatically altered pitches).
- Identify the harmonic function of chords in a performed harmonic progression by providing an analysis using Roman and Arabic numerals.
- Apply knowledge of common-practice tonality to spell chords and to follow procedures of 18th-century voice leading to connect chords in harmonic progressions.
- Complete a four-part harmonic progression by realizing a figured bass line and providing a Roman numeral analysis of the completed progression.
- Complete a four-part harmonic progression based on the Roman numeral analysis provided.
- Compose a bass line to harmonize a given melody, implying appropriate harmony, and identify the implied harmony using Roman and Arabic numerals.

EVIDENCE OF LEARNING

Assessment:

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

End of Unit Assessment

Students will demonstrate proficiency in:

- a. Secondary Dominant Chords.
- b. Secondary Leading Tone Chords.

Formative assessment

- **Boardwalk**
- **Compounding/Sequential Quizzes**
- **Debriefing**
- **Exit Cards**
- **Melody in Canon**
- **Melody in Mimic**
- **Self-Assessment**
- **Student Conference**
- **Verbal Checks for Understanding**
- **Web or Concept Map**

Learning Activities:

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

- **ReComposing:** Using a short chorale phrase that begins and ends in the tonic, have students recompose the end of the phrase using a secondary dominant chord that leads to and tonicizes a stable non-tonic triad. Students should verbalize or write about their choices, changes, and how they applied part-writing rules.
- **Think-Pair-Share:** Have students explain to each other how to spell a secondary dominant. Ask each pair to identify the clearest and most helpful elements of each explanation. Use the pairs’

assessments to develop a list of instructions that the group can follow when writing secondary dominants.

- **Listen and Analyze:** Have the students sing four-part homophonic music, such as traditional Lutheran-style hymns, that contain secondary dominants in predictable places. Ask the students to identify the secondary dominants and explain the voice leading of each one.
- **Marking the Score:** Have students identify the secondary dominant chords in a score excerpt from an exemplary common-practice piece of music. Ask them to provide a harmonic analysis and then label the voice leading of the chordal seventh and the leading tone.
- **Think Aloud:** Give students a six- to eight-chord harmonic progression with a diatonic bass line and that ends in a half cadence. Have students speculate as to where secondary leading tone chords could be inserted and what the altered scale degrees would be.
- **Quick Write:** Give students five minutes to individually complete an exercise in which secondary leading tone chords are to be realized. Then have them share their strategy with their neighbor. Afterward, lead the students in a discussion on different possible strategies for successfully completing the assignment.

RESOURCES

Teacher Resources:

- AP Classroom (myap.collegeboard.org)
- *Tonal Harmony (7th Edition)* by Kostka, Payne, & Almen
- *Workbook for Tonal Harmony (8th Edition)* by Kostka, Payne, & Almen
- *Elementary Harmony: Theory and Practice with CD (5th Edition)* by Ottman
- Auralia
- NoteFlight
- Sight Reading Factory
- Soundation

Equipment Needed:

- Computers
- Internet Connectivity
- LCD Projector
- White Board
- Electric Keyboard
- Sound System

UNIT OVERVIEW

Content Area: Music Theory

Unit Title: Modes and Form

Target Course/Grade Level: Advanced Placement Music Theory (upon recommendation of Music Theory I teacher)

Unit Summary: Throughout the course, students have been working to construct a strong foundational understanding of pitch, rhythm and meter, melody, harmony, and voice leading. This unit covers the use of conventions that affect the character of music, ranging from identifying the different tonal qualities of modes, to describing phrase relationships within a score or performance, to recognizing common sections of a musical composition. By working with many diverse musical examples throughout the course, students can apply understanding of musical components, relationships, and conventions to confidently predict patterns and effects of myriad combinations within a performance or score. This fluency enables them to respond to complex musical problems and encourages continued discovery of the communicative and expressive possibilities of musical forms.

Approximate Length of Unit: 3 weeks

LEARNING TARGETS

NJ Student Learning Standards:

- 1.3B.12adv.Cr1a.** Describe and demonstrate multiple ways in which sounds, and musical ideas can be used to represent extended experiences or abstract ideas.
- 1.3B.12adv.Cr2a.** Assemble and organize multiple sounds or extended musical ideas to create initial expressive statements of selected extended experiences or abstract ideas.
- 1.3B.12adv.Cr2b.** Analyze and demonstrate the development of sounds and extended musical ideas in drafts of music within a variety of moderately complex or complex forms.
- 1.3B.12adv.Cr3a.** Research, identify, explain, and apply personally developed criteria to assess and refine the technical and expressive aspects of evolving drafts leading to final versions.
- 1.3B.12adv.Cr3b.** Share music through the use of notation, solo or group performance, or technology, and demonstrate and explain how the elements of music, compositional techniques, and processes have been employed to realize expressive intent.
- 1.3B.12adv.Pr4a.** Identify and select specific sections, movements, or entire works that express personal experiences and interests, moods, visual images, concepts, texts, or storylines in moderately complex or complex forms.
- 1.3B.12adv.Pr4b.** Analyze how the elements of music (including form), and compositional techniques of selected works relate to the style, function, and context, and explain and support the analysis and its implications for rehearsal and performance.
- 1.3B.12adv.Pr4c.** Develop interpretations of works based on an understanding of the use of elements of music (including form), compositional techniques, style, function, and context, explaining and justifying how the interpretive choices reflect the creators' intent.

- 1.3B.12adv.Pr5b.** Using established criteria and feedback, identify the ways in which performances use compositional techniques and convey the formal design, style, and historical/cultural context of the works.
- 1.3B.12adv.Pr5c.** Identify, compare, and implement strategies for improving the technical and expressive aspects of multiple contrasting works.
- 1.3B.12adv.Re7b.** Analyze aurally and by reading the scores of musical works the elements of music (including form), compositional techniques and procedures, relating them to aesthetic effectiveness, style, mood, and context. Explain how the analysis provides models for personal growth as a composer, performer, and/or listener.
- 1.3B.12adv.Re8a.** Develop, justify and defend interpretations of varied works, demonstrating an understanding of the composers' intent by citing the use of elements of music (including form), compositional techniques, and the style/genre and context of each work.
- 1.3B.12adv.Re9a.** Evaluate the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating an understanding of theoretical concepts and complex compositional techniques and procedures.
- 1.3B.12adv.Re9b.** Describe and evaluate the ways in which critiquing others' work and receiving feedback from others have been specifically applied in the personal creative process.
- 1.3B.12adv.Cn10a.** Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music
- 1.3B.12adv.Cn11a.** Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

Career Readiness, Life Literacies, and Key Skills:

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

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- RST.11-12.3.** Follow precisely a complex multistep procedure when carrying out experiments, taking measurements, or performing technical tasks; analyze the specific results based on explanations in the text.
- RST.11-12.4.** Determine the meaning of symbols, key terms, and other domain-specific words and phrases as they are used in a specific scientific or technical context relevant to grades 11-12 texts and topics.
- RST.11-12.5.** Analyze how the text structures information or ideas into categories or hierarchies, demonstrating understanding of the information or ideas.
- RST.11-12.6.** Analyze the author's purpose in providing an explanation, describing a procedure, or discussing an experiment in a text, identifying important issues that remain unresolved.
- RST.11-12.7.** Integrate and evaluate multiple sources of information presented in diverse formats and media (e.g., quantitative data, video, multimedia) in order to address a question or solve a problem.
- RST.11-12.8.** Evaluate the hypotheses, data, analysis, and conclusions in a science or technical text, verifying the data when possible and corroborating or challenging conclusions with other sources of information.
- RST.11-12.9.** Synthesize information from a range of sources (e.g., texts, experiments, simulations) into a coherent understanding of a process, phenomenon, or concept, resolving conflicting information when possible.
- RST.11-12.10.** By the end of grade 12, read and comprehend science/technical texts in the grades 11-CCR text complexity band independently and proficiently.
- WHST.11-12.1.** Write arguments focused on discipline-specific content.
- WHST.11-12.2.** Write informative/explanatory texts, including the narration of historical events, scientific procedures/ experiments, or technical processes.
- WHST.11-12.4.** Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- WHST.11-12.5.** Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.
- WHST.11-12.6.** Use technology, including the Internet, to produce, share, and update writing products in response to ongoing feedback, including new arguments or information.
- WHST.11-12.7.** Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.
- WHST.11-12.8.** Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the specific task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation.
- WHST.11-12.9.** Draw evidence from informational texts to support analysis, reflection, and research.
- WHST.11-12.10.** Write routinely over extended time frames (time for reflection and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

Unit Understandings:

Students will understand that...

- The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.
- Musicians' creative choices are influenced by their expertise, context, and expressive intent.
- Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.
- Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.
- To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.
- Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes. Response to music is informed by analyzing context (i.e., social, cultural, historical) and how creator(s) or performer(s) manipulate the elements of music.
- Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.
- The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.
- Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.

Unit Essential Questions:

- How do musicians generate creative ideas?
- How do musicians make creative decisions?
- How do musicians improve the quality of their creative work?
- How do performers select repertoire?
- How do musicians improve the quality of their performance?
- How do individuals choose music to experience? How does understanding the structure and context of music inform a response?
- How do we discern the musical creators' and performers' expressive intent?
- How do we judge the quality of musical work(s) and performance(s)?
- How do musicians make meaningful connections to creating, performing, and responding?

Knowledge and Skills:

Students will know...

- How church modes are constructed.
- How musical phrases relate to each other.
- What common formal sections are.

Students will be able to...

- Use symbols and terms to describe features of pitch in performed and notated music, including pitch patterns and relationships, melodic features, chords, harmonic progressions, and cadences.
- Use terms and symbols to describe formal features and relationships in performed and notated music, including motives, phrases, and phrase relationships.

- Use terms and symbols to describe aspects of musical design in performed and notated music, including texture, timbre, and instrumentation, and expressive elements, including dynamics, articulation, and tempo.

EVIDENCE OF LEARNING

Assessment:

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

End of Unit Assessment

- Church Modes.
- Common Formal Sections.

Formative assessment

- **Boardwalk**
- **Compounding/Sequential Quizzes**
- **Debriefing**
- **Exit Cards**
- **Melody in Canon**
- **Melody in Mimic**
- **Self-Assessment**
- **Student Conference**
- **Verbal Checks for Understanding**
- **Web or Concept Map**

Learning Activities:

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

- **Singing on Solfège:** Have students sing each mode beginning with “Do” and using chromatic variations of solfège syllables. Categorize each mode as major or minor in its character according to a raised or lowered third above the tonic. Practice singing just the major-based modes for a few days, then the minor-based modes. Finally, practice singing through all of them in the same sitting. Have students do this practice as a class, then individually.
- **Marking the Score:** Using colored pencils or crayons, have students color code and make notes on sections of music to designate phrases and illustrate phrase relationships. Highlight phrases that are the same with the same color and different phrases with differing colors. Phrases with the same beginning notes could start as the same color but switch colors when new content begins. Use other marks like circles around half cadences, boxes around authentic cadences, or stars around perfect authentic cadences.
- **Exemplary Models:** Assign students to bring in examples of current music or music they enjoy to model common formal sections. These musical examples can be played from a phone or computer using any number of media platforms. Discuss each section of the song form as it is heard, and have students raise their hands when a new section of music occurs. Chart the form on the whiteboard using common formal section language.

RESOURCES

Teacher Resources:

- AP Classroom (myap.collegeboard.org)
- *Tonal Harmony (7th Edition)* by Kostka, Payne, & Almen
- *Workbook for Tonal Harmony (8th Edition)* by Kostka, Payne, & Almen
- *Elementary Harmony: Theory and Practice with CD (5th Edition)* by Ottman
- Auralia
- NoteFlight
- Sight Reading Factory
- Soundation

Equipment Needed:

- Computers
- Internet Connectivity
- LCD Projector
- White Board
- Electric Keyboard
- Sound System