



K I R K W O O D  
S C H O O L D I S T R I C T

**MUSIC THEORY 10TH-12TH**  
Course Overview

**Course Description:**

Music Theory provides a foundation for lifelong learning and engagement with music, offering students a deeper appreciation of the art form and the ability to apply theoretical concepts in various musical contexts. In this course, students will learn the basic principles of music theory including scales, chords, 4-part writing, analysis, ear training, sight reading, and composition. Students taking this class must have a previous background in music reading knowledge. Students have the option to take this course for dual credit.

**Scope and Sequence:**

Timeframe	Title	Description
1st Quarter	Elements of Music	An overview of the basic elements of music, which include reading and writing symbols that represent pitch, beat groupings, meter divisions, and major scales, keys, and key signatures.
2nd Quarter	Elements of Music II	Explores a deeper understanding of the basic elements of music and its functions, including the identification and composition of minor keys, minor scales, and diatonic modes, intervals, triads, seventh chords, and two-part counterpoint.
3rd Quarter	Diatonic Harmony and Tonicization I	Explores the function of harmony and tonicization within music. Areas of exploration include melodic and rhythmic embellishment, species counterpoint, four part writing, dominant sevenths, and the basic phrase.
4th Quarter	Diatonic Harmony and Tonicization II	For a deeper understanding of harmony and tonicization, students will be exposed to new cadence types, diatonic root progressions, embellishing tones, voice leading chords, phrase structure, and secondary dominant and leading tone chords.

**Enduring Understandings:**

- Music has inherent structures and organizational principles that contribute to the coherence and expressiveness of a composition.
- Melody and harmony influence and enhance each other to create a unified musical experience.
- Understanding the historical and cultural contexts of music theory enhances the appreciation and interpretation of musical compositions.
- The ability to recognize and analyze musical elements by ear enhances overall musical proficiency.
- Analytical skills are crucial for interpreting and understanding music.
- Applying theoretical concepts to composition and performance enriches both the creative and interpretive aspects of music-making.
- Music theory is adaptable to a wide range of musical styles and genres, allowing musicians to navigate and appreciate diverse musical traditions.
- Musical language evolves over time. Understanding the historical development of musical conventions and styles provides insights into the evolution of music genres.
- Music theory provides a framework based on tradition, while also allowing for exploration and innovation in composition and performance.

**Essential Questions:**

- How can the understanding of the fundamental elements of pitch and rhythm enhance musical literacy?
- What role does harmony play in music?
- What musical elements contribute to the harmonic structure of a composition?
- What techniques are used in creating memorable and engaging melodies?
- What influences the texture of music, including harmonic complexity and richness?
- What are the common structural elements found in various musical genres?
- How does the exploration of advanced harmonic concepts contribute to a deeper understanding of tonalization in music?
- How can the skills of musical analysis be applied to interpret and appreciate the artistic choices made by composers, leading to a more profound musical experience?

# Music Theory Grades 10,11, & 12

## UNIT 1 Elements of Music

### UNIT 1 DESCRIPTION/OVERVIEW

This unit covers an overview of the basic elements of music, which include reading and writing symbols that represent pitch, beat groupings, meter divisions, and major scales, keys, and key signatures.

<b>Unit Essential Learning Targets</b>	
<b>Enduring Understandings</b>	<b>Essential Questions</b>
<ul style="list-style-type: none"> <li>Developing a foundational understanding of musical literacy builds a deeper appreciation for listening to music and its construction.</li> <li>Major scales are fundamental building blocks of music.</li> <li>The ability to read, write, and comprehend musical symbols enhances one's ability to engage with and create music effectively.</li> </ul>	<ul style="list-style-type: none"> <li>How are musical symbols translated into sound?</li> <li>How does a musician's ability to discern a piece's structure and form positively affect performance?</li> <li>How is music organized in time?</li> <li>What characteristics define a piece of music?</li> <li>How is the concept of key fundamental to Western music?</li> <li>What role do symbols play in representing pitch and rhythm?</li> <li>How do musicians use pitch and rhythm to communicate and interpret musical ideas?</li> <li>In what ways do major scales serve as fundamental building blocks in music?</li> <li>How do major scales establish tonality within a piece?</li> <li>What practical skills are essential for reading and writing musical symbols? How do these skills empower musicians to engage with and create music effectively?</li> </ul>
<b>Students must know:</b>	<b>Students must be able to:</b>
<ul style="list-style-type: none"> <li>Accidental: <i>flat, sharp, natural, double flat, and double sharp</i></li> <li>Clef: <i>treble clef, bass clef, C clef, alto clef, tenor clef, and choral tenor clef</i></li> <li>Counting in thirds</li> <li>Dynamic markings: <b><i>f, ff, mf, mp, p, pp, ppp</i></b></li> <li>Enharmonic equivalents and spelling</li> <li>Grand staff</li> <li>Interval: <i>half step (semitone), whole step (whole tone)</i></li> <li>Ledger line</li> <li>Rubato</li> <li>Triplet</li> <li>tuplet</li> <li>Meter signature</li> <li>Note value: <i>whole note, half note, quarter note, eighth note, sixteenth note, thirty-second note, sixty-fourth note, breve, flag, beam, tie, dot, and double dot</i></li> <li>Rest</li> <li>Rhythm</li> <li>Rhythm clef</li> <li>Slur</li> <li>Syncopation</li> <li>Tempo</li> <li>Chromatic and</li> </ul>	<ul style="list-style-type: none"> <li>Read and write the symbols that represent pitch.</li> <li>Identify the parts of the piano keyboard</li> <li>Name registers</li> <li>Recognize and understand music from different style periods</li> <li>Organize music in time.</li> <li>Notate and play major scales.</li> <li>Notate and perform rhythmic patterns in compound meters.</li> <li>Distinguish between compound meters and simple meters.</li> <li>Determine the number of beats per measure and the beat unit.</li> <li>Recognize pieces of music in distinct meters.</li> </ul>

## Music Theory Grades 10,11, & 12

### UNIT 1 Elements of Music

<ul style="list-style-type: none"> <li>● Middle C</li> <li>● Musical alphabet</li> <li>● Note head</li> <li>● Octave and octave equivalence</li> <li>● Ottava sign</li> <li>● Pitch and Pitch class</li> <li>● Score</li> <li>● Staff</li> <li>● Stem</li> <li>● Anacrusis (upbeat)</li> <li>● Bar and bar line</li> <li>● Beat: <i>beat unit, beat division, beat subdivision, downbeat, and offbeat</i></li> <li>● Hemiola</li> <li>● Hypermeter</li> <li>● Legato</li> <li>● Measure</li> <li>● Meter: <i>simple (simple duple, triple, quadruple), compound, alla breve</i></li> <li>● Polyrhythm</li> <li>● Quadruplet</li> </ul>	<ul style="list-style-type: none"> <li>chromatic half step</li> <li>● Circle of fifths</li> <li>● Diatonic and diatonic half step</li> <li>● Key signature</li> <li>● Major pentachord</li> <li>● Major tetrachord</li> <li>● Pitch-class collection</li> <li>● Scale: <i>chromatic, diatonic, major, major pentatonic, and pentatonic</i></li> <li>● Scale degree (scale step): <i>tonic, supertonic, mediant, subdominant, dominant, submediant, and leading tone</i></li> <li>● Solfège (movable do) / solfège syllables</li> <li>● Tendency tone</li> <li>● Tetrachord</li> <li>● Compound duple, triple, quadruple</li> <li>● Duplet</li> </ul>	
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# Music Theory Grades 10,11, & 12

## UNIT 1 Elements of Music

### Missouri Learning Standards

#### Create

- Generate and conceptualize artistic ideas and work.
  - Describe how sounds and short musical ideas can be used to represent personal experiences, moods, visual images and/or storylines (MU:Cr1A.C.1a).

#### Perform

- Select, analyze, and interpret artistic work for presentation
  - Identify and select specific excerpts, passages, or sections in musical works that express a personal experience, mood, visual image, or storyline in simple forms (such as one- part, cyclical, binary). MU:Pr4A.C.1a4.
  - Analyze how the elements of music (including form) of selected works relate to style and mood, and explain the implications for rehearsal or performance (MU:Pr4B.C.1a 4).
  - Develop interpretations of works based on an understanding of the use of elements of music, style, and mood, explaining how the interpretive choices reflect the creators' intent (MU:Pr4C.C.1a)
- Develop and refine artistic techniques and work for presentation.
  - Using established criteria and feedback, identify the way(s) in which performances convey the elements of music, style, and mood (MU:Pr5A.C.1b).
  - Identify and implement strategies for improving the technical and expressive aspects of multiple works (MU:Pr5A.C.1c).
- Convey meaning through the presentation of artistic work
  - Share live or recorded performances of works (both personal and others'), and explain how the elements of music are used to convey intent (MU:Pr6A.C.1a).
  - Identify how compositions are appropriate for an audience or context, and how this will shape future compositions (MU:Pr6.C.1b).

#### Respond

- Perceive and analyze artistic work
  - Analyze aurally the elements of music (including form) of musical works, relating them to style, mood, and context, and describe how the analysis provides models for personal growth as composer, performer, and/or listener (MU:Re7B.C.1a).
- Interpret intent and meaning in artistic work.
  - Develop and explain interpretations of varied works, demonstrating an understanding of the composers' intent by citing technical and expressive aspects as well as the style/genre of each work (MU:Re8A.C.1a).
- Apply criteria to evaluate artistic work
  - Describe the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating understanding of fundamentals of music theory (MU:Re9A.C.1a).

#### Connect

- Synthesize and relate knowledge and personal experiences to make art.
  - Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music. (MU:Co10A.C.1a)
- Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding
  - Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life. (MU:Co11A.C.1a)

# Music Theory Grades 10,11, & 12

## UNIT 2 Elements of Music II

### UNIT 2 DESCRIPTION/OVERVIEW

Expanding upon Unit 1, Unit 2 explores a deeper understanding of the basic elements of music and its functions, including the identification and composition of minor keys, minor scales, and diatonic modes, intervals, triads, seventh chords, and two-part counterpoint.

<b>Unit Essential Learning Targets</b>	
<b>Enduring Understandings</b>	<b>Essential Questions</b>
<ul style="list-style-type: none"> <li>The fundamental elements of music enhance overall musical comprehension.</li> <li>Understanding intervals helps students recognize, analyze, and apply intervals in the context of creating melodic and harmonic structures.</li> <li>The understanding of triads and seventh chords emphasizes their roles in creating harmonically rich and sophisticated progressions.</li> </ul>	<ul style="list-style-type: none"> <li>What knowledge do we need in order to identify keys and modes in musical works?</li> <li>How can composers use intervals to write music in different styles?</li> <li>Why do musicians change key?</li> <li>How does the exploration of minor keys and scales deepen our understanding of tonality? What role do these elements play in conveying different emotional qualities in music?</li> <li>Why is the identification and application of intervals crucial in both melodic and harmonic contexts?</li> <li>How do intervals contribute to the overall character of a musical piece?</li> <li>How do triads and seventh chords enhance harmonic richness? What are the functional roles of these chord structures in creating tension, resolution, and overall tonal color?</li> <li>In what ways does the exploration of minor keys and scales, diatonic modes, intervals, triads, seventh chords, and two-part counterpoint collectively contribute to the construction of a musical piece?</li> </ul>
<b>Students must know:</b>	<b>Students must be able to:</b>
<ul style="list-style-type: none"> <li>Augmented second</li> <li>Diatonic modes: <i>aeolian, dorian, ionian, locrian, lydian, mixolydian, phrygian</i></li> <li>Minor Scale: <i>harmonic, melodic, natural</i></li> <li>Modal</li> <li>Modal scale degree</li> <li>Parallel key: <i>parallel major/parallel minor</i></li> <li>Pentachord: major/minor</li> <li>Pentatonic scale: <i>major</i></li> <li>Arranging</li> <li>C instruments (concert instruments)</li> <li>C score (concert-pitch score)</li> <li>Orchestration</li> <li>Root position</li> <li>Seventh chord</li> <li>Seventh chord inversions: <i>First, second, and third inversion</i></li> <li>Seventh chord quality               <ul style="list-style-type: none"> <li>Dominant seventh (Mm<sup>7</sup>,</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>Identify keys and modes in musical works.</li> <li>Identify and write minor scales.</li> <li>Combine pitches to form intervals.</li> <li>Combine intervals to form triads.</li> <li>Identify triad types and understand how they function in musical contexts.</li> <li>Read triads and seventh chords in transposing scores.</li> <li>Connect melodic and harmonic intervals to make two-part, note-to-note counterpoint in strict species.</li> </ul>

## Music Theory Grades 10,11, & 12

### UNIT 2 Elements of Music II

<ul style="list-style-type: none"> <li><i>pentatonic/minor pentatonic</i></li> <li>● Raised submediant</li> <li>● Relative key: <i>relative major and minor</i></li> <li>● Subtonic</li> <li>● Tetrachord (upper): <i>harmonic minor, natural minor, and major</i></li> <li>● Consonance, consonant: <i>Imperfect and perfect</i></li> <li>● Courtesy accidental</li> <li>● Dissonance, dissonant</li> <li>● Doubled</li> <li>● Enharmonically equivalent interval</li> <li>● Interval: <i>harmonic, compound, simple, and size</i></li> <li>● Interval quality: <i>major, minor, perfect, augmented, diminished, doubly augmented, and doubly diminished</i></li> <li>● Inversion</li> <li>● Inversionally related interval</li> <li>● Revolve, resolution</li> <li>● Tritone</li> <li>● Unison</li> <li>● Arpeggiated</li> <li>● Basso continuo</li> <li>● Chord: <i>root, third, fifth</i></li> <li>● Chord quality</li> <li>● Doubled, doubling</li> <li>● Figured bass</li> <li>● Fretboard diagram</li> <li>● Inversion (chordal): <i>First and second inversion</i></li> <li>● Lead-sheet notation</li> <li>● Root position</li> <li>● Scale-degree triad</li> <li>● Triad: <i>major, minor, augmented, diminished</i></li> <li>● Alberti bass</li> </ul>	<ul style="list-style-type: none"> <li>major-minor seventh)</li> <li>○ Fully diminished seventh (<sup>o7</sup>, diminished seventh)</li> <li>○ Half-diminished seventh (<sup>ø7</sup>)</li> <li>○ Major seventh (MM<sup>7</sup>, major-major seventh)</li> <li>○ Minor seventh (mm<sup>7</sup>, minor-minor seventh)</li> <li>● Sounding pitch (concert pitch)</li> <li>● Transposed score</li> <li>● Transposing instruments: <i>A instruments, B<sup>b</sup> instruments, E<sup>b</sup> instruments, and F instruments</i></li> <li>● Cantus firmus (cantus; CF)</li> <li>● Conjunct</li> <li>● Contrary fifths</li> <li>● Contrary motion</li> <li>● Contrary octaves</li> <li>● Counterpoint</li> <li>● Cross relation</li> <li>● Crossed voices</li> <li>● Direct (hidden) fifths and octaves</li> <li>● Disjunct</li> <li>● First species (note-to-note, 1:1)</li> <li>● Invertible counterpoint</li> <li>● Leap</li> <li>● Oblique motion</li> <li>● Overlapping</li> <li>● Parallel motion: <i>octaves, fifths, and unisons</i></li> <li>● Similar motion</li> <li>● Skip</li> <li>● Species</li> <li>● Step</li> <li>● Voice exchange</li> <li>● Voice leading</li> </ul>	
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# Music Theory Grades 10,11, & 12

## UNIT 2 Elements of Music II

### Missouri Learning Standards

#### Create

- Generate and conceptualize artistic ideas and work.
  - Describe how sounds and short musical ideas can be used to represent personal experiences, moods, visual images and/or storylines (MU:Cr1A.C.1a).

#### Perform

- Select, analyze, and interpret artistic work for presentation
  - Identify and select specific excerpts, passages, or sections in musical works that express a personal experience, mood, visual image, or storyline in simple forms (such as one- part, cyclical, binary). MU:Pr4A.C.1a.4.
  - Analyze how the elements of music (including form) of selected works relate to style and mood, and explain the implications for rehearsal or performance (MU:Pr4B.C.1a.4).
  - Develop interpretations of works based on an understanding of the use of elements of music, style, and mood, explaining how the interpretive choices reflect the creators' intent (MU:Pr4C.C.1a).
- Develop and refine artistic techniques and work for presentation.
  - Using established criteria and feedback, identify the way(s) in which performances convey the elements of music, style, and mood (MU:Pr5A.C.1b).
  - Identify and implement strategies for improving the technical and expressive aspects of multiple works (MU:Pr5A.C.1c).
- Convey meaning through the presentation of artistic work
  - Share live or recorded performances of works (both personal and others'), and explain how the elements of music are used to convey intent (MU:Pr6A.C.1a).
  - Identify how compositions are appropriate for an audience or context, and how this will shape future compositions (MU:Pr6.C.1b).

#### Respond

- Perceive and analyze artistic work
  - Analyze aurally the elements of music (including form) of musical works, relating them to style, mood, and context, and describe how the analysis provides models for personal growth as composer, performer, and/or listener (MU:Re7B.C.1a).
- Interpret intent and meaning in artistic work.
  - Develop and explain interpretations of varied works, demonstrating an understanding of the composers' intent by citing technical and expressive aspects as well as the style/genre of each work (MU:Re8A.C.1a).
- Apply criteria to evaluate artistic work
  - Describe the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating understanding of fundamentals of music theory (MU:Re9A.C.1a).

#### Connect

- Synthesize and relate knowledge and personal experiences to make art.
  - Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music. (MU:Co10A.C.1a)
- Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding
  - Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life. (MU:Co11A.C.1a)



# Music Theory Grades 10,11, & 12

## UNIT 3 Diatonic Harmony and Tonicization I

### UNIT 3 DESCRIPTION/OVERVIEW

This unit explores the function of harmony and tonicization within music. Areas of exploration include melodic and rhythmic embellishment, species counterpoint, four part writing, dominant sevenths, and the basic phrase.

<b>Unit Essential Learning Targets</b>	
<b>Enduring Understandings</b>	<b>Essential Questions</b>
<ul style="list-style-type: none"> <li>● Harmony and tonicization serve as the foundation of music as they influence various musical elements.</li> <li>● Dominant seventh chords contribute to the dynamic and expressive nature of music.</li> <li>● Basic phrases highlight how harmony and tonicization play a crucial role in shaping the structure and character of musical phrases.</li> </ul>	<ul style="list-style-type: none"> <li>● What can we learn through the study of Renaissance pieces?</li> <li>● What elements played a role in shaping Baroque-era music?</li> <li>● How does the basic phrase play a role in most tonal music?</li> <li>● How do musicians expand the basic phrase model?</li> <li>● How does the study of melodic and rhythmic embellishment contribute to the overall expressiveness and aesthetic appeal of a musical composition?</li> <li>● In what ways does four-part writing serve as a framework for creating harmonically cohesive and balanced musical progressions.</li> <li>● How do individual voices contribute to the overall harmonic landscape?</li> <li>● How do dominant sevenths function within harmonic progressions?</li> <li>● What role do dominant sevenths play in creating tension, resolution, and dynamic movement in music?</li> <li>● What is the significance of the basic phrase in the context of harmony?</li> <li>● How does understanding phrase structure contribute to the overall form and narrative flow of a musical composition?</li> </ul>
<b>Students must know:</b>	<b>Students must be able to:</b>
<ul style="list-style-type: none"> <li>● Breaking species</li> <li>● Cambiata</li> <li>● Chain of suspensions</li> <li>● Consonant leap and consonant skip (CS)</li> <li>● Consonant suspension</li> <li>● Diminution</li> <li>● Double neighbor (DN)</li> <li>● Fifth species</li> <li>● Fourth species</li> <li>● Metric accent</li> <li>● Fermata</li> <li>● Harmonic rhythm</li> <li>● Keyboard style</li> <li>● Overlapping</li> <li>● Phrase</li> <li>● SATB style: <i>soprano, alto, tenor, bass</i></li> <li>● Texture: <i>contrapuntal, homophonic, and melody and accompaniment</i></li> <li>● Tonic area (T):</li> </ul>	<ul style="list-style-type: none"> <li>● Embellish two voice note to note counterpoint</li> <li>● Combine embellishment types in fifth species counterpoint</li> <li>● Write tonal cadences and melodic embellishments in two-part chorale textures.</li> <li>● Establish harmonic pillars writing I and V in chorale and keyboard styles.</li> <li>● Harmonize a melody with keyboard accompaniment.</li> <li>● Identify and write dominant seventh chords.</li> <li>● Expand the basic phrase model.</li> <li>● Expand harmonic areas with 6/4 chords.</li> <li>● Identify and write deceptive, plagal, phrygian cadences.</li> </ul>

## Music Theory Grades 10,11, & 12

### UNIT 3 Diatonic Harmony and Tonicization I

<ul style="list-style-type: none"> <li>● Neighbor tone: <i>lower neighbor (LN) and upper neighbor (UN)</i></li> <li>● Passing tone</li> <li>● Preparation</li> <li>● Resolution</li> <li>● Second species (2:1)</li> <li>● Suspension</li> <li>● Third species (4:1)</li> <li>● Accented passing tone</li> <li>● Cadence</li> <li>● Chordal dissonance</li> <li>● Chordal skip</li> <li>● Homorhythmic phrase</li> <li>● Rearticulated suspension</li> <li>● Tendency tones</li> <li>● Alberti bass</li> <li>● Basic phrase (T-D-T)</li> <li>● Cadence: <i>Authentic (AC), Half (HC), Imperfect authentic (IAC) (Contrapuntal IAC and Strong IAC), and Perfect authentic (PAC)</i></li> <li>● Chorale style</li> <li>● Contextual analysis</li> <li>● Contrapuntal IAC</li> <li>● Contrary octaves or fifths</li> <li>● Direct (or hidden) fifths or octaves</li> <li>● Dominant area (D): <i>Strong dominant</i></li> <li>● Doubled, doubling</li> </ul>	<p><i>Contrapuntal dominant</i></p> <ul style="list-style-type: none"> <li>● Tonic closure</li> <li>● Voice crossing and voice leading</li> <li>● Direct fifths and Direct octaves</li> <li>● Predominant</li> <li>● Predominant area: <i>Strong predominant</i></li> <li>● Realize, realization</li> <li>● T-PD-D-T basic phrase</li> <li>● Transferred resolution</li> <li>● Unequal fifths (d5 to P5)</li> <li>● 5-6 motion</li> <li>● Arpeggiating 6/4</li> <li>● Cadential 6/4</li> <li>● Codetta</li> <li>● Contrapuntal predominant</li> <li>● Deceptive resolution</li> <li>● Dominant expansion</li> <li>● Embedded PD-D-T</li> <li>● Passing 6/4</li> <li>● Pedal or neighboring 6/4</li> <li>● Tonic expansion</li> <li>● Tonic substitute (Ts)</li> <li>● Deceptive cadence</li> <li>● Lament bass</li> <li>● Parallel 6/3 chords</li> <li>● Phrygian (half) cadence</li> <li>● Plagal cadence</li> <li>● Root progression: <i>ascending second, descending fifth, and descending third</i></li> </ul>	
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# Music Theory Grades 10,11, & 12

## UNIT 3 Diatonic Harmony and Tonicization I

### Missouri Learning Standards

#### Create

- Generate and conceptualize artistic ideas and work.
  - Describe how sounds and short musical ideas can be used to represent personal experiences, moods, visual images and/or storylines (MU:Cr1A.C.1a).

#### Perform

- Select, analyze, and interpret artistic work for presentation
  - Identify and select specific excerpts, passages, or sections in musical works that express a personal experience, mood, visual image, or storyline in simple forms (such as one- part, cyclical, binary). MU:Pr4A.C.1a.4.
  - Analyze how the elements of music (including form) of selected works relate to style and mood, and explain the implications for rehearsal or performance (MU:Pr4B.C.1a.4).
  - Develop interpretations of works based on an understanding of the use of elements of music, style, and mood, explaining how the interpretive choices reflect the creators' intent (MU:Pr4C.C.1a).
- Develop and refine artistic techniques and work for presentation.
  - Using established criteria and feedback, identify the way(s) in which performances convey the elements of music, style, and mood (MU:Pr5A.C.1b).
  - Identify and implement strategies for improving the technical and expressive aspects of multiple works (MU:Pr5A.C.1c).
- Convey meaning through the presentation of artistic work
  - Share live or recorded performances of works (both personal and others'), and explain how the elements of music are used to convey intent (MU:Pr6A.C.1a).
  - Identify how compositions are appropriate for an audience or context, and how this will shape future compositions (MU:Pr6.C.1b).

#### Respond

- Perceive and analyze artistic work
  - Analyze aurally the elements of music (including form) of musical works, relating them to style, mood, and context, and describe how the analysis provides models for personal growth as composer, performer, and/or listener (MU:Re7B.C.1a).
- Interpret intent and meaning in artistic work.
  - Develop and explain interpretations of varied works, demonstrating an understanding of the composers' intent by citing technical and expressive aspects as well as the style/genre of each work (MU:Re8A.C.1a).
- Apply criteria to evaluate artistic work
  - Describe the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating understanding of fundamentals of music theory (MU:Re9A.C.1a).

#### Connect

- Synthesize and relate knowledge and personal experiences to make art.
  - Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music. (MU:Co10A.C.1a)
- Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding
  - Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life. (MU:Co11A.C.1a)

## Music Theory Grades 10,11, & 12

### UNIT 4 Diatonic Harmony and Tonicization II

#### **UNIT 4 DESCRIPTION/OVERVIEW**

For a deeper understanding of harmony and tonicization, students will be exposed to new cadence types, diatonic root progressions, embellishing tones, voice leading chords, phrase structure, and secondary dominant and leading tone chords.

<b>Unit Essential Learning Targets</b>	
<b><i>Enduring Understandings</i></b>	<b><i>Essential Questions</i></b>
<ul style="list-style-type: none"> <li>● The expressive potential of embellishing tones contributes to the emotional depth and richness of harmonic structures.</li> <li>● Diatonic root progressions are fundamental building blocks in the construction of harmonies and are important in creating cohesive musical sequences.</li> </ul>	<ul style="list-style-type: none"> <li>● How do different cadence types contribute to the overall sense of closure and structure in musical phrases?</li> <li>● What distinguishes one cadence from another in terms of harmonic resolution?</li> <li>● In what ways do diatonic root progressions shape the harmonic journey of a composition?</li> <li>● How can an understanding of diatonic root progressions enhance the coherence and unity of musical sequences?</li> <li>● How does the concept of voice leading chords influence the smooth and interconnected flow of individual melodic lines? Why is it crucial in creating harmonically coherent progressions?</li> <li>● How do secondary dominant and leading tone chords introduce tension and resolution dynamics within harmonic progressions?</li> <li>● What impact do secondary dominant and leading tone chords have on the overall tonal character of a piece?</li> </ul>
<b><i>Students must know:</i></b>	<b><i>Students must be able to:</i></b>
<ul style="list-style-type: none"> <li>● Anticipation</li> <li>● Appoggiatura</li> <li>● Chromatic neighbor tone</li> <li>● Chromatic passing tone</li> <li>● Double neighbor</li> <li>● Double suspension</li> <li>● Échappée (escape tone)</li> <li>● Embellishing tone</li> <li>● Incomplete neighbor</li> <li>● Pedal point</li> <li>● Retardation</li> <li>● Sus chord</li> <li>● Suspension with change of bass</li> <li>● Dominant substitute</li> <li>● Leading-tone chord</li> <li>● Passing ii4/2</li> <li>● Pedal or neighboring ii4/2</li> <li>● Cadential extension</li> <li>● Coda</li> <li>● Codetta</li> <li>● Hypermeter</li> </ul>	<ul style="list-style-type: none"> <li>● Use embellishing tones in 3 and 4 part music.</li> <li>● Use voice leading patterns that expand the tonic area of the basic phrase.</li> <li>● Use correct voice leading for 4/2 chords.</li> <li>● Use motivic and phrase analysis to inform musical interpretation.</li> <li>● Use chromatic chords that intensify motion toward the dominant.</li> <li>● Identify and write secondary dominant and leading-tone chords.</li> <li>● Use secondary dominant and leading-tone chords to tonicize harmonies other than the dominant.</li> </ul>

## Music Theory Grades 10,11, & 12

### UNIT 4 Diatonic Harmony and Tonicization II

- Lead-in
- Metric reinterpretation
- Motive: *contour and rhythmic motive*
- Motivic transformation: extension, fragmentation, inversion, transposition, and truncation
- Period: asymmetrical, contrasting, double, parallel, symmetrical, and three-phrase
- Phrase: *antecedent or consequent*
- Phrase elision
- Phrase expansion: external/internal
- Phrase group, phrase overlap, and phrase rhythm
- Sentence: *Basic idea, Continuation-cadence, presentation*
- Subphrase
- Chromatic voice exchange
- Cross relation
- Modulation
- Secondary dominant
- Secondary leading-tone chord
- Temporary tonic
- Tonicization
- Tonicized half cadence (THC)
- Irregular (deceptive) resolution
- Temporary tonicization

# Music Theory Grades 10,11, & 12

## UNIT 4 Diatonic Harmony and Tonicization II

### Missouri Learning Standards

#### Create

- Generate and conceptualize artistic ideas and work.
  - Describe how sounds and short musical ideas can be used to represent personal experiences, moods, visual images and/or storylines (MU:Cr1A.C.1a).

#### Perform

- Select, analyze, and interpret artistic work for presentation
  - Identify and select specific excerpts, passages, or sections in musical works that express a personal experience, mood, visual image, or storyline in simple forms (such as one- part, cyclical, binary). MU:Pr4A.C.1a.4.
  - Analyze how the elements of music (including form) of selected works relate to style and mood, and explain the implications for rehearsal or performance (MU:Pr4B.C.1a.4).
  - Develop interpretations of works based on an understanding of the use of elements of music, style, and mood, explaining how the interpretive choices reflect the creators' intent (MU:Pr4C.C.1a)
- Develop and refine artistic techniques and work for presentation.
  - Using established criteria and feedback, identify the way(s) in which performances convey the elements of music, style, and mood (MU:Pr5A.C.1b).
  - Identify and implement strategies for improving the technical and expressive aspects of multiple works (MU:Pr5A.C.1c).
- Convey meaning through the presentation of artistic work
  - Share live or recorded performances of works (both personal and others'), and explain how the elements of music are used to convey intent (MU:Pr6A.C.1a).
  - Identify how compositions are appropriate for an audience or context, and how this will shape future compositions (MU:Pr6.C.1b).

#### Respond

- Perceive and analyze artistic work
  - Analyze aurally the elements of music (including form) of musical works, relating them to style, mood, and context, and describe how the analysis provides models for personal growth as composer, performer, and/or listener (MU:Re7B.C.1a).
- Interpret intent and meaning in artistic work.
  - Develop and explain interpretations of varied works, demonstrating an understanding of the composers' intent by citing technical and expressive aspects as well as the style/genre of each work (MU:Re8A.C.1a).
- Apply criteria to evaluate artistic work
  - Describe the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating understanding of fundamentals of music theory (MU:Re9A.C.1a).

#### Connect

- Synthesize and relate knowledge and personal experiences to make art.
  - Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music. (MU:Co10A.C.1a)
- Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding
  - Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life. (MU:Co11A.C.1a)