



Township of Ocean Schools

Assistant Superintendent
Office of Teaching and Learning

SPARTAN MISSION:

Meeting the needs of all students with a proud tradition of academic excellence.

DEPARTMENT Visual and Performing Arts COURSE Music II: Theory and Musicianship

Curriculum Development Timeline

School: Ocean Township High School
Course: Music II: Theory and Musicianship
Department: Visual and Performing Arts

Board Approval	Supervisor	Notes
August 2019	Ian Schwartz	Born Date
August 2021	Ian Schwartz	Alignment to Standards
August 2024	Erin Leahy	Updated to Include New State Mandate

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Township of Ocean Pacing Guide			
Week	Unit	Week	Unit
1	Unit 1: Sight Singing & Ear Training	11	Unit 9: Minor Scales and Keys
2	Unit 1: Sight Singing & Ear Training	12	Unit 10: Intervals
3	Unit 2: Keyboard Basics	13	Unit 10: Intervals
4	Unit 3: Pitch and Notation Review	14	Unit 11: Triads and Harmonizations
5	Unit 4: Accidentals, Half Steps and Whole Steps Review	15	Unit 11: Triads and Harmonizations
6	Unit 5: Simple Meter Review	16	Unit 12: Melody Harmonizations and Cadences
7	Unit 6: Compound and Other Meters	17	Unit 12: Melody Harmonizations and Cadences
8	Unit 7: Subdivision and Syncopation Review	18	Unit 13: Form in Folk and Popular Songs
9	Unit 8: Major Scales and Keys Review	19	Unit 14: Composition
10	Unit 9: Minor Scales and Keys	20	Unit 14: Composition

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Core Instructional & Supplemental Materials including various levels of Texts

The Musician's Guide to Fundamentals, Second Edition by Jane Piper Clendinn
Guitar Methods Book by Elizabeth West Marvin and Joel Phillips, and multimedia to support curriculum

Online resources

www.musictheory.net

www.opus.net

Solfege/sight singing workbooks

Time Frame

Weeks 1-2 and ongoing

Topic

Unit 1: Sight-Singing and Ear Training

Alignment to Standards

1.3B.12acc.Pr4a: Identify and select specific passages, sections or movements in musical works that express personal experiences and interests, moods, visual images, concepts, texts, or storylines in simple forms (e.g., binary, ternary, rondo) or moderately complex forms.

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.12acc.Pr4b: Analyze how the elements of music (including form) of selected works relate to the style, function and context, and explain the implications for rehearsal and performance.

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.12acc.Pr4c: Develop interpretations of works based on an understanding of the use of elements of music, style, mood, function, and context, explaining and

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supporting how the interpretive choices reflect the creator's intent.

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 creator's intent.

1.3B.12acc.Pr5a: Create rehearsal plans for works, identifying the form, repetition and variation within the form, and the style and historical or cultural context of the work.

1.3B.12adv.Pr5a: Create rehearsal plans for works, identifying the form, repetition and variation within the form, compositional techniques, and the style and historical or cultural context of the work.

1.3B.12acc.Pr5b: Using established criteria and feedback, identify the ways in which performances convey the formal design, style and historical/cultural context of the works. 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.12acc.Pr5c: Identify and implement strategies for improving the technical and expressive aspects of varied works.

1.3B.12adv.Pr5c: Identify, compare and implement strategies for improving the technical and expressive aspects of multiple contrasting works.

1.3B.12acc.Pr6a: Share live or recorded performances of works (both personal and others') and explain how the elements of music and compositional techniques are used to convey intent.

1.3B.12adv.Pr6a: Share live or recorded performances of works (both personal and others') and explain and/or demonstrate understanding of how the expressive intent of the music is conveyed.

1.3B.12acc.Pr6b: Explain how compositions are appropriate for both audience and context, and how this will shape future compositions.

1.3B.12adv.Pr6b: Explain how compositions are appropriate for a variety of audiences and contexts, and how this will shape future compositions.

1.3D.12acc.Pr4a: Develop and apply criteria for selecting a varied collection of music for individual and small group performances that include melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of styles.

1.3D.12adv.Pr4a: Develop and apply criteria for selecting a variety of pieces for a program of music for individual and small group performances that include melodies, repertoire pieces, stylistically appropriate accompaniments, and improvisations in a variety of contrasting styles.

1.3D.12acc.Pr4b: Identify and describe important theoretical and structural characteristics and context (e.g., social, cultural, historical) in a varied collection of





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music that includes melodies, repertoire pieces, improvisations and chordal accompaniments in a variety of styles. 1.3D.12adv.Pr4b: Identify and describe important theoretical and structural characteristics and context (e.g., social, cultural, historical) in a varied collection of music selected for performance programs that includes melodies, repertoire pieces, stylistically appropriate accompaniments, and improvisations in a variety of contrasting styles.

1.3D.12acc.Pr4c: Demonstrate and explain an understanding of the context (e.g., social, cultural, historical) and expressive intent in a varied collection of music selected for performance that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of styles.

1.3D.12adv.Pr4c: Explain and present an understanding of the context (e.g., social, cultural, historical) and the creator's intent in a varied collection of music for performance programs that include melodies, repertoire pieces, stylistically appropriate accompaniments, and improvisations in a variety of contrasting styles.

1.3D.12acc.Pr5a: Develop and apply criteria to critique individual and small group performances of a varied collection of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of styles, as well as create rehearsal strategies to address performance challenges and refine the performances.

1.3D.12adv.Pr5a: Develop and apply criteria, including feedback from multiple sources, to critique varied collection of music for performance programs (e.g., melodies, repertoire pieces, stylistically appropriate accompaniments, improvisations in a variety of contrasting styles) selected for individual and small group performance, as well as create rehearsal strategies to address performance challenges and refine the performances.

1.3D.12acc.Pr6a: Perform with expression and technical accuracy, individually and in small groups, a varied collection of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of styles, while demonstrating sensitivity to the audience and an understanding of the context (e.g., social, cultural, historical).

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1.3D.12adv.Pr6a: Perform with expression and technical accuracy, individually and in small groups, a varied collection of music for performance programs that includes melodies, repertoire pieces, stylistically appropriate accompaniments, and improvisations in a variety of contrasting styles, while demonstrating sensitivity to the audience and an understanding of the context (e.g., social, cultural, historical).

Learning Objectives and Activities

SWBAT answer the following questions:

- What is the value of learning how to develop your ear?
- What is the value in learning sight-singing?
- What is the value in learning how to sing in solfege?

SWBAT demonstrate understanding of the following:

- Sight-singing makes a well-rounded musician
- Sight-singing creates student independence
- Sight-singing is a good tool that can be applied to other subject areas

Learning Activities:

- Singing solfege exercises by rote
- Audiating using Curwen hand signs
- Sight-sing short examples or melodies in class
- Sight-sing passages within the repertoire
- Students sight-sing other choir members voice parts, challenging themselves to read on different clefs
- Ear training exercises
- Melodic dictation
- Rhythmic dictation
- Solfege Cycles due monthly for ear training and tonality building
- Students will be able to sight-sing scale passages
- Students will be able to sight-sing musical exercises and music passages from repertoire
- Students will be able to use Curwen hand signs and solfege to assist them in sight-reading and singing in-tune
- Students will have sensitivity to relative pitch, rhythm, timbre, dynamics, form, and melody, and the application of sight singing/reading or playing techniques, diction/intonation, chord recognition, error detection, and related activities.

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Assessments

Formative:

- Classroom skill building activities
- Singing independently and with group
- Student demonstration of skill
- Class discussion
- Entrance/Exit slips
- Google classroom posts

Summative:

- Music Theory objective assessment
- Dictation
- Students teach a lesson to prove mastery
- Recordings

Benchmark:

- Performance based and Objective assessment

Alternative:

- Portfolio

Interdisciplinary Connections

Students will perform sight singing examples for peers as individuals and in groups. Students will critique and discuss ways to improve:

SL.PE.11-12.1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with peers on grades 11–12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

SL.II.11-12.2. Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.

Career Readiness, Life Literacies, and Key Skills

Through the process of learning about and creating music, students work toward mastery of:

9.3.12.AR-PRF.3 Perform a varied repertoire of vocal and/or instrumental music representing diverse styles, cultures and historical periods.

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9.3.12.AR PRF.4 Demonstrate knowledge of music theory.

Technology Integration

- Students will use Google Classroom to collaborate, work towards solving authentic problems, or participate in an online classroom discussion utilizing pre-learned etiquette about blended learning platforms.
 - 9.4.12.TL.4: Collaborate in online learning communities or social networks or virtual worlds to analyze and propose a resolution to a real-world problem.
- Students will access and assess Music First software program to further investigate lesson concepts.
 - 9.4.12.TL.1: Assess digital tools based on features such as accessibility options, capacities, and utility for accomplishing a specified task.
- Students will use *FlipGrid* or other collaborative platforms to demonstrate their learning; respond to prompts from the teacher; reteach a concept to their classmates; and reflect upon its appropriateness for the task.
 - 9.4.12.TL.3: Analyze the effectiveness of the process and quality of collaborative environments.
- Students will use **Music Theory.net** in order to **Reflect on Learning Progress**. Students will consider the appropriateness of the digital tool for the task.
 - 9.4.12.TL.1: Assess digital tools based on features such as accessibility options, capacities, and utility for accomplishing a specified task.

Career Education

CRP.1 Students act as responsible and contributing citizens and employees as they work on activities and projects in collaboration with their peers to set and accomplish a goal related to music education.

CRP.4 Communicate clearly and effectively and with reason during academic conversations various contexts and for various purposes with regard to music education.

CRP.6 Demonstrate creativity and innovation in music creation.

CRP.8 Utilize critical thinking to make sense of problems and persevere in solving them when learning about the role of persistence in revising, refining, and developing musical skill.

CRP.11 Use technology to enhance productivity in all aspects of the process of planning, producing, and presenting musical selections.

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Time Frame	Week 3 and ongoing
Topic	
Unit 2: Keyboard Basics	
Alignment to Standards	
1.3D.12acc.Cr1a: Create melodic, rhythmic and harmonic ideas for compositions (e.g., rounded binary, rondo), improvisations, accompaniment patterns in a variety of styles, as well as harmonization for given melodies. 1.3D.12acc.Cr2a: Use standard notation and audio/video recording to document melodic, rhythmic and harmonic ideas for drafts of compositions (e.g., rounded binary, rondo), improvisations, accompaniment patterns in a variety of styles, as well as harmonization for given melodies." 1.3D.12acc.Cr3a: Develop and apply criteria to critique, improve and refine drafts of compositions (e.g., rounded binary, rondo), improvisations, accompaniment patterns in a variety of styles, and harmonization for given melodies. 1.3D.12acc.Cr3b: Perform final versions of compositions (e.g., rounded binary, rondo), improvisations, accompaniment patterns in a variety of styles, as well as harmonization for given melodies, demonstrating technical skill in applying principles of composition, improvisation and originality. 1.3D.12acc.Pr4a: Develop and apply criteria for selecting a varied collection of music for individual and small group performances that include melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of styles. 1.3D.12acc.Pr4b: Identify and describe important theoretical and structural characteristics and context (e.g., social, cultural, historical) in a varied collection of music that includes melodies, repertoire pieces, improvisations and chordal accompaniments in a variety of styles. 1.3D.12acc.Pr4c: Demonstrate and explain an understanding of the context (e.g., social, cultural, historical) and expressive intent in a varied collection of music selected for performance that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of styles. 1.3D.12acc.Pr5a: Develop and apply criteria to critique individual and small group performances of a varied collection of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of styles, as well as create rehearsal strategies to address performance challenges and refine the performances.	

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1.3D.12acc.Pr6a: Perform with expression and technical accuracy, individually and in small groups, a varied collection of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of styles, while demonstrating sensitivity to the audience and an understanding of the context (e.g., social, cultural, historical).

Learning Objectives and Activities

SWBAT answer the following questions:

- How does studying a musical instrument challenge students to perform in other subject areas?
- Which key concepts of music learning are pivotal to be successful in playing piano?
- How do different hand positions on the keyboard affect the sound of the instrument and how do they affect how we play?
- How does understanding how a piano is built and constructed add to our ability to play the instrument?
- How does posture and playing technique enhance our playing ability?

SWBAT demonstrate understanding of the following:

- Instrument care is an essential tool for a musician to have.
- Proper technique significantly enhances instrument performance and musician health.
- Anyone can learn about the arts and music
- Music is a form of communication
- It is essential to learn the different parts of the instrument
- There are unique and significant differences between acoustic and electric instruments

Learning Activities:

- Students will learn how to navigate note reading on a keyboard
- Students will hold, play, and maintain the instrument properly
- Explore different sound effects and rhythmic sequences on the instrument
- Understand the basics of how sound is generated on the instruments.

Assessments

Formative:

- Playing quizzes

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- Written response and explanation
- Entrance/Exit slips
- Google classroom posts
- Peer Critique
- Self-reflection

Summative:

- Performance
- Class participation
- Rubric assessment

Alternative:

- Self and peer evaluations

Interdisciplinary Connections

Students will watch and research different piano and keyboarding techniques to compare and contrast best practices:

SL.PE.11-12.1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with peers on grades 11–12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

SL.II.11-12.2. Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.

Career Readiness, Life Literacies, and Key Skills

Through the process of learning about and creating music, students work toward mastery of:

9.3.12.AR-PRF.3 Perform a varied repertoire of vocal and/or instrumental music representing diverse styles, cultures and historical periods.

9.3.12.AR PRF.4 Demonstrate knowledge of music theory.

Technology Integration

- Students will use *FlipGrid* or other collaborative platforms to demonstrate their learning; respond to prompts from the teacher; reteach a concept to their classmates; and reflect upon its appropriateness for the task.

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- 9.4.12.TL.3: Analyze the effectiveness of the process and quality of collaborative environments.
- Students will use **Music Theory.net** in order to **Reflect on Learning Progress**. Students will consider the appropriateness of the digital tool for the task.
 - 9.4.12.TL.1: Assess digital tools based on features such as accessibility options, capacities, and utility for accomplishing a specified task.

Career Education

CRP.1 Students act as responsible and contributing citizens and employees as they work on activities and projects in collaboration with their peers to set and accomplish a goal related to music education.

CRP.4 Communicate clearly and effectively and with reason during academic conversations in various contexts and for various purposes with regard to music education.

CRP.6 Demonstrate creativity and innovation in music creation.

CRP.8 Utilize critical thinking to make sense of problems and persevere in solving them when learning about the role of persistence in revising, refining, and developing musical skill.

CRP.11 Use technology to enhance productivity in all aspects of the process of planning, producing, and presenting musical selections.

Time Frame	Week 4 and ongoing
Topic	
Unit 3: Pitch and Notation Review	
Alignment to Standards	
1.3B.12acc.Cr1a: Describe and demonstrate how sounds and musical ideas can be used to represent events, memories, visual images, concepts, texts, or storylines.	
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.12acc.Cr2a: Assemble and organize multiple sounds or musical ideas to create initial expressive statements of selected events, memories, images, concepts, texts, or storylines 1.3B.12acc.Cr2b: Describe and explain the development of sounds and musical ideas in drafts of music within a variety of simple or moderately complex	

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forms (e.g., binary, rondo, ternary).

1.3B.12acc.Cr3a: Identify, describe and apply selected teacher-provided or personally developed criteria to assess and refine the technical and expressive aspects of evolving drafts leading to final versions.

1.3B.12acc.Cr3b: Share music through the use of notation, solo or group performance, or technology, and demonstrate and describe how the elements of music and compositional techniques have been employed to realize expressive intent.

1.3B.12acc.Re7a: Apply teacher-provided or personally developed criteria to select music that expresses personal experiences and interests, moods, visual images, concepts, texts, or storylines in simple or moderately complex forms, and describe and defend the choices as models for composition.

1.3B.12acc.Re7b: Analyze aurally and by reading the scores of musical works the elements of music (including form), compositional techniques and procedures, relating them to style, mood and context. Explain how the analysis provides models for personal growth as a composer, performer and/or listener.

1.3B.12acc.Re8a: Develop and support interpretations of varied works, demonstrating an understanding of the composer's intent by citing the use of elements of music (including form), compositional techniques, and the style/genre and context of each work. 1.3B.12acc.Re9a: Explain the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating understanding of music theory as well as compositional techniques and procedures.

1.3B.12acc.Re9b: Describe ways in which critiquing others' work and receiving feedback from others have been specifically applied in the personal creative process.

1.3B.12acc.Cn10a: Demonstrate how interests, knowledge and skills relate to personal choices and intent when creating, performing, and responding to music.

1.3B.12acc.Cn11a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

1.3D.12acc.Cr1a: Create melodic, rhythmic and harmonic ideas for compositions (e.g., rounded binary, rondo), improvisations, accompaniment patterns in a variety of styles, as well as harmonization for given melodies.

1.3D.12acc.Cr2a: Use standard notation and audio/video recording to document melodic, rhythmic and harmonic ideas for drafts of compositions (e.g., rounded binary, rondo), improvisations, accompaniment patterns in a variety of styles, as well as harmonization for given melodies."

1.3D.12acc.Cr3a: Develop and apply criteria to critique, improve and refine drafts of compositions (e.g., rounded binary, rondo), improvisations, accompaniment patterns in a variety of styles, and harmonization for given melodies.

1.3D.12acc.Cr3b: Perform final versions of compositions (e.g., rounded binary, rondo),





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improvisations, accompaniment patterns in a variety of styles, as well as harmonization for given melodies, demonstrating technical skill in applying principles of composition, improvisation and originality.

1.3D.12acc.Re7a: Apply criteria to select music for a variety of purposes, justifying choices citing knowledge of music and specified purpose and context.

1.3D.12acc.Re7b: Apply personally developed criteria based on research, personal preference, analysis, interpretation, expressive intent, and musical qualities to evaluate contrasting individual and small group musical selections for listening.

1.3D.12acc.Re8a: Explain and support interpretations of the expressive intent and meaning of musical selections, citing as evidence the treatment of the elements of music, context (e.g., personal, social, cultural), the setting of the text (when appropriate), and varied researched sources.

1.3D.12acc.Re9a: Explain how the analysis of the structures and context (e.g., social, cultural, historical) of contrasting musical selections informs the response.

1.3D.12acc.Cn10a: Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

1.3D.12acc.Cn11a: Demonstrate how interests, knowledge and skills relate to personal choices and intent when creating, performing and responding to music.

Learning Objectives and Activities

SWBAT answer the following questions:

- How does music notation relate to the notes on the keyboard?
- How does understanding the contour of the music help us in reading music notation?
- How do ledger lines relate from the Bass to Treble clef and to the Grand Staff?

SWBAT demonstrate understanding of the following:

- The notes on the keyboard relate to the Grand Staff
- Treble and Bass Clefs are related by a thirds
- The note reading is a concept that helps abstract thinking

Learning Activities:

- Note naming games
- Kinesthetic learning to locate the notes on a life size staff on the floor
- Practice note naming through mnemonic devices (Every, Good, Boy, Does, Fine; Great, Big, Dogs, Fight, Animals; etc...)
- Practice worksheets, listening exercises, and examples in the textbook (The Musician's Guide to Fundamentals, Second Edition by Jane Piper Clendinning, Elizabeth West Marvin and Joel Phillips: Chapter 1; pages 1 – 26)
- Students presentation explaining the how to find the notes on the staff and how

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they correspond to the precise pitch class on the keyboard.

- Students will take turns teaching the material to the class to show a deeper understanding.
- Identify musical contour
- Identify pitch names, pitch class, and the relation to the keyboard
- Identify music notes on the staff in bass and treble clef
- Compare and contrast pitch class

Assessments

Formative:

- Note naming quizzes
- Written response and explanation
- Entrance/Exit slips Google classroom posts
- Peer Critique
- Self-reflection

Summative:

- Performance
- Class participation
- Rubric assessment

Alternative:

- Self and peer evaluations

Interdisciplinary Connections

Students will analyze scores to understand and determine the differences between treble and bass clef pitch notation:

SL.PE.11-12.1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with peers on grades 11–12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

SL.II.11-12.2. Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.

Career Readiness, Life Literacies, and Key Skills

Through the process of learning about and creating music, students work toward

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mastery of: **9.3.12.AR-PRF.3** Perform a varied repertoire of vocal and/or instrumental music representing diverse styles, cultures and historical periods.

9.3.12.AR PRF.4 Demonstrate knowledge of music theory.

Technology Integration

- Students will use Google Classroom to collaborate, work towards solving authentic problems, or participate in an online classroom discussion utilizing pre-learned etiquette about blended learning platforms.
 - 9.4.12.TL.4: Collaborate in online learning communities or social networks or virtual worlds to analyze and propose a resolution to a real-world problem.
- Students will access and assess Music First software program to further investigate lesson concepts.
 - 9.4.12.TL.1: Assess digital tools based on features such as accessibility options, capacities, and utility for accomplishing a specified task.
- Additional resources and extension activities will be posted on Google Classroom or other collaborative platforms in order to encourage students to reflect on their learning, the role of technology in facilitating collaboration, and to expand on their knowledge.
 - 9.4.12.TL.3: Analyze the effectiveness of the process and quality of collaborative environment.
- Students will use Google Sites to curate a portfolio demonstrating their learning, growth, and reflection throughout the course.
 - 9.4.12.DC.6: Select information to post online that positively impacts personal image and future college and career opportunities.
- Students will use *FlipGrid* or other collaborative platforms to demonstrate their learning; respond to prompts from the teacher; reteach a concept to their classmates; and reflect upon its appropriateness for the task.
 - 9.4.12.TL.3: Analyze the effectiveness of the process and quality of collaborative environments.
- Students will use **Music Theory.net** in order to **Reflect on Learning Progress**. Students will consider the appropriateness of the digital tool for the task.





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- 9.4.12.TL.1: Assess digital tools based on features such as accessibility options, capacities, and utility for accomplishing a specified task.

Career Education

CRP.1 Students act as responsible and contributing citizens and employees as they work on activities and projects in collaboration with their peers to set and accomplish a goal related to music education.

CRP.4 Communicate clearly and effectively and with reason during academic conversations in various contexts and for various purposes with regard to music education.

CRP.6 Demonstrate creativity and innovation in music creation.

CRP.8 Utilize critical thinking to make sense of problems and persevere in solving them when learning about the role of persistence in revising, refining, and developing musical skill.

CRP.11 Use technology to enhance productivity in all aspects of the process of planning, producing, and presenting musical selections.

Time Frame	Week 5 and ongoing
Topic	
Unit 4: Accidentals, half steps and whole steps Review	
Alignment to Standards	
1.3B.12acc.Cr1a: Describe and demonstrate how sounds and musical ideas can be used to represent events, memories, visual images, concepts, texts, or storylines.	
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.12acc.Cr2a: Assemble and organize multiple sounds or musical ideas to create initial expressive statements of selected events, memories, images, concepts, texts, or storylines	
1.3B.12acc.Cr2b: Describe and explain the development of sounds and musical ideas in drafts of music within a variety of simple or moderately complex forms (e.g., binary, rondo, ternary).	
1.3B.12acc.Cr3a: Identify, describe and apply selected teacher-provided or personally developed criteria to assess and refine the technical and expressive aspects of evolving drafts leading to final versions.	
1.3B.12acc.Cr3b: Share music through the use of notation, solo or group	

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performance, or technology, and demonstrate and describe how the elements of music and compositional techniques have been employed to realize expressive intent.

1.3B.12acc.Re7a: Apply teacher-provided or personally developed criteria to select music that expresses personal experiences and interests, moods, visual images, concepts, texts, or storylines in simple or moderately complex forms, and describe and defend the choices as models for composition.

1.3B.12acc.Re7b: Analyze aurally and by reading the scores of musical works the elements of music (including form), compositional techniques and procedures, relating them to style, mood and context. Explain how the analysis provides models for personal growth as a composer, performer and/or listener.

1.3B.12acc.Re8a: Develop and support interpretations of varied works, demonstrating an understanding of the composer's intent by citing the use of elements of music (including form), compositional techniques, and the style/genre and context of each work. 1.3B.12acc.Re9a: Explain the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating understanding of music theory as well as compositional techniques and procedures.

1.3B.12acc.Re9b: Describe ways in which critiquing others' work and receiving feedback from others have been specifically applied in the personal creative process.

1.3D.12acc.Cr1a: Create melodic, rhythmic and harmonic ideas for compositions (e.g., rounded binary, rondo), improvisations, accompaniment patterns in a variety of styles, as well as harmonization for given melodies.

1.3D.12acc.Cr2a: Use standard notation and audio/video recording to document melodic, rhythmic and harmonic ideas for drafts of compositions (e.g., rounded binary, rondo), improvisations, accompaniment patterns in a variety of styles, as well as harmonization for given melodies."

1.3D.12acc.Cr3a: Develop and apply criteria to critique, improve and refine drafts of compositions (e.g., rounded binary, rondo), improvisations, accompaniment patterns in a variety of styles, and harmonization for given melodies.

1.3D.12acc.Cr3b: Perform final versions of compositions (e.g., rounded binary, rondo), improvisations, accompaniment patterns in a variety of styles, as well as harmonization for given melodies, demonstrating technical skill in applying principles of composition, improvisation and originality.

1.3D.12acc.Re7a: Apply criteria to select music for a variety of purposes, justifying choices citing knowledge of music and specified purpose and context.

1.3D.12acc.Re7b: Apply personally developed criteria based on research, personal preference, analysis, interpretation, expressive intent, and musical qualities to evaluate contrasting individual and small group musical selections for listening.

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1.3D.12acc.Re8a: Explain and support interpretations of the expressive intent and meaning of musical selections, citing as evidence the treatment of the elements of music, context (e.g., personal, social, cultural), the setting of the text (when appropriate), and varied researched sources.

1.3D.12acc.Re9a: Explain how the analysis of the structures and context (e.g., social, cultural, historical) of contrasting musical selections informs the response.

1.3D.12acc.Cn10a: Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

1.3D.12acc.Cn11a: Demonstrate how interests, knowledge and skills relate to personal choices and intent when creating, performing and responding to music.

Learning Objectives and Activities

SWBAT answer the following questions:

- What is the function of a sharp?
- What is the function of a flat?
- What is the function of a natural?
- What is the function of a double sharp?
- What is the function of a double flat?
- How does writing accidentals on the staff differ from writing accidentals off of the staff?

SWBAT demonstrate understanding of the following:

- Sharps and flats are accidentals that alter the sound of the written pitch
- Writing accidentals differs from reading them in a score
- Half steps are different from whole steps

Learning Activities:

- Listening to different examples from the text (The Musician's Guide to Fundamentals, Second Edition by Jane Piper Clendinning, Elizabeth West Marvin and Joel Phillips: Chapter 2: pages 27 – 46)
- Teacher will play or sing different half steps and whole steps and show what half steps and whole steps look like on the keyboard.
- Students will practice playing, writing, reading and hearing different examples
- Online games to practice half and whole steps
- Play, sing, and construct on keyboard and on staff notation
- Students will take turns teaching the material to the class to show a deeper understanding.
- Identify the function of sharps, flats, naturals, double sharps/flats and identify them in a musical score
- Write pitches with accidentals and identify them in a musical score

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- Identify the difference between a half step and a whole step through aural, visual, playing, and written skills.

Assessments

Formative:

- Note naming quizzes
- Keyboard identification online and on real keyboard
- Written response and explanation
- Entrance/Exit slips
- Google classroom posts
- Peer Critique
- Self-reflection

Summative:

- Performance
- Class participation
- Rubric assessment

Alternative:

- Self and peer evaluations

Interdisciplinary Connections

Students will analyze scores to understand and determine the differences between flats, sharps, naturals, double sharps and double flats in pitch notation:

SL.PE.11-12.1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with peers on grades 11–12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

SL.II.11-12.2. Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.

Career Readiness, Life Literacies, and Key Skills

Through the process of learning about and creating music, students work toward mastery of:

9.3.12.AR-PRF.3 Perform a varied repertoire of vocal and/or instrumental music representing diverse styles, cultures and historical periods.

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9.3.12.AR PRF.4 Demonstrate knowledge of music theory.

Technology Integration

- Students will access and assess Music First software program to further investigate lesson concepts.
 - 9.4.12.TL.1: Assess digital tools based on features such as accessibility options, capacities, and utility for accomplishing a specified task.
- Students will access and assess digital resources to conduct research and investigations which extend their knowledge.
 - 9.4.12.IML.2: Evaluate digital sources for timeliness, accuracy, perspective, credibility of the source, and relevance of information, in media, data, or other resources.
- Students will use Google Sites to curate a portfolio demonstrating their learning, growth, and reflection throughout the course.
 - 9.4.12.DC.6: Select information to post online that positively impacts personal image and future college and career opportunities.
- Students will use *FlipGrid* or other collaborative platforms to demonstrate their learning; respond to prompts from the teacher; reteach a concept to their classmates; and reflect upon its appropriateness for the task.
 - 9.4.12.TL.3: Analyze the effectiveness of the process and quality of collaborative environments.
- Students will use **Music Theory.net** in order to **Reflect on Learning Progress**. Students will consider the appropriateness of the digital tool for the task.
 - 9.4.12.TL.1: Assess digital tools based on features such as accessibility options, capacities, and utility for accomplishing a specified task.

Career Education

CRP.1 Students act as responsible and contributing citizens and employees as they work on activities and projects in collaboration with their peers to set and accomplish a goal related to music education.

CRP.2 Students apply appropriate academic and technical skills to produce music independently and in ensembles that demonstrate mastery of VPA music strand standards.

CRP.4 Communicate clearly and effectively and with reason during academic conversations in various contexts and for various purposes with regard to music education.

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CRP.6 Demonstrate creativity and innovation in music creation.

CRP.8 Utilize critical thinking to make sense of problems and persevere in solving them when learning about the role of persistence in revising, refining, and developing musical skill.

CRP.11 Use technology to enhance productivity in all aspects of the process of planning, producing, and presenting musical selections.

Time Frame	Unit 6 and ongoing
Topic	
Unit 5: Simple Meter Review	
Alignment to Standards	
1.3B.12acc.Cr1a: Describe and demonstrate how sounds and musical ideas can be used to represent events, memories, visual images, concepts, texts, or storylines. 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.12acc.Cr2a: Assemble and organize multiple sounds or musical ideas to create initial expressive statements of selected events, memories, images, concepts, texts, or storylines 1.3B.12acc.Cr2b: Describe and explain the development of sounds and musical ideas in drafts of music within a variety of simple or moderately complex forms (e.g., binary, rondo, ternary). 1.3B.12acc.Cr3a: Identify, describe and apply selected teacher-provided or personally developed criteria to assess and refine the technical and expressive aspects of evolving drafts leading to final versions. 1.3B.12acc.Cr3b: Share music through the use of notation, solo or group performance, or technology, and demonstrate and describe how the elements of music and compositional techniques have been employed to realize expressive intent. 1.3B.12acc.Pr4a: Identify and select specific passages, sections or movements in musical works that express personal experiences and interests, moods, visual images, concepts, texts, or storylines in simple forms (e.g., binary, ternary, rondo) or moderately complex forms. 1.3B.12acc.Pr4b: Analyze how the elements of music (including form) of selected works relate to the style, function and context, and explain the implications for rehearsal and performance. 1.3B.12acc.Pr4c: Develop interpretations of works based on an understanding of the	

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use of elements of music, style, mood, function, and context, explaining and supporting how the interpretive choices reflect the creator's intent.

1.3B.12acc.Pr5a: Create rehearsal plans for works, identifying the form, repetition and variation within the form, and the style and historical or cultural context of the work.

1.3B.12acc.Pr5b: Using established criteria and feedback, identify the ways in which performances convey the formal design, style and historical/cultural context of the works. 1.3B.12acc.Pr5c: Identify and implement strategies for improving the technical and expressive aspects of varied works.

1.3B.12acc.Pr6a: Share live or recorded performances of works (both personal and others') and explain how the elements of music and compositional techniques are used to convey intent.

1.3B.12acc.Pr6b: Explain how compositions are appropriate for both audience and context, and how this will shape future compositions.

1.3D.12acc.Cr1a: Create melodic, rhythmic and harmonic ideas for compositions (e.g., rounded binary, rondo), improvisations, accompaniment patterns in a variety of styles, as well as harmonization for given melodies.

1.3D.12acc.Cr2a: Use standard notation and audio/video recording to document melodic, rhythmic and harmonic ideas for drafts of compositions (e.g., rounded binary, rondo), improvisations, accompaniment patterns in a variety of styles, as well as harmonization for given melodies."

1.3D.12acc.Cr3a: Develop and apply criteria to critique, improve and refine drafts of compositions (e.g., rounded binary, rondo), improvisations, accompaniment patterns in a variety of styles, and harmonization for given melodies.

1.3D.12acc.Cr3b: Perform final versions of compositions (e.g., rounded binary, rondo), improvisations, accompaniment patterns in a variety of styles, as well as harmonization for given melodies, demonstrating technical skill in applying principles of composition, improvisation and originality.

1.3D.12acc.Pr4a: Develop and apply criteria for selecting a varied collection of music for individual and small group performances that include melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of styles.

1.3D.12acc.Pr4b: Identify and describe important theoretical and structural characteristics and context (e.g., social, cultural, historical) in a varied collection of music that includes melodies, repertoire pieces, improvisations and chordal accompaniments in a variety of styles. 1.3D.12acc.Pr4c: Demonstrate and explain an understanding of the context (e.g., social, cultural, historical) and expressive intent in a varied collection of music selected for performance that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of styles.

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1.3D.12acc.Pr5a: Develop and apply criteria to critique individual and small group performances of a varied collection of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of styles, as well as create rehearsal strategies to address performance challenges and refine the performances.

1.3D.12acc.Pr6a: Perform with expression and technical accuracy, individually and in small groups, a varied collection of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of styles, while demonstrating sensitivity to the audience and an understanding of the context (e.g., social, cultural, historical).

Learning Objectives and Activities

SWBAT answer the following questions:

- What is the difference between duple, triple, and quadruple meters?
- How can you tell what meter a piece is in?
- How do conducting patterns help a musician in an ensemble?
- How do conducting patterns help assist in clapping, counting, performing rhythms?

SWBAT demonstrate understanding of the following:

- Duple, triple, and quadruple meters differ.
- Meter is affected by tempo markings.
- Conducting patterns differ with meter
- There are specific ways to count rhythms in simple meter
- Rhythms values change depending on the meter

Learning Activities:

- Listening to different examples from the text and use conducting to discover the meter in each piece.
- Teacher will demonstrate different beat patterns and explain how to find the meter
- Students will demonstrate understanding through practicing, playing, writing, reading and hearing different examples of meter
- Independent practice and games with meter
- Students will give oral presentation explaining the how analyze simple meter
- Students will take turns teaching the material to the class to show a deeper

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understanding.

- Understand beat, beat division, and simple meters
- Count rhythms while conducting in simple meter
- Recognize meters through aural and visual skills

Assessments

Formative:

- Note naming quizzes
- Written response and explanation
- Entrance/Exit slips
- Google classroom posts
- Peer Critique
- Self-reflection

Summative:

- Performance
- Class participation
- Rubric assessment

Alternative:

- Self and peer evaluations

Interdisciplinary Connections

Students will analyze scores to understand and determine the differences between simple duple, simple triple, and simple quadruple in music notation:

SL.PE.11-12.1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with peers on grades 11–12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

SL.II.11-12.2. Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.

Career Readiness, Life Literacies, and Key Skills

Through the process of learning about and creating music, students work toward mastery of: **9.3.12.AR-PRF.3** Perform a varied repertoire of vocal and/or instrumental music representing diverse styles, cultures and historical periods.

9.3.12.AR PRF.4 Demonstrate knowledge of music theory.

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Technology Integration

- Students will use Google Classroom to collaborate, work towards solving authentic problems, or participate in an online classroom discussion utilizing pre-learned etiquette about blended learning platforms.
 - 9.4.12.TL.4: Collaborate in online learning communities or social networks or virtual worlds to analyze and propose a resolution to a real-world problem.
- Students will access and assess Music First software program to further investigate lesson concepts.
 - 9.4.12.TL.1: Assess digital tools based on features such as accessibility options, capacities, and utility for accomplishing a specified task.
- Students will access and assess digital resources to conduct research and investigations which extend their knowledge.
 - 9.4.12.IML.2: Evaluate digital sources for timeliness, accuracy, perspective, credibility of the source, and relevance of information, in media, data, or other resources.
- Students will select and evaluate the media platform which best suits their project needs.
 - 9.4.12.IML.2: Evaluate digital sources for timeliness, accuracy, perspective, credibility of the source, and relevance of information, in media, data, or other resources.
- Additional resources and extension activities will be posted on Google Classroom or other collaborative platforms in order to encourage students to reflect on their learning, the role of technology in facilitating collaboration, and to expand on their knowledge.
 - 9.4.12.TL.3: Analyze the effectiveness of the process and quality of collaborative environment.
- Students will use Google Sites to curate a portfolio demonstrating their learning, growth, and reflection throughout the course.
 - 9.4.12.DC.6: Select information to post online that positively impacts personal image and future college and career opportunities.
- Students will use *FlipGrid* or other collaborative platforms to demonstrate their learning; respond to prompts from the teacher; reteach a concept to their classmates; and reflect upon its appropriateness for the task.
 - 9.4.12.TL.3: Analyze the effectiveness of the process and quality of collaborative environments.

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- Students will use **Music Theory.net** in order to **Reflect on Learning Progress**. Students will consider the appropriateness of the digital tool for the task.
 - 9.4.12.TL.1: Assess digital tools based on features such as accessibility options, capacities, and utility for accomplishing a specified task.

Career Education

CRP.1 Students act as responsible and contributing citizens and employees as they work on activities and projects in collaboration with their peers to set and accomplish a goal related to music education.

CRP.4 Communicate clearly and effectively and with reason during academic conversations in various contexts and for various purposes with regard to music education.

CRP.6 Demonstrate creativity and innovation in music creation.

CRP.8 Utilize critical thinking to make sense of problems and persevere in solving them when learning about the role of persistence in revising, refining, and developing musical skill.

CRP.11 Use technology to enhance productivity in all aspects of the process of planning, producing, and presenting musical selections.

Time Frame	Week 7 and ongoing
Topic	
Unit 6: Compound and Other Meters	
Alignment to Standards	
1.3B.12acc.Cr1a: Describe and demonstrate how sounds and musical ideas can be used to represent events, memories, visual images, concepts, texts, or storylines. 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.12acc.Cr2a: Assemble and organize multiple sounds or musical ideas to create initial expressive statements of selected events, memories, images, concepts, texts, or storylines 1.3B.12acc.Cr2b: Describe and explain the development of sounds and musical ideas in drafts of music within a variety of simple or moderately complex forms (e.g., binary, rondo, ternary). 1.3B.12acc.Cr3a: Identify, describe and apply selected teacher-provided or personally	

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developed criteria to assess and refine the technical and expressive aspects of evolving drafts leading to final versions.

1.3B.12acc.Cr3b: Share music through the use of notation, solo or group performance, or technology, and demonstrate and describe how the elements of music and compositional techniques have been employed to realize expressive intent.

1.3B.12acc.Cn10a: Demonstrate how interests, knowledge and skills relate to personal choices and intent when creating, performing, and responding to music.

1.3B.12acc.Cn11a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

1.3D.12acc.Cr1a: Create melodic, rhythmic and harmonic ideas for compositions (e.g., rounded binary, rondo), improvisations, accompaniment patterns in a variety of styles, as well as harmonization for given melodies.

1.3D.12acc.Cr2a: Use standard notation and audio/video recording to document melodic, rhythmic and harmonic ideas for drafts of compositions (e.g., rounded binary, rondo), improvisations, accompaniment patterns in a variety of styles, as well as harmonization for given melodies."

1.3D.12acc.Cr3a: Develop and apply criteria to critique, improve and refine drafts of compositions (e.g., rounded binary, rondo), improvisations, accompaniment patterns in a variety of styles, and harmonization for given melodies.

1.3D.12acc.Cr3b: Perform final versions of compositions (e.g., rounded binary, rondo), improvisations, accompaniment patterns in a variety of styles, as well as harmonization for given melodies, demonstrating technical skill in applying principles of composition, improvisation and originality.

1.3D.12acc.Cn10a: Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

1.3D.12acc.Cn11a: Demonstrate how interests, knowledge and skills relate to personal choices and intent when creating, performing and responding to music.

Learning Objectives and Activities

SWBAT answer the following questions:

- How is compound grouped differently from simple meter?
- How have you experienced compound meters in your everyday life?
- When would changing meter be used in a musical score?

SWBAT demonstrate understanding of the following:

- How is compound grouped differently from simple meter?
- How have you experienced compound meters in your everyday life?
- When would changing meter be used in a musical score?

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Learning Activities:

- How is compound grouped differently from simple meter?
- How have you experienced compound meters in your everyday life?
- When would changing meter be used in a musical score?

Assessments

Formative:

- Rhythm Writing and Performance
- Written response and explanation
- Entrance/Exit slips
- Google classroom posts
- Peer Critique
- Self-reflection

Summative:

- Performance
- Class participation
- Rubric assessment

Alternative:

- Self and peer evaluations

Interdisciplinary Connections

Students will analyze scores to understand and determine the differences between compound duple, compound triple, and compound quadruple in music notation:

SL.PE.11-12.1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with peers on grades 11–12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

SL.II.11-12.2. Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.

Career Readiness, Life Literacies, and Key Skills

Through the process of learning about and creating music, students work toward mastery of: **9.3.12.AR-PRF.3** Perform a varied repertoire of vocal and/or instrumental

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music representing diverse styles, cultures and historical periods.

9.3.12.AR PRF.4 Demonstrate knowledge of music theory.

Technology Integration

- Students will use Google Classroom to collaborate, work towards solving authentic problems, or participate in an online classroom discussion utilizing pre-learned etiquette about blended learning platforms.
 - 9.4.12.TL.4: Collaborate in online learning communities or social networks or virtual worlds to analyze and propose a resolution to a real-world problem.
- Students will access and assess Music First software program to further investigate lesson concepts.
 - 9.4.12.TL.1: Assess digital tools based on features such as accessibility options, capacities, and utility for accomplishing a specified task.
- Additional resources and extension activities will be posted on Google Classroom or other collaborative platforms in order to encourage students to reflect on their learning, the role of technology in facilitating collaboration, and to expand on their knowledge.
 - 9.4.12.TL.3: Analyze the effectiveness of the process and quality of collaborative environment.
- Students will use Google Sites to curate a portfolio demonstrating their learning, growth, and reflection throughout the course.
 - 9.4.12.DC.6: Select information to post online that positively impacts personal image and future college and career opportunities.
- Students will use **Music Theory.net** in order to **Reflect on Learning Progress**. Students will consider the appropriateness of the digital tool for the task.
 - 9.4.12.TL.1: Assess digital tools based on features such as accessibility options, capacities, and utility for accomplishing a specified task.

Career Education

CRP.1 Students act as responsible and contributing citizens and employees as they work on activities and projects in collaboration with their peers to set and accomplish a goal related to music education.

CRP.4 Communicate clearly and effectively and with reason during academic conversations in various contexts and for various purposes with regard to music education.

CRP.6 Demonstrate creativity and innovation in music creation.

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CRP.8 Utilize critical thinking to make sense of problems and persevere in solving them when learning about the role of persistence in revising, refining, and developing musical skill.

CRP.11 Use technology to enhance productivity in all aspects of the process of planning, producing, and presenting musical selections.

Time Frame	Week 8 and ongoing
Topic	
Unit 7: Subdivision and Syncopation Review	
Alignment to Standards	
1.3B.12acc.Cr2a: Assemble and organize multiple sounds or musical ideas to create initial expressive statements of selected events, memories, images, concepts, texts, or storylines 1.3B.12acc.Cr2b: Describe and explain the development of sounds and musical ideas in drafts of music within a variety of simple or moderately complex forms (e.g., binary, rondo, ternary).	
1.3B.12acc.Pr4a: Identify and select specific passages, sections or movements in musical works that express personal experiences and interests, moods, visual images, concepts, texts, or storylines in simple forms (e.g., binary, ternary, rondo) or moderately complex forms.	
1.3B.12acc.Pr4b: Analyze how the elements of music (including form) of selected works relate to the style, function and context, and explain the implications for rehearsal and performance.	
1.3B.12acc.Pr4c: Develop interpretations of works based on an understanding of the use of elements of music, style, mood, function, and context, explaining and supporting how the interpretive choices reflect the creator's intent.	
1.3B.12acc.Pr5a: Create rehearsal plans for works, identifying the form, repetition and variation within the form, and the style and historical or cultural context of the work.	
1.3B.12acc.Pr5b: Using established criteria and feedback, identify the ways in which performances convey the formal design, style and historical/cultural context of the works. 1.3B.12acc.Pr5c: Identify and implement strategies for improving the technical and expressive aspects of varied works.	
1.3B.12acc.Pr6a: Share live or recorded performances of works (both personal and others') and explain how the elements of music and compositional techniques are used to convey intent.	
1.3B.12acc.Pr6b: Explain how compositions are appropriate for both audience and	

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context, and how this will shape future compositions.

1.3D.12acc.Cr1a: Create melodic, rhythmic and harmonic ideas for compositions (e.g., rounded binary, rondo), improvisations, accompaniment patterns in a variety of styles, as well as harmonization for given melodies.

1.3D.12acc.Cr2a: Use standard notation and audio/video recording to document melodic, rhythmic and harmonic ideas for drafts of compositions (e.g., rounded binary, rondo), improvisations, accompaniment patterns in a variety of styles, as well as harmonization for given melodies."

1.3D.12acc.Cr3a: Develop and apply criteria to critique, improve and refine drafts of compositions (e.g., rounded binary, rondo), improvisations, accompaniment patterns in a variety of styles, and harmonization for given melodies.

1.3D.12acc.Cr3b: Perform final versions of compositions (e.g., rounded binary, rondo), improvisations, accompaniment patterns in a variety of styles, as well as harmonization for given melodies, demonstrating technical skill in applying principles of composition, improvisation and originality.

1.3D.12acc.Pr4a: Develop and apply criteria for selecting a varied collection of music for individual and small group performances that include melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of styles.

1.3D.12acc.Pr4b: Identify and describe important theoretical and structural characteristics and context (e.g., social, cultural, historical) in a varied collection of music that includes melodies, repertoire pieces, improvisations and chordal accompaniments in a variety of styles. 1.3D.12acc.Pr4c: Demonstrate and explain an understanding of the context (e.g., social, cultural, historical) and expressive intent in a varied collection of music selected for performance that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of styles.

1.3D.12acc.Pr5a: Develop and apply criteria to critique individual and small group performances of a varied collection of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of styles, as well as create rehearsal strategies to address performance challenges and refine the performances.

1.3D.12acc.Pr6a: Perform with expression and technical accuracy, individually and in small groups, a varied collection of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of styles, while demonstrating sensitivity to the audience and an understanding of the context (e.g., social, cultural, historical).

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1.3D.12acc.Re7a: Apply criteria to select music for a variety of purposes, justifying choices citing knowledge of music and specified purpose and context.

1.3D.12acc.Re7b: Apply personally developed criteria based on research, personal preference, analysis, interpretation, expressive intent, and musical qualities to evaluate contrasting individual and small group musical selections for listening.

1.3D.12acc.Re8a: Explain and support interpretations of the expressive intent and meaning of musical selections, citing as evidence the treatment of the elements of music, context (e.g., personal, social, cultural), the setting of the text (when appropriate), and varied researched sources.

1.3D.12acc.Re9a: Explain how the analysis of the structures and context (e.g., social, cultural, historical) of contrasting musical selections informs the response.

Learning Objectives and Activities

SWBAT answer the following questions:

- How do ties and slurs differ?
- What is syncopation and how does it affect the feel of a song?
- Why do triplets feel like syncopation, but function differently?

SWBAT demonstrate understanding of the following:

- How do ties and slurs differ?
- What is syncopation and how does it affect the feel of a song?
- Why do triplets feel like syncopation, but function differently?

Learning Activities:

- Practice different rhythmic exercises through clapping, notating, and analyzing
- Using the Takadimi and rhythm counts to teach rhythms through kinesthetic mastery
- Listen to music with different syncopated examples while students notate what they hear
- Students will give an oral presentation explaining the concept of syncopation.
- Students will take turns teaching the material to the class to show a deeper understanding.
- Notate and perform different subdivisions
- Notate and perform syncopation
- Notate and perform triplets and understand rhythmic variations

Assessments

Formative:

- Rhythm Writing and Performance

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- Written response and explanation
- Entrance/Exit slips
- Google classroom posts
- Peer Critique
- Self-reflection

Summative:

- Performance
- Class participation
- Rubric assessment

Alternative:

- Self and peer evaluations

Interdisciplinary Connections

Students will analyze scores to understand and determine the differences between syncopation and subdivision in music notation:

SL.PE.11-12.1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with peers on grades 11–12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

SL.II.11-12.2. Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.

Career Readiness, Life Literacies, and Key Skills

Through the process of learning about and creating music, students work toward mastery of: **9.3.12.AR-PRF.3** Perform a varied repertoire of vocal and/or instrumental music representing diverse styles, cultures and historical periods.

9.3.12.AR PRF.4 Demonstrate knowledge of music theory.

Technology Integration

- Students will use Google Classroom to collaborate, work towards solving authentic problems, or participate in an online classroom discussion utilizing pre-learned etiquette about blended learning platforms.





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- 9.4.12.TL.4: Collaborate in online learning communities or social networks or virtual worlds to analyze and propose a resolution to a real-world problem.
- Students will access and assess Music First software program to further investigate lesson concepts.
 - 9.4.12.TL.1: Assess digital tools based on features such as accessibility options, capacities, and utility for accomplishing a specified task.
- Additional resources and extension activities will be posted on Google Classroom or other collaborative platforms in order to encourage students to reflect on their learning, the role of technology in facilitating collaboration, and to expand on their knowledge.
 - 9.4.12.TL.3: Analyze the effectiveness of the process and quality of collaborative environment.
- Students will use Google Sites to curate a portfolio demonstrating their learning, growth, and reflection throughout the course.
 - 9.4.12.DC.6: Select information to post online that positively impacts personal image and future college and career opportunities.
- Students will use **Music Theory.net** in order to **Reflect on Learning Progress**. Students will consider the appropriateness of the digital tool for the task.
 - 9.4.12.TL.1: Assess digital tools based on features such as accessibility options, capacities, and utility for accomplishing a specified task.

Career Education

CRP.1 Students act as responsible and contributing citizens and employees as they work on activities and projects in collaboration with their peers to set and accomplish a goal related to music education.

CRP.4 Communicate clearly and effectively and with reason during academic conversations in various contexts and for various purposes with regard to music education.

CRP.6 Demonstrate creativity and innovation in music creation.

CRP.8 Utilize critical thinking to make sense of problems and persevere in solving them when

learning about the role of persistence in revising, refining, and developing musical skill.

CRP.11 Use technology to enhance productivity in all aspects of the process of planning, producing, and presenting musical selections.

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Time Frame	Week 9 and ongoing
Topic	
Unit 8: Majors Scales and Key Signatures Review	
Alignment to Standards	
1.3B.12acc.Cr2b: Describe and explain the development of sounds and musical ideas in drafts of music within a variety of simple or moderately complex forms (e.g., binary, rondo, ternary). 1.3B.12acc.Cr3a: Identify, describe and apply selected teacher-provided or personally developed criteria to assess and refine the technical and expressive aspects of evolving drafts leading to final versions. 1.3B.12acc.Cr3b: Share music through the use of notation, solo or group performance, or technology, and demonstrate and describe how the elements of music and compositional techniques have been employed to realize expressive intent. 1.3B.12acc.Re7a: Apply teacher-provided or personally developed criteria to select music that expresses personal experiences and interests, moods, visual images, concepts, texts, or storylines in simple or moderately complex forms, and describe and defend the choices as models for composition. 1.3D.12acc.Cr1a: Create melodic, rhythmic and harmonic ideas for compositions (e.g., rounded binary, rondo), improvisations, accompaniment patterns in a variety of styles, as well as harmonization for given melodies. 1.3D.12acc.Cr2a: Use standard notation and audio/video recording to document melodic, rhythmic and harmonic ideas for drafts of compositions (e.g., rounded binary, rondo), improvisations, accompaniment patterns in a variety of styles, as well as harmonization for given melodies." 1.3D.12acc.Cr3a: Develop and apply criteria to critique, improve and refine drafts of compositions (e.g., rounded binary, rondo), improvisations, accompaniment patterns in a variety of styles, and harmonization for given melodies. 1.3D.12acc.Cr3b: Perform final versions of compositions (e.g., rounded binary, rondo), improvisations, accompaniment patterns in a variety of styles, as well as harmonization for given melodies, demonstrating technical skill in applying principles of composition, improvisation and originality. 1.3D.12acc.Pr4a: Develop and apply criteria for selecting a varied collection of music for individual and small group performances that include melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of styles. 1.3D.12acc.Pr4b: Identify and describe important theoretical and structural	

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characteristics and context (e.g., social, cultural, historical) in a varied collection of music that includes melodies, repertoire pieces, improvisations and chordal accompaniments in a variety of styles. 1.3D.12acc.Pr4c: Demonstrate and explain an understanding of the context (e.g., social, cultural, historical) and expressive intent in a varied collection of music selected for performance that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of styles.

1.3D.12acc.Pr5a: Develop and apply criteria to critique individual and small group performances of a varied collection of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of styles, as well as create rehearsal strategies to address performance challenges and refine the performances.

1.3D.12acc.Pr6a: Perform with expression and technical accuracy, individually and in small groups, a varied collection of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of styles, while demonstrating sensitivity to the audience and an understanding of the context (e.g., social, cultural, historical).

1.3D.12acc.Re9a: Explain how the analysis of the structures and context (e.g., social, cultural, historical) of contrasting musical selections informs the response.

Learning Objectives and Activities

SWBAT answer the following questions:

- How does understanding the construct of a major scale help us in composing our own melodies?
- How do scale degrees help us sight-sing?
- How do key signatures help us sight-sing?

SWBAT demonstrate understanding of the following:

- How does understanding the construct of a major scale help us in composing our own melodies?
- How do scale degrees help us sight-sing?
- How do key signatures help us sight-sing?

Learning Activities:

- Students will practice playing singing, writing, and listening to chromatic, whole-tone, and major scales
- Students will practice playing and constructing major key signatures and

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identifying them in different vocal and instrumental scores

- Students will play scales on a keyboard with both hands in one or two octaves
- Students will construct scales on the staff
- Students will discover the shortcuts of using the "Circle of Fifths" to assist them in discovering major keys
- Students will give an oral presentation explaining the concept of finding major keys in both flat and sharp keys
- Students will take turns teaching the material to the class to show a deeper understanding
- Construct/recognize a major scale through aural, visual and written skills
- Construct/recognize a chromatic and whole tone scales
- Construct/recognize major keys

Assessments

Formative:

- Scale Playing tests
- Written response and explanation
- Entrance/Exit slips
- Google classroom posts
- Self-reflection

Summative:

- Scale writing/construction tests

Alternative:

- Self and peer evaluations

Interdisciplinary Connections

Students will analyze scores to compare and contrast the different rules for major scales and key signatures in music notation:

SL.PE.11-12.1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with peers on grades 11–12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

SL.II.11-12.2. Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.

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Career Readiness, Life Literacies, and Key Skills

Through the process of learning about and creating music, students work toward mastery of:

9.3.12.AR-PRF.3 Perform a varied repertoire of vocal and/or instrumental music representing diverse styles, cultures and historical periods.

9.3.12.AR PRF.4 Demonstrate knowledge of music theory.

Technology Integration

- Students will use Google Classroom to collaborate, work towards solving authentic problems, or participate in an online classroom discussion utilizing pre-learned etiquette about blended learning platforms.
 - 9.4.12.TL.4: Collaborate in online learning communities or social networks or virtual worlds to analyze and propose a resolution to a real-world problem.
- Students will access and assess Music First software program to further investigate lesson concepts.
 - 9.4.12.TL.1: Assess digital tools based on features such as accessibility options, capacities, and utility for accomplishing a specified task.
- Additional resources and extension activities will be posted on Google Classroom or other collaborative platforms in order to encourage students to reflect on their learning, the role of technology in facilitating collaboration, and to expand on their knowledge.
 - 9.4.12.TL.3: Analyze the effectiveness of the process and quality of collaborative environment.
- Students will use Google Sites to curate a portfolio demonstrating their learning, growth, and reflection throughout the course.
 - 9.4.12.DC.6: Select information to post online that positively impacts personal image and future college and career opportunities.
- Students will use **Music Theory.net** in order to **Reflect on Learning Progress**. Students will consider the appropriateness of the digital tool for the task.
 - 9.4.12.TL.1: Assess digital tools based on features such as accessibility options, capacities, and utility for accomplishing a specified task.

Career Education

CRP.1 Students act as responsible and contributing citizens and employees as they work on activities and projects in collaboration with their peers to set and

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accomplish a goal related to music education.

CRP.4 Communicate clearly and effectively and with reason during academic conversations in various contexts and for various purposes with regard to music education.

CRP.6 Demonstrate creativity and innovation in music creation.

CRP.8 Utilize critical thinking to make sense of problems and persevere in solving them when learning about the role of persistence in revising, refining, and developing musical skill.

CRP.11 Use technology to enhance productivity in all aspects of the process of planning, producing, and presenting musical selections.

Time Frame	Week 10-11 and ongoing
Topic	
Unit 9: Minor Scales and Key Signatures	
Alignment to Standards	
1.3B.12acc.Cr2b: Describe and explain the development of sounds and musical ideas in drafts of music within a variety of simple or moderately complex forms (e.g., binary, rondo, ternary). 1.3B.12acc.Cr3a: Identify, describe and apply selected teacher-provided or personally developed criteria to assess and refine the technical and expressive aspects of evolving drafts leading to final versions. 1.3B.12acc.Cr3b: Share music through the use of notation, solo or group performance, or technology, and demonstrate and describe how the elements of music and compositional techniques have been employed to realize expressive intent. 1.3B.12acc.Re7a: Apply teacher-provided or personally developed criteria to select music that expresses personal experiences and interests, moods, visual images, concepts, texts, or storylines in simple or moderately complex forms, and describe and defend the choices as models for composition. 1.3D.12acc.Cr1a: Create melodic, rhythmic and harmonic ideas for compositions (e.g., rounded binary, rondo), improvisations, accompaniment patterns in a variety of styles, as well as harmonization for given melodies. 1.3D.12acc.Cr2a: Use standard notation and audio/video recording to document melodic, rhythmic and harmonic ideas for drafts of compositions (e.g., rounded binary, rondo), improvisations, accompaniment patterns in a variety of styles, as well as	

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harmonization for given melodies."

1.3D.12acc.Cr3a: Develop and apply criteria to critique, improve and refine drafts of compositions (e.g., rounded binary, rondo), improvisations, accompaniment patterns in a variety of styles, and harmonization for given melodies.

1.3D.12acc.Cr3b: Perform final versions of compositions (e.g., rounded binary, rondo), improvisations, accompaniment patterns in a variety of styles, as well as harmonization for given melodies, demonstrating technical skill in applying principles of composition, improvisation and originality.

1.3D.12acc.Pr4a: Develop and apply criteria for selecting a varied collection of music for individual and small group performances that include melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of styles.

1.3D.12acc.Pr4b: Identify and describe important theoretical and structural characteristics and context (e.g., social, cultural, historical) in a varied collection of music that includes melodies, repertoire pieces, improvisations and chordal accompaniments in a variety of styles. 1.3D.12acc.Pr4c: Demonstrate and explain an understanding of the context (e.g., social, cultural, historical) and expressive intent in a varied collection of music selected for performance that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of styles.

1.3D.12acc.Pr5a: Develop and apply criteria to critique individual and small group performances

of a varied collection of music that includes melodies, repertoire pieces, improvisations, and

chordal accompaniments in a variety of styles, as well as create rehearsal strategies to address

performance challenges and refine the performances.

1.3D.12acc.Pr6a: Perform with expression and technical accuracy, individually and in small

groups, a varied collection of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of styles, while demonstrating sensitivity to the audience and an understanding of the context (e.g., social, cultural, historical).

1.3D.12acc.Re9a: Explain how the analysis of the structures and context (e.g., social, cultural, historical) of contrasting musical selections informs the response.

Learning Objectives and Activities

SWBAT answer the following questions:

- How does understanding the construct of a minor scale help us in composing our own melodies?
- How do minor and major keys relate?

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- How does understanding minor key signatures help us further understand sight-singing?

SWBAT demonstrate understanding of the following:

- There is a formula to building a minor scale
- Minor key signatures relate to major key signatures
- Minor scales look and sound different from major keys

Learning Activities:

- Students will practice singing, writing, and listening to minor scales
- Students will practice constructing minor key signatures and identifying them in different vocal and instrumental scores
- Students will discover the short cuts of using the "Circle of Fifths" to assist them in discovering minor keys
- Students will construct minor scales on staff
- Students will play minor scales on keyboard
- Students will give an oral presentation explaining the concept of minor keys.
- Students will take turns teaching the material to the class to show a deeper understanding.
- Understand the concept of parallel keys
- Understand the difference between natural minor, harmonic minor, and melodic minor
- Students will play different scale types on keyboard
- Compare different scale types
- Understand relative keys
- Identify the minor/major key from any vocal or instrumental score

Assessments

Formative:

- Scale Playing tests
- Written response and explanation
- Entrance/Exit slips
- Google classroom posts
- Peer Critique
- Self-reflection

Summative:

- Scale writing/construction tests

Alternative:

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- Self and peer evaluations

Interdisciplinary Connections

Students will analyze scores to compare and contrast the different rules for minor scales and key signatures in music notation:

SL.PE.11-12.1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with peers on grades 11–12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

SL.II.11-12.2. Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.

Career Readiness, Life Literacies, and Key Skills

Through the process of learning about and creating music, students work toward mastery of:

9.3.12.AR-PRF.3 Perform a varied repertoire of vocal and/or instrumental music representing diverse styles, cultures and historical periods.

9.3.12.AR PRF.4 Demonstrate knowledge of music theory.

Technology Integration

- Students will use Google Classroom to collaborate, work towards solving authentic problems, or participate in an online classroom discussion utilizing pre-learned etiquette about blended learning platforms.
 - 9.4.12.TL.4: Collaborate in online learning communities or social networks or virtual worlds to analyze and propose a resolution to a real-world problem.
- Students will access and assess Music First software program to further investigate lesson concepts.
 - 9.4.12.TL.1: Assess digital tools based on features such as accessibility options, capacities, and utility for accomplishing a specified task.
- Students will access and assess digital resources to conduct research and investigations which extend their knowledge.
 - 9.4.12.IML.2: Evaluate digital sources for timeliness, accuracy, perspective, credibility of the source, and relevance of information, in media, data, or other resources.
- Students will select and evaluate the media platform which best suits their project needs.

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- 9.4.12.IML.2: Evaluate digital sources for timeliness, accuracy, perspective, credibility of the source, and relevance of information, in media, data, or other resources.
- Additional resources and extension activities will be posted on Google Classroom or other collaborative platforms in order to encourage students to reflect on their learning, the role of technology in facilitating collaboration, and to expand on their knowledge.
 - 9.4.12.TL.3: Analyze the effectiveness of the process and quality of collaborative environment.
- Students will use Google Sites to curate a portfolio demonstrating their learning, growth, and reflection throughout the course.
 - 9.4.12.DC.6: Select information to post online that positively impacts personal image and future college and career opportunities.
- Students will use *FlipGrid* or other collaborative platforms to demonstrate their learning; respond to prompts from the teacher; reteach a concept to their classmates; and reflect upon its appropriateness for the task.
 - 9.4.12.TL.3: Analyze the effectiveness of the process and quality of collaborative environments.
- Students will use **Music Theory.net** in order to **Reflect on Learning Progress**. Students will consider the appropriateness of the digital tool for the task.
 - 9.4.12.TL.1: Assess digital tools based on features such as accessibility options, capacities, and utility for accomplishing a specified task.

Career Education

CRP.1 Students act as responsible and contributing citizens and employees as they work on activities and projects in collaboration with their peers to set and accomplish a goal related to music education.

CRP.4 Communicate clearly and effectively and with reason during academic conversations in various contexts and for various purposes with regard to music education.

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CRP.8 Utilize critical thinking to make sense of problems and persevere in solving them when learning about the role of persistence in revising, refining, and developing musical skill.

CRP.11 Use technology to enhance productivity in all aspects of the process of planning, producing, and presenting musical selections.

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Time Frame	Weeks 12-13
Topic	
Unit 10: Intervals	
Alignment to Standards	
1.3B.12acc.Cr1a: Describe and demonstrate how sounds and musical ideas can be used to represent events, memories, visual images, concepts, texts, or storylines. 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.12acc.Cr2a: Assemble and organize multiple sounds or musical ideas to create initial expressive statements of selected events, memories, images, concepts, texts, or storylines 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.12acc.Cr2b: Describe and explain the development of sounds and musical ideas in drafts of music within a variety of simple or moderately complex forms (e.g., binary, rondo, ternary). 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.12acc.Cr3a: Identify, describe and apply selected teacher-provided or personally developed criteria to assess and refine the technical and expressive aspects of evolving drafts leading to final versions. 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.12acc.Cr3b: Share music through the use of notation, solo or group performance, or technology, and demonstrate and describe how the elements of music and compositional techniques have been employed to realize expressive intent. 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. 1.3D.12acc.Cr1a: Create melodic, rhythmic and harmonic ideas for compositions (e.g., rounded binary, rondo), improvisations, accompaniment patterns in a variety of	

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styles, as well as harmonization for given melodies.

1.3D.12adv.Cr1a: Create melodic, rhythmic and harmonic ideas for a collection of compositions and improvisations in a variety of styles, as well as stylistically appropriate harmonization for given melodies.

1.3D.12acc.Cr2a: Use standard notation and audio/video recording to document melodic, rhythmic and harmonic ideas for drafts of compositions (e.g., rounded binary, rondo), improvisations, accompaniment patterns in a variety of styles, as well as harmonization for given melodies."

1.3D.12adv.Cr2a: Use standard notation and audio/video recording to document melodic, rhythmic and harmonic ideas for drafts of compositions and improvisations in a variety of styles as well as stylistically appropriate harmonization for given melodies."

1.3D.12acc.Cr3a: Develop and apply criteria to critique, improve and refine drafts of compositions (e.g., rounded binary, rondo), improvisations, accompaniment patterns in a variety of styles, and harmonization for given melodies.

1.3D.12adv.Cr3a: Develop and apply criteria to critique, improve, and refine drafts of compositions and improvisations in a variety of styles, as well as stylistically appropriate harmonization for given melodies.

1.3D.12acc.Cr3b: Perform final versions of compositions (e.g., rounded binary, rondo), improvisations, accompaniment patterns in a variety of styles, as well as harmonization for given melodies, demonstrating technical skill in applying principles of composition, improvisation and originality.

1.3D.12adv.Cr3b: Perform final versions of a collection of compositions and improvisations in a variety of styles, as well as stylistically appropriate harmonization for given melodies, demonstrating technical skill in applying principles of composition, improvisation and originality.

Learning Objectives and Activities

SWBAT answer the following questions:

- What are some ways to help us further understand/memorize the sounds of different intervals?
- Why is learning interval quality important?
- How can you apply the knowledge you have acquired thus far to the study of learning an instrument or even another subject area?

SWBAT demonstrate understanding of the following:

- Intervals help with performance, sight-singing and sight reading

Learning Activities:

- Students will practice playing, singing, writing, and listening to intervals

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- Students will practice playing and constructing intervals
- Students will search for intervals in songs they listen to on the radio and present his/her findings to the class
- Students will give an oral presentation explaining the concept of intervals and how the knowledge of intervals helps in sight-reading music.
- Students will take turns teaching the material to the class to show a deeper understanding.
- Identify/construct intervals and interval qualities through aural, visual, playing, and written skills
- Identify/construct intervals using interval inversions to assist them
- Identify/construct augmented and diminished intervals through aural, visual, playing, and written skills
- Discern consonance and dissonance through aural, visual, playing, and written skills

Assessments

Formative:

- Aural quizzes
- Written response and explanation
- Entrance/Exit slips
- Google classroom posts
- Peer Critique
- Self-reflection

Summative:

- Playing intervals on keyboard

Alternative:

- Self and peer evaluations

Interdisciplinary Connections

Students will analyze scores to compare and contrast the different rules for interval qualities in music notation:

SL.PE.11-12.1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with peers on grades 11–12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

SL.II.11-12.2. Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions

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and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.

Career Readiness, Life Literacies, and Key Skills

Through the process of learning about and creating music, students work toward mastery of:

9.3.12.AR-PRF.3 Perform a varied repertoire of vocal and/or instrumental music representing diverse styles, cultures and historical periods.

9.3.12.AR PRF.4 Demonstrate knowledge of music theory.

Technology Integration

- Students will use Google Classroom to collaborate, work towards solving authentic problems, or participate in an online classroom discussion utilizing pre-learned etiquette about blended learning platforms.
 - 9.4.12.TL.4: Collaborate in online learning communities or social networks or virtual worlds to analyze and propose a resolution to a real-world problem.
- Students will access and assess Music First software program to further investigate lesson concepts.
 - 9.4.12.TL.1: Assess digital tools based on features such as accessibility options, capacities, and utility for accomplishing a specified task.
- Additional resources and extension activities will be posted on Google Classroom or other collaborative platforms in order to encourage students to reflect on their learning, the role of technology in facilitating collaboration, and to expand on their knowledge.
 - 9.4.12.TL.3: Analyze the effectiveness of the process and quality of collaborative environment.
- Students will use **Music Theory.net** in order to **Reflect on Learning Progress**. Students will consider the appropriateness of the digital tool for the task.
 - 9.4.12.TL.1: Assess digital tools based on features such as accessibility options, capacities, and utility for accomplishing a specified task.

Career Education

CRP.1 Students act as responsible and contributing citizens and employees as they work on activities and projects in collaboration with their peers to set and accomplish a goal related to music education.

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CRP.4 Communicate clearly and effectively and with reason during academic conversations in various contexts and for various purposes with regard to music education.

CRP.6 Demonstrate creativity and innovation in music creation.

CRP.8 Utilize critical thinking to make sense of problems and persevere in solving them when learning about the role of persistence in revising, refining, and developing musical skill.

CRP.11 Use technology to enhance productivity in all aspects of the process of planning, producing, and presenting musical selections.

Time Frame	Weeks 14-15
Topic	
Unit 11: Triads and Harmonizations	
Alignment to Standards	
1.3D.12acc.Cr1a: Create melodic, rhythmic and harmonic ideas for compositions (e.g., rounded binary, rondo), improvisations, accompaniment patterns in a variety of styles, as well as harmonization for given melodies. 1.3D.12adv.Cr1a: Create melodic, rhythmic and harmonic ideas for a collection of compositions and improvisations in a variety of styles, as well as stylistically appropriate harmonization for given melodies. 1.3D.12acc.Cr2a: Use standard notation and audio/video recording to document melodic, rhythmic and harmonic ideas for drafts of compositions (e.g., rounded binary, rondo), improvisations, accompaniment patterns in a variety of styles, as well as harmonization for given melodies." 1.3D.12adv.Cr2a: Use standard notation and audio/video recording to document melodic, rhythmic and harmonic ideas for drafts of compositions and improvisations in a variety of styles as well as stylistically appropriate harmonization for given melodies. 1.3D.12acc.Cr3a: Develop and apply criteria to critique, improve and refine drafts of compositions (e.g., rounded binary, rondo), improvisations, accompaniment patterns in a variety of styles, and harmonization for given melodies. 1.3D.12adv.Cr3a: Develop and apply criteria to critique, improve, and refine drafts of compositions and improvisations in a variety of styles, as well as stylistically appropriate harmonization for given melodies. 1.3D.12acc.Cr3b: Perform final versions of compositions (e.g., rounded binary, rondo), improvisations, accompaniment patterns in a variety of styles, as well as harmonization for given melodies, demonstrating technical skill in applying principles	

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of composition, improvisation and originality.

1.3D.12adv.Cr3b: Perform final versions of a collection of compositions and improvisations in a variety of styles, as well as stylistically appropriate harmonization for given melodies, demonstrating technical skill in applying principles of composition, improvisation and originality.

1.3D.12acc.Pr4a: Develop and apply criteria for selecting a varied collection of music for individual and small group performances that include melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of styles.

1.3D.12adv.Pr4a: Develop and apply criteria for selecting a variety of pieces for a program of music for individual and small group performances that include melodies, repertoire pieces, stylistically appropriate accompaniments, and improvisations in a variety of contrasting styles.

1.3D.12acc.Pr4b: Identify and describe important theoretical and structural characteristics and context (e.g., social, cultural, historical) in a varied collection of music that includes melodies, repertoire pieces, improvisations and chordal accompaniments in a variety of styles. 1.3D.12adv.Pr4b: Identify and describe important theoretical and structural characteristics and context (e.g., social, cultural, historical) in a varied collection of music selected for performance programs that includes melodies, repertoire pieces, stylistically appropriate accompaniments, and improvisations in a variety of contrasting styles.

1.3D.12acc.Pr4c: Demonstrate and explain an understanding of the context (e.g., social, cultural, historical) and expressive intent in a varied collection of music selected for performance that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of styles.

1.3D.12adv.Pr4c: Explain and present an understanding of the context (e.g., social, cultural,

historical) and the creator's intent in a varied collection of music for performance programs

that include melodies, repertoire pieces, stylistically appropriate accompaniments, and improvisations in a variety of contrasting styles.

1.3D.12acc.Pr5a: Develop and apply criteria to critique individual and small group performances

of a varied collection of music that includes melodies, repertoire pieces, improvisations, and

chordal accompaniments in a variety of styles, as well as create rehearsal strategies to address

performance challenges and refine the performances.

1.3D.12adv.Pr5a: Develop and apply criteria, including feedback from multiple sources, to

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critique varied collection of music for performance programs (e.g., melodies, repertoire pieces, stylistically appropriate accompaniments, improvisations in a variety of contrasting styles)
selected for individual and small group performance, as well as create rehearsal strategies to address performance challenges and refine the performances.
1.3D.12acc.Pr6a: Perform with expression and technical accuracy, individually and in small groups, a varied collection of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of styles, while demonstrating sensitivity to the audience and an understanding of the context (e.g., social, cultural, historical).
1.3D.12adv.Pr6a: Perform with expression and technical accuracy, individually and in small groups, a varied collection of music for performance programs that includes melodies, repertoire pieces, stylistically appropriate accompaniments, and improvisations in a variety of contrasting styles, while demonstrating sensitivity to the audience and an understanding of the context (e.g., social, cultural, historical).

Learning Objectives and Activities

SWBAT answer the following questions:

- How is the discovery of triads important to our understanding as musicians?
- How can we relate the concept of inversions to language arts and math?

SWBAT demonstrate understanding of the following:

- A major triad is built with a major third and a minor third
- Inversions are different ways to write the same triad
- Dominant seventh chords are major triads with a minor seventh.

Learning Activities:

- Analyzing vocal and instrumental scores to find triads and dominant seventh chords
- Practice triad writing and inversions writing
- Students will play different triads in Root, 1st and 2nd inversion on keyboard
- Students will compose chord progressions to demonstrate his/her

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understanding chords in root and inversions through aural, visual, and written skills

- Students will give an oral presentation explaining the concept of major triads and inversions.
- Students will take turns teaching the material to the class to show a deeper understanding.
- Identify major triads in root and inverted forms aurally and written
- Play major triads in root and inverted forms
- Identify dominant seventh chords in root and inverted forms aurally and written
- Play dominant seventh chords in root and inverted forms

Assessments

Formative:

- Analysis Quizzes
- Written response and explanation
- Entrance/Exit slips
- Google classroom posts
- Peer Critique
- Self-reflection

Summative:

- Analyzing lead sheets, vocal, and instrumental scores
- Harmonizing melodies

Alternative:

- Self and peer evaluations

Interdisciplinary Connections

Students will analyze scores to compare and contrast the different rules for harmonizations and building triads in music notation:

SL.PE.11-12.1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with peers on grades 11–12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

SL.II.11-12.2. Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.

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Career Readiness, Life Literacies, and Key Skills

Through the process of learning about and creating music, students work toward mastery of:

9.3.12.AR-PRF.3 Perform a varied repertoire of vocal and/or instrumental music representing diverse styles, cultures and historical periods.

9.3.12.AR PRF.4 Demonstrate knowledge of music theory.

Technology Integration

- Students will access and assess Music First software program to further investigate lesson concepts.
 - 9.4.12.TL.1: Assess digital tools based on features such as accessibility options, capacities, and utility for accomplishing a specified task.
- Additional resources and extension activities will be posted on Google Classroom or other collaborative platforms in order to encourage students to reflect on their learning, the role of technology in facilitating collaboration, and to expand on their knowledge.
 - 9.4.12.TL.3: Analyze the effectiveness of the process and quality of collaborative environment.
- Students will use Google Sites to curate a portfolio demonstrating their learning, growth, and reflection throughout the course.
 - 9.4.12.DC.6: Select information to post online that positively impacts personal image and future college and career opportunities.
- Students will use **Music Theory.net** in order to **Reflect on Learning Progress**. Students will consider the appropriateness of the digital tool for the task.
 - 9.4.12.TL.1: Assess digital tools based on features such as accessibility options, capacities, and utility for accomplishing a specified task.

Career Education

CRP.1 Students act as responsible and contributing citizens and employees as they work on activities and projects in collaboration with their peers to set and accomplish a goal related to music education.

CRP.4 Communicate clearly and effectively and with reason during academic conversations in various contexts and for various purposes with regard to music education.

CRP.6 Demonstrate creativity and innovation in music creation.

CRP.8 Utilize critical thinking to make sense of problems and persevere in solving

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them when learning about the role of persistence in revising, refining, and developing musical skill.

CRP.11 Use technology to enhance productivity in all aspects of the process of planning, producing, and presenting musical selections.

Time Frame	Weeks 16-17
Topic	
Unit 12: Melody Harmonizations and Cadences	
Alignment to Standards	
1.3B.12acc.Pr4a: Identify and select specific passages, sections or movements in musical works that express personal experiences and interests, moods, visual images, concepts, texts, or storylines in simple forms (e.g., binary, ternary, rondo) or moderately complex forms. 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.12acc.Pr4b: Analyze how the elements of music (including form) of selected works relate to the style, function and context, and explain the implications for rehearsal and performance. 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.12acc.Pr4c: Develop interpretations of works based on an understanding of the use of elements of music, style, mood, function, and context, explaining and supporting how the interpretive choices reflect the creator's intent. 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 creator's intent. 1.3B.12acc.Pr5a: Create rehearsal plans for works, identifying the form, repetition and variation within the form, and the style and historical or cultural context of the work. 1.3B.12adv.Pr5a: Create rehearsal plans for works, identifying the form, repetition and variation within the form, compositional techniques, and the style and historical or cultural context of the work. 1.3B.12acc.Pr5b: Using established criteria and feedback, identify the ways in which	

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performances convey the formal design, style and historical/cultural context of the works. 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.12acc.Pr5c: Identify and implement strategies for improving the technical and expressive aspects of varied works.

1.3B.12adv.Pr5c: Identify, compare and implement strategies for improving the technical and expressive aspects of multiple contrasting works.

1.3B.12acc.Pr6a: Share live or recorded performances of works (both personal and others') and explain how the elements of music and compositional techniques are used to convey intent.

1.3B.12adv.Pr6a: Share live or recorded performances of works (both personal and others') and explain and/or demonstrate understanding of how the expressive intent of the music is conveyed.

1.3B.12acc.Pr6b: Explain how compositions are appropriate for both audience and context, and how this will shape future compositions.

1.3B.12adv.Pr6b: Explain how compositions are appropriate for a variety of audiences and contexts, and how this will shape future compositions.

1.3B.12acc.Cn10a: Demonstrate how interests, knowledge and skills relate to personal choices and intent when creating, performing, and responding to music.

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.12acc.Cn11a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

1.3B.12adv.Cn11a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

1.3D.12acc.Cr1a: Create melodic, rhythmic and harmonic ideas for compositions (e.g., rounded binary, rondo), improvisations, accompaniment patterns in a variety of styles, as well as harmonization for given melodies.

1.3D.12adv.Cr1a: Create melodic, rhythmic and harmonic ideas for a collection of compositions and improvisations in a variety of styles, as well as stylistically appropriate harmonization for given melodies.

1.3D.12acc.Cr2a: Use standard notation and audio/video recording to document melodic, rhythmic and harmonic ideas for drafts of compositions (e.g., rounded binary, rondo), improvisations, accompaniment patterns in a variety of styles, as well as harmonization for given melodies."

1.3D.12adv.Cr2a: Use standard notation and audio/video recording to document melodic, rhythmic and harmonic ideas for drafts of compositions and improvisations in a variety of styles as well as stylistically appropriate harmonization for given melodies.

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"

1.3D.12acc.Cr3a: Develop and apply criteria to critique, improve and refine drafts of compositions (e.g., rounded binary, rondo), improvisations, accompaniment patterns in a variety of styles, and harmonization for given melodies.

1.3D.12adv.Cr3a: Develop and apply criteria to critique, improve, and refine drafts of compositions and improvisations in a variety of styles, as well as stylistically appropriate harmonization for given melodies.

1.3D.12acc.Cr3b: Perform final versions of compositions (e.g., rounded binary, rondo), improvisations, accompaniment patterns in a variety of styles, as well as harmonization for given melodies, demonstrating technical skill in applying principles of composition, improvisation and originality.

1.3D.12adv.Cr3b: Perform final versions of a collection of compositions and improvisations in a variety of styles, as well as stylistically appropriate harmonization for given melodies, demonstrating technical skill in applying principles of composition, improvisation and originality.

1.3D.12acc.Cn10a: Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

1.3D.12adv.Cn10a: Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

1.3D.12acc.Cn11a: Demonstrate how interests, knowledge and skills relate to personal choices and intent when creating, performing and responding to music.

1.3D.12adv.Cn11a: Demonstrate how interests, knowledge and skills relate to personal choices and intent when creating, performing and responding to music.

Learning Objectives and Activities

SWBAT answer the following questions:

- Why is learning chord structures important?
- How do you know which chord to choose when harmonizing a melody?
- How do you know which melodic embellishments are appropriate?

SWBAT demonstrate understanding of the following:

- Three triads (I – IV – V) are often encountered in a major and minor key
- Each chord functions differently within a melody

Learning Activities:

- Analyzing vocal and instrumental scores looking for cadences and different melodic structures
- Compose and harmonize simple minor and major melodies
- Perform different cadences on the piano
- Perform simple major and minor melodies with simple harmony in both hands

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- with an alternating melody
- Students will give an oral presentation explaining the concept of cadences.
- Students will take turns teaching the material to the class to show a deeper understanding.
- Harmonize a major melody with the basic phrase model
- Analyze different cadence types
- Harmonize a melody in a minor key

Assessments

Formative:

- Performance Quizzes
- Written response and explanation
- Entrance/Exit slips
- Google classroom posts
- Peer Critique
- Self-reflection

Summative:

- Analyzing lead sheets
- Harmonizing melodies

Alternative:

- Self and peer evaluations

Interdisciplinary Connections

Students will analyze scores to compare and contrast the different rules for harmonizations and cadences in music notation:

SL.PE.11-12.1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with peers on grades 11–12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

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Career Readiness, Life Literacies, and Key Skills

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9.3.12.AR-PRF.3 Perform a varied repertoire of vocal and/or instrumental music representing diverse styles, cultures and historical periods.

9.3.12.AR PRF.4 Demonstrate knowledge of music theory.

Technology Integration

- Students will use Google Classroom to collaborate, work towards solving authentic problems, or participate in an online classroom discussion utilizing pre-learned etiquette about blended learning platforms.
 - 9.4.12.TL.4: Collaborate in online learning communities or social networks or virtual worlds to analyze and propose a resolution to a real-world problem.
- Students will access and assess Music First software program to further investigate lesson concepts.
 - 9.4.12.TL.1: Assess digital tools based on features such as accessibility options, capacities, and utility for accomplishing a specified task.
- Additional resources and extension activities will be posted on Google Classroom or other collaborative platforms in order to encourage students to reflect on their learning, the role of technology in facilitating collaboration, and to expand on their knowledge.
 - 9.4.12.TL.3: Analyze the effectiveness of the process and quality of collaborative environment.
- Students will use Google Sites to curate a portfolio demonstrating their learning, growth, and reflection throughout the course.
 - 9.4.12.DC.6: Select information to post online that positively impacts personal image and future college and career opportunities.
- Students will use *FlipGrid* or other collaborative platforms to demonstrate their learning; respond to prompts from the teacher; reteach a concept to their classmates; and reflect upon its appropriateness for the task.
 - 9.4.12.TL.3: Analyze the effectiveness of the process and quality of collaborative environments.
- Students will use **Music Theory.net** in order to **Reflect on Learning Progress**. Students will consider the appropriateness of the digital tool for the task.
 - 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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CRP.1 Students act as responsible and contributing citizens and employees as they work on activities and projects in collaboration with their peers to set and accomplish a goal related to music education.

CRP.4 Communicate clearly and effectively and with reason during academic conversations in various contexts and for various purposes with regard to music education.

CRP.6 Demonstrate creativity and innovation in music creation.

CRP.8 Utilize critical thinking to make sense of problems and persevere in solving them when learning about the role of persistence in revising, refining, and developing musical skill.

CRP.11 Use technology to enhance productivity in all aspects of the process of planning, producing, and presenting musical selections.

Time Frame	Week 18
Topic	
Unit 13: Form in Folk and Popular Songs	
Alignment to Standards	
1.3B.12acc.Cr1a: Describe and demonstrate how sounds and musical ideas can be used to represent events, memories, visual images, concepts, texts, or storylines.	
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.12acc.Cr2a: Assemble and organize multiple sounds or musical ideas to create initial expressive statements of selected events, memories, images, concepts, texts, or storylines 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.12acc.Cr2b: Describe and explain the development of sounds and musical ideas in drafts of music within a variety of simple or moderately complex forms (e.g., binary, rondo, ternary).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.12acc.Cr3a: Identify, describe and apply selected teacher-provided or personally developed criteria to assess and refine the technical and expressive aspects of evolving drafts leading to final versions.	
1.3B.12adv.Cr3a: Research, identify, explain, and apply personally developed criteria	

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to assess and refine the technical and expressive aspects of evolving drafts leading to final versions.

1.3B.12acc.Cr3b: Share music through the use of notation, solo or group performance, or technology, and demonstrate and describe how the elements of music and compositional techniques have been employed to realize expressive intent.

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.12acc.Re7a: Apply teacher-provided or personally developed criteria to select music that expresses personal experiences and interests, moods, visual images, concepts, texts, or storylines in simple or moderately complex forms, and describe and defend the choices as models for composition.

1.3B.12adv.Re7a: Apply researched or personally developed criteria to select music that expresses personal experiences and interests, visual images, concepts, texts, or storylines in moderately complex or complex forms, and describe and justify the choice as models for composition.

1.3B.12acc.Re7b: Analyze aurally and by reading the scores of musical works the elements of music (including form), compositional techniques and procedures, relating them to style, mood and context. Explain how the analysis provides models for personal growth as a composer, performer and/or listener.

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.12acc.Re8a: Develop and support interpretations of varied works, demonstrating an understanding of the composer's 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.Re8a: Develop, justify and defend interpretations of varied works, demonstrating an understanding of the composer's intent by citing the use of elements of music (including form), compositional techniques, and the style/genre and context of each work.

1.3B.12acc.Re9a: Explain the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating understanding of music theory as well as compositional techniques and procedures.

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.12acc.Re9b: Describe ways in which critiquing others' work and receiving

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feedback from others have been specifically applied in the personal creative process.

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.12acc.Cn10a: Demonstrate how interests, knowledge and skills relate to personal choices and intent when creating, performing, and responding to music.

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.12acc.Cn11a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

1.3B.12adv.Cn11a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

1.3D.12acc.Cn10a: Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

1.3D.12adv.Cn10a: Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

1.3D.12acc.Cn11a: Demonstrate how interests, knowledge and skills relate to personal choices and intent when creating, performing and responding to music.

1.3D.12adv.Cn11a: Demonstrate how interests, knowledge and skills relate to personal choices and intent when creating, performing and responding to music.

Learning Objectives and Activities

SWBAT answer the following questions:

- How is music influenced by society, history and culture?
- How is music related to other art forms?
- How is music influenced by other art forms?
- How does music speak through language barriers?

SWBAT demonstrate understanding of the following:

- Music is influenced by society, history and culture
- Music is influenced by other art forms
- Music speaks through language barriers

Learning Activities:

- Listening to music from different cultures and time periods (with a focus on Blues and popular music)
- Socratic discussions about the history, society, and culture
- Class presentations about history, society and culture surrounding the music

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- Read scholarly critique and analysis of music and discuss findings
- Compare and contrast scholarly articles
- Analysis and/or composition projects
- Identify the uses of music in society and culture
- Identify form in Blues and other popular styles

Assessments

Formative:

- Score Analysis of form
- Written response and explanation
- Entrance/Exit slips
- Google classroom posts
- Peer Critique
- Self-reflection

Summative:

- Analysis of chosen Pop Song

Alternative:

- Self and peer evaluations

Interdisciplinary Connections

Students will analyze scores to compare and contrast the form in folk and popular music, including engaging in Socratic Seminars and conducting research :

SL.PE.11-12.1. Initiate and participate effectively in a range of collaborative discussions (one-on- one, in groups, and teacher-led) with peers on grades 11–12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

SL.II.11-12.2. Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.

Career Readiness, Life Literacies, and Key Skills

Through the process of learning about and creating music, students work toward mastery of:

9.3.12.AR-PRF.3 Perform a varied repertoire of vocal and/or instrumental music representing diverse styles, cultures and historical periods.

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AR PRF.4 Demonstrate knowledge of music theory.

Technology Integration

- Students will access and assess digital resources to conduct research and investigations which extend their knowledge.
 - 9.4.12.IML.2: Evaluate digital sources for timeliness, accuracy, perspective, credibility of the source, and relevance of information, in media, data, or other resources.
- Additional resources and extension activities will be posted on Google Classroom or other collaborative platforms in order to encourage students to reflect on their learning, the role of technology in facilitating collaboration, and to expand on their knowledge.
 - 9.4.12.TL.3: Analyze the effectiveness of the process and quality of collaborative environment.
- Students will use *FlipGrid* or other collaborative platforms to demonstrate their learning; respond to prompts from the teacher; reteach a concept to their classmates; and reflect upon its appropriateness for the task.
 - 9.4.12.TL.3: Analyze the effectiveness of the process and quality of collaborative environments.
- Students will use **Music Theory.net** in order to **Reflect on Learning Progress**. Students will consider the appropriateness of the digital tool for the task.
 - 9.4.12.TL.1: Assess digital tools based on features such as accessibility options, capacities, and utility for accomplishing a specified task.

Career Education

CRP.1 Students act as responsible and contributing citizens and employees as they work on activities and projects in collaboration with their peers to set and accomplish a goal related to music education.

CRP.4 Communicate clearly and effectively and with reason during academic conversations various contexts and for various purposes with regard to music education.

CRP.6 Demonstrate creativity and innovation in music creation.

CRP.8 Utilize critical thinking to make sense of problems and persevere in solving them when learning about the role of persistence in revising, refining, and developing musical skill.

CRP.11 Use technology to enhance productivity in all aspects of the process of





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planning, producing, and presenting musical selections.

Time Frame	Weeks 19-20
Topic	
Unit 14: Composition	
Alignment to Standards	
1.3B.12acc.Cr1a: Describe and demonstrate how sounds and musical ideas can be used to represent events, memories, visual images, concepts, texts, or storylines. 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.12acc.Cr2a: Assemble and organize multiple sounds or musical ideas to create initial expressive statements of selected events, memories, images, concepts, texts, or storylines 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.12acc.Cr2b: Describe and explain the development of sounds and musical ideas in drafts of music within a variety of simple or moderately complex forms (e.g., binary, rondo, ternary). 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.12acc.Cr3a: Identify, describe and apply selected teacher-provided or personally developed criteria to assess and refine the technical and expressive aspects of evolving drafts leading to final versions. 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.12acc.Cr3b: Share music through the use of notation, solo or group performance, or technology, and demonstrate and describe how the elements of music and compositional techniques have been employed to realize expressive intent. 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.12acc.Pr4a: Identify and select specific passages, sections or movements in musical works that express personal experiences and interests, moods, visual	

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images, concepts, texts, or storylines in simple forms (e.g., binary, ternary, rondo) or moderately complex forms. 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.12acc.Pr5a: Create rehearsal plans for works, identifying the form, repetition and variation within the form, and the style and historical or cultural context of the work.

1.3B.12adv.Pr5a: Create rehearsal plans for works, identifying the form, repetition and variation within the form, compositional techniques, and the style and historical or cultural context of the work.

1.3B.12acc.Pr5b: Using established criteria and feedback, identify the ways in which performances convey the formal design, style and historical/cultural context of the works. 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.12acc.Pr5c: Identify and implement strategies for improving the technical and expressive aspects of varied works.

1.3B.12adv.Pr5c: Identify, compare and implement strategies for improving the technical and expressive aspects of multiple contrasting works.

1.3B.12acc.Pr6a: Share live or recorded performances of works (both personal and others') and explain how the elements of music and compositional techniques are used to convey intent.

1.3B.12adv.Pr6a: Share live or recorded performances of works (both personal and others') and explain and/or demonstrate understanding of how the expressive intent of the music is conveyed.

1.3B.12acc.Pr6b: Explain how compositions are appropriate for both audience and context, and how this will shape future compositions.

1.3B.12adv.Pr6b: Explain how compositions are appropriate for a variety of audiences and contexts, and how this will shape future compositions.

1.3B.12acc.Re7a: Apply teacher-provided or personally developed criteria to select music that expresses personal experiences and interests, moods, visual images, concepts, texts, or storylines in simple or moderately complex forms, and describe and defend the choices as models for composition.

1.3B.12adv.Re7a: Apply researched or personally developed criteria to select music that expresses personal experiences and interests, visual images, concepts, texts, or storylines in moderately complex or complex forms, and describe and justify the choice as models for composition.

1.3B.12acc.Re7b: Analyze aurally and by reading the scores of musical works the elements of music (including form), compositional techniques and procedures, relating them to style, mood and context. Explain how the analysis provides models for





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personal growth as a composer, performer and/or listener.

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.12acc.Re8a: Develop and support interpretations of varied works, demonstrating an understanding of the composer's 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.Re8a: Develop, justify and defend interpretations of varied works, demonstrating an understanding of the composer's intent by citing the use of elements of music (including form), compositional techniques, and the style/genre and context of each work.

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1.3B.12acc.Cn11a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

1.3B.12adv.Cn11a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

Learning Objectives and Activities

SWBAT answer the following questions:

- Are there any principle ideas that we learned this year that you will directly draw upon to complete this project?
- What style will you write your composition in?
- What instruments will you write this piece for?
- Will you follow common practice throughout? If not, what rules will you break? If so, what rules will you follow?

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SWBAT demonstrate understanding of the following:

- Skills acquired throughout the course can be applied to composing their own piece
- Music must be performed, so they will have to perform this piece for the class and may enlist other musicians from class or outside classes to assist them

Learning Activities:

- Students will be given laptops and/or blank staff paper to compose their piece
- Students will have composer meetings with teacher and share their bits of their piece with peers for critique and feedback
- Compose a comprehensive piece that demonstrates the knowledge of a Music Theory I student
- Melody with contrasting or parallel periods
- Two cadences appropriate to the periods chosen
- Harmonization of melody with Figured Bass (I - IV - V of V7 must be included; use of ii or vi is not required but allowed)
- Students will perform their composition for the class
- Discuss and analyze the piece he/she is composing
- Project can be used as Final exam as it will demonstrate knowledge of the entire course

Assessments

Formative:

- Written Composition
- Peer Critique
- Self-reflection

Summative:

- Analysis of peer's melody and figured bass

Alternative:

- Self and peer evaluations

Interdisciplinary Connections

Students will analyze and perform original compositions to compare and contrast the use of best compositional practices in music notation:

SL.PE.11-12.1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with peers on grades 11–12

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topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

SL.II.11-12.2. Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.

Career Readiness, Life Literacies, and Key Skills

Through the process of learning about and creating music, students work toward mastery of: **9.3.12.AR-PRF.3** Perform a varied repertoire of vocal and/or instrumental music representing diverse styles, cultures and historical periods.

9.3.12.AR PRF.4 Demonstrate knowledge of music theory.

Technology Integration

- Students will access and assess Music First software program to further investigate lesson concepts.
 - 9.4.12.TL.1: Assess digital tools based on features such as accessibility options, capacities, and utility for accomplishing a specified task.
- Students will access and assess digital resources to conduct research and investigations which extend their knowledge.
 - 9.4.12.IML.2: Evaluate digital sources for timeliness, accuracy, perspective, credibility of the source, and relevance of information, in media, data, or other resources.
- Students will select and evaluate the media platform which best suits their project needs.
 - 9.4.12.IML.2: Evaluate digital sources for timeliness, accuracy, perspective, credibility of the source, and relevance of information, in media, data, or other resources.
- Students will use Google Sites to curate a portfolio demonstrating their learning, growth, and reflection throughout the course.
 - 9.4.12.DC.6: Select information to post online that positively impacts personal image and future college and career opportunities.
- Students will use *FlipGrid* or other collaborative platforms to demonstrate their learning; respond to prompts from the teacher; reteach a concept to their classmates; and reflect upon its appropriateness for the task.
 - 9.4.12.TL.3: Analyze the effectiveness of the process and quality of collaborative environments.

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- Students will use **Music Theory.net** in order to **Reflect on Learning Progress**. Students will consider the appropriateness of the digital tool for the task.
 - 9.4.12.TL.1: Assess digital tools based on features such as accessibility options, capacities, and utility for accomplishing a specified task.

Career Education

CRP.1 Students act as responsible and contributing citizens and employees as they work on activities and projects in collaboration with their peers to set and accomplish a goal related to music education.

CRP.4 Communicate clearly and effectively and with reason during academic conversations in various contexts and for various purposes with regard to music education.

CRP.6 Demonstrate creativity and innovation in music creation.

CRP.8 Utilize critical thinking to make sense of problems and persevere in solving them when learning about the role of persistence in revising, refining, and developing musical skill.

CRP.11 Use technology to enhance productivity in all aspects of the process of planning, producing, and presenting musical selections.

Modifications (ELL, Special Education, At-Risk Students, Gifted & Talented, & 504 Plans)

ELL:

- Work toward longer passages as skills in English increase
- Use visuals
- Introduce key vocabulary before lesson
- Teacher models reading aloud daily
- Provide peer tutoring
- Use of Bilingual Dictionary
- Guided notes and/or scaffold outline for written assignments
- Provide students with English Learner leveled readers.

Supports for Students With IEPs:

- Allow extra time to complete assignments or tests

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- Guided notes and/or scaffold outline for written assignments
- Work in a small group
- Allow answers to be given orally or dictated
- Use large print books, Braille, or books on CD (digital text)
- Follow all IEP modifications

At-Risk Students:

- Guided notes and/or scaffold outline for written assignments
- Introduce key vocabulary before lesson
- Work in a small group
- Lesson taught again using a differentiated approach
- Allow answers to be given orally or dictated
- Use visuals / Anchor Charts
- Leveled texts according to ability

Gifted and Talented:

- Create an enhanced set of introductory activities (e.g. advance organizers, concept maps, concept puzzles)
- Provide options, alternatives and choices to differentiate and broaden the curriculum
- Organize and offer flexible small group learning activities
- Provide whole group enrichment explorations
- Teach cognitive and methodological skills
- Use center, stations, or contracts
- Organize integrated problem-solving simulations
- Propose interest-based extension activities
- Expose students to beyond level texts.

Supports for Students With 504 Plans:

- Follow all the 504 plan modifications
- Text to speech/audio recorded selections
- Amplification system as needed
- Leveled texts according to ability
- Fine motor skill stations embedded in rotation as needed

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- Modified or constrained spelling word lists
- Provide anchor charts with high frequency words and phonemic patterns

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