



ESL
SCIENCE
BUSINESS
BILINGUAL
PRESCHOOL
MATHEMATICS
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WORLD LANGUAGES
GIFTED & TALENTED
TECHNOLOGY EDUCATION
ENGLISH LANGUAGE ARTS
FINE & PERFORMING ARTS
FAMILY & CONSUMER SCIENCE
HEALTH & PHYSICAL EDUCATION

RAHWAY PUBLIC SCHOOLS

CURRICULUM & INSTRUCTION

Content Area: Fine & Performing Arts

Course: AP Music Theory

Grade Level: 10-12

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

ACKNOWLEDGMENTS

Patricia Volino-Reinoso, Program Supervisor: VPS, FAC, Physical Education

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

Meagen Spatz

Dr. Tiffany A. Beer, Director of Curriculum and Instruction

Subject/Course Title:
AP Music Theory
Grades 10-12

Date of Board Adoption:
August 26, 2025

RAHWAY PUBLIC SCHOOLS CURRICULUM

AP Music Theory: Grade 10-12

Pacing Guide

Unit	Title	Pacing
1	Aural Skills	*40 Weeks
2	2 Whole/Half Steps, The Major/Pentatonic, Minor and Chromatic Scales and Intervals	5 weeks
3	Triads and 7th Chords, inversions and modes	4 weeks
4	Meter and advanced rhythm-reading	3 weeks
5	The Principles of Voice-Leading	4 weeks
6	Chord Progressions and Non-Chord Tones	4 weeks
7	Secondary Function	5 weeks
8	Modulation	5 weeks
9	Transposition and orchestration	4 weeks
10	Expanded Forms	6 weeks

*see explanation in body of unit

ACCOMMODATIONS

<p>504 Accommodations:</p> <ul style="list-style-type: none">● Provide scaffolded vocabulary and vocabulary lists.● Provide extra visual and verbal cues and prompts.● Provide adapted/alternate/excerpted versions of the text and/or modified supplementary materials.● Provide links to audio files and utilize video clips.● Provide graphic organizers and/or checklists.● Provide modified rubrics.● Provide a copy of teaching notes, especially any key terms, in advance.● Allow additional time to complete assignments and/or assessments.● Provide shorter writing assignments.● Provide sentence starters.● Utilize small group instruction.● Utilize Think-Pair-Share structure.● Check for understanding frequently.● Have student restate information.● Support auditory presentations with visuals.● Weekly home-school communication tools (notebook, daily log, phone calls or email messages).● Provide study sheets and teacher outlines prior to assessments.● Quiet corner or room to calm down and relax when anxious.● Reduction of distractions.● Permit answers to be dictated.● Hands-on activities.● Use of manipulatives.● Assign preferential seating.● No penalty for spelling errors or sloppy handwriting.● Follow a routine/schedule.● Provide student with rest breaks.● Use verbal and visual cues regarding directions and staying on task.● Assist in maintaining agenda book.	<p>IEP Accommodations:</p> <ul style="list-style-type: none">● Provide scaffolded vocabulary and vocabulary lists.● Differentiate reading levels of texts (e.g., Newsela).● Provide adapted/alternate/excerpted versions of the text and/or modified supplementary materials.● Provide extra visual and verbal cues and prompts.● Provide links to audio files and utilize video clips.● Provide graphic organizers and/or checklists.● Provide modified rubrics.● Provide a copy of teaching notes, especially any key terms, in advance.● Provide students with additional information to supplement notes.● Modify questioning techniques and provide a reduced number of questions or items on tests.● Allow additional time to complete assignments and/or assessments.● Provide shorter writing assignments.● Provide sentence starters.● Utilize small group instruction.● Utilize Think-Pair-Share structure.● Check for understanding frequently.● Have student restate information.● Support auditory presentations with visuals.● Provide study sheets and teacher outlines prior to assessments.● Use of manipulatives.● Have students work with partners or in groups for reading, presentations, assignments, and analyses.● Assign appropriate roles in collaborative work.● Assign preferential seating.● Follow a routine/schedule.
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Gifted and Talented Accommodations:

- Differentiate reading levels of texts (e.g., Newsela).
- Offer students additional texts with higher lexile levels.
- Provide more challenging and/or more supplemental readings and/or activities to deepen understanding.
- Allow for independent reading, research, and projects.
- Accelerate or compact the curriculum.
- Offer higher-level thinking questions for deeper analysis.
- Offer more rigorous materials/tasks/prompts.
- Increase number and complexity of sources.
- Assign group research and presentations to teach the class.
- Assign/allow for leadership roles during collaborative work and in other learning activities.

ELL Accommodations:

- Provide extended time.
- Assign preferential seating.
- Assign a peer buddy who the student can work with.
- Check for understanding frequently.
- Provide language feedback often (such as grammar errors, tenses, subject-verb agreements, etc...).
- Have students repeat directions.
- Make vocabulary words available during classwork and exams.
- Use study guides/checklists to organize information.
- Repeat directions.
- Increase one-on-one conferencing.
- Allow student to listen to an audio version of the text.
- Give directions in small, distinct steps.
- Allow copying from paper/book.
- Give student a copy of the class notes.
- Provide written and oral instructions.
- Differentiate reading levels of texts (e.g., Newsela).
- Shorten assignments.
- Read directions aloud to student.
- Give oral clues or prompts.
- Record or type assignments.
- Adapt worksheets/packets.
- Create alternate assignments.
- Have student enter written assignments in criterion, where they can use the planning maps to help get them started and receive feedback after it is submitted.
- Allow student to resubmit assignments.
- Use small group instruction.
- Simplify language.
- Provide scaffolded vocabulary and vocabulary lists.
- Demonstrate concepts possibly through the use of visuals.
- Use manipulatives.

	<ul style="list-style-type: none">● Emphasize critical information by highlighting it for the student.● Use graphic organizers.● Pre-teach or pre-view vocabulary.● Provide student with a list of prompts or sentence starters that they can use when completing a written assignment.● Provide audio versions of the textbooks.● Highlight textbooks/study guides.● Use supplementary materials.● Give assistance in note taking● Use adapted/modified textbooks.● Allow use of computer/word processor.● Allow student to answer orally, give extended time (time-and-a-half).● Allow tests to be given in a separate location (with the ESL teacher).● Allow additional time to complete assignments and/or assessments.● Read question to student to clarify.● Provide a definition or synonym for words on a test that do not impact the validity of the exam.● Modify the format of assessments.● Shorten test length or require only selected test items.● Create alternative assessments.● On an exam other than a spelling test, don't take points off for spelling errors.
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UNIT OVERVIEW

Content Area: Music Theory

Unit Title: Aural Skills

Target Course/Grade Level: AP Music Theory: Grade 10-12 (Music Theory I is Pre-requisite)

Unit Summary: Aural Skills are the collective skills that the musician develops, which pertain to the ability to hear and audiate all aspects of music. Aural skills encompass ear-training for pitch, interval and chord quality, chord progression and cadence, rhythm and meter. This material is not taught specifically in one unit, but is practiced daily and done concurrently as a part of all units of this curriculum and is assessed continually throughout the course.

Approximate Length of Unit: approximately 40, running concurrently throughout the duration of the course.

LEARNING TARGETS

NJ Student Learning Standards:

- 1.3B.12 adv .Cr1: Imagine and describe multiple ways to use sounds and musical ideas to represent extended experiences or abstract ideas, demonstrating originality and depth.
- 1.3B.12 adv .Cr2: Assemble and organize multiple sounds or extended musical ideas to create expressive statements of selected extended experiences or abstract ideas. Analyze and demonstrate the development of these ideas within a variety of moderately complex or complex musical forms.
- 1.3B.12 adv.Cr3: Research, identify, explain, and apply personally developed criteria to assess and refine technical and expressive aspects of drafts, leading to final versions.
- 1.3B.12 adv.Cr3: Create, share, and explain works using notation, solo/group performance, or technology. Show how elements of music, compositional techniques, and processes were used to realize expressive intent.
- 1.3B.1 adv .Cr1: Generate and describe *multiple* ways to represent extended or abstract ideas through sound.
- 1.3B.12 adv.Cr2: Assemble and organize *multiple/extended ideas* into complex musical forms, analyze & demonstrate development.
- 1.3B.12 adv.Cr3: Develop and apply *personal criteria*, refine work, and share or notate it with explanations of techniques/process

Career Readiness, Life Literacies, and Key Skills:

- 1. 9.2.12.CAP.1: Identify areas of career interest and personal preferences using data from career assessments, personal interest surveys, and other tools.
- 2. 9.2.12.CAP.2: Develop college and career readiness skills by participating in opportunities such as structured learning experiences, dual enrollment programs, industry-based programs, and apprenticeships.
- 3. 9.2.12.CAP.3: Identify transferable skills in career choices and design alternative career plans based on those skills.
- 4. 9.2.12.CAP.4: Evaluate different careers and develop personal plans for postsecondary goals, including the costs associated with attaining those goals.
- 5. 9.2.12.CAP.5: Assess and modify a personal plan to support current interests and postsecondary plans.

1. Creativity and Innovation

- *Core Idea: Creativity and innovation are essential for personal and professional growth.*

2. Critical Thinking and Problem-Solving

- *Core Idea: Critical thinking and problem-solving involve the ability to analyze complex problems and develop solutions.*

3. Digital Citizenship

- *Core Idea: Digital citizenship involves responsible and ethical behavior when using technology.*

4. Information and Media Literacy

- *Core Idea: Information and media literacy involve the ability to access, evaluate, and use information effectively.*

5. Technology Literacy

- *Core Idea: Technology literacy is the ability to use, manage, and understand technology.*

Interdisciplinary Connections and Standards:

NJSLS for Science:

- HS-PS4-1: Use mathematical representations to support a claim regarding relationships among the frequency, wavelength, and speed of waves traveling in various media.

NJSLS for Social Studies:

- 6.1.12.CivicsPI.14.a: Analyze the impact of social movements and reforms on the expansion of civil rights and liberties.
- 6.1.12.CivicsDP.14.b: Evaluate the effectiveness of various forms of civic participation in influencing government policy.

- 6.1.12.EconNE.14.a: Analyze how globalization has affected economic growth, labor markets, and the music industry.
- 6.1.12.EconEM.14.c: Evaluate the impact of technological innovations on the economy and the music industry.
- 6.2.12.HistoryCC.1.a: Analyze the impact of cultural, economic, and political ideas on the development of societies.
- 6.2.12.HistoryCC.3.d: Assess the impact of artistic movements on societal development.
- 6.3.12.GeoGI.1: Evaluate the impact of human activities on the environment and how geography influences cultural practices.
- 6.3.12.Global.1: Evaluate the impact of global interconnections on cultural practices and expressions.

NJSLS for ELA:

- L.SS.9–10.1: Demonstrate command of the system and structure of the English language when writing or speaking.
- L.KL.9–10.2: Apply knowledge of language to make effective choices for meaning, or style, and to comprehend more fully when reading, writing, speaking, or listening.
- L.VL.9–10.3: Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 9–10 reading and content, including technical meanings, choosing flexibly from a range of strategies.
- L.VI.9–10.4: Demonstrate understanding of figurative language, word relationships, and nuances in word meanings, including connotative meanings.

Unit Understandings:

Students will understand that...

- Western Music has a unique written notation.
- Musical symbols represent agreed upon concrete ideas or information. (AAH, HG, LGBTQ, AAPI)
- We hear with our brains, and the brain needs to associate the written symbol with the aural concept.
- Musicians train their ears (brain) to hear specific sounds and aural relationships
- Ear-training is a practice that is honed over time.
- Sight-singing is a way of confirming that the brain is accurately associating musical symbols with aural concepts.
- Developing aural skills is essential to the mastery of all other musical skills.
- Rhythms are mathematical and are subdivided based on the smallest available note value.

Unit Essential Questions:

- Why is understanding the symbols of music notation essential to music performance?
- What about music notation is deceptive or vague and why is this the case?
- How do I know what a pitch sounds like in relation to other pitches?

- What is the difference between a note and a pitch?
- What is subdivision and why is it essential to accurate musical performance?
- How can I hear the relationship between chords and keys?

Knowledge and Skills:

Students will know...

- The symbols of basic music notation and the specific information they convey.
- How music is organized on paper.
- The notes of the treble and bass clefs.
- The mathematical concept of the Hierarchy of Notes and Rests.
- The concepts of duration and subdivision.
- That “pitch” refers to a specific sound, whereas “note” refers to duration and an approximate highness or lowness of sound.
- Singing is the way to assess whether or not the brain hears the pitch correctly.
- Aural Skills are honed and developed over time.

Students will be able to...

- Read and understand basic music notation.
- Read both Treble and Bass clef notes with fluency.
- Identify pitch, chord and key relationships by ear.
- Identify cadences and chord progressions by ear.
- Identify major, minor, or modal tonality by ear.
- Count and subdivide rhythms in simple and compound meters.
- Keep a steady beat while clapping or singing a rhythm.
- Take rhythmic dictation for all note values and in simple and compound meters.
- Take pitch dictation for bass and treble clef based on a given pitch and major or minor key.
- Sing pitches and rhythms at sight.

EVIDENCE OF LEARNING

Assessment:

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

- Regular short assessments of pitch and rhythmic dictation, interval identification, chord identification and sight-singing using musictheory.net, Musician/Auralia and live in-class assessments.

- Formal assessments in the style of the AP exam making use of resources from The Musician's Guide and AP Classroom (myap.collegeboard.org).
- **Final Unit Assessment:** Culminating assessment of pitch and rhythmic dictation, interval identification, chord identification and sight-singing using musictheory.net, Musician/Auralia.

Learning Activities:

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

- Use of Musictheory.net ear-training lessons and exercises together as a class and outside of class as homework.
- Use of Musician and Auralia apps from the Music First suite in class and outside of class as homework.
- Use of aural skills lessons and exercises from the AP Classroom in class and as assessments.
- Use of The Musician's Guide Ear-training workbook.
- Use of The Musician's Guide to Aural Skills.

Teacher Resources:

Tonal Harmony by Kostka, Payne, & Almen

- Elementary Harmony: Theory and Practice by Ottman
- The Musician's Guide to Theory and Analysis by Clendinning and Marvin
- The Musician's Guide to Aural Skills and Ear-training by Murphy, Phillips, Clendinning, and Marvin
- MusicFirst Suite (Musition and Auralia)
- MusicTheory.net

Equipment Needed:

- Computer
- Metronome
- Sound System
- Newline TV

UNIT OVERVIEW

Content Area: Music Theory

Unit Title: Whole & Half Steps, Major/Pentatonic, Minor, Chromatic Scales and Intervals

Target Course/Grade Level: AP Music Theory: Grade 10-12

Unit Summary: This unit is a review from Music Theory I. Whole and half steps are the basic building blocks of Western tonal harmony. The half step is the smallest interval in Western Music, and all of Western Music is based on scales which are built from specific formulas of whole and half steps. This is the foundation, basic vocabulary, and grammar of tonal music. Students will review how to recognize whole and half steps visually and aurally. They will review how to build Major and Minor scales and glean their key signatures. They will apply this knowledge to Pentatonic and Chromatic scales and review how the tonal concepts of each of these scales are different. Students review the different forms of Minor scales and their differing sound qualities as well as The Circle of 5ths. Finally, students review the intervals of Major/Minor scales and their qualities.

Approximate Length of Unit: 5 weeks

LEARNING TARGETS

NJ Student Learning Standards:

- MU:Cr1.1.E.IIa: Generate melodic, rhythmic, and harmonic ideas for compositions or improvisations within expanded forms and apply selected ideas in a varied compositional or improvisational form.
- MU:Cr1.1.E.IIb: Describe and explain compositional devices and techniques used to develop musical ideas.
- MU:Cr2.1.E.IIa: Select and develop draft melodic and rhythmic ideas or motives that demonstrate understanding of characteristic compositional or improvisational techniques.
- MU:Cr2.1.E.IIb: Use standard and/or iconic notation and/or audio/video recording to document personal melodic, rhythmic, and harmonic ideas.
- MU:Cr3.1.E.IIa: Evaluate and refine draft compositions and improvisations based on knowledge, skill, and teacher-provided criteria.
- MU:Cr3.1.E.IIb: Share revised compositions and improvisations that demonstrate craftsmanship and originality.

- MU:Pr4.1.E.IIa: Apply teacher-provided and collaboratively developed criteria to select music for performance, demonstrating an understanding of the music's theoretical and structural elements.
- MU:Pr4.2.E.IIa: Analyze the structure and context of varied musical works and their implications for performance.
- MU:Pr5.1.E.IIa: Develop and apply criteria to rehearse, refine, and evaluate the accuracy and expressiveness of ensemble and solo performances.
- MU:Pr6.1.E.IIa: Demonstrate expressiveness and technical accuracy through prepared and improvised performances of a varied repertoire of music.
- MU:Re7.1.E.IIa: Apply teacher-provided and collaboratively developed criteria to select music for analysis, demonstrating an understanding of the music's theoretical and structural elements.
- MU:Re7.2.E.IIa: Analyze how the structure and context of varied musical works inform the response.
- MU:Re8.1.E.IIa: Develop and support interpretations of musical works that reflect an understanding of the creators' intent.
- MU:Re9.1.E.IIa: Evaluate works and performances based on personally or collaboratively developed criteria, including analysis of the structure and context.
- MU:Cn10.0.E.IIa: Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
- MU:Cn11.0.E.IIa: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
- 9.2.12.CAP.1 Identify areas of career interest and personal preferences using data from career assessments, personal interest surveys, and other tools
- 9.2.12.CAP.2 Develop college and career readiness skills by participating in opportunities such as structured learning experiences, dual enrollment programs, industry-based programs, and apprenticeships.
- 9.2.12.CAP.3 Identify transferable skills in career choices and design alternative career plans based on those skills.
- 9.2.12.CAP.4 Evaluate different careers and develop personal plans for postsecondary goals, including the costs associated with attaining those goals.
- 9.2.12.CAP.5 Assess and modify a personal plan to support current interests and postsecondary plans.
- **1. Creativity and Innovation***Core Idea: Creativity and innovation are essential for personal and professional growth.*
- **2. Critical Thinking and Problem-Solving***Core Idea: Critical thinking and problem-solving involve the ability to analyze complex problems and develop solutions.*
- **3. Digital Citizenship***Core Idea: Digital citizenship involves responsible and ethical behavior when using technology.*
- **4. Information and Media Literacy***Core Idea: Information and media literacy involve the ability to access, evaluate, and use information effectively.*
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- L.VL.9–10.3: Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 9–10 reading and content, including technical meanings, choosing flexibly from a range of strategies.
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- L.VI.9–10.4: Demonstrate understanding of figurative language, word relationships, and nuances in word meanings, including connotative meanings.

Unit Understandings:

Students will understand that...

- Western Music is the art music of Europe and The Americas and has its roots in the Catholic Church and Christian Tradition. (HG, LGBTQ)

- Western Music differs from Eastern and Middle Eastern Music in form, timbre, structure and tonal foundation. (AAH, HG, AAPI)
- The Half Step is the smallest interval in Western music.
- All Western Music is built on Major and Minor scales, which are made up of combinations of whole and half steps.
- Pentatonic and Chromatic scales are also made using whole and half steps. (AAH, HG, AAPI)
- There are three forms of Minor scale: Natural, Harmonic, and Melodic.
- Each form has a different sound quality.
- Major and Minor scales have a fundamental tonal relationship.
- Learning to aurally distinguish intervals and scale forms is crucial to intonation, blend, and balance in musical performance.
- Composers exploit the sound qualities produced by different intervals and scales in order to convey ideas, thoughts, and emotions in music. (AAH, HG, LGBTQ, AAPI)
- There are 12 Major and Minor scales, from which are gleaned key signatures that govern the performance of the music.
- The distance between pitches is called an interval.
- Intervals have a distinct sound quality which allows them to be identified and which composers exploit to create mood and character in music.
- Intervals are identified by a number which represents the amount of distance between the two pitches.
- Intervals are also identified by a quality: Major, Minor, Augmented, or Diminished.
- Interval quality is related to Major and Minor scales and is affected by key signatures.
- Intervals can be melodic or harmonic in nature since music has both vertical and linear relationships.
- Whole and half steps are intervals which are also called Minor and Major Seconds.

Unit Essential Questions:

- How do culture and geographic location affect the composition and performance of music? (AAH, HG, LGBTQ, AAPI)
- How are scales the foundation of tonal harmony?
- What aspects of scales and intervals inspire us to assign emotional content or character to the sound qualities they produce?
- In what ways do composers utilize scales and intervals?
- What are the concepts of Major, Minor, Augmented, and Diminished, and where do they come from?
- What characterizes interval quality?
- How does knowing what an interval will sound like improve your musical performance?
- How does understanding intervals improve skill in sight-reading?

Knowledge and Skills:

Students will know...

- Half and whole steps.
- Sharps, flats, and naturals (accidentals) and their functions.
- That two adjacent piano keys represent a half step.
- There are two “White-key half steps” in each octave.
- The concept of enharmonics.
- Major scales are built of two major Tetrachords.
- The Major and Minor Scale Formulas.
- The three forms of Minor Scales.
- All 12 Major and Minor Key Signatures and how to identify them.
- The order of sharps and flats.
- The Circle of 5ths.
- That Major and Minor scales share key signatures (relative)
- Intervals are identified by number and quality.
- Intervals have distinct sound qualities which allow them to be identified aurally.
- An interval’s number is the relationship from the root to the higher pitch.
- The quality of the interval is determined by the key signature of the root pitch. The difference between Major, Minor, Augmented, and Diminished.
- The difference between harmonic intervals and melodic intervals.

Students will be able to...

- Identify whole and half steps aurally and visually
- Identify “White-key Half steps.”
- Correctly identify and use flats, sharps, and naturals.
- Identify and write enharmonic equivalents
- Use tetrachords to build Major scales.
- Use The Major and Minor Scale Formulas to correctly build scales without key signatures.
- Identify relative Major and Minor scales/keys.
- Glean key signatures from Major and Minor scales.
- Correctly name pitches affected by key signatures.
- Accurately write key signatures.
- Correctly name/identify key signatures.
- How to use the Circle of 5ths.
- Accurately draw the Circle of 5th
- Identify intervals by number and quality.
- Identify intervals by sound (aurally).
- Accurately write given intervals.

EVIDENCE OF LEARNING

Assessment:

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

Written quizzes will be given periodically throughout the unit with a formal unit assessment at the end including:

- Whole and Half steps
- Enharmonics
- Major and Minor scales
- Key signatures
- The Circle of 5ths
- Interval ID (written & aural)
- Interval composition
- Intervals of the Major/Minor scales
- Comparing intervals
- Tritones

Students are assessed daily through written work on the board, on paper in the form of worksheets and exercises, and through classroom discourse.

Students are encouraged to ask questions and to explain their knowledge and understanding to peers in the class.

Pitch dictation will be done on a regular basis. In this unit:

- Whole step vs half step interval ear- training
- Major scale
- Minor scale -Natural, Harmonic, Melodic
- Interval ID (written & aural)
- Interval composition
- Intervals of the Major/Minor scales
- Comparing intervals
- Tritones

Final Unit Assessment:

Culminating assessment of pitch dictation will be done on:

- Whole step vs half step interval ear- training
- Major scale
- Minor scale -Natural, Harmonic, Melodic
- Interval ID (written & aural)
- Interval composition
- Intervals of the Major/Minor scales
- Comparing intervals
- Tritones

Learning Activities:

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

- Students will use the textbook Tonal Harmony as a guide and complete Self-Tests as well as Alfred's Essentials of Music Theory and The Elements of Music workbooks pages as classwork, homework, and assessment.
- Students will work alone and in small groups making use of staff paper and the white board to demonstrate understanding of material.
- Students and teacher will engage in regular discourse, copious listening, and hands-on activities. (AAH, HG, LGBTQ, AAPI)
- Use of piano keyboards will enhance pitch learning.
- Students will sing/hum intervals and scale forms.
- Students will read and write music, engaging in live "performances" in class as well as simple composition. (AAH, HG, LGBTQ, AAPI)
- Students will peer-assess and drill memorization with flash cards.
- Use of MusicTheory.net, Musition and Auralia apps during and outside of class.
- Students will use the textbook Tonal Harmony as a guide and complete Self-Tests as well as Alfred's Essentials of Music Theory and The Elements of Music workbooks pages as classwork, homework, and assessment.
- Students will work alone and in small groups making use of staff paper and the white board/Newline TV to demonstrate understanding of material.
- Students and teachers will engage in regular discourse, copious listening, and hands-on activities.
- Use of piano keyboards will enhance pitch learning.
- Regular interval ear-training exercises and pitch dictation using simple melodic fragments.
- Students will sing/hum intervals and scale forms.

RESOURCES

Teacher Resources:

- Tonal Harmony by Kostka, Payne, & Almen
- Elementary Harmony: Theory and Practice by Ottman
- Workbook for The Elements of Music by Turek
- The Musician's Guide to Theory and Analysis by Clendinning and Marvin
- The Musician's Guide to Aural Skills by Murphy, Phillips, Clendinning and Marvin
- Music Theory resources from Josh Gottry (www.gottrypercussion.com)
- MusicFirst Suite
- MusicTheory.net

Equipment Needed:

- Computer
- Newline TV
- White Board
- Sound System
- Staff paper
- Tonal harmony textbooks

UNIT OVERVIEW

Content Area: Music Theory I

Unit Title: Triad and Seventh Chords, Inversions and Modes

Target Course/Grade Level: AP Music Theory: Grade 10-12

Unit Summary: The foundation of Western tonal harmony (Euro-American music composed during the period from about 1650-1900) is built on three main principles: it makes use of a tonal center or pitch class which creates a musical gravity, it is based almost exclusively on major and minor scales, and it is tertian in structure, or built of thirds. The most basic of these tertian chords is the Triad, a three-pitch chord where the pitches are stacked in intervals of a third. Adding a fourth pitch at another interval of a third creates a Seventh chord. What has been referred to as “the mighty third” is the pivot on which rests all of Western harmony, allowing for the possibility of major and minor tonality, which are the married couple of music. In this unit, students review what they’ve learned about intervals and key signatures, build, identify and analyze chords, understanding their relationship to each other. This is the vertical study of music, harmonic (Roman Numeral) analysis. Inverting, or changing the orientation of the chord, has both aural and logistical implications for music composition. Students will identify and analyze inverted chords, understanding their relationship to each other. This is continuation of the vertical study of music, and during this time, students will hone their analytical skills, gain a deeper understanding of the relationships between intervals and chords, and understand why composers make the choices they make in a composition.

Approximate Length of Unit: 4 weeks

LEARNING TARGETS

NJ Student Learning Standards:

- MU:Cr1.1.E.IIa: Generate melodic, rhythmic, and harmonic ideas for compositions or improvisations within expanded forms and apply selected ideas in a varied compositional or improvisational form.
- MU:Cr1.1.E.IIb: Describe and explain compositional devices and techniques used to develop musical ideas.
- MU:Cr2.1.E.IIa: Select and develop draft melodic and rhythmic ideas or motives that demonstrate understanding of characteristic compositional or improvisational techniques.

- MU:Cr2.1.E.IIb: Use standard and/or iconic notation and/or audio/video recording to document personal melodic, rhythmic, and harmonic ideas.
- MU:Cr3.1.E.IIa: Evaluate and refine draft compositions and improvisations based on knowledge, skill, and teacher-provided criteria.
- MU:Cr3.1.E.IIb: Share revised compositions and improvisations that demonstrate craftsmanship and originality.
- MU:Pr4.1.E.IIa: Apply teacher-provided and collaboratively developed criteria to select music for performance, demonstrating an understanding of the music's theoretical and structural elements.
- MU:Pr4.2.E.IIa: Analyze the structure and context of varied musical works and their implications for performance.
- MU:Pr5.1.E.IIa: Develop and apply criteria to rehearse, refine, and evaluate the accuracy and expressiveness of ensemble and solo performances.
- MU:Pr6.1.E.IIa: Demonstrate expressiveness and technical accuracy through prepared and improvised performances of a varied repertoire of music.
- MU:Re7.1.E.IIa: Apply teacher-provided and collaboratively developed criteria to select music for analysis, demonstrating an understanding of the music's theoretical and structural elements.
- MU:Re7.2.E.IIa: Analyze how the structure and context of varied musical works inform the response.
- MU:Re8.1.E.IIa: Develop and support interpretations of musical works that reflect an understanding of the creators' intent.
- MU:Re9.1.E.IIa: Evaluate works and performances based on personally or collaboratively developed criteria, including analysis of the structure and context.
- MU:Cn10.0.E.IIa: Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
- MU:Cn11.0.E.IIa: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

Career Readiness, Life Literacies, and Key Skills:

- 9.2.12.CAP.1 Identify areas of career interest and personal preferences using data from career assessments, personal interest surveys, and other tools.
- 9.2.12.CAP.2 Develop college and career readiness skills by participating in opportunities such as structured learning experiences, dual enrollment programs, industry-based programs, and apprenticeships.
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- 9.2.12.CAP.5 Assess and modify a personal plan to support current interests and postsecondary plans.

1. Creativity and Innovation

- *Core Idea: Creativity and innovation are essential for personal and professional growth.*

2. Critical Thinking and Problem-Solving

- *Core Idea: Critical thinking and problem-solving involve the ability to analyze complex problems and develop solutions.*

3. Digital Citizenship

- *Core Idea: Digital citizenship involves responsible and ethical behavior when using technology.*

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5. Technology Literacy

- *Core Idea: Technology literacy is the ability to use, manage, and understand technology.*

Interdisciplinary Connections and Standards:

NJSLS for Science:

- HS-PS4-1: Use mathematical representations to support a claim regarding relationships among the frequency, wavelength, and speed of waves traveling in various media.

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- 6.1.12.CivicsPI.14.a: Analyze the impact of social movements and reforms on the expansion of civil rights and liberties.
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- 6.3.12.GeoGI.1: Evaluate the impact of human activities on the environment and how geography influences cultural practices.
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- and to comprehend more fully when reading, writing, speaking, or listening.
- L.VL.9–10.3: Determine or clarify the meaning of unknown and multiple-meaning words
- and phrases based on grades 9–10 reading and content, including technical meanings,
- choosing flexibly from a range of strategies.
- L.VI.9–10.4: Demonstrate understanding of figurative language, word relationships, and
- nuances in word meanings, including connotative meanings.

Unit Understandings:

Students will understand that...

- Western Music is the art music of Europe and The Americas and has its roots in the Catholic Church and Christian Tradition.
- Western Music differs from Eastern and Middle Eastern Music in form, timbre, structure, and tonal foundation. (AAH, HG, AAPI)
- Intervals have a distinct sound quality which allows them to be identified and which composers exploit to create mood and character in music. (AAH, HG, LGBTQ, AAPI)
- Intervals are identified by number and quality.
- Interval quality is related to Major and Minor scales and is affected by key signatures.
- Western harmony is tertian in structure (built in thirds).
- Triads and Seventh chords are the harmonic foundation of tonal harmony.
- The concepts of Major and Minor did not exist until the Baroque period and J.S. Bach was the first composer to codify these tonalities in an effective and formal way.
- Bach's hymns and chorales are still understood to be the model for 4-part harmonic writing, and therefore are used widely in the study of Triads and Seventh chords.
- The Primary Triads are those which establish the major or minor tonality of a piece, the three chords which contain all the pitches of the Major or Minor scale the music is based on.
- Analysis is at the heart of music theory and allows us to gain a deeper understanding of the creation of the music and the intent of the composer.
- Triads and Seventh chords are the harmonic foundation of tonal harmony.
- Triads and Seventh chords can be inverted, and the orientation can be changed in several ways.
- Inverting chords gives composers more options and greater flexibility. (AAH, HG, LGBTQ, AAPI)
- Inverting chords is often necessary, sometimes for logistical reasons.
- Inverted Triads are still Triads and inverted 7th chords are still 7th chords. The quality does not change.

- Inverted chords are identified using the chord number and quality, as in root position chords, with an additional identifier for inversion type.

Unit Essential Questions:

- How does Western Music compare and contrast with the music of other cultures and time periods? (AAH, HG, LGBTQ, AAPI)
- What is meant by the term tertian and why is this significant?
- What makes the interval of the third so important and how does it affect Western music's development? In what ways do chords have relationships with each other and how do those relationships function to create tonal harmony?
- What is the Tonic-Dominant relationship and why is it significant?
- What information can be gleaned from analyzing chords and why is this important?

Knowledge and Skills:

Students will know...

- That triads are three-pitch chords stacked in thirds (snowmen).
- That the combination of third-types creates the quality of the Triad.
- Triads can be Major, Minor, Augmented, or Diminished, and each quality produces a unique sonority. Triads are made up of a root, a 3rd, and a 5th, which correspond to the scale-step degrees of those pitches. Stacking another pitch a third away from the 5th of a Triad creates a Seventh chord.
- Seventh chords can be Major, Minor, Major-minor, Half Diminished, or Fully Diminished according to the third-types on which the chord is built.
- Each of these chord qualities produces a unique sonority.
- Chords are identified in analysis using Roman Numerals according to the scale-step degree of the root of the chord.
- The Triads assigned I, IV, and V are the Primary Triads.
- Chords have relationships to each other and each has an important function in music.
- Scale-step degrees are named according to their function in the Major scale.
- When analyzing chords, one must consider both the key of the piece and the key associated with the root of the chord.
- Thus, key signature automaticity is essential to analysis.
- Bach is the Man! J.S. Bach's hymns and chorales are significant in understanding the relationship and function of chords.
- Inverted chords are Triads or 7th chords that have been re-oriented. The combination of root, third, fifth, and Seventh has shifted.
- There are first and second inversion Triads; there are first, second and third inversion 7th chords.
- Chords have relationships to each other and each has an important function in music.
- Scale-step degrees are named according to their function in the Major scale.

- When analyzing chords, one must consider both the key of the piece and the key associated with the root of the chord. Thus, key signature automaticity is essential to analysis.
- When analyzing inverted chords, the inversion type must be identified along with the chord and quality.
- The pitch that is the lowest sound of the chord identifies which inversion the chord is in.
- Second inversion Triads are less common than first inversion Triads and have specific rules to govern their use.

Students will be able to...

- Build or write Triads and Seventh chords.
- Identify Triads and Seventh chords by chord quality.
- Apply Roman Numerals to Triads and Seventh chords.
- Identify scale-step degrees by name (i.e Tonic, Supertonic, Mediant, Subdominant, Dominant, Submediant, Leading tone, Octave.)
- Identify the key signature associated with the root of a chord.
- Figured bass is a system of notating and identifying chords that have any pitch other than the root in the bass.
- Identify inverted chords with Roman Numerals and figured bass indicators.

EVIDENCE OF LEARNING

Assessment:

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

- Students will complete class work and homework making use of the textbook Tonal harmony.
- Students will work alone and in small groups and put completed work on the board for peer discussion. Self-tests and Quick quizzes will be turned in and graded regularly.
- Aural identification of Triad and Seventh chord qualities will be assessed.
- Copious harmonic analysis will be done in class and as homework.
- **Final Assessment Unit Test** will be given which will include assessing:
 - The ability to draw the Circle of 5ths for use as a reference
 - Triad and Seventh chord inversion construction
 - Triad and Seventh chord inversion ID
 - Applying Roman Numerals and figured bass to Triad and Seventh chord inversions.

- Naming the scale-step degrees

Learning Activities:

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

- In class students will use the text book Tonal Harmony, as well as worksheets and other supplementary materials.
- Review of previous unit's material will be concurrent with the teaching of new material.
- Students will work alone and in small groups.
- Students will work at the board and on paper.
- Students will make use of piano keyboards to enhance understanding.
- Ear-training for chord qualities will be on-going.
- Use of MusicTheory.net and other available apps.
- Regular listening and ear-training.
- Use of video series *The Story of Music* and *How Music Works* by Howard Goodall.
- Use of YouTube channel *The Listener's Guide*.

RESOURCES

Teacher Resources:

- Tonal Harmony by Kostka, Payne, & Almen
- Elementary Harmony: Theory and Practice by Ottman
- Workbook for The Elements of Music by Turek
- The Musician's Guide to Theory and Analysis by Clendinning and Marvin
- The Musician's Guide to Aural Skills by Murphy, Phillips, Clendinning and Marvin
- Music Theory resources from Josh Gottry (www.gottrypercussion.com)
- MusicFirst Suite
- MusicTheory.net
- *How Music Works* and *The Story of Music* video series by Howard Goodall
- Moving to Higher Ground, How Jazz Can Change Your Life by Wynton Marsalis
- Black Music in America, A History Through its People James Haskins

Equipment Needed:

- Computer
- Sound system
- Projector
- White board - lined
- Tonal harmony textbooks
- Piano keyboard

UNIT OVERVIEW

Content Area: Music Theory I

Unit Title: Meter and Advanced Rhythm-reading

Target Course/Grade Level: AP Music Theory: Grade 10-12

Unit Summary: Meter refers to recurring patterns and accents, and can be described as the way multiple pulse layers work together to organize music in time. Meter is generally divided into two categories: simple and compound. In this unit students will review Time Signatures and go deeper into the concept of meter, which is interpreted rather than counted. Students will learn to read and interpret meters in performance and also to identify meter aurally based on specific criteria. Students will work to count and read complex rhythms including sixteenth combinations, syncopation, triplet and tuplet figures, and hemiola. Students will work in compound meters, which have multiple possible interpretations, as well as multi-meter situations.

Approximate Length of Unit: 3 weeks

LEARNING TARGETS

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Career Readiness, Life Literacies, and Key Skills:

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1. Creativity and Innovation

- *Core Idea: Creativity and innovation are essential for personal and professional growth.*

2. Critical Thinking and Problem-Solving

- *Core Idea: Critical thinking and problem-solving involve the ability to analyze complex problems and develop solutions.*

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- *Core Idea: Digital citizenship involves responsible and ethical behavior when using technology.*

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Interdisciplinary Connections and Standards:

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- and phrases based on grades 9–10 reading and content, including technical meanings,
- choosing flexibly from a range of strategies.
- L.VI.9–10.4: Demonstrate understanding of figurative language, word relationships, and
- nuances in word meanings, including connotative meanings

Unit Understandings:

Students will understand...

- Meter is felt; time signature is counted.
- Compound meters have multiple possible interpretations.
- A systematic approach is the best way to read and interpret complex rhythms.
- Music is mathematical in its precision.
- Organization and structure are what separates music from noise.
- Meter affects the character of the music. (AAH, HG, LGBTQ, AAPI)
- The Hierarchy of Notes and Rests remains regardless of the meter in which the music is written

Unit Essential Questions:

- What is meant by the Hierarchy of Notes and Rests?
- How does a systemic approach (such as the Eastman Counting System) allow for more accuracy and ease of rhythm reading?
- What are the criteria for aural identification of meter?
- How does meter compare and contrast with time signature, and why are both necessary?
- Why are rhythmic devices like syncopation and hemiola important, and what do they do for music?

Knowledge and Skills:

Students will know...

- How to count/subdivide rhythms using the Eastman Counting System.
- The relationship between time signature and meter.
- The difference between simple and compound meter.
- What syncopation is and why it is used.
- What hemiola is and why it is used.

Students will be able to...

- Accurately interpret and perform rhythms using sixteenth combinations, syncopation, triplet and tuplet figures, and hemiola by speaking/singing/playing body or real percussion.
- Aurally identify the meter of a piece of music based on criteria learned in class.
- Take rhythmic dictation for sixteenth notes, combination rhythms, and triplets.
- Count/subdivide compound meters accurately using multiple interpretations.
- Compose 4-bar rhythm-only examples using compound meter.
- Apply rhythm and meter understandings to personal performance

EVIDENCE OF LEARNING

Assessment:

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

- Written quizzes will be given periodically throughout the unit
- **Final Assessment Unit Test** at the end including:
 - Writing counts/subdivisions for multiple interpretations of compound meters.
 - Aural identification of compound meters
 - Definitions of terms
 - Writing counts/subdivisions for sixteenth combinations and syncopation.
- Students are assessed daily through written work on the board, on paper in the form of worksheets and exercises, and through classroom discourse.
- Students are encouraged to ask questions and to explain their knowledge and understanding to peers in the class. Rhythmic dictation will be done on a regular basis.
- Regular Listening experiences enhance student understanding and allow for assessment opportunities. (AAH, HG, LGBTQ, AAPI)

Learning Activities:

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

- Use of Tonal Harmony Self-tests and supplemental materials in the form of worksheets and quick quizzes.
- Use of MusicTheory.net and Teoria.net in class as review and for practicing skills.
- Students work alone and in small groups, making use of the white board and/or paper for written work, body or real percussion for performance practice.
- Use of body and real percussion for performance experience of these metric and rhythmic concepts (Drum Circle).

- Regular listening experiences enhance learning and allow for assessment. (AAH, HG, LGBTQ, AAPI)
- Use of video series - Howard Goodall's How Music Works: Rhythm.
- If available, a guest artist who specializes in Afro-Cuban or Indian music to speak to the class/perform. (AAH, HG, LGBTQ, AAPI)
- Students will compose (rhythm-only) and share their compositions; performance of peer compositions.
- Use of metronome through the sound system for accurate experience of syncopation and hemiola.
- Use of Sightreading Factory and other apps for practice and drills.

RESOURCES

Teacher Resources:

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- Elementary Harmony: Theory and Practice by Ottman
- The Musician's Guide to Theory and Analysis by Clendinning and Marvin
- The Musician's Guide to Aural Skills by Murphy, Phillips, Clendinning, and Marvin
- Music Theory resources from Josh Gottry (www.gottrypercussion.com)
- MusicFirst Suite, MusicTheory.net, Teoria.net
- How Music Works video series by Howard Goodall

Equipment Needed:

- Computer
- Sound System
- Music Library
- Various supplemental materials
- Newline TV
- Music staff paper

UNIT OVERVIEW

Content Area: Music Theory I

Unit Title: The Principles of Voice-leading

Target Course/Grade Level: AP Music Theory: Grade 10-12

Unit Summary: Voice-leading (or part writing) is the linear progression of individual melodic lines and their interactions with one another to create harmonies, typically in accordance with the principles of common practice harmony. So far, our study of tonal harmony has been a vertical one; this unit begins the linear study of tonal harmony. Beginning with melody, students will review the specific rules and guidelines learned in Music Theory I, that all composers learn in order to create original music. Students will engage in a great deal of composition, creating and harmonizing original melodies and chord progressions, following the rules or principles of voice-leading. Students learned to organize their compositions into Period Forms in Music Theory I and will now branch out into more varied formats.. This unit culminates in the creation of fully voiced, SATB chorale-style student compositions.

Approximate Length of Unit: 3-4 weeks

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- L.VI.9–10.4: Demonstrate understanding of figurative language, word relationships, and nuances in word meanings, including connotative meanings.

Unit Understandings:

Students will understand...

- Music is linear as well as vertical.
- There are criteria for identifying “good” melodies.
- Composers learn a set of rules or guiding principles which help them decide which pitches and chords to choose.
- All tonal music can be harmonized by only three chords: I, IV, AND V, which are the Primary Triads.
- There are lots of examples of composers who have broken the rules, but we have to learn them first before we can bend or break them.
- The principles of voice-leading help create music that is easily readable and grounded in the concepts of functional harmony.

Unit Essential Questions:

- How does Western Music compare and contrast with the music of other cultures and time periods? (AAH, HG, LGBTQ, AAPI)
- In what ways do chords have relationships with each other and how do those relationships function to create tonal harmony?
- What is the Tonic-Dominant relationship and why is it significant?
- What information can be gleaned from analyzing chords and why is this important?
- What are the qualities of a “good” melody?
- Why is the linear study of music important and how does it pertain to our understanding of tonal harmony?
- Why are the principles of voice-leading guidelines and not “hard and fast” rules?
- In what ways can music express ideas, thoughts, and emotions? (AAH, HG, LGBTQ, AAPI)

Knowledge and Skills:

Students will know...

- The rules of good melody writing, according to Kosta and Payne in Chapter 5 of the textbook Tonal Harmony.
- The 5 different types of motion in music: Static, Oblique, Contrary, Similar, and Parallel.
- What parallel perfects, voice-crossings, and greater-than-octave situations are and how to avoid them.
- The difference between open and close structure chords.
- Authentic (Perfect and Imperfect), Plagal, Half, and Deceptive cadences and the function of a cadence.
- What parallel and contrasting period forms are.
- How to create SATB compositions in Noteflight.

- Second inversion Triads are less common than first inversion Triads and have specific rules to govern their use.

Students will be able to...

- Create their own original melodies using the guidelines in Chapter 5 of the Tonal harmony text.
- Accurately harmonize their melodies with appropriate chords.
- Compose and identify Authentic (Perfect and Imperfect), Plagal, Half and Deceptive cadences.
- Use the principles of voice-leading to create Alto, Tenor, and Bass parts under their melody, according to the assigned chords.
- Check their work for voice-crossings, parallel perfects, and greater-than-octave situations.
- End their phrases with the appropriate cadences.
- Provide a harmonic analysis of their work.
- Make revisions according to teacher and peer constructive criticism

EVIDENCE OF LEARNING

Assessment:

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

- Use of Tonal Harmony self-tests and exercises.
- Small group work and peer feedback.
- Teacher feedback and the chance to revise work.
- The **Final Unit Assessment** is the completion of a fully-voiced SATB composition using the principles of voice-leading that contains both a parallel and contrasting period and uses at least two different cadence types.

Learning Activities:

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

- Students will complete class work and homework making use of the textbook Tonal Harmony.
- Students will work alone and in small groups and put completed work with cadences and the 5 kinds of motion on the board for peer discussion.
- Self-tests and Quick quizzes will be turned in and graded regularly.

- Students will compose their own melodies using Noteflight, according to the guidelines in Chapter 5 of the Tonal Harmony book.
- Students will revise according to teacher and peer feedback.
- Students will harmonize their melodies with I, IV & V chords and use the Principles of Voice -leading to create Alto, Tenor and Bass voices for an 8-bar chorale.
- Students will share their work with the class and peer critique.
- Use of The Listener's Guide YouTube Channel: What is a Sentence? and What is a Cadence? videos. (AAH, HG, LGBTQ, AAPI)
- Students will compose both parallel and contrasting periods

RESOURCES

Teacher Resources:

- Tonal Harmony by Kostka, Payne, & Almen
- The Musician's Guide to Theory and Analysis by Clendinning and Marvin
- The Musician's Guide to Aural Skills by Murphy, Phillips, Clendinning, and Marvin
- Music Theory resources from Josh Gottry (www.gottrypercussion.com)
- MusicFirst Suite, MusicTheory.net

Equipment Needed:

- Computer
- Sound system
- Newline TV
- White board - lined
- Tonal harmony textbooks
- Piano keyboards
- Music staff paper

UNIT OVERVIEW

Content Area: Music Theory I

Unit Title: Chord Progressions and Non-Chord Tones

Target Course/Grade Level: 10-12

Unit Summary: The concept of chord function isn't a new one, but in this unit we will work with many chords working together in a progression and understand the linear relationship of chords. Continuing with the principles of voice-leading and building on what has been learned, students now expand their use of different chords and chord progressions. They will analyze music in a wide variety of styles and apply their knowledge of chord progression to their own compositions. Non-chord Tones (NCTs), as the name implies, are those pitches that do not belong to the harmonizing chord. NCTs are important for creating texture and infusing music with emotional content. NCTs function in several ways: 1) to add texture and aural interest in the form of motion and rhythmic diversity, 2) to provide noticeable dissonance, allowing for the creation of music that "pulls on the heart strings" or gives the feeling of suspense and increasing tension, which is then brought to a satisfying resolution, and 3) connect chords and key relationships allowing for smoother modulations and foreshadowing of future key centers. As in all things Music Theory, there are rules for how NCTs are created, used, and identified. In this unit, students will review the 8 most common NCT types, identify and create them, and compose original music that makes artful use of NCT's.

Approximate Length of Unit: 4 weeks

LEARNING TARGETS

NJ Student Learning Standards:

- MU:Cr1.1.E.IIa: Generate melodic, rhythmic, and harmonic ideas for compositions or improvisations within expanded forms and apply selected ideas in a varied compositional or improvisational form.
- MU:Cr1.1.E.IIb: Describe and explain compositional devices and techniques used to develop musical ideas.

- MU:Cr2.1.E.IIa: Select and develop draft melodic and rhythmic ideas or motives that demonstrate understanding of characteristic compositional or improvisational techniques.
- MU:Cr2.1.E.IIb: Use standard and/or iconic notation and/or audio/video recording to document personal melodic, rhythmic, and harmonic ideas.
- MU:Cr3.1.E.IIa: Evaluate and refine draft compositions and improvisations based on knowledge, skill, and teacher-provided criteria.
- MU:Cr3.1.E.IIb: Share revised compositions and improvisations that demonstrate craftsmanship and originality.
- MU:Pr4.1.E.IIa: Apply teacher-provided and collaboratively developed criteria to select music for performance, demonstrating an understanding of the music's theoretical and structural elements.
- MU:Pr4.2.E.IIa: Analyze the structure and context of varied musical works and their implications for performance.
- MU:Pr5.1.E.IIa: Develop and apply criteria to rehearse, refine, and evaluate the accuracy and expressiveness of ensemble and solo performances.
- MU:Pr6.1.E.IIa: Demonstrate expressiveness and technical accuracy through prepared and improvised performances of a varied repertoire of music.
- MU:Re7.1.E.IIa: Apply teacher-provided and collaboratively developed criteria to select music for analysis, demonstrating an understanding of the music's theoretical and structural elements.
- MU:Re7.2.E.IIa: Analyze how the structure and context of varied musical works inform the response.
- MU:Re8.1.E.IIa: Develop and support interpretations of musical works that reflect an understanding of the creators' intent.
- MU:Re9.1.E.IIa: Evaluate works and performances based on personally or collaboratively developed criteria, including analysis of the structure and context.
- MU:Cn10.0.E.IIa: Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
- MU:Cn11.0.E.IIa: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

Career Readiness, Life Literacies, and Key Skills:

- 1. 9.2.12.CAP.1 Identify areas of career interest and personal preferences using data from career assessments, personal interest surveys, and other tools.
- 2. 9.2.12.CAP.2 Develop college and career readiness skills by participating in opportunities such as structured learning experiences, dual enrollment programs, industry-based programs, and apprenticeships.
- 3. 9.2.12.CAP.3 Identify transferable skills in career choices and design alternative career plans based on those skills.
- 4. 9.2.12.CAP.4 Evaluate different careers and develop personal plans for postsecondary goals, including the costs associated with attaining those goals.
- 5. 9.2.12.CAP.5 Assess and modify a personal plan to support current interests and postsecondary plans.

1. Creativity and Innovation

- *Core Idea: Creativity and innovation are essential for personal and professional growth.*

2. Critical Thinking and Problem-Solving

- *Core Idea: Critical thinking and problem-solving involve the ability to analyze complex problems and develop solutions.*

3. Digital Citizenship

- *Core Idea: Digital citizenship involves responsible and ethical behavior when using technology.*

4. Information and Media Literacy

- *Core Idea: Information and media literacy involve the ability to access, evaluate, and use information effectively.*

5. Technology Literacy

- *Core Idea: Technology literacy is the ability to use, manage, and understand technology.*

Interdisciplinary Connections and Standards:

NJSLS for Science:

- HS-PS4-1: Use mathematical representations to support a claim regarding relationships among the frequency, wavelength, and speed of waves traveling in various media.

NJSLS for Social Studies:

- 6.1.12.CivicsPI.14.a: Analyze the impact of social movements and reforms on the expansion of civil rights and liberties.
- 6.1.12.CivicsDP.14.b: Evaluate the effectiveness of various forms of civic participation in influencing government policy.
- 6.1.12.EconNE.14.a: Analyze how globalization has affected economic growth, labor markets, and the music industry.
- 6.1.12.EconEM.14.c: Evaluate the impact of technological innovations on the economy and the music industry.
- 6.2.12.HistoryCC.1.a: Analyze the impact of cultural, economic, and political ideas on the development of societies.
- 6.2.12.HistoryCC.3.d: Assess the impact of artistic movements on societal development.
- 6.3.12.GeoGI.1: Evaluate the impact of human activities on the environment and how geography influences cultural practices.
- 6.3.12.Global.1: Evaluate the impact of global interconnections on cultural practices and expressions.

NJSLS for ELA:

- L.SS.9–10.1: Demonstrate command of the system and structure of the English language when writing or speaking.
- L.KL.9–10.2: Apply knowledge of language to make effective choices for meaning, or style, and to comprehend more fully when reading, writing, speaking, or listening
- L.VL.9–10.3: Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 9–10 reading and content, including technical meanings, choosing flexibly from a range of strategies.
- L.VI.9–10.4: Demonstrate understanding of figurative language, word relationships, and nuances in word meanings, including connotative meanings.

Unit Understandings:

Students will understand...

- Music is linear as well as vertical.
- Composers learn a set of rules or guiding principles which help them decide which pitches and chords to choose.
- All tonal music can be harmonized by only three chords: I, IV, and V, which are the Primary Triads.
- Use of chords other than primary Triads make harmonies more interesting and allows the composer to create different atmospheres and setting.
- There are lots of examples of composers who have broken the rules, but we have to learn them first before we can bend or break them.
- The principles of voice-leading help create music that is easily readable and grounded in the concepts of functional harmony.
- Different genres and time periods tend to have certain chord progressions that are more commonly used.
- There are no “wrong” chord progressions.
- Some chord progressions will work better than others depending on the situation.
- Non-chord tones (NCTs) are those pitches which purposefully do not fit into the chord that harmonizes.
- NCTs add color, texture, forward motion, rhythmic interest, and emotional content to music.
- There are different types of NCTs; they are created and identified based on their approach, point of dissonance and resolution.

Unit Essential Questions:

- How does Western Music compare and contrast with the music of other cultures? (AAH, HG, AAPI)
- How do different genres and time periods within Western Music compare and contrast? (AAH, HG, LGBTQ, AAPI)

- In what ways do chords have relationships with each other and how do those relationships function to create tonal harmony?
- What is the chord function and how can different chords function similarly?
- What is the Tonic-Dominant relationship and why is it significant?
- What information can be gleaned from analyzing chords and why is this important?
- Why is the linear study of music important and how does it pertain to our understanding of tonal harmony?
- In what ways can music express ideas, thoughts, and emotions?
- How do composers add color and texture to music?
- Why would composers write pitches that do not fit into the harmonizing chord?
- How do notes outside the harmonic language contribute to a chord progression?
- How do NCTs differ from each other?
- In what ways do different NCTs impact the experience of the music?

Knowledge and Skills:

Students will know...

- Each chord within a Major or Minor key has a specific function.
- Chords have a linear relationship to each other.
- Music has “gravity” that is created by the Tonic-Dominant relationship.
- Chord progressions provide music with a sense of harmonic motion, structure, and punctuation.
- Sometimes one chord can be substituted for another and allow for the same function
- Various types of NCTs including passing and neighbor tones, suspension, retardation, escape tone, appoggiatura, anticipation, and pedal point.
- How to identify NCT types based on given criteria including approach and resolution.
- How to recognize NCTs in written form and aurally.
- How to integrate NCTs into SATB compositions.

Students will be able to...

- Create their own 8 measure original melodies using the guidelines in Chapter 5 of the Tonal Harmony text.
- Accurately harmonize their melodies with any chords from the chosen key according to a common chord progression.
- Compose and identify Authentic (Perfect and Imperfect), Plagal, Half, and Deceptive cadences.
- Use the principles of voice-leading to create Alto, Tenor, and Bass parts under their melody, according to the assigned chords.
- Check their work for voice-crossings, parallel perfects and greater-than-octave situations.
- End their phrases with the appropriate cadences.

- Provide a harmonic analysis of their work.
- Substitute chords with other chords of the same function.
- Make revisions according to teacher and peer constructive criticism.
- Accurately identify NCTs in harmonic analysis.
- Identify NCTs in recorded examples.
- Incorporate NCTs in a purposeful and thoughtful way into previously composed SATB chorales.

EVIDENCE OF LEARNING

Assessment:

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

- Use of Tonal Harmony self-tests and exercises.
- Small group work and peer feedback.
- Teacher feedback and the chance to revise work.
- Special Chord Progressions listening where each student is assigned a particular chord progression of which to find a representative recording. (AAH, HG, LGBTQ, AAPI)
- The unit assessment is the completion of a fully-voiced SATB composition using the principles of voice-leading that contains both a parallel and contrasting period and uses at least two different cadence types making use of a logical chord progression according to the common chord progressions studied in this unit.
- Use of Musician’s Guide worksheets and exercises.
- **A two-part Unit Test:**
 - 1) Adding NCTs into a reduction of a chorale by J.S. Bach and then comparing to Bach’s own embellishments.
 - 2) Individually adding NCTs to one of their previous SATB compositions

Learning Activities:

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

- Students will complete class work and homework making use of the textbook *The Musician’s Guide*.
- Students will work alone and in small groups and put completed work with chord progressions on the board for peer review.
- Self-tests and Quick quizzes will be turned in and graded regularly.
- Students will compose their own melodies using Noteflight, according to the guidelines in Chapter 5 of the Tonal Harmony book.

- Students will revise according to teacher and peer feedback.
- Students will harmonize their melodies making use of common chord progressions and use the principles of voice-leading to create Alto, Tenor and Bass voices for original chorales.
- Students will share their work with the class and peer critique.
- Students will experiment with chord substitutions and chord progressions using Noteflight.
- A special Chord Progressions edition of Listening Friday will enhance learning and allow for informal assessment.
- Use of The Musician's Guide work book.
- Students share their work on the board.
- Projecting harmonic analysis homework on the white board and discussing student's analyses, the intent of the composer, and any potential variations or different analytical possibilities.
- Listening examples for each of the NCTs with special focus on suspensions.

RESOURCES

Teacher Resources:

- Tonal Harmony by Kostka, Payne, & Almen
- The Musician's Guide to Theory and Analysis by Clendinning and Marvin
- The Musician's Guide to Aural Skills by Murphy, Phillips, Clendinning, and Marvin
- Music Theory resources from Josh Gottry (www.gottrypercussion.com)
- MusicFirst Suite, MusicTheory.net

Equipment Needed:

- Computer
- Sound system
- Newline TV
- White board - lined
- Tonal harmony textbooks
- Piano keyboards
- Music staff paper

UNIT OVERVIEW

Content Area: AP Music Theory

Unit Title: Secondary Function

Target Course/Grade Level: 10-12

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

LEARNING TARGETS

Approximate Length of Unit: 5 weeks

NJ Student Learning Standards:

- MU:Cr1.1.E.IIa: Generate melodic, rhythmic, and harmonic ideas for compositions or improvisations within expanded forms and apply selected ideas in a varied compositional or improvisational form.
- MU:Cr1.1.E.IIb: Describe and explain compositional devices and techniques used to develop musical ideas.
- MU:Cr2.1.E.IIa: Select and develop draft melodic and rhythmic ideas or motives that demonstrate understanding of characteristic compositional or improvisational techniques.
- MU:Cr2.1.E.IIb: Use standard and/or iconic notation and/or audio/video recording to document personal melodic, rhythmic, and harmonic ideas.
- MU:Cr3.1.E.IIa: Evaluate and refine draft compositions and improvisations based on knowledge, skill, and teacher-provided criteria.
- MU:Cr3.1.E.IIb: Share revised compositions and improvisations that demonstrate craftsmanship and originality.

- MU:Pr4.1.E.IIa: Apply teacher-provided and collaboratively developed criteria to select music for performance, demonstrating an understanding of the music's theoretical and structural elements.
- MU:Pr4.2.E.IIa: Analyze the structure and context of varied musical works and their implications for performance.
- MU:Pr5.1.E.IIa: Develop and apply criteria to rehearse, refine, and evaluate the accuracy and expressiveness of ensemble and solo performances.
- MU:Pr6.1.E.IIa: Demonstrate expressiveness and technical accuracy through prepared and improvised performances of a varied repertoire of music.
- MU:Re7.1.E.IIa: Apply teacher-provided and collaboratively developed criteria to select music for analysis, demonstrating an understanding of the music's theoretical and structural elements.
- MU:Re7.2.E.IIa: Analyze how the structure and context of varied musical works inform the response.
- MU:Re8.1.E.IIa: Develop and support interpretations of musical works that reflect an understanding of the creators' intent.
- MU:Re9.1.E.IIa: Evaluate works and performances based on personally or collaboratively developed criteria, including analysis of the structure and context.
- MU:Cn10.0.E.IIa: Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
- MU:Cn11.0.E.IIa: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

Career Readiness, Life Literacies, and Key Skills:

- 1. 9.2.12.CAP.1 Identify areas of career interest and personal preferences using data from career assessments, personal interest surveys, and other tools.
- 2. 9.2.12.CAP.2 Develop college and career readiness skills by participating in opportunities such as structured learning experiences, dual enrollment programs, industry-based programs, and apprenticeships.
- 3. 9.2.12.CAP.3 Identify transferable skills in career choices and design alternative career plans based on those skills.
- 4. 9.2.12.CAP.4 Evaluate different careers and develop personal plans for postsecondary goals, including the costs associated with attaining those goals.
- 5. 9.2.12.CAP.5 Assess and modify a personal plan to support current interests and postsecondary plans.

1. Creativity and Innovation

- *Core Idea: Creativity and innovation are essential for personal and professional growth.*

2. Critical Thinking and Problem-Solving

- *Core Idea: Critical thinking and problem-solving involve the ability to analyze complex problems and develop solutions.*

3. Digital Citizenship

- *Core Idea: Digital citizenship involves responsible and ethical behavior when using technology.*

4. Information and Media Literacy

- *Core Idea: Information and media literacy involve the ability to access, evaluate, and use information effectively.*

5. Technology Literacy

- *Core Idea: Technology literacy is the ability to use, manage, and understand technology.*

Interdisciplinary Connections and Standards:

NJSLS for Science:

- HS-PS4-1: Use mathematical representations to support a claim regarding relationships among the frequency, wavelength, and speed of waves traveling in various media.

NJSLS for Social Studies:

- 6.1.12.CivicsPI.14.a: Analyze the impact of social movements and reforms on the expansion of civil rights and liberties.
- 6.1.12.CivicsDP.14.b: Evaluate the effectiveness of various forms of civic participation in influencing government policy.
- 6.1.12.EconNE.14.a: Analyze how globalization has affected economic growth, labor markets, and the music industry.
- 6.1.12.EconEM.14.c: Evaluate the impact of technological innovations on the economy and the music industry.
- 6.2.12.HistoryCC.1.a: Analyze the impact of cultural, economic, and political ideas on the development of societies.
- 6.2.12.HistoryCC.3.d: Assess the impact of artistic movements on societal development.
- 6.3.12.GeoGI.1: Evaluate the impact of human activities on the environment and how geography influences cultural practices.
- 6.3.12.Global.1: Evaluate the impact of global interconnections on cultural practices and expressions.

NJSLS for ELA:

- L.SS.9–10.1: Demonstrate command of the system and structure of the English language when writing or speaking.
- L.KL.9–10.2: Apply knowledge of language to make effective choices for meaning, or style, and to comprehend more fully when reading, writing, speaking, or listening.
- L.VL.9–10.3: Determine or clarify the meaning of unknown and multiple-meaning words

- and phrases based on grades 9–10 reading and content, including technical meanings,
- choosing flexibly from a range of strategies.
- L.VI.9–10.4: Demonstrate understanding of figurative language, word relationships, and
- nuances in word meanings, including connotative meanings.

Unit Understandings:

Students will understand...

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

Unit Essential Questions:

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

Knowledge and Skills:

Students will know...

- The concept of tonicization and how this differs from modulation.
- How chord progressions are tonicized through secondary dominant chords.
- How chord progressions are tonicized through secondary leading tone chords.

Students will be able to...

- Use symbols and terms to describe melodic, harmonic, and rhythmic relationships in performed and notated music.
- Use symbols and terms to describe and apply harmonic, melodic, and rhythmic procedures of 18th-century voice leading (up to 4 voices) in performed and notated music.
- Notate the soprano and bass pitches of a performed harmonic progression in a major or minor key (may include chromatically altered pitches).

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

EVIDENCE OF LEARNING

Assessment:

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

- **Final Assessment Unit Test-** Students will demonstrate proficiency in Secondary Dominant Chords and Secondary Leading Tone Chords through:
 - writing the chords given a key and a preceding chord
 - writing a chord progression containing said chords in a given key
 - identifying chords through harmonic analysis
 - identifying chords through aural example
- Formative assessments throughout the unit:
 1. Compounding/Sequential Quizzes
 2. Debriefing
 3. Melody in Canon
 4. Melody in Mimic
 5. Self-Assessment
 6. Student Conference
 7. Verbal Checks for Understanding

Learning Activities:

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

- ReComposing: Using a short chorale phrase that begins and ends in the tonic, have students recompose the end of the phrase using a secondary dominant chord that leads to and tonicizes a stable non-tonic triad. Students should verbalize or write about their choices, changes, and how they applied part-writing rules.
- Marking the Score: Have students identify the secondary dominant chords in a score excerpt from an exemplary common-practice piece of music. Ask them to provide a harmonic analysis and then label the voice leading of the chordal seventh and the leading tone.
- Think Aloud: Give students a six- to eight-chord harmonic progression with a diatonic bass line and that ends in a half cadence. Have students speculate as to where secondary leading tone chords could be inserted and what the altered scale degrees would be.
- Quick Write: Give students five minutes to individually complete an exercise in which secondary leading tone chords are to be realized. Then have them share their strategy with their neighbor. Afterward, lead the students in a discussion on different possible strategies for successfully completing the assignment.

RESOURCES

Teacher Resources:

- Tonal Harmony by Kostka, Payne, & Almen
- The Musician's Guide to Theory and Analysis by Clendinning and Marvin
- The Musician's Guide to Aural Skills by Murphy, Phillips, Clendinning, and Marvin
- MusicFirst Suite
- Howard Goodall's How Music Works: Harmony video series.

Equipment Needed:

- Computer
- Sound system
- Newline TV
- White board - lined
- Tonal harmony textbooks
- Piano keyboards
- Music staff paper

UNIT OVERVIEW

Content Area: Music

Unit Title: Modulation

Target Course/Grade Level: AP Music Theory: Grades 10-12

Unit Summary: Modulation is the process of moving from one key center to another. There are a number of ways that this can be achieved and they all pose particular challenges and have a set of guidelines for how to achieve a smooth transition. In this unit, students will learn the processes for Common Chord, Common Tone and Direct Modulation. They will make use of their knowledge of chord progressions, NCT's and Secondary Function in composing and analyzing various modulations.

Approximate Length of Unit: 4 weeks

LEARNING TARGETS

NJ Student Learning Standards:

- MU:Cr1.1.E.IIa: Generate melodic, rhythmic, and harmonic ideas for compositions or improvisations within expanded forms and apply selected ideas in a varied compositional or improvisational form.
- MU:Cr1.1.E.IIb: Describe and explain compositional devices and techniques used to develop musical ideas.
- MU:Cr2.1.E.IIa: Select and develop draft melodic and rhythmic ideas or motives that demonstrate understanding of characteristic compositional or improvisational techniques.
- MU:Cr2.1.E.IIb: Use standard and/or iconic notation and/or audio/video recording to document personal melodic, rhythmic, and harmonic ideas.
- MU:Cr3.1.E.IIa: Evaluate and refine draft compositions and improvisations based on knowledge, skill, and teacher-provided criteria.
- MU:Cr3.1.E.IIb: Share revised compositions and improvisations that demonstrate craftsmanship and originality.
- MU:Pr4.1.E.IIa: Apply teacher-provided and collaboratively developed criteria to select music for performance, demonstrating an understanding of the music's theoretical and structural elements.
- MU:Pr4.2.E.IIa: Analyze the structure and context of varied musical works and their implications for performance.

- MU:Pr5.1.E.IIa: Develop and apply criteria to rehearse, refine, and evaluate the accuracy and expressiveness of ensemble and solo performances.
- MU:Pr6.1.E.IIa: Demonstrate expressiveness and technical accuracy through prepared and improvised performances of a varied repertoire of music.
- MU:Re7.1.E.IIa: Apply teacher-provided and collaboratively developed criteria to select music for analysis, demonstrating an understanding of the music's theoretical and structural elements.
- MU:Re7.2.E.IIa: Analyze how the structure and context of varied musical works inform the response.
- MU:Re8.1.E.IIa: Develop and support interpretations of musical works that reflect an understanding of the creators' intent.
- MU:Re9.1.E.IIa: Evaluate works and performances based on personally or collaboratively developed criteria, including analysis of the structure and context.
- MU:Cn10.0.E.IIa: Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
- MU:Cn11.0.E.IIa: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

Career Readiness, Life Literacies, and Key Skills:

- 1. 9.2.12.CAP.1 Identify areas of career interest and personal preferences using data from career assessments, personal interest surveys, and other tools.
- 2. 9.2.12.CAP.2 Develop college and career readiness skills by participating in opportunities such as structured learning experiences, dual enrollment programs, industry-based programs, and apprenticeships.
- 3. 9.2.12.CAP.3 Identify transferable skills in career choices and design alternative career plans based on those skills.
- 4. 9.2.12.CAP.4 Evaluate different careers and develop personal plans for postsecondary goals, including the costs associated with attaining those goals.
- 5. 9.2.12.CAP.5 Assess and modify a personal plan to support current interests and postsecondary plans.

1. Creativity and Innovation

- *Core Idea: Creativity and innovation are essential for personal and professional growth.*

2. Critical Thinking and Problem-Solving

- *Core Idea: Critical thinking and problem-solving involve the ability to analyze complex problems and develop solutions.*

3. Digital Citizenship

- *Core Idea: Digital citizenship involves responsible and ethical behavior when using technology.*

4. Information and Media Literacy

- *Core Idea: Information and media literacy involve the ability to access, evaluate, and use information effectively.*

5. Technology Literacy

- **Core Idea:** *Technology literacy is the ability to use, manage, and understand technology.*

Interdisciplinary Connections and Standards:

NJSLS for Science:

HS-PS4-1: Use mathematical representations to support a claim regarding relationships among the frequency, wavelength, and speed of waves traveling in various media.

NJSLS for Social Studies:

- 6.1.12.CivicsPI.14.a: Analyze the impact of social movements and reforms on the expansion of civil rights and liberties.
- 6.1.12.CivicsDP.14.b: Evaluate the effectiveness of various forms of civic participation in influencing government policy.
- 6.1.12.EconNE.14.a: Analyze how globalization has affected economic growth, labor markets, and the music industry.
- 6.1.12.EconEM.14.c: Evaluate the impact of technological innovations on the economy and the music industry.
- 6.2.12.HistoryCC.1.a: Analyze the impact of cultural, economic, and political ideas on the development of societies.
- 6.2.12.HistoryCC.3.d: Assess the impact of artistic movements on societal development.
- 6.3.12.GeoGI.1: Evaluate the impact of human activities on the environment and how geography influences cultural practices.
- 6.3.12.Global.1: Evaluate the impact of global interconnections on cultural practices and expressions.

NJSLS for ELA:

- L.SS.9–10.1: Demonstrate command of the system and structure of the English language when writing or speaking.
- L.KL.9–10.2: Apply knowledge of language to make effective choices for meaning, or style, and to comprehend more fully when reading, writing, speaking, or listening.
- L.VL.9–10.3: Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 9–10 reading and content, including technical meanings, choosing flexibly from a range of strategies.
- L.VI.9–10.4: Demonstrate understanding of figurative language, word relationships, and nuances in word meanings, including connotative meanings.

Unit Understandings:

Students will understand...

- Tonal music is rooted in a key center or pitch class.
- Composers move from tonal center to tonal center in an effort to take the listener on a journey. This is called modulation.
- There are specific rules and guiding principles that govern modulation.
- All keys are taken from major and minor scales or modes.
- All keys have closely related keys and distantly related keys. It is easier to modulate to a closely related key.
- All Major scales have relative minor scales which share the same key signature and parallel minor scales which share the same starting pitch.
- Composers use cadences to “ground” a work in its key and specific chord progressions to give the music a tonal center.
- A modulation constitutes a significant and enduring change to a new tonal center.

Unit Essential Questions:

- In what way do cadences and chord progressions serve to give music a tonal center and feeling of being grounded in a key?
- How do composers make use of varying chords and chord functions in order to take the listener on a journey?
- What are the ways in which a composer communicates a transition to a new tonal center?

Knowledge and Skills:

Students will know...

- Major and Minor key signatures
- The concepts of closely related and distantly related keys.
- The concepts of relative and parallel major/minor.
- What a common chord or common tone is.
- Secondary function chords and their uses.

Students will be able to...

- Find the closely related keys to the home key.
- Find chords and tones common to the home key and the new key.
- Use pivot chords and common tones as a means of modulation to a closely related key.
- Modulate between relative major/minor or parallel major/minor keys.
- Create Direct Modulations to distantly related keys.
- Use secondary function chords to foreshadow and ease the transition of a modulation.
- Create original music that makes use of modulation.

EVIDENCE OF LEARNING

Assessment:

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

- Use of The Musician’s Guide worksheets and exercises.
- Work on the board or Newline TV as part of peer critique.
- **Final Assessment : A two-part Unit Test:**
 - 1) Providing Harmonic Analysis for pieces that make use of multiple modulations strategies.
 - 2) Creating Original music that features a modulation using Common Chord, Common Tone or Direct Modulation.

Learning Activities:

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

- Students will Use The Musician’s Guide Workbook in and outside of class to practice skills and concepts.
- Work together at the board or Newline TV on various harmonic analyses and in the creation of chord progressions that modulate.
- Use 20th century Theory worksheets on modulation.
- Listening activities which feature modulations. (AAH, HG, LGBTQ, AAPI)

Teacher Resources:

RESOURCES

- Tonal Harmony by Kostka, Payne, & Almen
- The Musician’s Guide to Theory and Analysis by Clendinning and Marvin
- The Musician’s Guide to Aural Skills by Murphy, Phillips, Clendinning, and Marvin
- NCT I & II worksheets by Josh Gottry NCT I, II, and III Analysis pages by Josh Gottry)
- MusicFirst Suite

Equipment Needed:

- Computer
- Sound system
- Newline TV
- White board - lined
- Tonal harmony textbooks
- Piano keyboards
- Music staff paper

UNIT OVERVIEW

Content Area: Music

Unit Title: Transposition and Orchestration

Target Course/Grade Level: AP Music Theory: Grades 10-12

Unit Summary: Each instrument is pitched in a different key, depending on the construction and size of the instrument. In order for various instruments to be able to play together at the same time, music must be transposed so that each instrument is playing in the proper pitch class. Composers must know the appropriate transposition and range for every instrument/voice part. In this unit, students learn these transpositions and ranges.

Approximate Length of Unit: 4 weeks

LEARNING TARGETS

NJ Student Learning Standards:

- MU:Cr1.1.E.IIa: Generate melodic, rhythmic, and harmonic ideas for compositions or improvisations within expanded forms and apply selected ideas in a varied compositional or improvisational form.
- MU:Cr1.1.E.IIb: Describe and explain compositional devices and techniques used to develop musical ideas.
- MU:Cr2.1.E.IIa: Select and develop draft melodic and rhythmic ideas or motives that demonstrate understanding of characteristic compositional or improvisational techniques.
- MU:Cr2.1.E.IIb: Use standard and/or iconic notation and/or audio/video recording to document personal melodic, rhythmic, and harmonic ideas.
- MU:Cr3.1.E.IIa: Evaluate and refine draft compositions and improvisations based on knowledge, skill, and teacher-provided criteria.
- MU:Cr3.1.E.IIb: Share revised compositions and improvisations that demonstrate craftsmanship and originality.
- MU:Pr4.1.E.IIa: Apply teacher-provided and collaboratively developed criteria to select music for performance, demonstrating an understanding of the music's theoretical and structural elements.
- MU:Pr4.2.E.IIa: Analyze the structure and context of varied musical works and their implications for performance.
- MU:Pr5.1.E.IIa: Develop and apply criteria to rehearse, refine, and evaluate the accuracy and expressiveness of ensemble and solo performances.

- MU:Pr6.1.E.IIa: Demonstrate expressiveness and technical accuracy through prepared and improvised performances of a varied repertoire of music.
- MU:Re7.1.E.IIa: Apply teacher-provided and collaboratively developed criteria to select music for analysis, demonstrating an understanding of the music's theoretical and structural elements.
- MU:Re7.2.E.IIa: Analyze how the structure and context of varied musical works inform the response.
- MU:Re8.1.E.IIa: Develop and support interpretations of musical works that reflect an understanding of the creators' intent.
- MU:Re9.1.E.IIa: Evaluate works and performances based on personally or collaboratively developed criteria, including analysis of the structure and context.
- MU:Cn10.0.E.IIa: Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
- MU:Cn11.0.E.IIa: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

Career Readiness, Life Literacies, and Key Skills:

- 1. 9.2.12.CAP.1 Identify areas of career interest and personal preferences using data from career assessments, personal interest surveys, and other tools.
- 2. 9.2.12.CAP.2 Develop college and career readiness skills by participating in opportunities such as structured learning experiences, dual enrollment programs, industry-based programs, and apprenticeships.
- 3. 9.2.12.CAP.3 Identify transferable skills in career choices and design alternative career plans based on those skills.
- 4. 9.2.12.CAP.4 Evaluate different careers and develop personal plans for postsecondary goals, including the costs associated with attaining those goals.
- 5. 9.2.12.CAP.5 Assess and modify a personal plan to support current interests and postsecondary plans.

1. Creativity and Innovation

- *Core Idea: Creativity and innovation are essential for personal and professional growth.*

2. Critical Thinking and Problem-Solving

- *Core Idea: Critical thinking and problem-solving involve the ability to analyze complex problems and develop solutions.*

3. Digital Citizenship

- *Core Idea: Digital citizenship involves responsible and ethical behavior when using technology.*

4. Information and Media Literacy

- *Core Idea: Information and media literacy involve the ability to access, evaluate, and use information effectively.*

5. Technology Literacy

- **Core Idea:** *Technology literacy is the ability to use, manage, and understand technology.*

Interdisciplinary Connections and Standards:

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Unit Understandings:

Students will understand...

- All instruments are pitched in a specific key.

- In order to play together, music must be transposed from Concert pitch to the appropriate pitch class of each instrument.
- Concert pitch is C - the pitch of the piano and all non-transposing instruments.
- Transposing involves bringing a series of pitches either up or down a specific interval.
- Some instruments only transpose clefs. Some instruments are written an octave above or below where they sound.
- Transcribing is writing down music exactly as it is heard.
- Orchestrating involves choosing which instruments should perform which sounds/parts of the music.

Unit Essential Questions:

- Why are instruments pitched in different keys?
- How is one able to read a score that contains both transposing and non-transposing instruments?
- What is the difference between transcribing, transposing, and orchestrating?

Knowledge and Skills:

Students will know...

- The transposing instruments of the orchestra and their respective keys.
- Which clef(s) each instrument reads.
- The interval and direction of transposition for each instrument.

Students will be able to...

- Accurately transpose a simple melody for multiple different transposing instruments.
- Create short and simple orchestrations using transposing instruments.

EVIDENCE OF LEARNING

Assessment:

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

- Use of The Musician’s Guide worksheets and exercises in and outside of class.
- Create transpositions of simple melodies in a variety of keys.
- **Final Assessment: Unit Test:** Create an orchestration of a choral work transposed for an instrumental ensemble.

Learning Activities:

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

- Work at the board or Newline TV on transposition exercises.
- Worksheets and activities in Noteflight
- Learning to transpose at sight on their primary instrument.

RESOURCES

Teacher Resources:

- Tonal Harmony by Kostka, Payne, & Almen
- The Musician's Guide to Theory and Analysis by Clendinning and Marvin
- The Musician's Guide to Aural Skills by Murphy, Phillips, Clendinning, and Marvin
- NCT I & II worksheets by Josh Gottry (NCT I, II, and III Analysis pages by Josh Gottry)
- MusicFirst Suite
- Howard Goodall's How Music Works: Harmony video series.

Equipment Needed:

- Computer
- Sound system
- Newline TV
- White board - lined
- Tonal harmony textbooks
- Piano keyboards
- Music staff paper

UNIT OVERVIEW

Content Area: Music

Unit Title: Expanded Forms

Target Course/Grade Level: AP Music Theory: Grades 10-12

Unit Summary: Form is the structure of music or the ways in which music is shaped to create a meaningful musical experience. In Music Theory I, students were introduced to Period forms, and brief discussions of small ternary forms were had. In this unit, we will expand our knowledge of form to include Binary and Rounded Binary, Rondo, and Sonata form. Culminating in a short study of large scale musical examples such as symphonies and concertos, this unit brings our study on Tonal Music to its logical conclusion.

Approximate Length of Unit: 4 weeks

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Unit Understandings:

Students will understand...

- Form provides music with structure and shape.
- Formal analysis is akin to harmonic analysis, but there are slight differences.
- There are standard forms which have been used throughout the history of tonal music.
- Certain forms are prevalent in certain time periods. (AAH, HG, LGBTQ, AAPI)
- Characteristics of historical time periods tend to be reflected in music, art, architecture, literature, and other arts, and tend to be the same throughout the arts. (AAH, HG, LGBTQ, AAPI)
- The form of the music relates to the culture, practice, and understandings of the time period.
- Musical sections are labeled with letters in alphabetical order which correspond to varying musical ideas.
- Form became increasingly important in the Classical period (ca. 1750-1840).
- Sonata or Sonata Allegro form is considered the height of form in instrumental music composition.
- Ludwig van Beethoven was a transitional composer whose music helped bridge the gap between the Classical and Romantic periods.
- Beethoven's piano sonatas and symphonies are among the best examples of Sonata form ever composed and, at the same time, push the boundaries of Classical form in a way that inspired and challenged his contemporaries and protégés.

Unit Essential Questions:

- How does the form of a piece of music affect its performance?
- In what ways does understanding form in music benefit the performer and/or the listener?
- How do music and the other arts reflect the characteristics and culture of the region and time period? (AAH, HG, LGBTQ, AAPI)
- How is standard performance practice reflected in the form of the music?
- What about the Classical period makes form in music so significant?
- How did Classical music's attention to form impact future musical periods?
- What is the Sonata form and what about it makes it so valuable in terms of musical composition?
- Why was Ludwig van Beethoven's career and musical output so significant in the history and development of future music?
- What about Beethoven's life and circumstances impacts his musical decision-making most profoundly?

Knowledge and Skills:

Students will know...

- That musical sections are labeled with letters alphabetically.
- A return of the same letter corresponds with a return of the same musical material.
- Binary and Rounded Binary forms are popular in the Baroque period.
- Form is expanded in the Classical period to include Rondo, Ternary, and other forms, culminating in Sonata or Sonata Allegro form, widely considered the height of formal achievement.
- Sonata form makes use of distinct sections:
 - Exposition
 - Development
 - Recapitulation
- Exposition generally contains two varying themes and bridge material.
- Development is the composer's opportunity to "show their stuff" by working with thematic material from the exposition in myriad ways.
- Composers often use this section as an opportunity to explore other keys and tonal centers. Recapitulation is a direct restatement of the exposition.
- Sometimes composers make use of the Dominant key rather than the home key at the beginning of the section, however the final statement of the opening material always returns to the home key.
- Ludwig van Beethoven is a composer whose career begins in the Classical period but ends in the Romantic period, making him a transitional composer.
- Beethoven is considered one of the greatest and most influential composers of all time. Beethoven was innovative and a risk-taker who challenged the conventions and standard practices of the day.
- Beethoven pushed the boundaries of Sonata form, expanding it to include the development of bridge material, use of leitmotifs, and codas that are almost their own movements. His daring use of chromaticism ushered in a way of challenging (and ultimately abandoning) tonal harmony.
- Beethoven's loss of hearing was of no consequence to his compositional output, and while it certainly affected him emotionally and socially, the circumstances of his youth and upbringing were likely more significant in terms of the Sturm und Drang of his music.

Students will be able to...

- Assign alphabet letters appropriately to sections of music.
- Identify the form of a piece through the process of formal analysis.
- Aurally identify the sections of a piece of music through guided listening.
- Identify the exposition, development and recapitulation of a Sonata form example.
- Identify the themes and bridge material in the exposition of a Sonata form example.
- Have discourse regarding the life and career of Ludwig van Beethoven, his music and the influence it has had on the history and development of future music.
- Compare and contrast Beethoven's first and last piano sonatas.
- Discuss the development of chromaticism in music, and what its implications are for future music.

EVIDENCE OF LEARNING

Assessment:

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

- Use of class discussion and peer and teacher feedback.
- Formative assessments include analysis examples and guided listening examples throughout the unit and creation of listening maps.
- Use of guiding questions for *The Nature of Genius: Beethoven and the Sonata Form*.
- **Final Assessment: Unit Test:** Formal Analysis of examples making use of Rondo, Rounded Binary and Sonata Allegro forms.

Learning Activities:

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

- Students will gain comfort with various forms through the use of form charts.
- Through guided listening examples, we will label the sections of various musical selections.
- Use of sections of the movie *Immortal Beloved*, followed by in-depth discussions of Beethoven’s life and career.
- Use of *The Listener’s Guide* YouTube Channel Forms 101: Binary Form and Ternary Form videos.
- Students will complete formal analysis for several musical examples, including examples of Binary, Rondo, and Sonata form.
- Use of *The Nature of Genius: Beethoven and the Sonata Form* lecture/recital and guiding discussion questions.

RESOURCES

Teacher Resources:

- Information on sonata form and form chart from Go Into The Story
<https://gointothestory.blcklst.com/sonata-form-and-three-act-structure-1568c6745828>
- Various form chart images found on Google.com
- The Listener's Guide YouTube channel
- *The Nature of Genius: Beethoven and the Sonata Form* lecture/recital by Dr. Cecil Lytle of University of California

Equipment Needed:

- Computer
- Sound system
- Newline TV
- White board - lined
- Tonal harmony textbooks
- Piano keyboards
- Music staff paper