Pascack Valley Regional High School District

Pascack Hills High School, Montvale, New Jersey
Pascack Valley High School, Hillsdale, New Jersey

Course Name: AP Music Theory

Born On: August, 2020
Previous Revision: August, 2025
Current Revision: October, 2026
Board Approval: October 26, 2026

COURSE DESCRIPTION: AP Music Theory

This course is designed to provide students with a range of skills necessary to successfully complete the AP® Music Theory curriculum. The AP Music Theory course corresponds to one or two semesters of a typical introductory college music theory course that covers topics such as musicianship, theory, musical materials, and procedures. Musicianship skills, including dictation and other listening skills, sight singing, and harmony, are considered an important part of the course. Through the course, students develop the ability to recognize, understand, and describe basic materials and processes of tonal music that are heard or presented in a score. Development of aural skills is a primary objective. Performance is also part of the curriculum through the practice of sight singing. Students understand basic concepts and terminology by listening to and performing a wide variety of music. Notational skills, speed, and fluency with basic materials are also emphasized.

The students will develop deeper knowledge and skills in music theory on a more advanced level. AP Music Theory class will equip the students with a working knowledge of the art of music through the study of music's structure and theories. In addition to developing compositional abilities, experiences will include the development of skills needed to analyze and evaluate music on a higher level of comprehension. Students will continue to explore music's relationship with other disciplines and its impact on culture, and the development of the ability to perform, record, present, and discuss original compositions. After successfully completing this class, students will have the skill to successfully complete the AP Music Theory exam given in May every year.

The Advanced Placement Program® enables willing and academically prepared students to pursue college-level studies — with the opportunity to earn college credit, advanced placement, or both — while still in high school.

Course Objectives

The AP Music Theory course supports mastery of the rudiments and vocabulary of music, including hearing and notating:

- Pitches
- Intervals
- Scales and keys
- Chords
- Meter
- Rhythm

Building on this foundation, the course progresses to include more complex and creative tasks, such as melodic and harmonic dictation; composition of a bass line for a given melody, implying appropriate harmony; realization of a figured bass; realization of a Roman numeral progression; analysis of melody, harmony, rhythm, texture, and form in repertoire drawn mostly from the Western European Common Practice style, but also including jazz, 20th century works, and world music; and sight singing of simple melodies.

At the end of the course, students will learn to identify, both aurally and through score reading, tonal procedures based in common-practice tonality, such as:

1. Functional triadic harmony in traditional four-voice texture (with vocabulary including nonharmonic tones, seventh chords, and secondary dominants)
2. Cadences
3. Melodic and harmonic compositional processes (e.g., sequence, motivic development)
4. Standard rhythms and meters
5. Phrase structure (e.g., contrasting period, phrase group)
6. Small forms (e.g., rounded binary, simple ternary, theme and variation, strophic)
7. Modulation to closely related keys

Descriptors for High School Proficiency Levels

(Source: NJ Department of Education 2020 NJSLS-VPA)

At the high school level (grades 9–12), all students are required to complete five credits in Visual and Performing Arts as part of the course requirements to receive a high school diploma (N.J.A.C. 6A:8-5.1). Because students' experiences and course offerings at the middle and high school levels may vary, the new grade 9–12 standards are described in three levels of proficiency. The three levels—proficient, accomplished, and advanced—are flexible enough to accommodate varying degrees of achievement by students during high school, including those who build on their K–8 foundation by pursuing deeper engagement in one arts discipline, as well as those who explore a wide range of artistic pursuits and experiences at the high school level.

Proficient	Accomplished	Advanced
Students at the proficient level have developed the foundational technical and expressive skills and understandings in an art form necessary to solve assigned problems or prepare assigned repertoire for presentation; make appropriate choices with some support; and may be prepared for active engagement in their community. They understand the art form to be an important form of personal realization and well-being, and make connections between the art form, history, culture and other learning.	Students at the accomplished level are, with minimal assistance, able to identify or solve arts problems based on their interests or for a particular purpose; conduct research to inform artistic decisions; and create and refine arts performances, products, or presentations that demonstrate technical proficiency and personal communication and expression. They use the art form for personal realization and well-being and have the necessary skills for and interest in participation in arts activity beyond the school environment.	Students at the advanced level independently identify challenging arts problems based on their interests or for specific purposes and bring creativity and insight to finding artistic solutions. They are facile in using at least one art form as an effective avenue for personal communication, demonstrating a higher level of technical and expressive proficiency characteristic of honors or college level work. As arts learners, they exploit their personal strengths and apply strategies to overcome personal challenges. They are capable of taking a leadership role in arts activity within and beyond the school environment.
A level of achievement attainable by most students who complete a high school level course in the arts (or equivalent) beyond the foundation of quality K–8 instruction.	A level of achievement attainable by most students who complete a rigorous sequence of high-school level courses (or equivalent) beyond the proficient level.	A level and scope of achievement that significantly exceeds the accomplished level. Achievement at this level is indisputably rigorous and substantially expands students' knowledge, skills, and understandings beyond the expectations articulated for accomplished achievement.

1.3B Music Composition & Theory Standards

Creating

Anchor Standard 1: Generating and conceptualizing ideas.

Enduring Understanding: The creative ideas, concepts and feelings that influence musicians' work emerge from a variety of sources.

Essential Question: How do musicians generate creative ideas?

Practice: Imagine

Performance Expectations:

Proficient

1.3B.12prof.Cr1a: Describe how sounds and short musical ideas can be used to represent personal experiences, moods, visual images, and/or storylines.

Accomplished

1.3B.12acc.Cr1a: Describe and demonstrate how sounds and musical ideas can be used to represent events, memories, visual images, concepts, texts, or storylines.

Advanced

1.3B.12adv.Cr1a: Describe and demonstrate multiple ways in which sounds and musical ideas can be used to represent extended experiences or abstract ideas.

Anchor Standard 2: Organizing and developing ideas.

Enduring Understanding: Musicians' creative choices are influenced by their expertise, context and expressive intent.

Essential Question: How do musicians make creative decisions?

Practices: Plan, Make

Performance Expectations:

Proficient

● 1.3B.12prof.Cr2a: Assemble and organize sounds or short musical ideas to create initial expressions of selected experiences, moods, images or storylines.

● 1.3B.12prof.Cr2b: Identify and describe the development of sounds or short musical ideas in drafts of music within simple forms (e.g., one part, cyclical, binary

Accomplished

● 1.3B.12acc.Cr2a: Assemble and organize multiple sounds or musical ideas to create initial expressive statements of selected events, memories, images, concepts, texts, or storylines

● 1.3B.12acc.Cr2b: Describe and explain the development of sounds and musical ideas in drafts of music within a variety of simple or moderately complex forms (e.g., binary, rondo, ternary).

Advanced

● 1.3B.12adv.Cr2a: Assemble and organize multiple sounds or extended musical ideas to create initial expressive statements of selected extended experiences or abstract ideas.

● 1.3B.12adv.Cr2b: Analyze and demonstrate the development of sounds and extended musical ideas in drafts of music within a variety of moderately complex or complex forms.

Anchor Standard 3: Refining and completing products.

Enduring Understanding: Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.

Essential Question: How do musicians improve the quality of their creative work?

Practices: Evaluate, Refine

Performance Expectations:

Proficient

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

● 1.3B.12prof.Cr3b: Share music through the use of notation, performance or technology, and demonstrate how the elements of music have been employed to realize expressive intent.

Accomplished

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

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

Advanced

● 1.3B.12adv.Cr3a: Research, identify, explain, and apply personally developed criteria to assess and refine the technical and expressive aspects of evolving drafts leading to final versions

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

Performing

Anchor Standard 4: Selecting, analyzing and interpreting work.

Enduring Understanding: Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.

Essential Question: How do performers select repertoire?

Practices: Select, Analyze, Interpret

Performance Expectations:

Proficient

● 1.3B.12prof.Pr4a: Identify and select specific excerpts, passages, or sections in musical works that express a personal experience, mood, visual image, or storyline in simple forms (e.g., one-part, cyclical, binary).

● 1.3B.12prof.Pr4b: Analyze how the elements of music (including form) of selected works relate to style and mood and explain the implications for rehearsal or performance.

● 1.3B.12prof.Pr4c: Develop interpretations of works based on an understanding of the use of elements of music, style and mood, explaining how the interpretive choices reflect the creator's intent.

Accomplished

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

● 1.3B.12acc.Pr4b: Analyze how the elements of music (including form) of selected works relate to the style, function and context, and explain the implications for rehearsal and performance.

● 1.3B.12acc.Pr4c: Develop interpretations of works based on an understanding of the use of elements of music, style, mood, function, and context, explaining and supporting how the interpretive choices reflect the creator's intent.

Advanced

● 1.3B.12adv.Pr4a: Identify and select specific sections, movements, or entire works that express personal experiences and interests, moods, visual images, concepts, texts, or storylines in moderately complex or complex forms.

● 1.3B.12adv.Pr4b: Analyze how the elements of music (including form), and compositional techniques of selected works relate to the style, function, and context, and explain and support the analysis and its implications for rehearsal and performance.

● 1.3B.12adv.Pr4c: Develop interpretations of works based on an understanding of the use of elements of music (including form), compositional techniques, style, function, and context, explaining and justifying how the interpretive choices reflect the creator's intent.

Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.

Enduring Understanding: To express their musical ideas, musicians analyze, evaluate and refine their performance over time through openness to new ideas, persistence and the application of appropriate criteria.

Essential Question: How do musicians improve the quality of their performance?

Practices: Rehearse, Evaluate, Refine

Performance Expectations:

Novice

1.3C.12nov.Pr5a: Use self-reflection and peer feedback to refine individual and ensemble performances of a varied repertoire of music.

Intermediate

1.3C.12int.Pr5a: Develop strategies to address technical challenges in a varied repertoire of music and evaluate their success using feedback from ensemble peers and other sources to refine performances.

Proficient

1.3C.12prof.Pr5a: Develop strategies to address expressive challenges in a varied repertoire of music, and evaluate their success using feedback from ensemble peers and other sources to refine performances.

Accomplished

1.3C.12acc.Pr5a: Develop and apply appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music and evaluate their success.

Advanced

1.3C.12adv.Pr5a: Develop, apply, and refine appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music.

Anchor Standard 6: Conveying meaning through art.

Enduring Understanding: Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence audience response.

Essential Question: When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?

Practice: Present

Performance Expectations:

Novice

- 1.3C.12nov.Pr6a: Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music.
- 1.3C.12nov.Pr6b: Demonstrate an awareness of the context of the music through prepared and improvised performances

Intermediate

- 1.3C.12int.Pr6a: Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures and styles.
- 1.3C.12int.Pr6b: Demonstrate an understanding of the context of the music through prepared and improvised performances.

Proficient

- 1.3C.12prof.Pr6a: Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures, styles, and genres.
- 1.3C.12prof.Pr6b: Demonstrate an understanding of expressive intent by connecting with an audience through prepared and improvised performances.

Accomplished

- 1.3C.12acc.Pr6a: Demonstrate mastery of the technical demands and an understanding of expressive qualities of the music in prepared and improvised performances of a varied repertoire representing diverse cultures, styles, genres, and historical periods.
- 1.3C.12acc.Pr6b: Demonstrate an understanding of intent as a means for connecting with an audience through prepared and improvised performances.

Advanced

- 1.3C.12adv.Pr6a: Demonstrate an understanding and mastery of the technical demands and expressive qualities of the music through prepared and improvised performances of a varied repertoire representing diverse cultures, styles, genres, and historical periods in multiple types of ensembles.
- 1.3C.12adv.Pr6b: Demonstrate an ability to connect, engage and respond to audiences through prepared and improvised performances.

Responding

Anchor Standard 7: Perceiving and analyzing products.

Enduring Understandings: Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes. Response to music is informed by analyzing context (e.g., social, cultural, historical) and how creator(s) or performer(s) manipulate the elements of music.

Essential Questions: How do individuals choose music to experience? How does understanding the structure and context of music inform a response?

Practices: Select, Analyze

Performance Expectations:

Novice

- 1.3C.12nov.Re7a: Identify reasons for selecting music based on characteristics found in the music, connection to interest, and purpose or context.

- 1.3C.12nov.Re7b: Identify how knowledge of context and the use of repetition, similarities and contrasts inform the response to music.

Intermediate

- 1.3C.12int.Re7a: Explain the reasons for selecting music citing characteristics found in the music and connections to interest, purpose and context.
- 1.3C.12int.Re7b: Describe how understanding context and the way the elements of music are manipulated inform the response to music.

Proficient

- 1.3C.12prof.Re7a: Apply criteria to select music for specified purposes, supporting choices by citing characteristics found in the music and connections to interest, purpose and context.
- 1.3C.12prof.Re7b: Explain how the analysis of passages and understanding the way the elements of music are manipulated informs the response to music.

Accomplished

- 1.3C.12acc.Re7a: Apply criteria to select music for a variety of purposes, justifying choices citing knowledge of the music and the specified purpose and context.
- 1.3C.12acc.Re7b: Explain how the analysis of structures and contexts inform the response to music.

Advanced

- 1.3C.12adv.Re7a: Use research and personally developed criteria to justify choices made when selecting music, citing knowledge of the music and individual and ensemble purpose and context.
- 1.3C.12adv.Re7b: Demonstrate and justify how the analysis of structures, contexts and performance decisions inform the response to music.

Anchor Standard 8: Interpreting intent and meaning.

Enduring Understanding: Through their use of elements and structures of music, creators and performers.

Essential Question: How do we discern the musical creators' and performers' expressive intent?

Practice: Interpret

Performance Expectations:

Novice

1.3C.12nov.Re8a: Identify interpretations of the expressive intent and meaning of musical works, referring to the elements of music, contexts and the setting of the text (when appropriate).

Intermediate

1.3C.12int.Re8a: Identify and support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts and the setting of the text (when appropriate).

Proficient

1.3C.12prof.Re8a: Explain and support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts, the setting of the text (when appropriate), and personal research.

Accomplished

1.3C.12acc.Re8a: Support interpretations of the expressive intent and meaning of musical works citing as evidence the treatment of the elements of music, contexts, the setting of the text (when appropriate), and varied researched sources.

Advanced

1.3C.12adv.Re8a: Justify interpretations of the expressive intent and meaning of musical works by comparing and synthesizing varied researched sources, including reference to other art forms.

Anchor Standard 9: Applying criteria to evaluate products.

Enduring Understanding: The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation and established criteria.

Essential Question: How do we judge the quality of musical work(s) and performance(s)?

Practice: Evaluate

Performance Expectations:

Novice

1.3C.12nov.Re9a: Identify and describe the effect of interest, experience, analysis, and context on the evaluation of music.

Intermediate

1.3C.12int.Re9a: Explain the influence of experiences, analysis and context on interest in and evaluation of music.

Proficient

1.3C.12prof.Re9a: Evaluate works and performances based on personally or collaboratively developed criteria, including analysis of the structure and context.

Accomplished

1.3C.12acc.Re9a: Evaluate works and performances based on research as well as personally and collaboratively developed criteria, including analysis and interpretation of the structure and context.

Advanced

1.3C.12adv.Re9a: Develop and justify evaluations of music, programs of music, and performances based on criteria, personal decision-making, research, and understanding of contexts.

Connecting

Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.

Enduring Understanding: Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.

Essential Question: How do musicians make meaningful connections to creating, performing, and responding?

Practice: Interconnection

Performance Expectations:

Novice

1.3C.12nov.Cn10a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

This Performance Expectation is embedded in the following Artistic Processes: 1.3A.12nov.Cr2a,1.3A.12nov.Cr3b, 1.3A.12nov.Pr5b, 1.3A.12nov.Re7a

Intermediate

1.3C.12int.Cn10a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

This Performance Expectation is embedded in the following Artistic Processes: 1.3A.12int.Cr2a,1.3A.12int.Cr3b, 1.3A.12int.Pr5b, 1.3A.12int.Re7a

Proficient

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

This Performance Expectation is embedded in the following Artistic Processes: 1.3A.12prof.Cr2a, 1.3A.12prof.Cr3b, 1.3A.12prof.Pr5b, 1.3A.12prof.Re7a

Accomplished

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

This Performance Expectation is embedded in the following Artistic Processes: 1.3A.12acc.Cr2a,1.3A.12acc.Cr3b, 1.3A.12acc.Pr5b, 1.3A.12acc.Re7a

Advanced

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

This Performance Expectation is embedded in the following Artistic Processes: 1.3A.12adv.Cr2a,1.3A.12adv.Cr3b, 1.3A.12.Pr5b, 1.3A.12adv.Re7a

Anchor Standard 11: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.

Enduring Understanding: Musicians connect their personal interests, experiences, ideas and knowledge to creating, performing and responding.

Essential Question: How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?

Practice: Interconnection

Performance Expectations:

Novice

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

This Performance Expectation is embedded in the following Artistic Processes: 1.3A.12nov.Cr2a, 1.3A.12nov.Cr3b, 1.3A.12nov.Pr5b, 1.3A.12nov.Re7a

Intermediate

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

This Performance Expectation is embedded in the following Artistic Processes: 1.3A.12int.Cr2a,1.3A.12int.Cr3b, 1.3A.12int.Pr5b, 1.3A.12int.Re7a

Proficient

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

This Performance Expectation is embedded in the following Artistic Processes: 1.3A.12prof.Cr2a, 1.3A.12prof.Cr3b, 1.3A.12prof.Pr5b, 1.3A.12prof.Re7a

Accomplished

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

This Performance Expectation is embedded in the following Artistic Processes: 1.3A.12acc.Cr2a,1.3A.12acc.Cr3b, 1.3A.12acc.Pr5b, 1.3A.12acc.Re7a

Advanced

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

This Performance Expectation is embedded in the following Artistic Processes: 1.3A.12adv.Cr2a,1.3A.12adv.Cr3b, 1.3A.12.Pr5b, 1.3A.12adv.Re7a

21st Century Themes & Skills

The following content statements can be integrated into any of the adopted Music strands (creative process, history of the arts and culture, performing and aesthetic responses & critique methodologies).

- CRP2. Apply appropriate academic and technical skills.
- CRP4. Communicate clearly and effectively and with reason. .
- CRP6. Demonstrate creativity and innovation.
- CRP7. Employ valid and reliable research strategies.
- CRP8. Utilize critical thinking to make sense of problems and persevere in solving them.
- CRP9. Model integrity, ethical leadership and effective management.
- CRP10. Plan education and career paths aligned to personal goals.
- CRP11. Use technology to enhance productivity.
- CRP12. Work productively in teams while using cultural global competence

Career Ready Practices

- *Interact, collaborate, and publish with peers, experts, or others by employing a variety of digital environments and media.*
- *Communicate information and ideas to multiple audiences using a variety of media and formats.*
- *Develop cultural understanding and global awareness by engaging with learners of other cultures.*
- *Contribute to project teams to produce original works or solve problems.*
- *Advocate and practice safe, legal, and responsible use of information and technology.*
- *Demonstrate personal responsibility for lifelong learning.*
- *Exhibit leadership for digital citizenship.*
- *Plan strategies to guide inquiry.*
- *Locate, organize, analyze, evaluate, synthesize, and ethically use information from a variety of sources and media.*
- *Evaluate and select information sources and digital tools based on the appropriateness for specific tasks.*
- *Process data and report results.*
- *Identify and define authentic problems and significant questions for investigation.*
- *Plan and manage activities to develop a solution or complete a project.*
- *Collect and analyze data to identify solutions and/or make informed decisions.*
- *Use multiple processes and diverse perspectives to explore alternative solutions.*

Interdisciplinary Connections

Music encompasses a broad multidisciplinary field within its own academic area, including the teaching of creative process, history of the arts and culture, performing and aesthetic responses & critique methodologies. The NJSLS are designed to integrate four core music standards related to creative process, history of the arts and culture, performing and aesthetic responses & critique methodologies. These interdisciplinary connections, as a result, are present within the current standards. Interdisciplinary connections in this document expand outside of the distinct field of music into: science, social studies, mathematics, and technology; and literacy/language arts.

- **Math:** Using songs and poems in instruction to determine patterns and rhythm.
- **ELA:** Listening to regular beats, alliteration, rhymes and repeated lines to determine the meaning in a story, poem or song.
- **Social Studies:** Identify common, recognizable musical forms and characteristics related to specific cultural traditions. Identify compositional techniques used in different styles and genres of music vary according to prescribed sets of rules. Identify stylistic considerations that vary across genres, cultures, and historical eras.
- **Technology:** Comparing the same work in different media. Compare and contrast the text to an audio, video, or multi-media version while analyzing each medium's portrayal of the subject.
- **Science:** Deepen student understanding of the scientific method and the elements of music. Students will develop a basic understanding of core concepts related to musical terms based in science: pitch, tempo, timbre, interval, chord, harmony, melody, and rhythm. Students will conduct scientific experiments to explore and understand the properties of sound.

Assessments

Music assessments like other content area assessments should be a natural and ongoing part of the teaching and learning process. The more authentic the assessment process is, the better the chance that students will see the interdisciplinary connections between music and other areas of study, as well as the role of music in their lives as citizens.

1. What factors should be considered in planning for assessment?
    - Content mastery (which standards are being assessed)
    - Analysis of content
    - Skills development
    - Connections between and among essential learnings
    - Connections between the past, present, and the future
    - Interdisciplinary connections
    - Diversity in student learning styles and needs
    - Opportunities for democratic participation

2. How are goals of instruction and assessment related?
    - Are the goals for learning actually being assessed?
    - To what degree are we asking students to extend learning?
    - Can students transfer their learning to a new situation?
    - Does the assessment reflect what is valued instructionally?
    - Does the assessment benefit the learner by informing teaching practices?
    - Does the assessment allow for a variety of learners to demonstrate their understanding?

3. What should you consider as you develop criteria for scoring?
    - How many ways can students demonstrate they have learned the material?
    - How will students be scored?
    - How will the needs of a variety of learners be addressed with this assessment?
    - Does the scoring tool reflect the learning goals?

4. What are the most constructive assessment designs and methods for music educators?
    - Performance assessment
    - Authentic assessment
    - Authentic instruction
    - Portfolio assessment

Helpful links:
AP Music Theory Youtube Videos, created by College Board AP Music Theory professionals
AP Music Theory portal with an abundance of pre-made tests and assessments for students to take online
AP Music Theory Course and Exam Description
AP Music Theory Free-Response questions from 2019
NEA Toolbox, 21st Century Assessments,

Authentic assessment can include (but are not limited to) the following:

- Observation
- Dictations
- Sight-reading and sight-singing, using
- Free-response questions
- Score Analysis
- Self- and peer-evaluation
- Test and/or quizzes from the AP College Board website
- Creative projects on music software, such as Noteflight, GarageBand, Soundtrap, or others.

Music and Technology K-12 Indicators

As teaching, learning and curriculum across New Jersey evolves to better meet student needs, teachers when addressing standards in music are expected to integrate the adopted 8.1 Educational Technology, 8.2 Technology Education, Engineering, Design, and Computational Thinking - Programming, and 21st Century Skills into their classroom practice. To that end, teachers will be expected to apply the following anchor standards into their classroom practice.

The following content statements can be integrated into any of the adopted Music strands (creative process, history of the arts and culture, performing

8.1 Educational Technology

- Understand and use technology systems.
- Select and use applications effectively and productively.
- Apply existing knowledge to generate new ideas, products, or processes
- Create original works as a means of personal or group expression.

8.2 Technology Education, Engineering, Design, and Computational Thinking - Programming

The following content statements can be integrated into any of the adopted Music strands (creative process, history of the arts and culture, performing and aesthetic responses & critique methodologies).

- The characteristics and scope of technology.
- The core concepts of technology.
- The relationships among technologies and the connections between technology and other fields of study.
- The cultural, social, economic and political effects of technology.
- The effects of technology on the environment

Digital Resources/Technology

Many instructional resources are available to educators to teach music with students' diverse interests and needs in mind. The below list represents current and prominent instructional resources that are referenced often in classrooms. Digital sources are hyperlinked.

The Arts and the New Jersey Student Learning Standards: A Review of Connections between New Jersey Student Learning Standards and the National Core Arts Standards Conceptual Framework.
http://nccas.wikispaces.com/file/view/Arts%20and%20Common%20Core%20-%20final%20report1.pdf/404993792/Arts%20and%20Common%20Core%20-%20final%20report1.pdf

Music Education Standards and Assessment: A resource for music educators across the United States.
http://musicstandards.org/states/national/

Education World: Any teacher can integrate music into his or her curriculum. No special training or skills are necessary. Education World offers lesson plans that show how to integrate music and make your core curriculum sing.
http://www.educationworld.com/a_lesson/lesson/lesson303.shtml

Arts Education Partnership: Site dedicated to securing a high quality arts education for every young person in America.
http://www.aep-arts.org/

ArtsEdge: Free digital resource for teaching and learning in, through, and about the rts. https://artsedge.kennedy-center.org/educators/standards

Education Closet: Professional development for integration of New Jersey Student Learning Standards and the Arts. http://educationcloset.com/

Differentiation/Modifications

Curriculum Differentiation is a process teachers use to increase achievement by improving the match between the learner's unique characteristics: prior knowledge, cognitive level, learning style, motivation, strength or interest and various curriculum components: Nature of the objective, teaching activities, learning activities, resources and products. This broad notion applies to learners from a diverse range of abilities, including: Gifted and Talented, English Language Learners, Students with Disabilities, and Students at Risk of School Failure. Music is a field of education that provides educators with a wealth of opportunities for differentiation, but also real challenges of meeting the needs of diverse learners. This addendum reveals pathways for music differentiation specific to four distinct student populations.

Teachers can differentiate

- Content: What we teach and how we give students access to the information and ideas that matter
- Process: How students come to understand and "own" the knowledge, understanding, and skills essential to a topic
- Product: How a student demonstrates what he or she has come to know, understand and be able to do as a result of a segment of study

According to students'

- Readiness-The current knowledge, understanding, and skill level a student has related to a particular sequence of learning
- Interest What a student enjoys learning about, thinking about, and doing
- Learning Style A student's preferred mode of learning. It is influenced by learning style, intelligence preference, gender and culture

Gifted and Talented (content, process, product and learning environment)	**English Language Learners**	**Students with Disabilities (appropriate accommodations, instructional adaptations, and/or modifications as determined by the IEP or 504 team)**	**Students at Risk of School Failure**
N.J.A.C. 6A:8-3.1 Curriculum and instruction District boards of education shall develop appropriate curricular and instructional modifications	The purpose of adaptations is to reduce the complexity of the language, not the depth of the subject content. By lowering the language barrier and making the lessons as comprehensible as	Participation in and benefit from Visual and Performing Arts: Students with disabilities demonstrate a broad range of learning, cognitive, communication, physical,	Districts are required to administer grade level benchmark and/or interim assessments in Music. After each administration, districts should analyze the data

used for gifted and talented students indicating content, process, products, and learning environment. ***Sample Differentiation Strategies and Techniques that apply to Music*** **Acceleration:** Involves grade-skipping or changing the rate of presentation of the general curriculum to enable the student to complete the program in less time than usual. Acceleration can occur in any subject area. Middle school students should be able to take high school courses; high school students take college courses with appropriate credit accrued. Some provision must be made for continued acceleration or high-level enrichment. Unless the student has a pre-identified problem, social or emotional development should not inhibit acceleration. Acceleration can be achieved through the following: ● flexible pacing ● content acceleration ● early entrance to school ● multi-age classes ● compacting	possible, the students' ability to understand is increased. Two factors will influence the student's ability: (1) the level of familiarity the student has with the content; and (2) the degree to which the content is given meaning through visuals such as pictures, charts, and diagrams. Nonlinguistic cues enable the student to comprehend the material and the teacher's messages. The aim is to lower the language barrier by making the classroom communication simple, clear, and meaningful to the student. Students may sound "fluent" in a social setting but have difficulty with "academic" language. Students will go through stages of silence, then mimicking the language before using the language spontaneously. **Prepare for the Student** ● Work with an ESL/Bilingual teacher to identify key objectives, skills, and concepts prior to introducing a unit. ● Have students retell in their own words before attempting the task.	sensory, and social/emotional differences that may necessitate adaptations to the general education program. Each pupil manifests his or her learning abilities, learning style, and learning preferences in a unique way. Consequently, the type of adaptations needed and the program in which the adaptations will be implemented are determined individually within the IEP or 504 planning processes. Dance, music, theater, and visual arts require different forms of participation. The adaptations for the arts classroom are instructional as well as physical. Some adaptations may structure students' learning in an explicit and systematic way, including presenting and organizing instruction. An example of instructional adaptation may be placing greater emphasis on foundation skills. **Classroom Organization:** Students with disabilities may require specific adaptations in the classroom in order for them to participate. Participation is	to identify which students are at-risk in this content area. **Classroom Organization:** Students with disabilities may require specific adaptations in the classroom in order for them to participate. Participation is enhanced by classroom organization and an environment that will maximize the students' attention, comfort, interaction, peer/adult communication, independence, and mobility. Some considerations are instructional grouping, individual support, environmental conditions, and adaptive equipment. **Instructional Presentation:** The primary purpose of these adaptations is to provide special education students with teacher-initiated and teacher-directed interventions that prepare students for learning and engage students in the learning process (Instructional Preparation); structure and organize information (Instructional Prompts); and foster

● college course work ● early college admission ● advanced placement **Sample Resource:** 'http://www.nagc.org/sites/default/files/Advocacy/Acceleration%20Policy%20Guidelines.pdf http://www.psikiyatr.com/other/learninghandbook.pdf **Enrichment**-way to meet the differentiated needs of exceptionally able students. Well-articulated assignments that require higher cognitive processing, in-depth content, and alternate modes of communication can be effective and stimulating. Acceleration can be achieved by: ● alternate learning activities/units ● independent study ● advanced thinking processes ● guest speakers ● mentors/internships ● alternate resources ● exchange programs	● Allow bilingual teacher to reiterate key concepts in simple English or student's language. **Preparing students for the lesson:** ● *Building Background Information* through brainstorming, semantic webbing, use of visual aids and other comprehension strategies. ● *Simplifying Language for Presentation* by using speech that is appropriate to students' language proficiency level. Avoid jargon and idiomatic speech. ● *Developing Content Area Vocabulary* through the use of word walls and labeling classroom objects. Students encounter new academic vocabulary in music. ● *Concept Development*-Students will be learning about instruments, rhythm, and many new concepts.	enhanced by classroom organization and an environment that will maximize the students' attention, comfort, interaction, peer/adult communication, independence, and mobility. Some considerations are instructional grouping, individual support, environmental conditions, and adaptive equipment. **Instructional Presentation:** The primary purpose of these adaptations is to provide special education students with teacher-initiated and teacher-directed interventions that prepare students for learning and engage students in the learning process (Instructional Preparation); structure and organize information (Instructional Prompts); and foster understanding of new concepts and processes (Instructional Applications) **Preparation** ·Preview materials to increase interest ·Use organizing tools highlight key ideas	understanding of new concepts and processes (Instructional Applications) **Preparation** · Preview materials to increase interest · Use organizing tools highlight key ideas · Use questioning techniques to elicit prior knowledge Prompts · Mnemonics · Repeat and clarify directions · Segment techniques and task analysis **Application** · Dramatization · Props/manipulatives to relate to experience · Simulations · Games/puzzles to generalize information **Instructional Monitoring**: Frequent monitoring of the performance and progress of students with disabilities is essential to ensure that students are, in fact, understanding and benefiting from learning activities. Monitoring provides teachers with a means of obtaining information about students and their ability to

Sample resource: *http://www.kidsguidenj.com/enrichment/music.html* *http://www.njschoolofmusic.com/* **Grouping:** involves placing students of like ability together in homogeneous arrangements such as special classes or clustering in the same classroom. Grouping allows for more appropriate, rapid, and advanced instruction and challenges students without isolating them. Flexible grouping is a range of grouping students together for delivering instruction. This can be as a whole class, a small group, or with a partner. Flexible grouping creates temporary groups that can last an hour, a week, or even a month. Different Types of Grouping: ● Self-contained class ● Pullout program ● Cluster grouping in the regular classroom ● Honors and enriched classes ● Seminars ● Resource centers	● *Giving Directions*-Stated clearly and distinctly and delivered in both written and oral forms to ensure that LEP students understand the task. In addition, students should be provided with/or have access to directional words such as: circle, write, draw, cut, underline, etc. **Prepare Instruction** ● Eliminate peripheral information. ● Translate abstract to concrete. ● Build background information with brainstorming, semantic webbing, and maps/graphics, photos, illustrations, and videos. ● Use KWL Charts ● Slowly expand the amount of material being learned. ● Maintain consistent classroom procedures/routines for prediction and comfort level. ● Share routine expectations.	·Use questioning techniques to elicit prior knowledge Prompts ·Mnemonics ·Repeat and clarify directions ·Segment techniques and task analysis **Application** ·Dramatization ·Props/manipulatives to relate to experience ·Simulations ·Games/puzzles to generalize information **Instructional Monitoring**: Frequent monitoring of the performance and progress of students with disabilities is essential to ensure that students are, in fact, understanding and benefiting from learning activities. Monitoring provides teachers with a means of obtaining information about students and their ability to participate effectively in activities. Monitoring also provides a means for teachers to determine when and how to adjust instruction and provides supports to promote student development. Equally important is student self-monitoring,	participate effectively in activities. Monitoring also provides a means for teachers to determine when and how to adjust instruction and provides support to promote student development. Equally important is student self-monitoring, self-evaluation, and self-management to promote student self-reflection and self-direction regarding task demands, goal attainment, and performance accuracy. · Goal Setting · Anecdotal records · Portfolios · Videos · Audio Tapes · Student Contracts **Student Motivation**: Expanding student motivation to learn content in music can occur through: activity choice, appeal to diverse learning styles, choice to work with others or alone, hands-on activities, and multimodal activities. **Student Response:** Students with disabilities may require specific adaptations in

Pacing Guide

DEMONSTRATE NOTATIONAL LITERACY	**8 weeks (209 minutes/week)**
ANALYZE AND EVALUATE MUSICAL EXAMPLES	**9 weeks (209 minutes/week)**
DEMONSTRATE BASIC PERFORMANCE SKILLS	**9 weeks (209 minutes/week)**
CREATE AND COMPOSE MUSIC	**10 weeks (209 minutes/week)**
EXPERIENCE HOW MUSIC CONNECTS US TO HISTORY, CULTURE, HERITAGE, AND COMMUNITY.	**Ongoing**

Content Area: Music **New Jersey Music Anchor Standards**

#	STUDENT LEARNING OBJECTIVES	New Jersey Music Anchor Standards
1	Aurally and visually identify melodic and/or rhythmic motifs and identify changes in time signature, tempo, rhythm, melody, harmonic and timbre that are the same, different and/or recurring.	4
2	Identify the genre and historical period and culture of various musical selections, using identifying elements such as tempo, rhythm, melody, harmony and timbre.	4, 11
3	Analyze compositions from different world cultures and genres with respect to technique, musicality, and stylistic nuance, and sight-read/ or play simple pieces from at least two cultures or genres, with technical accuracy, appropriate musicality, and the relevant stylistic nuance.	7, 10, 11
4	Perform and record a musical selection (using a digital recording device or program such as Smart Music) and use self evaluation and/or class critique to identify what was performed well technically and where additional practice/study would improve performance and assist in accomplishing musical objectives. Record the same selection again and compare and contrast the two performances and set new performance goals.	2, 5, 9
5	**Content Statement:** Understanding nuanced stylistic differences among various genres of music is a component of musical fluency. Meter, rhythm, tonality, and harmonics are determining factors in the categorization of musical genres. **Cumulative Progress Indicator:** Examine how aspects of meter, rhythm, tonality, intervals, chords, and harmonic progressions are organized and manipulated to establish unity and variety in genres of musical compositions.	9
6	**Content Statement:** Cultural and historical events impact art-making as well as how audiences respond to works of art. **Cumulative Progress Indicator:** Determine how dance, music, theatre, and visual art have influenced world cultures throughout history.	8,9,11

7	**Content Statement:** Access to the arts has a positive influence on the quality of an individual's lifelong learning, personal expression, and contributions to community and global citizenship. **Cumulative Progress Indicator:** Justify the impact of innovations in the arts (e.g., the availability of music online) on societal norms and habits of mind in various historical eras.	11

COURSE: AP MUSIC THEORY

LEARNING OBJECTIVES	SUGGESTED ACTIVITIES	MATERIALS	ASSESSMENT	New Jersey Student Learning Standards (NJSLS):
Content Theme: **DEMONSTRATE NOTATIONAL LITERACY** **Students will be able to:** • Identify and define standard notation terms and symbols for pitch, rhythm, dynamics, tempo, articulation, and expressions. • Interpret musical symbols, terms, and signs used in music literature. • Accurately notate single line and multiple line arrangements and compositions, including any lyrics. • Demonstrate knowledge of major and minor scales, pentatonic scales, and intervals. • Demonstrate knowledge of meters and key signatures. • Demonstrate knowledge of basic chords and chord progressions and cadences. • Demonstrate the ability to recognize and notate music after listening: music dictations of varied difficulty • Non-harmonic tones • Accurately notate all expressive markings.	• Class work: written and aural • Computer Assisted Instruction • Demonstrations • Performances • Music Projects • Student Compositions • Listening Activities/Music Dictations • Homework • Individual/small group practice	• Textbooks • Handouts • Theory websites • Computer Assisted Instruction • Audio/Video Recordings, youtube • A sketch notebook of compositional ideas	**Formative (F)** **Summative (S)** • Class Discussion (F) • Quizzes & Tests (S) • Music Projects & other assignments (S) • Critiques & Self/Group Evaluations (F) • A Portfolio of all music projects and assignments (S) • Score preparation project (S) **Benchmark:** Music literacy assessment: At the end of the unit, students complete a written and aural assessment covering essential notation and theory skills, including a short dictation and score-correction task.	2020 NJSLS-VPA Anchor Standard 1 Anchor Standard 2 Anchor Standard 3

Content Theme: **ANALYZE AND EVALUATE MUSICAL EXAMPLES** **Students will be able to:** ● Analyze and evaluate musical excerpts in terms of aesthetic qualities and how meaning is conveyed. ● Present original compositions and arrangements in class for discussion and analysis. ● Compare and contrast styles from a variety of cultures and time periods. ● Exhibit acceptable performer and audience etiquette. ● Compare and contrast live musical performances with recordings. ● Analyze what the music is communicating and how.	● Class work: written and aural ● Computer Assisted Instruction ● Demonstrations ● Performances ● Music Projects ● Student Compositions ● Listening Activities/Music Dictations ● Homework ● Individual/small group practice	● Textbooks ● Handouts ● Theory websites ● Computer Assisted Instruction ● Audio/Video Recordings, youtube ● A sketch notebook of compositional ideas	● Class Discussion (F) ● Guided listening responses (F) ● Quizzes & Tests (S) ● Music Projects & other assignments (S) ● Peer critique and discussion (F) ● A Portfolio of all music projects and assignments (S) ● Comparative musical analysis (S) **Benchmark:** Common listening and analysis task: At the end of the unit, students independently analyze two teacher-selected excerpts using a shared response guide. Students identify structural and stylistic features, explain how meaning is conveyed, and make an	2020 NJSLS-VPA Anchor Standard 1 Anchor Standard 2 Anchor Standard 3 Anchor Standard 7 Anchor Standard 8 Anchor Standard 9

• Make value judgments based on effectiveness of musical events and expressive effects. • Illustrate how form communicates meaning in music.			evidence-based comparison. **Alternative Assessment:** Students create an audio or video presentation comparing two musical excerpts from different cultures or time periods. Using selected timestamps, students explain how form, dynamics, tempo, instrumentation, and texture communicate meaning or emotion. Students may provide spoken commentary instead of a written analysis.	

Content Theme: **DEMONSTRATE BASIC PERFORMANCE SKILLS** **Students will be able to:** ● Develop fundamental performance skills on the keyboard. ● Develop sight-reading and sight-singing abilities, using solfege and other sight-singing approaches ● Correctly perform rhythms and pitches. ● Prepare, rehearse, and perform personal or another's original compositions/arrangements using traditional/nontraditional instruments. ● Perform, on the instrument of choice, original compositions/arrangements for class presentations.	● Class work: written and aural ● Computer Assisted Instruction ● Demonstrations ● Performances ● Music Projects ● Student Compositions ● Listening Activities/Music Dictations ● Homework ● Individual/small group practice	● Textbooks ● Handouts ● Theory websites ● Computer Assisted Instruction ● Audio/Video Recordings, youtube ● A sketch notebook of compositional ideas	● Class Discussion (F) ● Performance skill checks (F) ● Quizzes & Tests (S) ● Music Projects & other assignments (S) ● Peer critique and discussion (F) ● A Portfolio of all music projects and assignments (S) ● Individual skills performance (S) **Benchmark:** Common performance checkpoint: At the end of the unit, students complete equivalent keyboard, sight-reading, and sight-singing tasks of department-established difficulty. Performances are recorded and scored using a shared rubric.	2020 NJSLS-VPA Anchor Standard 4 Anchor Standard 5 Anchor Standard 6

Content Theme: **CREATE AND COMPOSE MUSIC** **Students will be able to:** ● Create rhythmic and melodic ideas. ● Harmonize melodies using diatonic and chromatic harmonies. ● Create melodies to go with original harmonic progressions. ● Record musical thoughts in standard notation. ● Accurately notate melodic, rhythmic, and harmonic ideas. ● Compose musical ideas using recognizable musical structures and forms. ● Orchestrate melodies and short compositions. ● Orchestrate melodies in a variety of textures to communicate a specific idea or emotion. ● Arrange a selected piece of music in a different style from the original to communicate a new meaning or feeling. ● Explore and employ various musical electronic media and computer music software applications.	● Class work: written and aural ● Computer Assisted Instruction ● Demonstrations ● Performances ● Music Projects ● Student Compositions ● Listening Activities/Music Dictations ● Homework ● Individual/small group practice	● Textbooks ● Handouts ● Theory websites ● Computer Assisted Instruction ● Audio/Video Recordings, youtube ● A sketch notebook of compositional ideas	● Composition sketches and conferences (F) ● Quizzes & Tests (S) ● Music Projects & other assignments (S) ● Peer critique and discussion (F) ● A Portfolio of all music projects and assignments (S) ● Arrangement and orchestration project (S) **Benchmark:** Common composition task: At the end of the unit, students create a 16-measure composition in ABA form using a shared set of requirements: an original melody, a coherent harmonic progression, at least one intentional chromatic element, contrasting textures, and expressive markings.	2020 NJSLS-VPA Anchor Standard 1 Anchor Standard 2 Anchor Standard 3 Anchor Standard 4 Anchor Standard 5 Anchor Standard 6

Content Theme: **EXPERIENCE HOW MUSIC CONNECTS US TO HISTORY, CULTURE, HERITAGE, AND COMMUNITY.** **Students will be able to:** ● Demonstrate how people celebrate, mourn, create, communicate ideas, help others, express feelings, come together, and/or enjoy themselves through music. ● Perform and enjoy music related to various cultures, times, and places. ● Explain what the music experienced above means personally. ● Evaluate how the study of music expands the ability to communicate with and understand others. ● Tell how music can be a joyful part of daily activities. ● Describe how making music together helps develop skills and success in working with others. ● Describe how self and/or class have used music to be of service to someone. ● Explain how participation in music can become a lifetime pursuit and/or develop analytical and creative thinking skills.	● Class work: written and aural ● Computer Assisted Instruction ● Demonstrations ● Performances ● Music Projects ● Student Compositions ● Listening Activities/Music Dictations ● Homework ● Individual/small group practice	● Textbooks ● Handouts ● Theory websites ● Computer Assisted Instruction ● Audio/Video Recordings, youtube ● A sketch notebook of compositional ideas	● Class Discussion (F) ● Listening and reflection journal (F) ● Quizzes & Tests (S) ● Music Projects & other assignments (S) ● Peer critique and discussion (F) ● A Portfolio of all music projects and assignments (S) ● Music in cultural and community life project (S) **Benchmark:** Common music connection portfolio: At the end of the unit, students submit brief analyses of two musical examples from different cultural or historical contexts, evidence from one collaborative music-making experience, and a personal reflection.	2020 NJSLS-VPA Anchor Standard 8 Anchor Standard 9 Anchor Standard 10 Anchor Standard 11