| Wall Township Public Schools | Board Approval Date: August 2026 |
|---|---|

**Course Title: AP Music Theory**

**Course Description:**

**Advanced Placement (AP) Music Theory is a course designed for students who wish to develop a deeper understanding of the language and structure of music. Through written analysis, listening exercises, composition, performance, and sight singing, students will explore the fundamental elements of music and the principles of tonal harmony used in Western music traditions. The course emphasizes music literacy, critical listening, creative expression, and analytical skills while preparing students for the AP Music Theory Exam.**

**Students will learn to identify, analyze, and create music using standard notation and terminology. Throughout the course, students will strengthen their aural skills through melodic and harmonic dictation, sight singing, and ear training exercises. Active participation in singing, listening, and written work is expected.**

## New Jersey Student Learning Standards

- https://www.nj.gov/education/standards/vpa/Docs/2020%20NJSLS-VPA%20Music%20K-12.docx

| Course Sequence & Pacing | |
|---|---|
| **Unit Title** | **Estimated Number of Instructional Periods** |
| **Unit 1: Music Fundamentals I: Pitch, Rhythm, Major Keys, Meter, Tempo, Dynamics and Expressive Elements** | September |
| **Unit 2: Music Fundamentals II: Minor Keys, Melody and Texture** | October |
| **Unit 3: Music Fundamentals III: Triad and Seventh Chords** | November |
| **Unit 4: Harmony and Voice Leading I: Chord Function, Cadence and Phrase** | December |
| **Unit 5: Harmony and Voice Leading II: Chord Progressions and Pre-Dominant Functions** | January/February |
| **Unit 6: Harmony and Voice Leading III: Embellishments, Motives and Melodic Devices** | March |
| **Unit 7: Harmony and Voice Leading IV: Secondary Function** | April |
| **Unit 8: Modes and Form** | April/May |

# Unit 1

## Desired Results

**Unit 1 Title: Music Fundamentals I: Pitch, Rhythm, Major Keys, Meter, Tempo, Dynamics, and Expressive Elements**

**Unit Summary:**

Introduction to Music Fundamentals is designed to help students develop a foundational understanding of pitch and rhythm and introduce them to the basics of major scales and keys, meter, tempo, and dynamics. Students build skills working with materials, processes, and relationships based on Western music traditions. Students will establish the essential learning routines of listening to and notating music, reading and analyzing scores, singing from scores, and composing. Students will achieve musical understanding by experiencing musical concepts in a variety of contexts and applying and extending their learning to discover connections across the diversity of musical expression.

## Learning Standards

**NJSLS:**

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

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

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

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

1.3B.12adv.Re9a Evaluate the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating an understanding of theoretical concepts and complex compositional techniques and procedures.

1.3B.12adv.Cn10a Critically evaluate the impact of interdisciplinary influences on the interpretation and performance of existing musical works, citing evidence to justify the evaluation.

1.3B.12acc.Cn11a Compare how music is used in a variety of societal, cultural, and historical contexts and make connections to contemporary and local contexts.

## Interdisciplinary Connections

**Career Readiness, Life Literacies, & Key Skills** *(CLKS)*:

9.3.IN.9-12.1 Assess background knowledge relevant to a prompt, question, task, or interest by evaluating existing understandings and biases, determining information needs, and seeking additional information or varied perspectives, if necessary.

9.3.IE.9-12.1 Develop and execute discipline-specific research processes appropriate to the complex prompt, question, task, or self-driven inquiry.

9.4.KC.9-12.1 Work effectively in teams by adapting to roles, valuing diverse perspectives, and using strategies and tools to achieve shared goals.

9.4.KC.9-12.2 Align personal, academic, and career goals with long-term plans, commit to sustained effort despite obstacles, and apply resilience and flexibility to navigate transitions and complex situations.

9.4.KS.9-12.2 Manage complex academic and personal tasks using a personalized organizational system.

**Computer Science & Design Thinking (*CS & DT*):**

8.2.TH.9-12.2 Analyze how transferring technologies between societies can cause cultural, social, economic, or political changes, including both expected and unexpected effects.

8.2.TH.9-12.4 Examine the effects of ethical and unethical practices in product design, development, and use.

**Interdisciplinary Connections:**

**ELA Standards**

RI.MF.11–12.6. Synthesize complex information across multiple sources and formats to develop ideas, resolve conflicting information, or develop an interpretation that goes beyond explicit text information (e.g., express a personal point of view, new interpretation of the concept).

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

**Math Standards**

Quantities (N.Q)

modeling standard

A. Reason quantitatively and use units to solve problems

1. Use units as a way to understand problems and to guide the solution of multi-step problems; choose and interpret units consistently in formulas; choose and interpret the scale and the origin in graphs and data displays

## Learning Targets

| **Unit Essential Questions:** | **Unit Enduring Understandings:** |
| --- | --- |
| • How are elements of pitch and rhythm combined to produce melody?<br>• How are specific frequencies of sound described in music?<br>• How is the duration of sounds and silences described in music?<br>• What determines the number of beats per measure and the note value of one beat?<br>• How does music offer opportunities for individual interpretation?<br>• How do performers interpret written notation to facilitate the stylistic intent of the composer? | • Pitches, or frequencies of sound, are the building blocks of music. Pitches can be presented successively and simultaneously in myriad ways, providing a basis for musical expression across a broad spectrum of genres, media, and styles.<br>• Individual pitches can be deliberately sequenced through time as a single, recognizable line to produce an expressive musical statement known as a melody.<br>• Music exists in the dimension of time, where long and short sounds and silences can be combined in myriad ways. This temporal aspect, called rhythm, is often governed by a layered structure of interrelated pulses known as meter.<br>• Expressive elements—The variety of expressive elements extending beyond pitch, rhythm, form, texture, and timbre affects how music sounds, offering opportunities for individual interpretation. Expressive elements include dynamics, articulation, and tempo. |
| **Vocabulary:**<br>Sharp/Flat<br>Interval<br>Pentatonic Scale | |

Whole Tone Scale
Major Scale
Key Signature
Melodic Minor
Harmonic Minor
Natural Minor
Accelerando
Half Step
Ritardando
Largo
Andante
Moderato
Vivace
Whole Step
Allegro
Presto
Molto
Rubato
ritenuto
sfz
subito
piano
mezzo piano
pianissimo
mezzo forte
forte
fortissimo

| |
|---|
| crescendo<br>decrescendo |
| **Students will be able to:**<br>• Identify and notate major keys and key signatures in notated music. Use symbols and terms to describe features of pitch in notated and performed music, including pitch patterns and relationships, melodic features, chords, harmonic progressions, and cadences. (This skill is applied in identification and definition exercises that typically accompany the introduction of new concepts.).<br>• Identify pitches on the staff, using treble, bass, and C clefs, in notated and performed music. Apply knowledge of musical symbols and terms to sing the pitches and rhythms of a notated melody (melody may be in treble or bass clef, in a major or minor key, or in simple or compound meter, and it may include chromatically altered pitches).<br>• Identify pitch discrepancies between notated and performed music in one or two voices. Apply knowledge of musical symbols and terms to detect discrepancies in pitch and rhythm when comparing notated and performed music in one or two voices.<br>• Use symbols and terms to describe features of rhythm in performed music, including meter, note values, and rhythmic patterns and devices.<br>• Use symbols and terms to describe features of pitch in performed and notated music, including pitch patterns and relationships, melodic features, chords, harmonic progressions, and cadences.<br>• Use symbols and terms to describe features of rhythm in performed and notated music, including meter, note values, and rhythmic patterns and devices.<br>• Use terms and symbols to describe aspects of musical design in performed and notated music, including texture, timbre, and instrumentation, and expressive elements, including dynamics, articulation, and tempo. |

• Identify the rhythmic values of notes and rests in notated and performed music. Apply knowledge of musical symbols and terms to sing the pitches and rhythms of a notated melody (melody may be in treble or bass clef, in a major or minor key, or in simple or compound meter, and it may include chromatically altered pitches.
• Identify the function of a pitch relative to a tonic and its scale, using scale degree names and/or numbers, in notated or performed music. Sight-sing the pitches and rhythms of a melody that is notated in treble or bass clef.
• Notate the pitches and rhythms of a performed melody [melodic dictation].
• Notate the rhythms from a performed musical example [rhythmic dictation].
• Clap or tap rhythm patterns in various simple and compound meters.

**Learning Activities & Differentiation:** *(Amistad & Holocaust, Asian American & Pacific Islanders, Climate Change, LGBTQ and People with Disabilities, Diversity, Equity & Inclusion [DEI])*

- Include works and performers by LGBTQ artists in classroom examples and discussions.
- Structure inclusive experiences, like peer mentoring or co-learning models, so students with disabilities are active participants.
- Integrate critical thinking about representation by challenging biases in historical music performance by including works by underrepresented composers and discussing their contributions authentically.
- Students will engage in group and individual aural theory concepts through performance.

## Assessment Evidence

**Formative Assessments:**

- Sight Singing Performance Assessment
- Scale Construction & Identification
- Pitch & Rhythm Recognition

**Summative Assessments:**

- Written Scale/Interval Construction Tests
- Aural Skills Test (Rhythmic/Melodic/Harmonic)

**Common Benchmark Assessments:**

- Dictation Assessments (Rhythmic/Melodic/Harmonic)

**Alternative Assessments:**

- Differentiated and modified music literacy assignments based on the students' accommodations.

* Assessments are designed to prepare students to show mastery of the four skill-sets that are tested on the AP Exam. The skills are as follows:

• Skill Category 1: Analyze Performed Music
• Skill Category 2: Analyze Notated Music
• Skill Category 3: Convert Between Performed and Notated Music
• Skill Category 4: Complete Based on Cues

AP Classroom-Personal Progress Check for Unit 1.
Multiple-choice: tilde 55 questions
Free-response: 3 questions
Review the results in class to identify and address any student misunderstandings.

| Core Instructional & Supplemental Materials |
| --- |
| • Music Theory Textbooks & Worksheets |
| • Chromebook |

- Online Resources including Musictheory.net
- Piano/Keyboard

## Accommodations and Modifications: Students with Disabilities, English Language Learners, Students at Risk of Failure, Students with 504s, Gifted & Talented Students

**Specific Strategies and Practices that Support Students with Disabilities:**

Students receiving Special Education programming have specific goals and objectives, as well as accommodations and modifications outlined within their Individualized Education Plans (IEP) due to an identified disability and/or diagnosis. In addition to exposure to the general education curriculum, the instruction is differentiated based upon the student's needs. The IEP acts as a supplemental curriculum guide inclusive of instructional strategies that support each learner.

- Small group/One to one - Additional time - Review of directions - Student restates information - Space for movement or breaks - Extra visual and verbal cues and prompts - Preferential seating - Follow a routine/schedule - Rest breaks - Verbal and visual cues regarding directions and staying on task - Checklists - Immediate feedback

**Specific Strategies and Practices that Support English Language Learners**

English language learner (ELL) is a national-origin-minority student who is limited-English-proficient. This term is often preferred over limited-English-proficient (LEP) as it highlights accomplishments rather than deficits.

- Pre-teaching of vocabulary and concepts - Personal Glossary - Extended Time - Simplified/Verbal Instructions - Frequent Breaks - Visual learning, including graphic organizers - Use of cognates to increase comprehension - Teacher modeling - Pairing students with beginning English language skills with students who have more advanced English language skills - Scaffolding - Word walls - Think-pair-share - Cooperative learning groups

**Students at Risk of Failure**

- Home/School Connection - Alternative Assessments - Learning Contracts - Homogenous Grouping - Supplemental Instruction - Think-Pair-Share by Readiness - Homework Options - Differentiated Online Practice - Leveled Rubrics - Tiered Level of Supports - Tiered Activities - Small Group Instruction - Work Alone Choice - Group Work Choice

**Students with 504 Plans**

Teachers are responsible for implementing designated services and strategies identified on a student's 504 Plan.
504 plans are formal plans that schools develop to give kids the support they need and covers any condition that limits daily activities in a major way. Students' accommodations are outlined in their individual 504 plan.

**Specific Strategies and Practices that Support Gifted & Talented Students**
It is critical that all teachers are able to recognize a high-ability student who may need more depth and complexity in instruction.
-Homogenous Grouping - Small Group In-Depth Instruction - Differentiated Online Practice - Alternative Assessments - Pre-Assess to provide Differentiated Instruction to Accelerate Learning

**Unit Specific Accommodations**
- Utilizing different music learning theories to help students read basic notation.
- Count rhythms with students on rhythmic assessments.

# Unit 2

## Desired Results

**Unit 2 Title: Music Fundamentals II: Minor Keys, Melody Timbre and Texture**

**Unit Summary:**
Students will learn about pitch patterns and relationships in minor keys. Students will investigate major/minor key relationships while being introduced to additional scale types. Students will focus on distances between pitches, known as intervals, underpinning later work with chords and harmonic progressions. Features of melodies are identified, and students begin to recognize relationships of musical notation and performance, specifically with respect to transposition. Students will learn to identify instruments played in performed music and hear how musical lines interact to produce texture, while expanding their knowledge of rhythm and meter.

## Learning Standards

**NJSLS:**

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

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

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

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

1.3B.12adv.Re9a Evaluate the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating an understanding of theoretical concepts and complex compositional techniques and procedures.

1.3B.12acc.Cn11a Compare how music is used in a variety of societal, cultural, and historical contexts and make connections to contemporary and local contexts.

## Interdisciplinary Connections

**Career Readiness, Life Literacies, & Key Skills** *(CLKS)*:

9.3.IN.9-12.1 Assess background knowledge relevant to a prompt, question, task, or interest by evaluating existing understandings and biases, determining information needs, and seeking additional information or varied perspectives, if necessary.

9.3.IE.9-12.1 Develop and execute discipline-specific research processes appropriate to the complex prompt, question, task, or self-driven inquiry.

9.4.KC.9-12.1 Work effectively in teams by adapting to roles, valuing diverse perspectives, and using strategies and tools to achieve shared goals.

9.4.KC.9-12.2 Align personal, academic, and career goals with long-term plans, commit to sustained effort despite obstacles, and apply resilience and flexibility to navigate transitions and complex situations.

9.4.KS.9-12.2 Manage complex academic and personal tasks using a personalized organizational system.

## Computer Science & Design Thinking (*CS & DT*):

8.2.TH.9-12.2 Analyze how transferring technologies between societies can cause cultural, social, economic, or political changes, including both expected and unexpected effects.

8.2.TH.9-12.4 Examine the effects of ethical and unethical practices in product design, development, and use.

## Interdisciplinary Connections:

**ELA Standards**

RI.MF.11–12.6. Synthesize complex information across multiple sources and formats to develop ideas, resolve conflicting information, or develop an interpretation that goes beyond explicit text information (e.g., express a personal point of view, new interpretation of the concept).

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

**Math Standards**

Quantities (N.Q)

modeling standard

A. Reason quantitatively and use units to solve problems

1. Use units as a way to understand problems and to guide the solution of multi-step problems; choose and interpret units consistently in formulas; choose and interpret the scale and the origin in graphs and data displays

| Learning Targets | |
|---|---|
| **Unit Essential Questions:**<br>● What music knowledge base is necessary to enhance the student's performance skills?<br>● How are major and minor keys related?<br>● How are musical ideas developed through the course of a composition? | **Unit Enduring Understandings:**<br>• Specific frequencies of sound, known as pitches, are basic units of music. Pitches can be presented successively and simultaneously in myriad ways, providing a basis for musical expression across a broad spectrum of media and styles.<br>• As we perceive distinctive qualities of imagery, taste, smell, and touch, we can perceive distinctive qualities of musical sound, known as timbre. Timbre is based on the specific instruments and/or voices used for performance and the physical manner in which they produce sound.<br>• Pitches that are deliberately sequenced through time produce an expressive musical statement known as a melody.<br>• As the substance and structure of a physical object provides tactile texture, the substance and structure of music provides aural texture. The texture of a musical passage is based on the manner in which its |

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|---|---|
| | layers are produced and distributed and how they interact to form the totality of sound. |
| **Vocabulary:**<br>Minor scales [natural, melodic, harmonic]<br>Relative key<br>Parallel key<br>Cadence<br>Inversion<br>Compound Interval<br>Melodic Interval<br>Harmonic Interval<br>Transposition<br>Consonance<br>Dissonance<br>Perfect Interval<br>Major Interval<br>Minor Interval<br>Timbre<br>Instrumental Families<br>Ensemble<br>Melisma<br>Homophony<br>Polyphony<br>Counterpoint<br>Heterophony | |

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|---|
| Canon<br>Monophonic<br>Fugue<br>Anacrusis<br>Pulse |
| **Students will be able to:**<br>• Identify forms of the minor scale, including natural, harmonic, and melodic forms. Use symbols and terms to describe features of pitch in performed music, including pitch patterns and relationships, melodic features, chords, harmonic progressions, and cadences.<br>• Identify and notate a relative key and its key signature.<br>• Identify minor and relative keys in notated and performed music,<br>• Aural recognition of intervals, chord types and rhythms.<br>• Recognize minor modality in performed and notated music. Use symbols and terms to describe and apply procedures for melodic and rhythmic transformation in performed music.<br>• Describe key relationships in notated and performed music<br>• Identify chromatic, whole-tone, and pentatonic scales in notated and performed music.<br>• Identify, notate, and perform various melodic and harmonic intervals.<br>• Identify and notate interval inversions and compound intervals.<br>• Notate pitches that correspond to the notated pitches of a transposing instrument.<br>• Identify performance media and vocal and instrumental timbres in performed music. Use terms and symbols to describe aspects of musical design in performed music, including texture, timbre, and instrumentation, and expressive elements, including dynamics, articulation, and tempo.<br>• Identify features of melody in notated and performed music. |

• Identify texture devices in notated and performed music.
• Identify rhythmic devices in notated and performed music [rhythmic dictation].
• Use symbols and terms to describe features of rhythm in performed music, including meter, note values, and rhythmic patterns and devices.
• Expand on singing skills from the previous unit.
• Expand on melodic dictation skills from the previous unit.

**Learning Activities & Differentiation:** *(Amistad & Holocaust, Asian American & Pacific Islanders, Climate Change, LGBTQ and People with Disabilities, Diversity, Equity & Inclusion [DEI])*

- Include works and performers by LGBTQ artists in classroom examples and discussions.
- Structure inclusive experiences, like peer mentoring or co-learning models, so students with disabilities are active participants.
- Integrate critical thinking about representation by challenging biases in historical music performance by including works by underrepresented composers and discussing their contributions authentically.
- Students will engage in group and individual aural theory concepts through performance.

## Assessment Evidence

**Formative Assessments:**

- Sight Singing Performance and Dictation Assessments (Stepwise/Leaps)
- Scale Construction & Identification in the Minor Mode
- Major and Minor Key Identification

**Summative Assessments:**

- Written Scale/Interval Construction Tests (Major & Minor)
- Aural Skills Test (Rhythmic/Melodic/Harmonic)

**Common Benchmark Assessments:**

- Dictation Assessments (Rhythmic/Melodic/Harmonic)

**Alternative Assessments:**

- Differentiated and modified music literacy assignments based on the students' accommodations.

* Assessments are designed to prepare students to show mastery of the four skill-sets that are tested on the AP Exam. The skills are as follows:

• Skill Category 1: Analyze Performed Music
• Skill Category 2: Analyze Notated Music
• Skill Category 3: Convert Between Performed and Notated Music
• Skill Category 4: Complete Based on Cues

AP Classroom-Personal Progress Check for Unit 2.
Multiple-choice: 70 questions
Free-response: 3 questions
Review the results in class to identify and address any student misunderstandings.

## Core Instructional & Supplemental Materials

- Music Theory Textbooks & Worksheets
- Chromebook
- Online Resources including Musictheory.net
- Piano/Keyboard

## Accommodations and Modifications:

## Students with Disabilities, English Language Learners, Students at Risk of Failure, Students with 504s, Gifted & Talented Students

**Specific Strategies and Practices that Support Students with Disabilities:**

Students receiving Special Education programming have specific goals and objectives, as well as accommodations and modifications outlined within their Individualized Education Plans (IEP) due to an identified disability and/or diagnosis. In addition to exposure to the general education curriculum, the instruction is differentiated based upon the student's needs. The IEP acts as a supplemental curriculum guide inclusive of instructional strategies that support each learner.

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English language learner (ELL) is a national-origin-minority student who is limited-English-proficient. This term is often preferred over limited-English-proficient (LEP) as it highlights accomplishments rather than deficits.

- Pre-teaching of vocabulary and concepts - Personal Glossary - Extended Time - Simplified/Verbal Instructions - Frequent Breaks - Visual learning, including graphic organizers - Use of cognates to increase comprehension - Teacher modeling - Pairing students with beginning English language skills with students who have more advanced English language skills - Scaffolding - Word walls - Think-pair-share - Cooperative learning groups

**Students at Risk of Failure**

- Home/School Connection - Alternative Assessments - Learning Contracts - Homogenous Grouping - Supplemental Instruction - Think-Pair-Share by Readiness - Homework Options - Differentiated Online Practice - Leveled Rubrics - Tiered Level of Supports - Tiered Activities - Small Group Instruction - Work Alone Choice - Group Work Choice

**Students with 504 Plans**

Teachers are responsible for implementing designated services and strategies identified on a student’s 504 Plan.
504 plans are formal plans that schools develop to give kids the support they need and covers any condition that limits daily activities in a major way. Students' accommodations are outlined in their individual 504 plan.

**Specific Strategies and Practices that Support Gifted & Talented Students**

It is critical that all teachers are able to recognize a high-ability student who may need more depth and complexity in instruction.
-Homogenous Grouping - Small Group In-Depth Instruction - Differentiated Online Practice - Alternative Assessments - Pre-Assess to provide Differentiated Instruction to Accelerate Learning

**Unit Specific Accommodations**

- Utilizing different music learning theories to help students read basic notation.
- Count rhythms with students on rhythmic assessments
- Use the circle of the fifths diagram for writing/identifying scales and intervals in given keys.

# Unit 3

## Desired Results

**Unit 3 Title: Music Fundamentals III: Triad and Seventh Chords**

**Unit Summary:**

Understanding harmony is recognizing and relating groupings of pitches presented simultaneously. Notation is used to identify chord qualities and to indicate harmonic progressions, with a focus on triads and seventh chords. Students will learn to read, write and analyze chord qualities.

## Learning Standards

**NJSLS:**

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

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

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

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

1.3B.12adv.Re9a Evaluate the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating an understanding of theoretical concepts and complex compositional techniques and procedures.

1.3B.12acc.Cn11a Compare how music is used in a variety of societal, cultural, and historical contexts and make connections to contemporary and local contexts.

## Interdisciplinary Connections

**Career Readiness, Life Literacies, & Key Skills** *(CLKS)*:

9.3.IN.9-12.1 Assess background knowledge relevant to a prompt, question, task, or interest by evaluating existing understandings and biases, determining information needs, and seeking additional information or varied perspectives, if necessary.

9.3.IE.9-12.1 Develop and execute discipline-specific research processes appropriate to the complex prompt, question, task, or self-driven inquiry.

9.4.KC.9-12.1 Work effectively in teams by adapting to roles, valuing diverse perspectives, and using strategies and tools to achieve shared goals.

9.4.KC.9-12.2 Align personal, academic, and career goals with long-term plans, commit to sustained effort despite obstacles, and apply resilience and flexibility to navigate transitions and complex situations.

9.4.KS.9-12.2 Manage complex academic and personal tasks using a personalized organizational system.

**Computer Science & Design Thinking** *(CS & DT)*:

8.2.TH.9-12.2 Analyze how transferring technologies between societies can cause cultural, social, economic, or political changes, including both expected and unexpected effects.

8.2.TH.9-12.4 Examine the effects of ethical and unethical practices in product design, development, and use.

**Interdisciplinary Connections:**

**ELA Standards**

RI.MF.11–12.6. Synthesize complex information across multiple sources and formats to develop ideas, resolve conflicting information, or develop an interpretation that goes beyond explicit text information (e.g., express a personal point of view, new interpretation of the concept).

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

**Math Standards**

Quantities (N.Q)

modeling standard

A. Reason quantitatively and use units to solve problems

1. Use units as a way to understand problems and to guide the solution of multi-step problems; choose and interpret units consistently in formulas; choose and interpret the scale and the origin in graphs and data displays

| Learning Targets | |
|---|---|
| **Unit Essential Questions:** | **Unit Enduring Understandings:** |

| | |
|---|---|
| • Which musical knowledge bases and skills are necessary to enhance musical growth?<br>• Why musical literacy enhances communication between performers, conductors, and composers<br>• How are chord qualities described?<br>• How do pitches in a chord function? | • Groupings of pitches that are successively and/or simultaneously produced form perceivable units known as chords.<br>• Chords relate to each other within an established musical style through the context of harmony.<br>• Pitches can be presented successively and simultaneously in myriad ways, providing a basis for musical expression across a broad spectrum of genres, media and styles |
| **Vocabulary:**<br>Augmented<br>Diminished<br>Tonic<br>Supertonic<br>Mediant<br>Sub Dominant<br>Dominant<br>Sub Mediant<br>Leading Tone<br>Harmony<br>Chord<br>Triad<br>Inversion<br>Figured Bass<br>Progression | |

Consonance
Dissonance
Types of Seventh Chords:
• major seventh (MM; M7), or “major-major”
• major-minor seventh (Mm7), or “dominant seventh,” used for major-minor chords exercising a dominant function
• minor seventh (mm; m7), or “minor-minor”
• half-diminished seventh ( superscript lowercase o with a slash across it, superscript 7 ; dm),or “diminished-minor”
• fully-diminished seventh (superscript lowercase o, superscript 7; dd),or “diminished-diminished”

**Students will be able to:**

• Develop Sight Singing Skills in Bass Clef.
• Develop Notated melodic dictation, containing skips of major and minor thirds. in treble clef.
• Notate and identify rhythmic patterns containing quarter eighth, and dotted quarter notes.
• Demonstrate knowledge and use of parallel, similar, oblique and contrary motion.
• Identify the harmonic function of chords in a performed harmonic progression by providing an analysis using Roman and Arabic numerals. Analyze Roman Numeral in the realization of a figured bass.
• Use symbols and terms to describe features of pitch in performed and notated music, including pitch patterns and relationships, melodic features, chords, harmonic progressions, and cadences
• Use symbols and terms to describe melodic, harmonic, and rhythmic relationships in performed and notated music.
• Complete a four-part harmonic progression by realizing a figured bass line.
• Describe the quality of a chord in written and performed music M, m, A, D, dom7. Use Roman

numerals to indicate the harmonic progression implied by a figured bass of seventh chords.
• Identify chords using letters and Roman/Arabic numerals that indicate specific scale degree of the root, quality, and bass note in performed and notated music.

**Learning Activities & Differentiation:** *(Amistad & Holocaust, Asian American & Pacific Islanders, Climate Change, LGBTQ and People with Disabilities, Diversity, Equity & Inclusion [DEI])*

- Include works and performers by LGBTQ artists in classroom examples and discussions.
- Structure inclusive experiences, like peer mentoring or co-learning models, so students with disabilities are active participants.
- Integrate critical thinking about representation by challenging biases in historical music performance by including works by underrepresented composers and discussing their contributions authentically.
- Students will engage in group and individual aural theory concepts through performance.

## Assessment Evidence

**Formative Assessments:**

- Sight Singing Performance and dictation assessments within different key centers.
- Construction of triads from a given pitch.
- Construction of 7th chords from a given pitch.

**Summative Assessments:**

- Triad and 7th Chord Analysis using Roman Numerals.
- Aural Skills Test (Rhythmic/Melodic/Harmonic)

**Common Benchmark Assessments:**

- Dictation Assessments (Rhythmic/Melodic/Harmonic)

**Alternative Assessments:**

- Differentiated and modified music literacy assignments based on the students' accommodations.

* Assessments are designed to prepare students to show mastery of the four skill-sets that are tested on the AP Exam. The skills are as follows:

- Skill Category 1: Analyze Performed Music
- Skill Category 2: Analyze Notated Music
- Skill Category 3: Convert Between Performed and Notated Music
- Skill Category 4: Complete Based on Cue

AP Classroom-Personal Progress Check for Unit 3.
Multiple-choice: 25 questions
Free-response: 3 questions
Review the results in class to identify and address any student misunderstandings.

| Core Instructional & Supplemental Materials |
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| • Music Theory Textbooks & Worksheets |
| • Chromebook |
| • Online Resources including Musictheory.net |
| • Piano/Keyboard |

| Accommodations and Modifications:<br>Students with Disabilities, English Language Learners,<br>Students at Risk of Failure, Students with 504s, Gifted & Talented Students |
|---|
| **Specific Strategies and Practices that Support Students with Disabilities:** |

Students receiving Special Education programming have specific goals and objectives, as well as accommodations and modifications outlined within their Individualized Education Plans (IEP) due to an identified disability and/or diagnosis. In addition to exposure to the general education curriculum, the instruction is differentiated based upon the student's needs. The IEP acts as a supplemental curriculum guide inclusive of instructional strategies that support each learner.

- Small group/One to one - Additional time - Review of directions - Student restates information - Space for movement or breaks - Extra visual and verbal cues and prompts - Preferential seating - Follow a routine/schedule - Rest breaks - Verbal and visual cues regarding directions and staying on task - Checklists - Immediate feedback

**Specific Strategies and Practices that Support English Language Learners**

English language learner (ELL) is a national-origin-minority student who is limited-English-proficient. This term is often preferred over limited-English-proficient (LEP) as it highlights accomplishments rather than deficits.

- Pre-teaching of vocabulary and concepts - Personal Glossary - Extended Time - Simplified/Verbal Instructions - Frequent Breaks - Visual learning, including graphic organizers - Use of cognates to increase comprehension - Teacher modeling - Pairing students with beginning English language skills with students who have more advanced English language skills - Scaffolding - Word walls - Think-pair-share - Cooperative learning groups

**Students at Risk of Failure**

- Home/School Connection - Alternative Assessments - Learning Contracts - Homogenous Grouping - Supplemental Instruction - Think-Pair-Share by Readiness - Homework Options - Differentiated Online Practice - Leveled Rubrics - Tiered Level of Supports - Tiered Activities - Small Group Instruction - Work Alone Choice - Group Work Choice

**Students with 504 Plans**

Teachers are responsible for implementing designated services and strategies identified on a student's 504 Plan.
504 plans are formal plans that schools develop to give kids the support they need and covers any condition that limits daily activities in a major way. Students' accommodations are outlined in their individual 504 plan.

**Specific Strategies and Practices that Support Gifted & Talented Students**

It is critical that all teachers are able to recognize a high-ability student who may need more depth and complexity in instruction.

-Homogenous Grouping - Small Group In-Depth Instruction - Differentiated Online Practice - Alternative Assessments - Pre-Assess to provide Differentiated Instruction to Accelerate Learning

**Unit Specific Accommodations**

- Utilizing different music learning theories to help students read basic notation.
- Count rhythms with students on rhythmic assessments.
- Use the circle of the fifths diagram for writing/identifying scales, intervals and 7th chords in given keys.
- Using triad notes from the previous unit to help construct 7th chords.
- Using roman numeral formula notes for figured bass.

# Unit 4

## Desired Results

**Unit 4 Title: Harmony and Voice Leading I: Chord Function, Cadence and Phrase**

**Unit Summary:**

Based upon previous study of harmonic processes, students will explore 18th-century voice-leading procedures to consider how independent voices create melodies and work together to create harmonies. A A scaffolded approach to voice leading begins with focusing on the tonic-dominant-tonic (T-D-T) phrase (tonic expansion). This simple harmonic phrase type is expanded upon in Unit 5, where predominant function, more cadential patterns, and voice-leading Six-four chords are introduced.

## Learning Standards

**NJSLS:**

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

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

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

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

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

1.3B.12adv.Re9a Evaluate the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating an understanding of theoretical concepts and complex compositional techniques and procedures.

1.3B.12adv.Cn10a Critically evaluate the impact of interdisciplinary influences on the interpretation and performance of existing musical works, citing evidence to justify the evaluation.

1.3B.12acc.Cn11a Compare how music is used in a variety of societal, cultural, and historical contexts and make connections to contemporary and local contexts.

## Interdisciplinary Connections

**Career Readiness, Life Literacies, & Key Skills** *(CLKS)*:

9.3.IN.9-12.1 Assess background knowledge relevant to a prompt, question, task, or interest by evaluating existing understandings and biases, determining information needs, and seeking additional information or varied perspectives, if necessary.

9.3.IE.9-12.1 Develop and execute discipline-specific research processes appropriate to the complex prompt, question, task, or self-driven inquiry.

9.4.KC.9-12.1 Work effectively in teams by adapting to roles, valuing diverse perspectives, and using strategies and tools to achieve shared goals.

9.4.KC.9-12.2 Align personal, academic, and career goals with long-term plans, commit to sustained effort despite obstacles, and apply resilience and flexibility to navigate transitions and complex situations.

9.4.KS.9-12.2 Manage complex academic and personal tasks using a personalized organizational system.

**Computer Science & Design Thinking (*CS & DT*):**

8.2.TH.9-12.2 Analyze how transferring technologies between societies can cause cultural, social, economic, or political changes, including both expected and unexpected effects.

8.2.TH.9-12.4 Examine the effects of ethical and unethical practices in product design, development, and use.

**Interdisciplinary Connections:**

**ELA Standards**

RI.MF.11–12.6. Synthesize complex information across multiple sources and formats to develop ideas, resolve conflicting information, or develop an interpretation that goes beyond explicit text information (e.g., express a personal point of view, new interpretation of the concept).

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

**Math Standards**

Quantities (N.Q)

modeling standard

A. Reason quantitatively and use units to solve problems

1. Use units as a way to understand problems and to guide the solution of multi-step problems; choose and interpret units consistently in formulas; choose and interpret the scale and the origin in graphs and data displays

## Learning Targets

**Unit Essential Questions:**

- How are melody and harmony related in voice leading?
- What is the purpose of voice-leading?
- How do cadences delineate the structure of a musical composition?
- What is the effect of interacting voices in a musical passage?

**Unit Enduring Understandings:**

- Voice Leading—Individual voices of a composition are imbued with a cohesive sense of motion and interaction through musical voice leading, which is rooted in historical traditions.

- Harmony—Groupings of pitches that are successively and/or simultaneously produced form perceivable units known as chords. Chords relate to each other within an established musical style through the context of harmony.

- When a bass line is added to a soprano line, harmonic progressions are implied. To keep these harmonic progressions plausible and strong, standard conventions should be followed. Notes of a bass line, especially when combined with other

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| | voices, can imply full chords and harmonic progressions. Such progressions may be represented through Roman numeral analysis, which may include Arabic numerals to show chord inversion and/or specific voice leading.<br>• Music is considered to be tonal when the pitch content is organized around a central (or tonic) pitch and all other pitches relate to that central pitch in a pre-established, hierarchical way. This manner of musical organization is based on a system that prevailed in the tradition known as Western music from approximately 1650 to 1900. Common practice is another term used for this type of music.<br><br>• Rhythmic patterns—Musical sounds and silences may be produced individually but are typically grouped into distinctive rhythmic patterns. These patterns help define the specific identity of a musical passage as it combines with other passages to create larger rhythmic formations.<br><br>Form--As with language, music exhibits a structural aspect known as form, in which a musical composition is organized in a hierarchy of constituent parts. The specific ways these parts are related, contrasted, and/or developed produce the unique profile of an individual composition. Specific |

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| | formal types and functions may be identified when parts of a composition follow established melodic-harmonic patterns or fulfill established roles within the overall hierarchical structure.<br><br>• As the substance and structure of a physical object provides tactile texture, the substance and structure of music provides aural texture. The texture of a musical passage is based on the manner in which its layers are produced and distributed, and how they interact to form the totality of sound. |
| **Vocabulary:**<br>Non-harmonic tone<br>Figured Bass<br>Voice Leading<br>Counterpoint<br>Parallel Motion<br>Similar Motion<br>Contrary Motion<br>Oblique Motion<br>SATB<br>Leading tone<br>Bassline<br>Half Cadence<br>Imperfect authentic cadence | |

Deceptive cadence
Perfect Authentic Cadence
Plagal Cadence
Phrygian Cadence
Inverted Triad
Accidentals

**Students will be able to:**

- Demonstrate the realization of a figured bass.
- Demonstrate Voice Leading practices in the style of JS Bach from a bass line and/or Roman Numerals.
- The student will demonstrate Harmonic Roman Numeral Analysis of chorales and hymns.
- Develop sight-singing skills that demonstrate diatonic motion in major keys.
- Demonstrate the ability to notate Melodic and Rhythmic Dictation examples which contain dotted rhythms, sixteenth notes and intervals of P4, and P5.
- Use symbols and terms to describe and apply harmonic, melodic, and rhythmic procedures of 18th-century voice leading (up to 4 voices) in performed music.
- Use terms and symbols to describe formal features and relationships in performed music, including motives,phrases, and phrase relationships.
- Use symbols and terms to describe and apply harmonic, melodic, and rhythmic procedures of 18th-century voice leading (up to 4 voices) in notated music.
- Use terms and symbols to describe formal features and relationships in notated music, including motives, phrases, and phrase relationships.
- Notate the soprano and bass pitches of a performed harmonic progression in a major or minor key (may include chromatically altered pitches). [counterpoint]
- Apply knowledge of musical symbols and terms to detect discrepancies in pitch and rhythm when comparing notated and performed music in one or two voices.

- Apply knowledge of common-practice tonality to spell chords and to follow procedures of 18th-century voice leading to connect chords in harmonic progressions. Compose a bass line to harmonize a given melody, implying appropriate harmony, and identify the implied harmony using Roman and Arabic numerals.
- Compose a bass line added to a given soprano line, following the normative harmonic procedures of 18th-century music.
- Identify the beginnings, ends, and lengths of phrases [cadences].

**Learning Activities & Differentiation:** *(Amistad & Holocaust, Asian American & Pacific Islanders, Climate Change, LGBTQ and People with Disabilities, Diversity, Equity & Inclusion [DEI])*

- Include works and performers by LGBTQ artists in classroom examples and discussions.
- Structure inclusive experiences, like peer mentoring or co-learning models, so students with disabilities are active participants.
- Integrate critical thinking about representation by challenging biases in historical music performance by including works by underrepresented composers and discussing their contributions authentically.
- Students will engage in group and individual aural theory concepts through performance.

## Assessment Evidence

**Formative Assessments:**

- Sight Singing Performance and dictation assessments within different key centers.
- Construction of chord inversions and analysis.
- Listen to musical excerpts to determine chord functions and key centers.

**Summative Assessments:**

- Analysis of a musical excerpt and using roman numerals to mark chords and label cadences. .
- Aural Skills Test (Rhythmic/Melodic/Harmonic)

**Common Benchmark Assessments:**

- Dictation Assessments (Rhythmic/Melodic/Harmonic)
- Counterpoint Projects: Fill in the voicings off of a given figured bass.

**Alternative Assessments:**

- Differentiated and modified music literacy assignments based on the students' accommodations.

* Assessments are designed to prepare students to show mastery of the four skill-sets that are tested on the AP Exam. The skills are as follows:

• Skill Category 1: Analyze Performed Music
• Skill Category 2: Analyze Notated Music
• Skill Category 3: Convert Between Performed and Notated Music
• Skill Category 4: Complete Based on Cues

AP Classroom-Personal Progress Check for Unit 4.
Multiple-choice: 35 questions
Free-response: 3 questions
Review the results in class to identify and address any student misunderstandings.

| Core Instructional & Supplemental Materials |
| --- |
| • Music Theory Textbooks & Worksheets |
| • Chromebook |
| • Online Resources including Musictheory.net |
| • Piano/Keyboard |

# Accommodations and Modifications:
# Students with Disabilities, English Language Learners,
# Students at Risk of Failure, Students with 504s, Gifted & Talented Students

**Specific Strategies and Practices that Support Students with Disabilities:**

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- Home/School Connection - Alternative Assessments - Learning Contracts - Homogenous Grouping - Supplemental Instruction - Think-Pair-Share by Readiness - Homework Options - Differentiated Online Practice - Leveled Rubrics - Tiered Level of Supports - Tiered Activities - Small Group Instruction - Work Alone Choice - Group Work Choice

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It is critical that all teachers are able to recognize a high-ability student who may need more depth and complexity in instruction.

-Homogenous Grouping - Small Group In-Depth Instruction - Differentiated Online Practice - Alternative Assessments - Pre-Assess to provide Differentiated Instruction to Accelerate Learning

**Unit Specific Accommodations**

- Utilizing different music learning theories to help students read basic notation.
- Count rhythms with students on rhythmic assessments.
- Accompany students on piano for sight singing.
- Use the circle of the fifths diagram for writing/identifying scales, intervals and 7th chords in given keys.
- Use cadence formulas to help identify cadences within harmonic progressions.
- Using roman numeral formula notes for figured bass.

# Unit 5

## Desired Results

**Unit 5 Title: Harmony and Voice Leading II: Chord Progressions and Pre-Dominant Functions**

**Unit Summary:**

In this unit, students will analyze, describe, and create more complex harmonic progressions in the form of four-part (SATB) voice leading. Attention is focused on learning additional chord types and functions, with an emphasis on cadential and 6/4 chords. The goal is for students to expand their knowledge of voice-leading conventions and procedures to build confidence with part writing, score analysis, and harmonic dictation.

## Learning Standards

**NJSLS:**

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

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

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

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

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

1.3B.12adv.Re8a Justify and defend interpretations of varied works, demonstrating an understanding of the composer's intent by citing the use of elements of music (including form), compositional techniques, and the style/genre and context of each work.

1.3B.12adv.Re9a Evaluate the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating an understanding of theoretical concepts and complex compositional techniques and procedures.

1.3B.12adv.Cn10a Critically evaluate the impact of interdisciplinary influences on the interpretation and performance of existing musical works, citing evidence to justify the evaluation.

1.3B.12acc.Cn11a Compare how music is used in a variety of societal, cultural, and historical contexts and make connections to contemporary and local contexts.

## Interdisciplinary Connections

**Career Readiness, Life Literacies, & Key Skills** *(CLKS)*:

9.3.IN.9-12.1 Assess background knowledge relevant to a prompt, question, task, or interest by evaluating existing understandings and biases, determining information needs, and seeking additional information or varied perspectives, if necessary.

9.3.IE.9-12.1 Develop and execute discipline-specific research processes appropriate to the complex prompt, question, task, or self-driven inquiry.

9.4.KC.9-12.1 Work effectively in teams by adapting to roles, valuing diverse perspectives, and using strategies and tools to achieve shared goals.

9.4.KC.9-12.2 Align personal, academic, and career goals with long-term plans, commit to sustained effort despite obstacles, and apply resilience and flexibility to navigate transitions and complex situations.

9.4.KS.9-12.2 Manage complex academic and personal tasks using a personalized organizational system.

**Computer Science & Design Thinking** *(CS & DT)*:

8.2.TH.9-12.2 Analyze how transferring technologies between societies can cause cultural, social, economic, or political changes, including both expected and unexpected effects.

8.2.TH.9-12.4 Examine the effects of ethical and unethical practices in product design, development, and use.

**Interdisciplinary Connections:**

**ELA Standards**

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**Math Standards**

Quantities (N.Q)

modeling standard

A. Reason quantitatively and use units to solve problems

1. Use units as a way to understand problems and to guide the solution of multi-step problems; choose and interpret units consistently in formulas; choose and interpret the scale and the origin in graphs and data displays

## Learning Targets

**Unit Essential Questions:**

- How do 18th-century voice-leading conventions and procedures regulate interactions of four voices in harmony?
- How and why are embellishing tones included in compositions?
- How can motives be developed and transformed?

**Unit Enduring Understandings:**

- Harmony—Groupings of pitches that are successively and/or simultaneously produced form perceivable units known as chords. Chords relate to each other within an established musical style through the context of harmony.
- To intensify the establishment of key, predominant chords are frequently inserted, resulting in the following order of functions within a harmonic progression or melodic phrase—tonic-predominant-dominant-tonic.
- The Lowercase Roman number 6 (Uppercase Roman number 6)chord can function as a tonic substitute

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| | or as a weaker predominant chord. The mediant triad is rarely used in harmonic progressions of 18th-century style. The mediant triad in a minor Key - Uppercase Roman number 3 - Appears more often in its role as representing the relative major key.<br><br>• Cadences, such as the plagal cadence. Uppercase Roman number 4 (lowercase Roman number 4) to Roman uppercase Roman number 1 (lowercase Roman number 1)and Phrygian half cadence Lowercase Roman number 4 to Uppercase Roman number 5,minor only—use predominant function as they include a phrase. The deceptive cadence avoids the Uppercase Roman number 5 to Uppercase Roman number 1 resolution of authentic cadences by having a non-tonic chord substitute for tonic.<br>• In composing tonal music, care must be taken in the use of second-inversion triads, or Six fourchords, as they may only appear in four specific contexts: cadential Six/four, neighboring or pedal Six/four, passing Six/ four and arpeggiated Six/four patterns.<br>• Voice Leading—Individual voices of a composition are imbued with a cohesive sense of motion and interaction through musical voice leading, which is rooted in historical traditions. |

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| | • When part-writing a passing six/four chord, the fifth of the six/four chord should be doubled, and all voices should move in stepwise motion. |
| **Vocabulary:**<br>Texture<br>Plagal Cadence<br>Half Cadence<br>Deceptive Cadence<br>Authentic Cadence<br>Imperfect Authentic Cadence<br>Perfect Authentic Cadence<br>Cadential 6/4 progression<br>Predominant (IV) Chord and (ii) Chord<br>The (vi) Chord<br>The (iii) Chord<br>Predominant Seventh Chords | |
| **Students will be able to:**<br>• Identify half steps and whole steps.<br>• Identify the function of a pitch and its relationship to a tonic and its place in a scale.<br>• Identify major keys and key signatures in notated music.<br>• Describe beat division and meter type.<br>• Describe time signature in written and performed music.<br>• Identify and sight-sing rhythmic patterns in simple and compound meter. | |

• Identify and apply tempo markings in notated and performed music. Sight-sing a notated melody and apply all appropriate markings for: tempo, dynamics and articulation.
• Identify dynamic markings and dynamic changes in notated and performed music.
• Use symbols and terms to describe and apply harmonic, melodic, and rhythmic procedures of 18th-century voice leading (up to 4 voices) in notated music
• Apply knowledge of musical symbols and terms to detect discrepancies in pitch and rhythm when comparing notated and performed music in one or two voices.
• Apply knowledge of common-practice tonality to spell chords and to follow procedures of 18th-century voice leading to connect chords in harmonic progressions.
• Use symbols and terms to describe features of pitch in notated music, including pitch patterns and relationships, melodic features, chords, harmonic progressions, and cadences.
• Identify and describe harmonic function within a chord progression in notated and performed music
• Identify by sight and sound Plagal, Deceptive, Half, Authentic, Phrygian Half Cadences
• Write on musical staff paper and/or Musescore Notation Processing Software, Plagal, Deceptive, Half, Authentic, Phrygian Half Cadences.
• Write ii7 to 6/4 chord cadential progressions.

**Learning Activities & Differentiation:** *(Amistad & Holocaust, Asian American & Pacific Islanders, Climate Change, LGBTQ and People with Disabilities, Diversity, Equity & Inclusion [DEI])*

- Include works and performers by LGBTQ artists in classroom examples and discussions.
- Structure inclusive experiences, like peer mentoring or co-learning models, so students with disabilities are active participants.
- Integrate critical thinking about representation by challenging biases in historical music performance by including works by underrepresented composers and discussing their contributions authentically.
- Students will engage in group and individual aural theory concepts through performance.

## Assessment Evidence

**Formative Assessments:**

- Harmonic Dictation using common chord progressions and cadences.
- Construction of cadences and 6/4 chords
- Harmonic analysis of a musical excerpt.

**Summative Assessments:**

- Analysis of a musical excerpt and using roman numerals to mark chords, label tonic expansion, pre-dominant functions and label cadences.
- Aural Skills Test (Rhythmic/Melodic/Harmonic)

**Common Benchmark Assessments:**

- Dictation Assessments (Rhythmic/Melodic/Harmonic)
- Counterpoint Projects: Fill in the voicings off of a given figured bass with smooth voice leading.

**Alternative Assessments:**

- Differentiated and modified music literacy assignments based on the students' accommodations.

* Assessments are designed to prepare students to show mastery of the four skill-sets that are tested on the AP Exam. The skills are as follows:

• Skill Category 1: Analyze Performed Music
• Skill Category 2: Analyze Notated Music
• Skill Category 3: Convert Between Performed and Notated Music
• Skill Category 4: Complete Based on Cues

AP Classroom-Personal Progress Check for Unit 5.
Multiple-choice: 50 questions

Free-response: 3 questions

Review the results in class to identify and address any student misunderstandings.

## Core Instructional & Supplemental Materials

- Music Theory Textbooks & Worksheets
- Chromebook
- Online Resources including Musictheory.net
- Piano/Keyboard

## Accommodations and Modifications: Students with Disabilities, English Language Learners, Students at Risk of Failure, Students with 504s, Gifted & Talented Students

**Specific Strategies and Practices that Support Students with Disabilities:**

Students receiving Special Education programming have specific goals and objectives, as well as accommodations and modifications outlined within their Individualized Education Plans (IEP) due to an identified disability and/or diagnosis. In addition to exposure to the general education curriculum, the instruction is differentiated based upon the student's needs. The IEP acts as a supplemental curriculum guide inclusive of instructional strategies that support each learner.

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English language learner (ELL) is a national-origin-minority student who is limited-English-proficient. This term is often preferred over limited-English-proficient (LEP) as it highlights accomplishments rather than deficits.

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**Students at Risk of Failure**

- Home/School Connection - Alternative Assessments - Learning Contracts - Homogenous Grouping - Supplemental Instruction - Think-Pair-Share by Readiness - Homework Options - Differentiated Online Practice - Leveled Rubrics - Tiered Level of Supports - Tiered Activities - Small Group Instruction - Work Alone Choice - Group Work Choice

**Students with 504 Plans**

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**Specific Strategies and Practices that Support Gifted & Talented Students**

It is critical that all teachers are able to recognize a high-ability student who may need more depth and complexity in instruction.

-Homogenous Grouping - Small Group In-Depth Instruction - Differentiated Online Practice - Alternative Assessments - Pre-Assess to provide Differentiated Instruction to Accelerate Learning

**Unit Specific Accommodations**

- Count rhythms with students on rhythmic assessments.
- Accompany students on piano for sight singing.
- Figured bass roman numeral notes for analysis.
- Use common harmonic structures for guided notes when doing harmonic dictation.

# Unit 6

## Desired Results

**Unit 6 Title: Harmony and Voice Leading III: Embellishments, Motives and Melodic Devices**

**Unit Summary:**

Students' will work with skills and concepts of harmony and voice leading. Embellishing tones add variety and expressive possibility to harmonic progressions. Students learn to identify motives—short melodic or rhythmic ideas that form the basic units of phrases—and understand how variations are created through motivic transformation. They also learn to identify melodic and harmonic sequences.

## Learning Standards

**NJSLS:**

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

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

1.3B.12adv.Re8a Justify and defend interpretations of varied works, demonstrating an understanding of the composer's intent by citing the use of elements of music (including form), compositional techniques, and the style/genre and context of each work.

1.3B.12adv.Re9a Evaluate the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating an understanding of theoretical concepts and complex compositional techniques and procedures.

1.3B.12adv.Cn10a Critically evaluate the impact of interdisciplinary influences on the interpretation and performance of existing musical works, citing evidence to justify the evaluation.

1.3B.12acc.Cn11a Compare how music is used in a variety of societal, cultural, and historical contexts and make connections to contemporary and local contexts.

## Interdisciplinary Connections

**Career Readiness, Life Literacies, & Key Skills** *(CLKS)*:

9.3.IN.9-12.1 Assess background knowledge relevant to a prompt, question, task, or interest by evaluating existing understandings and biases, determining information needs, and seeking additional information or varied perspectives, if necessary.

9.3.IE.9-12.1 Develop and execute discipline-specific research processes appropriate to the complex prompt, question, task, or self-driven inquiry.

9.4.KC.9-12.1 Work effectively in teams by adapting to roles, valuing diverse perspectives, and using strategies and tools to achieve shared goals.

9.4.KC.9-12.2 Align personal, academic, and career goals with long-term plans, commit to sustained effort despite obstacles, and apply resilience and flexibility to navigate transitions and complex situations.

9.4.KS.9-12.2 Manage complex academic and personal tasks using a personalized organizational system.

**Computer Science & Design Thinking** *(CS & DT)*:

8.2.TH.9-12.2 Analyze how transferring technologies between societies can cause cultural, social, economic, or political changes, including both expected and unexpected effects.

8.2.TH.9-12.4 Examine the effects of ethical and unethical practices in product design, development, and use.

**Interdisciplinary Connections:**

**ELA Standards**

RI.MF.11–12.6. Synthesize complex information across multiple sources and formats to develop ideas, resolve conflicting information, or develop an interpretation that goes beyond explicit text information (e.g., express a personal point of view, new interpretation of the concept).

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

**Math Standards**

Quantities (N.Q)

modeling standard

A. Reason quantitatively and use units to solve problems

1. Use units as a way to understand problems and to guide the solution of multi-step problems; choose and interpret units consistently in formulas; choose and interpret the scale and the origin in graphs and data displays

| Learning Targets | |
|---|---|
| **Unit Essential Questions:** | **Unit Enduring Understandings:** |

| | |
|---|---|
| • Pitch- How can non-chord tones create linear flow and interest within a harmony?<br>• Rhythm- How are melodic and rhythmic procedures used to affect the structures and sound qualities of music?<br>• Form- What is the relationship of motives and phrases? | • To expand individual lines and/or intensify expression, composers often enrich a chordal framework with various types of decorative notes, or embellishing tones. When these notes lie outside the pitch content of the prevailing chord they are called nonharmonic tones, or non-chord tones. Most nonharmonic tones may be classified as a specific type (e.g., passing tone), based on the way the nonharmonic tone is melodically approached and resolved. Common classifications of nonharmonic tones also include anticipation,escape tone, appoggiatura, and pedal point. Common classifications of nonharmonic tones also include suspension (including rearticulated suspension and chain of suspensions) and retardation.<br>• Form— Specific formal types and functions may be identified when parts of a composition follow established melodic-harmonic patterns or fulfill established roles within the overall hierarchical structure.<br>• To enrich their works, composers often develop motives, melodic segments, or entire melodies using melodic procedures that transform those original ideas in various ways and are therefore sometimes called motivic transformation or thematic transformation. |

| | |
|---|---|
| | • Rhythmic devices—Musicians use established rhythmic devices to expand expressive possibilities. These devices often achieve their effect by challenging the regularity of meter or transforming rhythmic patterns.<br>• Melodic sequence occurs when a melodic segment is followed immediately by one or more transpositions of the same segment. The interval of transposition is usually held to a constant size: for instance, a sequence up a third, if continued, will be followed by additional transpositions up a third. Melodic sequence may occur with a corresponding harmonic sequence.<br>• Harmonic sequence occurs when a segment of chords is followed immediately by one or more transpositions of the same segment. |
| **Vocabulary:**<br>Neighbor Tones<br>Passing Tones<br>Escape Tones<br>Suspensions<br>Sequence<br>Motive<br>Anticipation<br>Appoggiatura | |

Pedal Point

**Students will be able to:**

- Identify types of embellishing tones, including nonharmonic tones, in performed and notated music.
- Embellishing Tones: Writing Passing Tones and Neighbor Tones.
- Compose a bass line to harmonize a given melody, implying appropriate harmony, and identify the implied harmony using Roman and Arabic numerals.
- Embellishing Tones: Identifying Anticipations, Escape Tones, Appoggiaturas, and Pedal Points.
- Identify the basic units of phrases (i.e., motives) and melodic/rhythmic procedures involving these units in performed and notated music.
- Rhythmic patterns can be transformed. Two of the most common ways to transform a rhythmic pattern are by augmentation and diminution.
- Harmonic sequence occurs when a segment of chords is followed immediately by one or more transpositions of the same segment. The interval of transposition is usually held to a constant size.

**Learning Activities & Differentiation:** *(Amistad & Holocaust, Asian American & Pacific Islanders, Climate Change, LGBTQ and People with Disabilities, Diversity, Equity & Inclusion [DEI])*

- Include works and performers by LGBTQ artists in classroom examples and discussions.
- Structure inclusive experiences, like peer mentoring or co-learning models, so students with disabilities are active participants.
- Integrate critical thinking about representation by challenging biases in historical music performance by including works by underrepresented composers and discussing their contributions authentically.
- Students will engage in group and individual aural theory concepts through performance.

## Assessment Evidence

**Formative Assessments:**

- Sight Singing in minor tonality and other meters.
- Identify melodic motives within written musical scores.
- Melodic analysis of chord and non-chord tones.

**Summative Assessments:**

- Analysis of a musical excerpt and using roman numerals to mark chords, label tonic expansion, pre-dominant functions and label cadences. Analysis will include melodic and harmonic functions.
- Aural Skills Test (Rhythmic/Melodic/Harmonic)

**Common Benchmark Assessments:**

- Dictation Assessments (Rhythmic/Melodic/Harmonic)
- Counterpoint Projects: Fill in the voicings off of a given figured bass with smooth voice leading.
- Full score analysis of melody and harmony.

**Alternative Assessments:**

- Differentiated and modified music literacy assignments based on the students' accommodations.

* Assessments are designed to prepare students to show mastery of the four skill-sets that are tested on the AP Exam. The skills are as follows:

• Skill Category 1: Analyze Performed Music
• Skill Category 2: Analyze Notated Music
• Skill Category 3: Convert Between Performed and Notated Music
• Skill Category 4: Complete Based on Cues

AP Classroom-Personal Progress Check for Unit 6.
Multiple-choice: 40 questions
Free-response: 4 questions

Review the results in class to identify and address any student misunderstandings.

## Core Instructional & Supplemental Materials

- Music Theory Textbooks & Worksheets
- Chromebook
- Online Resources including Musictheory.net
- Piano/Keyboard

## Accommodations and Modifications: Students with Disabilities, English Language Learners, Students at Risk of Failure, Students with 504s, Gifted & Talented Students

**Specific Strategies and Practices that Support Students with Disabilities:**

Students receiving Special Education programming have specific goals and objectives, as well as accommodations and modifications outlined within their Individualized Education Plans (IEP) due to an identified disability and/or diagnosis. In addition to exposure to the general education curriculum, the instruction is differentiated based upon the student's needs. The IEP acts as a supplemental curriculum guide inclusive of instructional strategies that support each learner.

- Small group/One to one - Additional time - Review of directions - Student restates information - Space for movement or breaks - Extra visual and verbal cues and prompts - Preferential seating - Follow a routine/schedule - Rest breaks - Verbal and visual cues regarding directions and staying on task - Checklists - Immediate feedback

**Specific Strategies and Practices that Support English Language Learners**

English language learner (ELL) is a national-origin-minority student who is limited-English-proficient. This term is often preferred over limited-English-proficient (LEP) as it highlights accomplishments rather than deficits.

- Pre-teaching of vocabulary and concepts - Personal Glossary - Extended Time - Simplified/Verbal Instructions - Frequent Breaks - Visual learning, including graphic organizers - Use of cognates to increase comprehension - Teacher modeling -

Pairing students with beginning English language skills with students who have more advanced English language skills - Scaffolding - Word walls - Think-pair-share - Cooperative learning groups

**Students at Risk of Failure**

- Home/School Connection - Alternative Assessments - Learning Contracts - Homogenous Grouping - Supplemental Instruction - Think-Pair-Share by Readiness - Homework Options - Differentiated Online Practice - Leveled Rubrics - Tiered Level of Supports - Tiered Activities - Small Group Instruction - Work Alone Choice - Group Work Choice

**Students with 504 Plans**

Teachers are responsible for implementing designated services and strategies identified on a student's 504 Plan.
504 plans are formal plans that schools develop to give kids the support they need and covers any condition that limits daily activities in a major way. Students' accommodations are outlined in their individual 504 plan.

**Specific Strategies and Practices that Support Gifted & Talented Students**

It is critical that all teachers are able to recognize a high-ability student who may need more depth and complexity in instruction.

-Homogenous Grouping - Small Group In-Depth Instruction - Differentiated Online Practice - Alternative Assessments - Pre-Assess to provide Differentiated Instruction to Accelerate Learning

**Unit Specific Accommodations**

- Count rhythms with students on rhythmic assessments.
- Accompany students on piano for sight singing.
- Use common harmonic structures for guided notes when doing harmonic dictation.
- Use melodic motive definitions (open notes) when identifying motives within a written score.

## Unit 7

## Desired Results

**Unit 7 Title: Harmony and Voice Leading IV: Secondary Function**

**Unit Summary:**

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.

## Learning Standards

**NJSLS:**

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

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

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

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

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

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

1.3B.12adv.Re8a Justify and defend interpretations of varied works, demonstrating an understanding of the composer's intent by citing the use of elements of music (including form), compositional techniques, and the style/genre and context of each work.

1.3B.12adv.Re9a Evaluate the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating an understanding of theoretical concepts and complex compositional techniques and procedures.

1.3B.12adv.Cn10a Critically evaluate the impact of interdisciplinary influences on the interpretation and performance of existing musical works, citing evidence to justify the evaluation.

1.3B.12acc.Cn11a Compare how music is used in a variety of societal, cultural, and historical contexts and make connections to contemporary and local contexts.

## Interdisciplinary Connections

**Career Readiness, Life Literacies, & Key Skills** *(CLKS)*:

9.3.IN.9-12.1 Assess background knowledge relevant to a prompt, question, task, or interest by evaluating existing understandings and biases, determining information needs, and seeking additional information or varied perspectives, if necessary.

9.3.IE.9-12.1 Develop and execute discipline-specific research processes appropriate to the complex prompt, question, task, or self-driven inquiry.

9.4.KC.9-12.1 Work effectively in teams by adapting to roles, valuing diverse perspectives, and using strategies and tools to achieve shared goals.

9.4.KC.9-12.2 Align personal, academic, and career goals with long-term plans, commit to sustained effort despite obstacles, and apply resilience and flexibility to navigate transitions and complex situations.

9.4.KS.9-12.2 Manage complex academic and personal tasks using a personalized organizational system.

**Computer Science & Design Thinking** *(CS & DT)*:

8.2.TH.9-12.2 Analyze how transferring technologies between societies can cause cultural, social, economic, or political changes, including both expected and unexpected effects.

8.2.TH.9-12.4 Examine the effects of ethical and unethical practices in product design, development, and use.

**Interdisciplinary Connections:**

**ELA Standards**

RI.MF.11–12.6. Synthesize complex information across multiple sources and formats to develop ideas, resolve conflicting information, or develop an interpretation that goes beyond explicit text information (e.g., express a personal point of view, new interpretation of the concept).

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

**Math Standards**

Quantities (N.Q)

modeling standard

A. Reason quantitatively and use units to solve problems

1. Use units as a way to understand problems and to guide the solution of multi-step problems; choose and interpret units consistently in formulas; choose and interpret the scale and the origin in graphs and data displays

| Learning Targets | |
|---|---|
| **Unit Essential Questions:** | **Unit Enduring Understandings:** |

| | |
|---|---|
| • What causes musical passages to sound as though they briefly shift keys?<br>• How can tonicization be achieved? | • The particular key that starts and ends a given work is that work's tonic, or primary, key. Scale degrees or chords other than the tonic may be made to sound as if they are temporary tonics; the process of achieving this is called tonicization.<br>• The most common way to effect tonicization is through use of a secondary dominant (or applied dominant) chord. A major or minor triad other than the actual tonic chord is preceded by its own dominant chord, the secondary (or applied) dominant, allowing the original triad to be felt as a temporary tonic (i.e., tonicized).<br>• When part-writing secondary dominants, all doubling and voice-leading considerations of normal dominant chords should be maintained (e.g., chordal sevenths resolving down by step).<br>• As with secondary (or applied) dominants, secondary leading-tone chords or secondary diminished seventh chords (also referred to as applied leading-tone chords or applied diminished seventh chords)may also be used to tonicize any major or minor triad in a given key. Secondary leading-tone chords are diminished triads and diminished seventh chords (fully or half-diminished) whose root is the leading tone of the chord being tonicized. |

| | |
|---|---|
| | • When part-writing secondary leading-tone chords, all doubling and voice-leading considerations of normal leading-tone chords should be maintained (e.g., chordal sevenths resolving down by step). |
| **Vocabulary:**<br>Secondary Dominant Chord<br>Voice Leading<br>Strophic Form<br>Sequential Motif<br>Fugue<br>Canon<br>Ternary<br>Binary<br>Theme and Variation | |
| **Students will be able to:**<br>• Identify and describe tonicization in notated and performed music.<br>• Compose a bass line added to a given soprano line, following the normative harmonic procedures of 18th-century music.<br>• Use symbols and terms to describe and apply harmonic, melodic, and rhythmic procedures of 18th-century voice leading (up to 4 voices) in notated music (This skill is applied in tasks dealing specifically with music of the Western European common practice era). Apply knowledge of common-practice tonality to spell chords and to follow procedures of 18th-century voice leading to connect chords in harmonic progressions.<br>Identify and apply the procedures of 18th-century voice leading through— | |

a. score analysis
b. error detection
c. writing exercises
d. contextual listening

**Learning Activities & Differentiation:** *(Amistad & Holocaust, Asian American & Pacific Islanders, Climate Change, LGBTQ and People with Disabilities, Diversity, Equity & Inclusion [DEI])*

- Include works and performers by LGBTQ artists in classroom examples and discussions.
- Structure inclusive experiences, like peer mentoring or co-learning models, so students with disabilities are active participants.
- Integrate critical thinking about representation by challenging biases in historical music performance by including works by underrepresented composers and discussing their contributions authentically.
- Students will engage in group and individual aural theory concepts through performance.

## Assessment Evidence

**Formative Assessments:**

- Sight Singing in any key center from a given tonic.
- Identify secondary dominances within a musical score.
- Build and resolve secondary dominances within a given key.

**Summative Assessments:**

- Analysis of a musical excerpt and using roman numerals to mark chords, label tonic expansion, pre-dominant functions and label cadences. Analysis will include melodic and harmonic functions including secondary dominances.
- Aural Skills Test (Rhythmic/Melodic/Harmonic)

**Common Benchmark Assessments:**

- Dictation Assessments (Rhythmic/Melodic/Harmonic)
- Counterpoint Projects: Fill in the voicings off of a given figured bass with smooth voice leading.
- Full score analysis of melody and harmony.
- Detect mistakes in written score examples through recordings.

**Alternative Assessments:**

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• Skill Category 3: Convert Between Performed and Notated Music
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Multiple-choice: 20 questions
Free-response: 4 questions
Review the results in class to identify and address any student misunderstandings.

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| --- |
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| • Chromebook |
| • Online Resources including Musictheory.net |

- Piano/Keyboard

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**Students at Risk of Failure**

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It is critical that all teachers are able to recognize a high-ability student who may need more depth and complexity in instruction.

-Homogenous Grouping - Small Group In-Depth Instruction - Differentiated Online Practice - Alternative Assessments - Pre-Assess to provide Differentiated Instruction to Accelerate Learning

**Unit Specific Accommodations**

- Count rhythms with students on rhythmic assessments.
- Accompany students on piano for sight singing.
- Use common harmonic structures for guided notes when doing harmonic dictation.
- Use of seventh chord notes from previous units to help write and identify secondary dominance in musical scores.

# Unit 8

## Desired Results

**Unit 8 Title: Modes and Form**

**Unit Summary:**

Throughout the course, students have been working to construct a strong foundational understanding of pitch, rhythm and meter, melody, harmony, and voice leading. This unit covers the use of conventions that affect the character of music, ranging from identifying the different tonal qualities of modes, to describing phrase relationships within a score or performance, to recognize common sections of a musical composition. By working with many diverse musical examples throughout the course, students can apply understanding of musical components, relationships, and conventions to confidently predict patterns and effects of myriad combinations within a performance or score.

## Learning Standards

**NJSLS:**

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

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

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

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

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

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

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

1.3B.12adv.Re8a Justify and defend interpretations of varied works, demonstrating an understanding of the composer’s intent by citing the use of elements of music (including form), compositional techniques, and the style/genre and context of each work.

1.3B.12adv.Re9a Evaluate the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating an understanding of theoretical concepts and complex compositional techniques and procedures.

1.3B.12adv.Cn10a Critically evaluate the impact of interdisciplinary influences on the interpretation and performance of existing musical works, citing evidence to justify the evaluation.

1.3B.12acc.Cn11a Compare how music is used in a variety of societal, cultural, and historical contexts and make connections to contemporary and local contexts.

## Interdisciplinary Connections

**Career Readiness, Life Literacies, & Key Skills** *(CLKS)*:

9.3.IN.9-12.1 Assess background knowledge relevant to a prompt, question, task, or interest by evaluating existing understandings and biases, determining information needs, and seeking additional information or varied perspectives, if necessary.

9.3.IE.9-12.1 Develop and execute discipline-specific research processes appropriate to the complex prompt, question, task, or self-driven inquiry.

9.4.KC.9-12.1 Work effectively in teams by adapting to roles, valuing diverse perspectives, and using strategies and tools to achieve shared goals.

9.4.KC.9-12.2 Align personal, academic, and career goals with long-term plans, commit to sustained effort despite obstacles, and apply resilience and flexibility to navigate transitions and complex situations.

9.4.KS.9-12.2 Manage complex academic and personal tasks using a personalized organizational system.

**Computer Science & Design Thinking (***CS & DT***):**

8.2.TH.9-12.2 Analyze how transferring technologies between societies can cause cultural, social, economic, or political changes, including both expected and unexpected effects.

8.2.TH.9-12.4 Examine the effects of ethical and unethical practices in product design, development, and use.

**Interdisciplinary Connections:**

**ELA Standards**

RI.MF.11–12.6. Synthesize complex information across multiple sources and formats to develop ideas, resolve conflicting information, or develop an interpretation that goes beyond explicit text information (e.g., express a personal point of view, new interpretation of the concept).

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

**Math Standards**

Quantities (N.Q)

modeling standard

A. Reason quantitatively and use units to solve problems

1. Use units as a way to understand problems and to guide the solution of multi-step problems; choose and interpret units consistently in formulas; choose and interpret the scale and the origin in graphs and data displays

| Learning Targets | |
|---|---|
| **Unit Essential Questions:** | **Unit Enduring Understandings:** |

| | |
|---|---|
| • Pitch- How are modes related to the familiar major scales? Why do modes sound different than the scales to which they are related?<br>• Form- How can a musical passage be described in terms of its hierarchical structure of melodic and harmonic patterns and functions?<br>What types of phrase relationships can be found within a composition? What are the effects of each type? | • Scales identified in music theory include these categories known as modes—Ionian, Dorian,Phrygian, Lydian, Mixolydian, Aeolian, and Locrian. Melodic passages may employ these scales.<br>• Musical phrases within a passage may sound similar to one another to promote comprehensibility, memorability, and unity, or they may sound dissimilar to one another to create variety, interest, and contrast. Melodic relationships that result may be represented by lowercase letters. The most common are—<br>a a – denotes a phrase and its literal repetition<br>a a' – denotes a phrase and a varied repetition<br>a b – denotes two phrases that are melodically contrasting<br>• Two phrases may combine into a period, in which the first phrase, called the antecedent, ends with an inconclusive cadence and the second phrase, called the consequent, provides stronger harmonic repose with a conclusive cadence. A parallel period consists of two phrases that are melodically similar; a contrasting period consists of two phrases that are melodically contrasting.<br>• Common sections within a piece of music include the introduction, interlude, bridge, verse, refrain, chorus, coda, and codetta. |

**Vocabulary:**
Strophic Form
Sequential Motif
Fugue
Canon
Ternary
Binary
Theme and Variation
Codetta
Introduction
Interlude
Bridge
Verse
Refrain
Chorus
Coda
Sonata Allegro Form

**Students will be able to:**

• Identify common sections within a piece of music including: the introduction, interlude, bridge, verse, refrain, chorus, coda, and codetta.

• Describe relationships between musical phrases within a passage may sound similar to one another to promote comprehensibility, memorability, and unity, or they may sound dissimilar to one another to create variety, interest, and contrast. Melodic relationships that result may be represented by lowercase letters.

• Identify, write and perform modes on the student's major instrument or piano, including: Ionian,

Dorian, Phrygian, Lydian, Mixolydian, Aeolian, and Locrian modes.

• Identify and analyze musical form.

• Demonstrate Melodic and Harmonic Dictation skills.

**Learning Activities & Differentiation:** *(Amistad & Holocaust, Asian American & Pacific Islanders, Climate Change, LGBTQ and People with Disabilities, Diversity, Equity & Inclusion [DEI])*

- Include works and performers by LGBTQ artists in classroom examples and discussions.
- Structure inclusive experiences, like peer mentoring or co-learning models, so students with disabilities are active participants.
- Integrate critical thinking about representation by challenging biases in historical music performance by including works by underrepresented composers and discussing their contributions authentically.
- Students will engage in group and individual aural theory concepts through performance.

## Assessment Evidence

**Formative Assessments:**

- Sight Singing and dictation in all keys and meters.
- Form analysis using written scores, labeling each section and the function.

**Summative Assessments:**

- Analysis of a musical excerpt and using roman numerals to mark chords, label tonic expansion, pre-dominant functions and label cadences. Analysis will include melodic and harmonic functions including secondary dominances. Analysis will also include labeling of the form.
- Aural Skills Test (Rhythmic/Melodic/Harmonic)

**Common Benchmark Assessments:**

- Dictation Assessments (Rhythmic/Melodic/Harmonic)
- Counterpoint Projects: Fill in the voicings off of a given figured bass with smooth voice leading.

- Full score analysis of melody, harmony and form .
- Detect mistakes in written score examples through recordings.

**Alternative Assessments:**

- Differentiated and modified music literacy assignments based on the students' accommodations.

* Assessments are designed to prepare students to show mastery of the four skill-sets that are tested on the AP Exam. The skills are as follows:

• Skill Category 1: Analyze Performed Music
• Skill Category 2: Analyze Notated Music
• Skill Category 3: Convert Between Performed and Notated Music
• Skill Category 4: Complete Based on Cues

AP Classroom-Personal Progress Check for Unit 8.
Multiple-choice: 20 questions
Free-response: 3 questions
Review the results in class to identify and address any student misunderstandings.

| Core Instructional & Supplemental Materials |
| --- |
| • Music Theory Textbooks & Worksheets |
| • Chromebook |
| • Online Resources including Musictheory.net |
| • Piano/Keyboard |

# Accommodations and Modifications:
# Students with Disabilities, English Language Learners,
# Students at Risk of Failure, Students with 504s, Gifted & Talented Students

**Specific Strategies and Practices that Support Students with Disabilities:**

Students receiving Special Education programming have specific goals and objectives, as well as accommodations and modifications outlined within their Individualized Education Plans (IEP) due to an identified disability and/or diagnosis. In addition to exposure to the general education curriculum, the instruction is differentiated based upon the student's needs. The IEP acts as a supplemental curriculum guide inclusive of instructional strategies that support each learner.

- Small group/One to one - Additional time - Review of directions - Student restates information - Space for movement or breaks - Extra visual and verbal cues and prompts - Preferential seating - Follow a routine/schedule - Rest breaks - Verbal and visual cues regarding directions and staying on task - Checklists - Immediate feedback

**Specific Strategies and Practices that Support English Language Learners**

English language learner (ELL) is a national-origin-minority student who is limited-English-proficient. This term is often preferred over limited-English-proficient (LEP) as it highlights accomplishments rather than deficits.

- Pre-teaching of vocabulary and concepts - Personal Glossary - Extended Time - Simplified/Verbal Instructions - Frequent Breaks - Visual learning, including graphic organizers - Use of cognates to increase comprehension - Teacher modeling - Pairing students with beginning English language skills with students who have more advanced English language skills - Scaffolding - Word walls - Think-pair-share - Cooperative learning groups

**Students at Risk of Failure**

- Home/School Connection - Alternative Assessments - Learning Contracts - Homogenous Grouping - Supplemental Instruction - Think-Pair-Share by Readiness - Homework Options - Differentiated Online Practice - Leveled Rubrics - Tiered Level of Supports - Tiered Activities - Small Group Instruction - Work Alone Choice - Group Work Choice

**Students with 504 Plans**

Teachers are responsible for implementing designated services and strategies identified on a student's 504 Plan.
504 plans are formal plans that schools develop to give kids the support they need and covers any condition that limits daily activities in a major way. Students' accommodations are outlined in their individual 504 plan.

**Specific Strategies and Practices that Support Gifted & Talented Students**

It is critical that all teachers are able to recognize a high-ability student who may need more depth and complexity in instruction.

-Homogenous Grouping - Small Group In-Depth Instruction - Differentiated Online Practice - Alternative Assessments - Pre-Assess to provide Differentiated Instruction to Accelerate Learning

**Unit Specific Accommodations**

- Count rhythms with students on rhythmic assessments.
- Accompany students on piano for sight singing.
- Use common harmonic structures for guided notes when doing harmonic dictation.
- Common form analysis methods include knowledge of harmonic and melodic concepts from all units. Students should use notes on figured bass and chromatic harmony to help analyze given scores.