

## Introduction

In 2014, the Shelby County Schools Board of Education adopted a set of ambitious, yet attainable goals for school and student performance. The District is committed to these goals, as further described in our strategic plan, Destination 2025.

### By 2025,

- **80% of our students will graduate from high school college or career ready**
- **90% of students will graduate on time**
- **100% of our students who graduate college or career ready will enroll in a post-secondary opportunity.**

In order to achieve these ambitious goals, we must collectively work to provide our students with high-quality, College and Career Ready standards-aligned instruction. Designed with the teacher in mind, the Performing Arts Education Curriculum Maps focus on teaching and learning correspond to the 2018 Tennessee Department of Education Revised Standards for Arts Education.

A high quality arts education is essential to the social, emotional, and intellectual growth of every student. Therefore, SCS will provide a broad range of innovative, inspiring, and relevant arts education offerings so **all students** learn to express their unique voice and shape a thriving Memphis/Shelby County community. Shelby County Schools will foster collaboration, creativity, and self-expression through equitable, high quality, and sequential K-12 arts experiences, empowering all young people to strive for artistic and scholastic excellence. This map presents a framework for organizing instruction around the TN State Standards so that every student meets or exceeds requirements for college and career readiness. The standards define what to teach at specific grade levels, and the SCS Arts Education curriculum maps provide guidelines and research-based approaches for implementing instruction to ensure students achieve their highest potentials.

The SCS Arts Education curriculum maps are designed to create artistically/musically literate students by engaging them both individually and collaboratively in creative practices of envisioning, investigating, constructing, and reflecting. To achieve these goals the curriculum maps were developed by expert arts teachers to reflect the conceptual framework of the four artistic processes: perform, create, respond, and connect.

## How to Use the Arts Education Curriculum Maps

The SCS Arts Education curriculum maps are designed to help teachers make effective decisions about what content to teach and how to teach it so that, ultimately, our students can reach Destination 2025. Across all arts disciplines, this is generally reflected in the following quarterly framework:

Knowledge and Skills- This column reflects the anchor standards and essential tasks associated with grade level mastery of each discipline.

Activities and Outcomes- Generally phrased similar to “I Can” statements, this portion identifies the specific performance indicators that are expected for students at a given time within the quarters/semester.

Assessments- This section of the quarterly maps focuses on the formative and summative methods of gauging student mastery of the student performance indicators listed in the activities/outcomes section.

Resources And Interdisciplinary Connections- In this column, teachers will find rich bodies of instructional resources/materials/links to help students efficiently and effectively learn the content. Additionally, there are significant resources to engage alignment with the Comprehensive Literacy Improvement Plan (CLIP) that are designed to strengthen authentic development of aural/visual literacy in the arts content areas as well as support larger district goals for improvement in literacy.

Throughout this curriculum map, you will see high-quality works of art/music literature that students should be experiencing deeply, as well as some resources and tasks to support you in ensuring that students are able to reach the demands of the standards in your classroom. In addition to the resources embedded in the map, there are some high-leverage resources available for teacher use.

**Course Title:** Music Theory & Harmony

**Grade Level(s):**9-12

**Purpose:**

The purpose of all music courses in the Shelby County Schools is to develop comprehensive musicianship, in partnership with other core disciplines, with a focus of musical literacy. We believe all students have tremendous potential to learn and enjoy music. While research shows that music helps students develop higher-order skills and increase desire to learn, our driving goal is to empower students to use their minds more creatively by inspiring them to broaden their experiences and enrich their lives.

Music Theory & Harmony is a course that seeks to give students in grades 9-12 advanced experiences in the principles of analysis and composition. The course will include instruction in fundamentals of tonal harmony and ear-training. The course will encourage the application of the concepts presented, culminating in original compositions.

This class is an honors level elective course requiring instructor permission for admission. It may exist independently or as a pre-requisite for AP Music Theory. Upon successful completion of this course, the student will earn one fine arts credit.

**Benchmarks:**

**Music Theory & Harmony**

**Honors Level Elective Course**

**Instructor permission is a prerequisite.**

# Instructional Map

# HS Music Theory

Knowledge and Skills	Activities/Outcomes	Assessments	Resources / Literacy Connections
<b>QUARTER 1</b>			
<p><b>Perform:</b></p> <p><b>HS.MT.P1.A</b> Select specific passages, sections, or movements in musical works that express personal experiences, moods, visual images, or storylines in various forms.</p> <p><b>HS.MT.P1.B</b> Analyze how the elements of music and compositional techniques of selected works relate to style, function, and context.</p> <p><b>HS.MT.P1.C</b> Develop interpretations of musical works based on an understanding of the elements of music, style, mood, function, and context. Explain and support how the interpretive choices reflect the creators' intent.</p> <p><b>HS.MT.P2.A</b> Create rehearsal plans for musical works, identifying the compositional elements, style, and historical or cultural context of the work.</p> <p><b>HS.MT.P2.B</b> Using established criteria, identify the ways in which performances convey the elements of music, style, and mood.</p> <p><b>HS.MT.P2.C</b> Identify, evaluate, and implement strategies for improving the technical and expressive aspects of various works.</p> <p><b>HS.MT.P3.A</b> Explain how compositions are appropriate for both audience and context and how this will shape future compositions.</p> <p><b>HS.MT.P3.B</b> Share live or recorded performances of original works, and explain how the intent of the music is conveyed.</p>			
<p><b>Perform: Read/Notate/Play/Sing</b></p> <p><u>Music Literacy</u></p> <p>A. Sound/Tone/Fundamentals of acoustics</p> <p>B. Note reading in all clefs – treble, bass, “C” clefs</p> <p>C. Accidentals</p> <p>D. Rhythm reading</p> <ol style="list-style-type: none"> <li>1. Note and rest values</li> <li>2. Meter</li> </ol> <p>E. Major/minor scales and keys, with reference to church modes.</p> <p>F. Intervals</p> <ol style="list-style-type: none"> <li>1. Melodic and harmonic</li> <li>2. Size and quality/sonority (perfect, major, minor, augmented, diminished)</li> <li>3. Inversion</li> <li>4. Consonance/Dissonance in the context of two-part counterpoint</li> </ol>	<p>Explain the relationship between frequency and musical tone.</p> <p>Name the intervals in the harmonic series.</p> <p>Create a hierarchy of intervals based on the distances between notes in the harmonic series.</p> <p>Identify names of notes in the designated clefs.</p> <p>Place notes correctly on the staff in the designated clefs.</p> <p>Describe the effect of accidentals from double sharp to double flat.</p> <p>Identify and label notes and rests from whole to thirty-second notes.</p> <p>Describe the effect of dots, double dots, and ties on the duration of a note or rest.</p> <p>Define and label common symbols found in printed music.</p> <p>Organize note and rest values in order of size.</p> <p>Classify meter signatures as duple, triple,</p>	<p>“Self-tests” in Chapters 1 &amp; 2 of <i>Tonal Harmony</i> and online at <a href="http://www.mhhe.com/tonalharmony5">www.mhhe.com/tonalharmony5</a></p> <p>Practice exercises in <i>Barron’s AP Music Theory</i>, Chapters 1-4</p> <p>Gary Ewer’s free music theory quizzes <a href="http://www.musictheory.halifax.ns.ca/lessons.html">http://www.musictheory.halifax.ns.ca/lessons.html</a></p> <p>Lessons 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12a, 12b, 13, 14, 16, 19, 20, 23, 24</p> <p>Experiments with sound generation/tone production/acoustical properties of different acoustic and electronic instruments</p> <p>Short answer written tests and quizzes for fundamentals and memory work</p>	<p><i>Tonal Harmony with an Introduction to 20<sup>th</sup> Century Music</i> (text and workbook) by Stefan Kostka and Dorothy Payne: Chapters 1 &amp; 2</p> <p><i>Practical Beginning Theory: A Fundamentals Worktext</i> by Bruce Benward, Barbara Garvey Jackson, and Bruce R. Jackson: Chapters 1, 2, 3, 4, 5, 6, 7, 8, 10, 11, 12, 14, 15, 17, 18, 21</p> <p><i>The Musician’s Guide to Theory and Analysis</i> (text and workbook) by Jane Piper Clendinning and Elizabeth West Marvin: Chapters 1, 2, 3, 4, 5, 6, 8</p> <p><i>The Musician’s Guide to Aural Skills, Volume I</i> by Joel Phillips, Jane Piper Clendinning, and Elizabeth West Marvin: Chapters 1, 2, 3, 4, 5, 6, 8</p> <p><i>Barron’s AP Music Theory I</i> by Nancy Scoggin: Chapters 1, 2, 3, 4, 5 (to page 108)</p>

# Instructional Map

# HS Music Theory

Knowledge and Skills	Activities/Outcomes	Assessments	Resources / Literacy Connections
	<p>simple, compound or irregular.</p> <p>Transpose rhythmic passages from one meter to another.</p> <p>Label scales by interval formula.</p> <p>Construct scales by interval formula.</p> <p>Label scales by key signature.</p> <p>Construct scales by key signature.</p> <p>Label scales by referencing the relative and parallel relationships between major and minor keys.</p> <p>Construct scales by referencing the relative and parallel relationships between major and minor keys.</p> <p>Label intervals by size and quality.</p> <p>Construct intervals of given sizes and qualities.</p> <p>Invert and re-label intervals of given sizes and qualities.</p> <p>Classify intervals as consonant or dissonant.</p>	<p>Keyboard quizzes and tests – clefs, scales, intervals</p> <p>Ear-training quizzes and tests – rhythms, scales, intervals</p> <p>Singing/sight-singing quizzes and tests - rhythms, scales, intervals, simple melodies</p>	<p><a href="#">CCSS.ELA-Literacy.CCRA.R.1</a> Read closely to determine what the text says explicitly and to make <b>logical inferences</b> from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.</p> <p><a href="#">CCSS.ELA-Literacy.CCRA.R.5</a> Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) <b>relate</b> to each other and the whole.</p> <p><a href="#">CCSS.ELA-Literacy.CCRA.L.3</a> <b>Apply</b> knowledge of language to understand how language functions in different contexts, to make effective choices for <b>meaning or style</b>, and to comprehend more fully when reading or listening.</p>

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<p><u>Visual Analysis</u></p> <p>A. Notes in all clefs, including the “C” clefs</p> <p>B. Rhythm patterns in various meters</p> <p>C. Major/minor scale construction and key signatures</p> <p>D. Three forms of the minor scale (natural, harmonic, melodic)</p> <p>E. Melodic and harmonic interval recognition</p>	<p>Determine the meter, based on the arrangement of notes and rests, by examining a musical score.</p> <p>Create an inventory of rhythm patterns by examining a musical score.</p> <p>Recognize and name pitches in treble, bass, and “C” clefs.</p> <p>Recognize and name melodic intervals in a melody line.</p> <p>Recognize harmonic intervals in a two-part counterpoint passage.</p> <p>Determine the key or mode of given excerpts from musical scores.</p>	<p>Clef-to-clef, key-to-key, and meter-to-meter transposition projects.</p> <p>Major and minor melody composition and improvisation projects with live performances when possible</p> <p>Visual and aural analysis projects</p> <p>Reflection paragraphs or short essays comparing and contrasting the function of the basic elements of music from one style, genre, or tradition to another</p> <p>Reflection paragraphs or short essays comparing and contrasting the basic elements in music to those in other arts disciplines</p>	<p>Gary Ewer’s free music theory lesson</p> <p>Instruction sheets:</p> <p><a href="http://www.musictheory.halifax.ns.ca/essons.html">http://www.musictheory.halifax.ns.ca/essons.html</a></p> <p><a href="http://www.musictheory.net">http://www.musictheory.net</a></p> <p><a href="http://www.teoria.com">http://www.teoria.com</a></p> <p>Free music theory workbook:</p> <p><a href="http://www.gmajormusictheory.org">http://www.gmajormusictheory.org</a></p> <p>Lesson plans for fundamentals, scales, intervals, and meter are available on this site.</p> <p>Contextual listening exercises for meter, scales, and intervals are available on this site.</p> <p>Singing and listening “games” are available on this website.</p> <p>Free piano music at a variety levels is available on this website.</p> <p><a href="#">CCSS.ELA-Literacy.CCRA.L.4</a></p> <p>Determine or <b>clarify</b> the meaning of unknown and multiple-meaning words and phrases by using context clues, analyzing meaningful word parts, and consulting general and specialized reference materials, as appropriate.</p>

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			<p><a href="https://www.illustrativemathematics.org/HS-Math/HS-Literacy/HS-Literacy-Practices/CCRA.W.10">CCSS.ELA-Literacy.CCRA.W.10</a> Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.</p> <p><a href="https://www.illustrativemathematics.org/HS-Math/HS-Literacy/HS-Literacy-Practices/CCRA.W.2">CCSS.ELA-Literacy.CCRA.W.2</a> Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.</p>
<p><u>Instrumental Performance Skills</u></p> <p>A. Notes in all clefs</p> <p>B. Major/minor tetrachords and scales</p> <p>C. Three forms of the minor scale (natural, harmonic, melodic)</p> <p>D. Intervals of all sizes and qualities/sonorities</p> <p>E. Rhythm patterns in metrical context</p>	<p>Play notes in all clefs.</p> <p>Play major and minor tetrachords.</p> <p>Play major and minor scales, including three forms of the minor scale, in all keys.</p> <p>Play intervals of various sizes and qualities/sonorities.</p> <p>Play rhythm patterns representative of a variety of typical meters.</p>	<p>Unit Pre and Post Tests: Can be applied to sight singing and dictation as well as a standard written test.</p> <p>KWL Charts</p> <p>Right Angle Perspective Diagrams</p> <p>Harmonization exercises (i.e. take a simple melody and create harmony without having prior knowledge. Once the unit has been taught, have the students revisit the same exercise and provide a critique as well as an updated harmonization that shows more understanding of the concepts)</p>	<p><a href="http://www.musictheory.net">www.musictheory.net</a></p> <p><a href="http://www.musictechteacher.com">www.musictechteacher.com</a></p> <p><a href="http://www.teoria.com">www.teoria.com</a></p> <p><a href="https://www.illustrativemathematics.org/HS-Math/HS-Literacy/HS-Literacy-Practices/CCRA.SL.1">CCSS.ELA-Literacy.CCRA.SL.1</a> <b>Prepare</b> for and <b>participate</b> effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.</p>
<p><u>Singing/Sight-singing</u></p> <p>A. Major and minor tetrachords and scales with</p>	<p>Sing and sight-sing major and minor scales and tetrachords with solfege syllables.</p>	<p>Composition exercises (i.e. same as harmonization exercise but have students create a melody without</p>	<p><a href="http://www.readwritethink.org/classroom-">http://www.readwritethink.org/classroom-</a></p>

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<p>solfege syllables</p> <p>B. Intervals above and below a given pitch</p> <p>C. Simple melodies with stepwise motion</p> <p>D. Simple melodies with typical skips and leaps</p>	<p>Sight-sing requested intervals above and below a given note.</p> <p>Sing and sight-sing, with solfege syllables, simple melodies in major and minor keys in any clef.</p> <p>Employ a counting system to realize rhythm patterns independently or in the context of performing melodies in a variety of meters.</p>	<p>previous composition knowledge. Then have the students revisit the composition and provide a critique based off of new found knowledge.)</p> <p>Twelve tone row exercises (i.e. teach the concepts of the twelve tone system and have students create a piece using a twelve tone row based off their previous harmonic and melodic composition projects.)</p>	<p><a href="http://www.stemresources.com">http://www.stemresources.com</a></p> <p><a href="#">CCSS.ELA-Literacy.CCRA.SL.1</a>  <b>Prepare</b> for and <b>participate</b> effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.</p> <p><a href="#">CCSS.ELA-Literacy.CCRA.SL.4</a>  <b>Present</b> information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.</p>
<p><b>Create:</b></p> <p><b>HS.MT.Cr1.A</b> Describe and demonstrate how sounds or musical ideas can be used to represent and express visual images, concepts, texts, or storylines through composing and arranging.</p> <p><b>HS.MT.Cr1.B</b> Identify and describe the development of sounds and/or short musical ideas in drafts of music.</p> <p><b>HS.MT.Cr2.A</b> Assemble and organize sounds or musical ideas through standard and nontraditional notation.</p> <p><b>HS.MT.Cr2.B</b> Interpret and transcribe simple melodic, rhythmic, and harmonic patterns from sound.</p> <p><b>HS.MT.Cr3.A</b> Identify, describe, and apply appropriate criteria to assess and refine the technical and expressive aspects of evolving drafts leading to final versions.</p> <p><b>HS.MT.Cr3.B</b> Share music through the use of notation, performance, or technology. Demonstrate how the elements of music have been employed to realize compositional techniques and expressive intent.</p>			
<p>A. Notes in all clefs</p> <p>B. Rhythm patterns in various meters</p> <p>C. Major/minor key signatures and scales</p> <p>D. Three forms of the minor scale</p>	<p>Compose simple diatonic melodies that start and end on "Do" and in which all rhythm patterns correspond to a given or chosen meter.</p> <p>Transpose melodic passages from one key or mode to another.</p>		<p><a href="#">CCSS.ELA-Literacy.CCRA.W.4</a>            Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.</p> <p><a href="#">CCSS.ELA-Literacy.CCRA.R.4</a></p>



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<p>E. Modes</p> <p>F. Simple diatonic melodies</p> <p>G. Simple two – part counterpoint</p> <p>H. Transposition</p> <p>1. Clef to clef</p> <p>2. Key to key</p> <p>3. Meter to meter</p>	<p>Compose a note-against-note countermelody in which all intervals are consonant.</p> <p>Compose a note-against-note countermelody in which any dissonant intervals are resolved correctly.</p> <p>Transpose harmonized passages from key or mode to another.</p> <p>Transpose rhythmic passages from one meter to another.</p> <p>Sing or play an improvised melody which starts and ends on “Do”.</p> <p>Sing or play an improvised variation maintaining the melodic contour and altering rhythm only.</p> <p>Sing or play an improvised variation in which melodic motives are repeated.</p>		<p><b>Interpret</b> words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.</p> <p><a href="#">CCSS.ELA-Literacy.CCRA.W.2</a></p> <p>Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.</p>

**Respond:**

**HS.MT.R1.A** Analyze the elements of music from written and aural examples relating them to style, mood, and context.

**HS.MT.R1.B** Describe how the analysis provides models for personal growth as composer, performer, and/or listener.

**HS.MT.R2.A** Develop and explain interpretations of varied works.

**HS.MT.R2.B** Demonstrate an understanding of the composers’ intent by citing the use of elements of music compositional techniques and the style/genre of each work.

**HS.MT.R3.A** Apply appropriate criteria to evaluate musical works and performances.

**HS.MT.R3.B** Evaluate the effectiveness of the technical and expressive aspects of notated and aural music and performances. Demonstrate an understanding of music theory, compositional techniques and procedures found within musical works.

**HS.MT.R3.C** Describe the ways in which critiquing artistic works and receiving feedback can be applied in the personal creative process.

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Knowledge and Skills	Activities/Outcomes	Assessments	Resources / Literacy Connections
<p>A. Major and minor tetrachords and scales</p> <p>B. Three forms of the minor scale</p> <p>C. Intervals of all sizes and qualities/sonorities</p> <p>D. Consonance and dissonance</p> <p>E. Rhythm dictation</p> <p>F. Melodic dictation</p> <p>G. Harmonic dictation</p> <p>H. Error detection</p>	<p>Determine a probable meter by listening to a musical score.</p> <p>Create an inventory of rhythm patterns by listening to a musical score.</p> <p>Recognize and name melodic intervals in a melody line by Recognize harmonic intervals by listening.</p> <p>Classify intervals as consonant or dissonant.</p> <p>Distinguish aurally between major and three forms of the minor scale.</p> <p>Determine the key or mode of given excerpts from musical scores by listening.</p> <p>Transcribe correctly short passages of rhythmic, melodic, and harmonic dictation considering each element separately.</p> <p>Transcribe short passages of rhythmic, melodic, and harmonic dictation combining elements.</p>	<p>Video or record a sampling of students as they work on improvisation. Place in portfolio.</p>	<p>FJH Piano Teaching Library <u>Music by Me</u> Book 2</p> <p>Faber &amp; Faber <u>Children's Songs and Favorites</u> Level 1</p> <p>GarageBand</p> <p><a href="#">CCSS.ELA-Literacy.CCRA.SL.4</a>  <b>Present</b> information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.</p> <p><a href="#">CCSS.ELA-Literacy.CCRA.W.2</a>            Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.</p> <p><a href="#">CCSS.ELA-Literacy.CCRA.R.1</a>            Read closely to determine what the text says explicitly and to make <b>logical inferences</b> from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.</p> <p><a href="#">CCSS.ELA-Literacy.CCRA.R.4</a>  <b>Interpret</b> words and phrases as they</p>

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Knowledge and Skills	Activities/Outcomes	Assessments	Resources / Literacy Connections
			<p>are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.</p>
<p><b>Connect:</b>  <b>HS.MT.Cn1.A</b> Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.  <b>HS.MT.Cn2.A</b> Demonstrate understanding of relationships between music and the other arts, disciplines, varied contexts, and daily life  <b>HS.MT.Cn2.B</b> Through visual and aural examples, analyze and compare music theory and compositional techniques from diverse cultures, time periods and genres.</p>			
<p>A. Basic elements of composition in the arts</p> <p>B. Motivic and textural historical development in music</p> <p>C. Motivic and textural contrast between music styles, genres, and traditions</p>	<p>Compare the elements of music to those in other art disciplines.</p> <p>Compare and contrast the compositional features of a piece of music with those of works in other art disciplines.</p> <p>Compare different styles of music to corresponding styles in other art disciplines.</p> <p>Label the texture of a given musical excerpt as one-part, two-part, or multi-part through visual and aural analysis.</p> <p>Label the pitch collection of a given musical excerpt as belonging to a diatonic, pentatonic, blues, or non-western scale through aural and visual analysis.</p> <p>Identify specific melodic and rhythmic motives contained in given excerpts of classical and popular music, western and</p>		<p><a href="#">CCSS.ELA-Literacy.CCRA.L.3</a>  <b>Apply</b> knowledge of language to understand how language functions in different contexts, to make effective choices for <b>meaning or style</b>, and to comprehend more fully when reading or listening.</p> <p><a href="#">CCSS.ELA-Literacy.CCRA.R.4</a>  <b>Interpret</b> words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.</p> <p><a href="#">CCSS.ELA-Literacy.CCRA.L.3</a>  <b>Apply</b> knowledge of language to understand how language functions in different contexts, to make effective choices for <b>meaning or style</b>, and to comprehend more fully when reading or listening.</p>

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	non-western music.		<a href="#">CCSS.ELA-Literacy.CCRA.R.5</a> Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) <b>relate</b> to each other and the whole.
<b>QUARTER 2</b>			
<b>Perform:</b> <b>HS.MT.P1.A</b> Select specific passages, sections, or movements in musical works that express personal experiences, moods, visual images, or storylines in various forms. <b>HS.MT.P1.B</b> Analyze how the elements of music and compositional techniques of selected works relate to style, function, and context. <b>HS.MT.P1.C</b> Develop interpretations of musical works based on an understanding of the elements of music, style, mood, function, and context. Explain and support how the interpretive choices reflect the creators' intent. <b>HS.MT.P2.A</b> Create rehearsal plans for musical works, identifying the compositional elements, style, and historical or cultural context of the work. <b>HS.MT.P2.B</b> Using established criteria, identify the ways in which performances convey the elements of music, style, and mood. <b>HS.MT.P2.C</b> Identify, evaluate, and implement strategies for improving the technical and expressive aspects of various works. <b>HS.MT.P3.A</b> Explain how compositions are appropriate for both audience and context and how this will shape future compositions. <b>HS.MT.P3.B</b> Share live or recorded performances of original works, and explain how the intent of the music is conveyed.			
<u>Music Literacy</u> A. Four types of triads B. Three bass positions C. Nomenclature of diatonic triads D. Labeling with Roman numerals and chord symbols E. Classification of triads as primary or secondary	Identify, label, and construct triads of given qualities (major, minor, diminished, augmented.)  Identify, label, and construct triads in given bass positions (root position, first inversion, second inversion.)  Name diatonic triads with proper nomenclature: tonic, supertonic, mediant, subdominant, dominant, submediant, subtonic/leading tone	"Self-tests" in Chapters 3,4,5,6,10 of <i>Tonal Harmony</i> and online at <a href="http://www.mhhe.com/tonalharmony5">www.mhhe.com/tonalharmony5</a>  Practice exercises in <i>Barron's AP Music Theory</i> , Chapters 5-8, 10  Gary Ewer's free music theory quizzes <a href="http://www.musictheory.halifax.ns.ca/lessons.html">http://www.musictheory.halifax.ns.ca/lessons.html</a>  Lessons 17, 21, 22	<i>Tonal Harmony with an Introduction to 20<sup>th</sup> Century Music</i> (text and workbook) by Stefan Kostka and Dorothy Payne: Chapters 3,4,5,6,10  <i>Practical Beginning Theory: A Fundamentals Worktext</i> by Bruce Benward, Barbara Garvey Jackson, and Bruce R. Jackson: Chapters 22, 25, 30, Appendix 1 & 2  <i>The Musician's Guide to Theory and Analysis</i> (text and workbook) by Jane

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# HS Music Theory

Knowledge and Skills	Activities/Outcomes	Assessments	Resources / Literacy Connections
<p>F. Vocal ranges for four part writing</p> <p>G. Arrangement of triads in four parts</p> <p>H. Acceptable voice leading motion</p> <p>I. Unacceptable voice leading motion</p> <p>J. Common root progressions</p> <p>K. Cadences</p> <p>L. Motives and phrase structure</p>	<p>Label chords with correct Roman numerals and commercial chord symbols.</p> <p>Construct chords from Roman numeral and commercial chord symbol prompts.</p> <p>State the range of each of the four voice parts: soprano, alto, tenor, bass.</p> <p>Define open and close position.</p> <p>Notate a root position triad in four voices from a Roman numeral or commercial chord symbol prompt with correct notes, spacing, and doubling.</p> <p>Identify the four common root progressions: up 4<sup>th</sup>/down 5<sup>th</sup>, up 5<sup>th</sup>/down 4<sup>th</sup>, up 2<sup>nd</sup>, down 3<sup>rd</sup></p> <p>Identify the four types of acceptable voice leading motion: parallel, simple, contrasting, and oblique</p> <p>Identify common unacceptable voice leading motion: parallel/contrasting unisons, fifths, and octaves; hidden/direct fifths and octaves, augmented intervals and large leaps in melodic lines, cross relation, voice crossing, overlapping</p> <p>Connect chords in four voices with acceptable voice leading according to Common Practice Period principles.</p> <p>Define and identify authentic cadence,</p>	<p>Short answer tests and quizzes for memory work</p> <p>Four part realizations of Common Practice Period chord progressions</p> <p>Error detection exercises</p> <p>Keyboard quizzes and tests – triads, Roman numeral and chord symbol realizations, cadences</p> <p>Ear-training quizzes and tests – triads, cadences, motives and phrases</p> <p>Singing/sight-singing quizzes and tests</p> <p>arpeggios, cadential implication, motives, and period structure</p> <p>Melody composition projects in period structure with live performances when possible</p>	<p>Piper Clendinning and Elizabeth West Marvin: Chapters 7, 10, 14, 17</p> <p><i>The Musician's Guide to Aural Skills, Volume I</i> by Joel Phillips, Jane Piper Clendinning, and Elizabeth West Marvin: Chapters 7, 10, 14, 17</p> <p><i>Barron's AP Music Theory</i> by Nancy Scoggin: Chapters 5 (from page 108), 6,7, 8 (to page 181), 10 (to page 228)</p> <p><a href="#">CCSS.ELA-Literacy.CCRA.R.5</a> Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) <b>relate</b> to each other and the whole.</p> <p><a href="#">CCSS.ELA-Literacy.CCRA.R.4</a> <b>Interpret</b> words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.</p> <p><a href="#">CCSS.ELA-Literacy.CCRA.W.2</a> Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.</p>

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	<p>plagal cadence, half cadence, and deceptive cadence. Relate each cadence type to a corresponding punctuation mark.</p> <p>Define and identify melodic motives.</p> <p>Define and identify antecedent and consequent phrases.</p> <p>Define and identify parallel and contrasting periods.</p> <p>Relate musical phrases to independent and dependent clauses.</p>		<p><a href="https://www.illustrativemathematics.org/HS-Math/HS-ELA-Literacy/CCRA.L.6">CCSS.ELA-Literacy.CCRA.L.6</a> Acquire and use accurately a range of general academic and <b>domain-specific words</b> and phrases sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when encountering an unknown term important to comprehension or expression.</p>
<p><u>Visual Analysis</u></p> <p>A. Recognition and labeling of triads in isolation or in the context of major/minor keys</p> <p>B. Analysis of four part musical examples</p> <p>C. Voicing and part writing error detection</p>	<p>Determine and label triad quality and position in given four part musical examples.</p> <p>Label with Roman numerals and chord symbols a short excerpt of a musical score.</p> <p>Label cadence types by examining a four part musical example or a musical score.</p> <p>Locate examples of acceptable voice leading in given four part musical examples.</p> <p>Locate and correct examples of unacceptable voice leading in given four part musical examples.</p>	<p>Visual and aural analysis projects</p> <p>Reflection paragraphs or short essays comparing and contrasting the function of cadences and phrase structure from Common Practice Period compositions to another style, genre, or tradition</p> <p>Reflection paragraphs or short essays comparing and contrasting common practices in music to those in other arts disciplines</p>	<p>Gary Ewer's free music theory lesson <a href="http://www.musictheory.halifax.ns.ca/essons.html">http://www.musictheory.halifax.ns.ca/essons.html</a></p> <p>Lessons 17, 21, 22 <a href="http://www.musictheory.net">http://www.musictheory.net</a> <a href="http://www.teoria.com">http://www.teoria.com</a> <a href="http://www.gmajormusictheory.org">http://www.gmajormusictheory.org</a></p> <p>Lesson plans for cadences, chord quality, and parallel periods are available on this site.</p> <p>Contextual listening exercises for chord quality, diatonic triads, and cadences are available on this site.</p> <p>Harmonic dictation exercises for</p>

Knowledge and Skills	Activities/Outcomes	Assessments	Resources / Literacy Connections
			<p>cadences are available on this site.</p> <p>Singing and listening “games” are available on this website.</p> <p>Free piano music at a variety levels is available on this website.</p> <p><a href="#">CCSS.ELA-Literacy.CCRA.R.1</a> Read closely to determine what the text says explicitly and to make <b>logical inferences</b> from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.</p> <p><a href="#">CCSS.ELA-Literacy.CCRA.R.4</a> <b>Interpret</b> words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.</p> <p><a href="#">CCSS.ELA-Literacy.CCRA.R.5</a> Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) <b>relate</b> to each other and the whole.</p>
<p><u>Instrumental Performance Skills</u></p> <p>A. Triads in all bass positions</p>	<p>Play triads and arpeggios in all bass positions.</p> <p>Realize root position triads in four voices</p>	<p>Unit Pre and Post Tests: Can be applied to sight singing and dictation as well as a standard written test.</p>	<p>Faber &amp; Faber - <u>Advanced Piano Adventures</u> Book 2 p 33-50</p>

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<p>B. Realization of Roman numerals and chord symbols</p> <p>C. Voicing root position triads in four parts</p> <p>D. Cadences in four parts in root position</p>	<p>from Roman numerals and popular chord symbols.</p> <p>Realize cadences in root position in four parts with acceptable voice leading.</p> <p>Play correctly any voice in a four-part arrangement which incorporates principles of Common Practice Period voice-leading.</p>	<p>KWL Charts</p> <p>Right Angle Perspective Diagrams</p> <p>Harmonization exercises (i.e. take a simple melody and create harmony without having prior knowledge. Once the unit has been taught, have the students revisit the same exercise and provide a critique as well as an updated harmonization that shows more understanding of the concepts)</p>	<p><a href="http://www.musictheory.net">www.musictheory.net</a></p> <p><a href="http://www.teoria.com">www.teoria.com</a></p> <p><a href="http://www.musictechteacher.com">www.musictechteacher.com</a></p> <p><a href="#">CCSS.ELA-Literacy.CCRA.SL.1</a>  <b>Prepare</b> for and <b>participate</b> effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.</p> <p><a href="#">CCSS.ELA-Literacy.CCRA.SL.6</a>  <b>Adapt</b> speech to a variety of contexts and communicative tasks, demonstrating command of formal English when indicated or appropriate.</p> <p><a href="#">CCSS.ELA-Literacy.CCRA.R.4</a>  <b>Interpret</b> words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.</p> <p><a href="#">CCSS.ELA-Literacy.CCRA.R.5</a>  Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) <b>relate</b> to each other and the whole.</p>



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<p><u>Singing/Sight-singing</u></p> <p>A. Arpeggiation of triads in all bass positions with solfege syllables</p> <p>B. Simple melodies in period structure incorporating arpeggios and defined motives.</p> <p>C. Quartet performances of four part musical examples, emphasizing cadences</p>	<p>Sing, with solfege syllables, arpeggiated triads in all bass positions.</p> <p>Sing and sight-sing, with solfege syllables, simple melodies in period structure incorporating arpeggios and defined motives.</p> <p>Sing and sight-sing, in quartets, with solfege syllables, four part musical examples with defined cadences.</p>	<p>Composition exercises (i.e. same as harmonization exercise but have students create a melody without previous composition knowledge. Then have the students revisit the composition and provide a critique based off of new found knowledge.)</p> <p>Twelve tone row exercises (i.e. teach the concepts of the twelve tone system and have students create a piece using a twelve tone row based off their previous harmonic and melodic composition projects.)</p>	<p>Music Theory &amp; History Online by Dr. Brian Blood:  <a href="http://www.dolmetsch.com/musictheory">http://www.dolmetsch.com/musictheory</a></p> <p>Lessons 16, 22</p> <p>Lesson 43 is a great list of other sites and resources.</p> <p><a href="#">CCSS.ELA-Literacy.CCRA.SL.1</a>  <b>Prepare</b> for and <b>participate</b> effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.</p> <p><a href="#">CCSS.ELA-Literacy.CCRA.SL.2</a>  <b>Integrate</b> and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.</p> <p><a href="#">CCSS.ELA-Literacy.CCRA.SL.3</a>  <b>Evaluate</b> a speaker's point of view, reasoning, and use of evidence and rhetoric.</p>
<p><b>Create:</b></p> <p><b>HS.MT.Cr1.A</b> Describe and demonstrate how sounds or musical ideas can be used to represent and express visual images, concepts, texts, or storylines through composing and arranging.</p> <p><b>HS.MT.Cr1.B</b> Identify and describe the development of sounds and/or short musical ideas in drafts of music.</p>			

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<p><b>HS.MT.Cr2.A</b> Assemble and organize sounds or musical ideas through standard and nontraditional notation.</p> <p><b>HS.MT.Cr2.B</b> Interpret and transcribe simple melodic, rhythmic, and harmonic patterns from sound.</p> <p><b>HS.MT.Cr3.A</b> Identify, describe, and apply appropriate criteria to assess and refine the technical and expressive aspects of evolving drafts leading to final versions.</p> <p><b>HS.MT.Cr3.B</b> Share music through the use of notation, performance, or technology. Demonstrate how the elements of music have been employed to realize compositional techniques and expressive intent.</p>			
<p>A. Common Practice Period chord progressions and cadences (root position) in four voices.</p> <p>B. Realization of Roman numerals and chord symbols (root position)</p> <p>C. Cadences in four voices in root position</p> <p>D. Diatonic melodies in period structure with defined motives</p>	<p>Notate in four voices, from Roman numeral and chord symbol prompts, root position Common Practice Period progressions using acceptable voice leading and appropriate cadences.</p> <p>Compose simple melodies in period structure, using defined motives and implying appropriate cadences.</p> <p>Sing or play an improvised melody which starts and ends on “Do” and has distinguishable phrases.</p> <p>Sing or play an improvised melody using antecedent-consequent phrase structure.</p> <p>Sing or play an improvised melody selecting notes which correctly correspond to the harmonic changes.</p> <p>Sing or play an improvised variation in which melodic motives are repeated.</p> <p>Play an improvised accompaniment selecting chords which correctly correspond to the implied harmony of a given melody.</p>		<p><a href="http://www.musictheory.net">www.musictheory.net</a></p> <p><a href="http://www.teoria.com">www.teoria.com</a></p> <p><a href="http://www.good-ear.com">www.good-ear.com</a></p> <p><a href="#">CCSS.ELA-Literacy.CCRA.L.3</a>  <b>Apply</b> knowledge of language to understand how language functions in different contexts, to make effective choices for <b>meaning or style</b>, and to comprehend more fully when reading or listening.</p> <p><a href="#">CCSS.ELA-Literacy.CCRA.W.2</a>            Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.</p> <p><a href="#">CCSS.ELA-Literacy.CCRA.W.8</a>            Gather relevant information from multiple print and digital sources, assess the credibility and accuracy of each source, and integrate the information while avoiding plagiarism.</p> <p><a href="#">CCSS.ELA-Literacy.CCRA.SL.1</a></p>

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			<p><b>Prepare</b> for and <b>participate</b> effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.</p>
<p><b>Respond:</b></p> <p><b>HS.MT.R1.A</b> Analyze the elements of music from written and aural examples relating them to style, mood, and context.</p> <p><b>HS.MT.R1.B</b> Describe how the analysis provides models for personal growth as composer, performer, and/or listener.</p> <p><b>HS.MT.R2.A</b> Develop and explain interpretations of varied works.</p> <p><b>HS.MT.R2.B</b> Demonstrate an understanding of the composers' intent by citing the use of elements of music compositional techniques and the style/genre of each work.</p> <p><b>HS.MT.R3.A</b> Apply appropriate criteria to evaluate musical works and performances.</p> <p><b>HS.MT.R3.B</b> Evaluate the effectiveness of the technical and expressive aspects of notated and aural music and performances. Demonstrate an understanding of music theory, compositional techniques and procedures found within musical works.</p> <p><b>HS.MT.R3.C</b> Describe the ways in which critiquing artistic works and receiving feedback can be applied in the personal creative process.</p>			
<ul style="list-style-type: none"> <li>A. Triads in all bass positions</li> <li>B. Cadences</li> <li>C. Motives and phrase structure</li> <li>D. Acceptable voice leading motion</li> <li>E. Unacceptable voice leading motion</li> <li>F. Error detection</li> <li>G. Rhythm dictation</li> <li>H. Melodic dictation</li> <li>I. Harmonic dictation</li> </ul>	<p>Distinguish aurally between the four types of triads and the three bass positions.</p> <p>Identify cadences heard in given musical passages.</p> <p>Identify and notate motives used in simple melodies.</p> <p>Determine period structure in melodies based on antecedent and consequent phrases.</p> <p>Classify periods as parallel or contrasting.</p> <p>Distinguish aurally between acceptable and unacceptable voice leading in short four</p>		<p><a href="#">CCSS.ELA-Literacy.CCRA.R.1</a> Read closely to determine what the text says explicitly and to make <b>logical inferences</b> from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.</p> <p><a href="#">CCSS.ELA-Literacy.CCRA.W.9</a> Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p><a href="#">CCSS.ELA-Literacy.CCRA.SL.4</a> <b>Present</b> information, findings, and supporting evidence such that</p>

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	<p>part progressions.</p> <p>Detect errors in performance while following a correctly notated musical score.</p> <p>Transcribe correctly short passages of rhythmic, melodic, and harmonic dictation considering each element separately.</p> <p>Transcribe short passages of rhythmic, melodic, and harmonic dictation combining elements.</p>		<p>listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.</p> <p><a href="#">CCSS.ELA-Literacy.CCRA.SL.3</a>  <b>Evaluate</b> a speaker's point of view, reasoning, and use of evidence and rhetoric.</p> <p><a href="#">CCSS.ELA-Literacy.CCRA.R.4</a>  <b>Interpret</b> words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.</p>
<p><b>Connect:</b>  <b>HS.MT.Cn1.A</b> Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.  <b>HS.MT.Cn2.A</b> Demonstrate understanding of relationships between music and the other arts, disciplines, varied contexts, and daily life  <b>HS.MT.Cn2.B</b> Through visual and aural examples, analyze and compare music theory and compositional techniques from diverse cultures, time periods and genres.</p>			
<p>A. Syntax of a musical phrase</p> <p>B. Use of the motive to define phrases</p> <p>C. Defining "Common Practice"</p>	<p>Relate musical cadences to punctuation and musical phrases to clauses and sentences.</p> <p>Compare and contrast the compositional features of a piece of music with those of works in other art disciplines.</p> <p>Locate and label instances of acceptable</p>		<p><a href="#">CCSS.ELA-Literacy.CCRA.R.4</a>  <b>Interpret</b> words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.</p> <p><a href="#">CCSS.ELA-Literacy.CCRA.R.5</a></p>

Knowledge and Skills	Activities/Outcomes	Assessments	Resources / Literacy Connections
	<p>and unacceptable Common Practice Period voice leading.</p> <p>Identify “common practices” in other period art forms.</p> <p>Identify specific cadences or other points of movement and arrival contained in given excerpts of classical and popular music, western and non-western music.</p> <p>Identify phrase structure and form contained in given excerpts of classical and popular music, western and non-western music.</p>		<p>Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) <b>relate</b> to each other and the whole.</p> <p><a href="#">CCSS.ELA-Literacy.CCRA.R.10</a> Read and <b>comprehend</b> complex literary and informational texts independently and proficiently</p> <p><a href="#">CCSS.ELA-Literacy.CCRA.L.3</a> <b>Apply</b> knowledge of language to understand how language functions in different contexts, to make effective choices for <b>meaning or style</b>, and to comprehend more fully when reading or listening.</p>
<b>QUARTER 3</b>			
<p><b>Perform:</b></p> <p><b>HS.MT.P1.A</b> Select specific passages, sections, or movements in musical works that express personal experiences, moods, visual images, or storylines in various forms.</p> <p><b>HS.MT.P1.B</b> Analyze how the elements of music and compositional techniques of selected works relate to style, function, and context.</p> <p><b>HS.MT.P1.C</b> Develop interpretations of musical works based on an understanding of the elements of music, style, mood, function, and context. Explain and support how the interpretive choices reflect the creators’ intent.</p> <p><b>HS.MT.P2.A</b> Create rehearsal plans for musical works, identifying the compositional elements, style, and historical or cultural context of the work.</p> <p><b>HS.MT.P2.B</b> Using established criteria, identify the ways in which performances convey the elements of music, style, and mood.</p> <p><b>HS.MT.P2.C</b> Identify, evaluate, and implement strategies for improving the technical and expressive aspects of various works.</p> <p><b>HS.MT.P3.A</b> Explain how compositions are appropriate for both audience and context and how this will shape future compositions.</p> <p><b>HS.MT.P3.B</b> Share live or recorded performances of original works, and explain how the intent of the music is conveyed.</p>			

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<p><u>Music Literacy</u></p> <p>A. Functional Harmony – Common Practice Period</p> <ol style="list-style-type: none"> <li>1. Primary triads and functions (tonic, subdominant, dominant)</li> <li>2. Secondary triads and functions (T, S, D substitutions)</li> </ol> <p>B. Functional Harmony – Popular/Folk/non-Western music</p> <p>C. Harmonizing a soprano line</p> <p>D. First inversion triads in four parts</p> <ol style="list-style-type: none"> <li>1. Voicing and doubling</li> <li>2. Part writing considerations</li> <li>3. Guidelines for use</li> </ol> <p>E. Second inversion triads in four parts</p> <ol style="list-style-type: none"> <li>1. Voicing and doubling</li> <li>2. Part writing considerations</li> <li>3. Restrictions for use               <ol style="list-style-type: none"> <li>a. cadential 6/4</li> <li>b. neighboring 6/4</li> </ol> </li> </ol>	<p>Define Common Practice Period.</p> <p>Distinguish between monophony, two-part counterpoint, homophony, and polyphony and describe the properties of acceptable voice leading in the Common Practice Period.</p> <p>Compare and contrast organizational features of classical and popular music, western and non-western music.</p> <p>Describe the three basic harmonic functions: tonic, subdominant, dominant. List the primary triads and describe the function, uses, and limitations of each.</p> <p>List the secondary triads and describe the function, uses, and limitations of each.</p> <p>Select chords to harmonize a melody line based on implied function, and harmonize the melody in four parts using acceptable voice-leading.</p> <p>Define first inversion and second inversion. Include doubling considerations in four part writing and labeling with Roman numerals and chord symbols.</p> <p>Describe the part writing considerations involved in adding first inversion and second inversion triads to four part harmonization exercises.</p> <p>Describe appropriate occasions upon</p>	<p>“Self-tests” in Chapters 7, 8, 9, 11 of <i>Tonal Harmony</i> and online at <a href="http://www.mhhe.com/tonalharmony5">www.mhhe.com/tonalharmony5</a></p> <p>Practice exercises in <i>Barron’s AP Music Theory</i>, Chapters 8 (from page 182), 9, 10 (to page 229), 11, 16, 17, 18</p> <p>Gary Ewer’s free music theory quizzes <a href="http://www.musictheory.halifax.ns.ca/lessons.html">http://www.musictheory.halifax.ns.ca/lessons.html</a></p> <p>Lesson 15</p> <p>Short answer tests and quizzes for memory work</p> <p>Four part realizations of figured bass lines</p> <p>Error detection exercises</p> <p>Keyboard quizzes and tests – triads in inversion, figured bass realizations</p> <p>Ear-training quizzes and tests – triads in inversion, chord function, non-harmonic tones, motives development</p> <p>Singing/sight-singing quizzes and tests –</p> <p>Implied chord function, non-harmonic tones, motivic development</p> <p>Melody composition projects with live</p>	<p><i>Tonal Harmony with an Introduction to 20<sup>th</sup> Century Music</i> (text and workbook) by Stefan Kostka and Dorothy Payne: Chapters 7, 8, 9, 11</p> <p><i>Practical Beginning Theory: A Fundamentals Worktext</i> by Bruce Benward, Barbara Garvey Jackson, and Bruce R. Jackson: Chapters 23, 24, 25, 26, 27, 28, 30, Appendix 1 &amp; 2</p> <p><i>The Musician’s Guide to Theory and Analysis</i> (text and workbook) by Jane Piper Clendinning and Elizabeth West Marvin: Chapters 9, 12, 13, 14, 15, 16, 18</p> <p><i>The Musician’s Guide to Aural Skills, Volume I</i> by Joel Phillips, Jane Piper Clendinning, and Elizabeth West Marvin: Chapters 9, 12, 13, 14, 15, 16, 18</p> <p><i>Barron’s AP Music Theory</i> by Nancy Scoggin: Chapters 8 (from page 182), 9, 10 (to page 229), 11, 16, 17, 18</p> <p><a href="#">CCSS.ELA-Literacy.CCRA.R.2</a> Determine central ideas or <b>themes</b> of a text and analyze their development; <b>summarize</b> the key supporting details and ideas.</p> <p><a href="#">CCSS.ELA-Literacy.CCRA.R.5</a> Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the</p>

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<p>c. passing 6/4</p> <p>F. Figured bass</p> <p>G. Non-harmonic tones</p> <p>    1. Passing tone</p> <p>    2. Neighboring tone (auxiliary tone, embellishing tone)</p> <p>H. Compositional devices – imitation, repetition, ornamentation,</p> <p>    sequence, and inversion</p>	<p>which to add first inversion and second inversion triads to four part harmonizations.</p> <p>Describe the construction and context of specific progressions involving second inversion triads: cadential 6/4, neighboring 6/4, and passing 6/4.</p> <p>Interpret a figured bass line.</p> <p>Notate chords in four voices from a figured bass prompt with correct notes, spacing, and doubling, and connect chords with acceptable voice-leading.</p>	<p>performances when possible</p>	<p>text (e.g., a section, chapter, scene, or stanza) <b>relate</b> to each other and the whole.</p> <p><a href="#">CCSS.ELA-Literacy.CCRA.R.1</a> Read closely to determine what the text says explicitly and to make <b>logical inferences</b> from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.</p> <p><a href="#">CCSS.ELA-Literacy.CCRA.W.9</a> Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p><a href="#">CCSS.ELA-Literacy.CCRA.W.4</a> Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.</p>
<p><u>Visual Analysis</u></p> <p>A. Analysis of four part musical examples</p> <p>B. Voicing and part writing error detection</p> <p>C. Performance error detection</p>	<p>Analyze four part musical examples with Roman numerals and chord symbols.</p> <p>Analyze musical examples for chord function, use of first and second inversion chords, and non-harmonic tones.</p> <p>Analyze simple melodies for phrase structure, implied harmonies, and compositional devices.</p> <p>Locate examples of acceptable voice</p>	<p>Visual and aural analysis projects</p> <p>Reflection paragraphs or short essays comparing and contrasting compositional features of Common Practice Period compositions to another style, genre, or tradition</p> <p>Reflection paragraphs or short essays comparing variations in styles of music to variations of style in other arts</p>	<p>Gary Ewer's free music theory lesson</p> <p><a href="http://www.musictheory.halifax.ns.ca/lessons.html">http://www.musictheory.halifax.ns.ca/lessons.html</a></p> <p><a href="http://www.musictheory.net">http://www.musictheory.net</a></p> <p><a href="http://www.teoria.com">http://www.teoria.com</a></p> <p><a href="http://www.gmajormusictheory.org">http://www.gmajormusictheory.org</a></p> <p>Lesson plans for non-harmonic tones</p>

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	<p>leading in given four part musical examples.</p> <p>Locate and correct examples of unacceptable voice leading in given four part musical examples.</p> <p>Locate and correct errors in musical performance while following a correctly printed musical score.</p>	<p>disciplines</p> <p>Reflection paragraphs or short essays journaling the process of arranging a work for small ensemble</p>	<p>are available on this site.</p> <p>Contextual listening exercises for non-harmonic tones, harmonic progressions, and melodic devices are available on this site.</p> <p>Harmonic dictation exercises for cadential 6/4, dominant preparation, and tonic and dominant expansion are available on this website.</p> <p>Free piano music at a variety levels is available on this website.</p> <p>Music Theory &amp; History Online by Dr. Brian Blood:  <a href="http://www.dolmetsch.com/musictheory">http://www.dolmetsch.com/musictheory</a></p> <p>Lessons 17, 18, 23, 31, 35-39</p> <p>Lesson 43 is a great list of other sites and resources.</p> <p><a href="#">CCSS.ELA-Literacy.CCRA.R.5</a>            Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) <b>relate</b> to each other and the whole.</p> <p><a href="#">CCSS.ELA-Literacy.CCRA.R.2</a>            Determine central ideas or <b>themes</b> of</p>



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Knowledge and Skills	Activities/Outcomes	Assessments	Resources / Literacy Connections
			<p>a text and analyze their development; <b>summarize</b> the key supporting details and ideas.</p> <p><a href="#">CCSS.ELA-Literacy.CCRA.SL.1</a>  <b>Prepare</b> for and <b>participate</b> effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.</p>
<p><u>Instrumental Performance Skills</u></p> <p>A. Triads in first and second inversion</p> <p>B. Realization of Roman numerals and chord symbols</p> <p>C. Realization of figured bass</p> <p>D. Incorporation of non-harmonic tones and melodic compositional devices.</p>	<p>Play triads in first and second inversion.</p> <p>Realize triads from Roman numerals and popular chord symbols.</p> <p>Realize first and second inversion triads in four voices.</p> <p>Realize short four part harmonic progressions from a figured bass.</p> <p>Embellish melodic lines with non-harmonic tones and extend or vary melodies with compositional devices.</p>	<p><b>Portfolio Appropriate Assessments</b></p> <p>Unit Pre and Post Tests: Can be applied to sight singing and dictation as well as a standard written test.</p> <p>KWL Charts</p> <p>Right Angle Perspective Diagrams</p> <p>Harmonization exercises (i.e. take a simple melody and create harmony without having prior knowledge. Once the unit has been taught, have the students revisit the same exercise and provide a critique as well as an updated harmonization that shows more understanding of the concepts)</p>	<p>Music Theory &amp; History Online by Dr. Brian Blood:</p> <p><a href="http://www.dolmetsch.com/musictheory">http://www.dolmetsch.com/musictheory</a></p> <p>Lessons 17, 18, 23, 31, 35-39</p> <p>Lesson 43 is a great list of other sites and resources.</p> <p><a href="http://www.apcentral.collegeboard.com">www.apcentral.collegeboard.com</a></p> <p>AP Music Theory course description material and Teacher's Guide are very good resources. There sample free response questions from past AP exams that are good for training in melodic dictation, harmonic dictation, and four part writing.</p> <p><a href="#">CCSS.ELA-Literacy.CCRA.SL.1</a>  <b>Prepare</b> for and <b>participate</b> effectively in a range of conversations</p>

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			<p>and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.</p> <p><a href="#">CCSS.ELA-Literacy.CCRA.W.2</a> Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.</p>
<p><u>Singing/Sight-singing</u></p> <p>A. Simple melodies with attention to implied harmonic function</p> <p>B. Simple melodies incorporating non-harmonic tones</p> <p>C. Quartet performances of four part musical examples, emphasizing harmonic function and incorporating non-harmonic tones</p>	<p>Sing and sight-sing, with solfege syllables, simple melodies with attention to implied harmonic function.</p> <p>Sing and sight-sing, with solfege syllables, simple melodies incorporating non-harmonic tones and giving attention to motivic development.</p> <p>Sing and sight-sing, in quartets, with solfege syllables, four part musical examples incorporating first and second inversion triads and non-harmonic tones.</p>	<p>Composition exercises (i.e. same as harmonization exercise but have students create a melody without previous composition knowledge. Then have the students revisit the composition and provide a critique based off of new found knowledge.)</p> <p>Twelve tone row exercises (i.e. teach the concepts of the twelve tone system and have students create a piece using a twelve tone row based off their previous harmonic and melodic composition projects.)</p>	<p><a href="http://www.readwritethink.org/classroom-resources/printouts/chart-a-30226.html">http://www.readwritethink.org/classroom-resources/printouts/chart-a-30226.html</a></p> <p><a href="http://www.stemresources.com/static/tools/Assessments/RightAngle/index.html">http://www.stemresources.com/static/tools/Assessments/RightAngle/index.html</a></p> <p><a href="#">CCSS.ELA-Literacy.CCRA.SL.1</a> <b>Prepare</b> for and <b>participate</b> effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.</p> <p><a href="#">CCSS.ELA-Literacy.CCRA.SL.3</a> <b>Evaluate</b> a speaker's point of view, reasoning, and use of evidence and rhetoric.</p>

Create:

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Knowledge and Skills	Activities/Outcomes	Assessments	Resources / Literacy Connections
<p><b>HS.MT.Cr1.A</b> Describe and demonstrate how sounds or musical ideas can be used to represent and express visual images, concepts, texts, or storylines through composing and arranging.</p> <p><b>HS.MT.Cr1.B</b> Identify and describe the development of sounds and/or short musical ideas in drafts of music.</p> <p><b>HS.MT.Cr2.A</b> Assemble and organize sounds or musical ideas through standard and nontraditional notation.</p> <p><b>HS.MT.Cr2.B</b> Interpret and transcribe simple melodic, rhythmic, and harmonic patterns from sound.</p> <p><b>HS.MT.Cr3.A</b> Identify, describe, and apply appropriate criteria to assess and refine the technical and expressive aspects of evolving drafts leading to final versions.</p> <p><b>HS.MT.Cr3.B</b> Share music through the use of notation, performance, or technology. Demonstrate how the elements of music have been employed to realize compositional techniques and expressive intent.</p>			
<p>A. Incorporating non-harmonic tones and compositional devices into melodic lines</p> <p>B. Common Practice Period chord progressions in four parts</p> <p>C. Realization of figured bass in four parts, including 6/4 progressions</p> <p>D. Common Practice Period harmonization of soprano lines in four parts</p> <p>E. Popular, folk, and non-Western harmonization of melodic lines</p> <p>F. Arranging and original composition for performance</p> <p>G. Improvisation of melodic lines and harmonic accompaniments</p>	<p>Compose simple melodies in which motives are related by imitation, repetition, sequence, and inversion.</p> <p>Notate in four voices, from Roman numeral and chord symbol prompts or figured bass, Common Practice Period progressions incorporating first and second inversion triads and non-harmonic tones using acceptable voice leading.</p> <p>Harmonize below a given soprano line in four parts, giving consideration to chord function, and using acceptable voice leading.</p> <p>Modify harmonization techniques to accommodate popular, folk, and non-Western musical traditions.</p> <p>Transcribe/arrange a work of a designated length for a small ensemble from a different instrument/voice family than the original, in which:</p> <ol style="list-style-type: none"> <li>1.) all parts are written within the playable ranges of the instruments/voices.</li> </ol>	<p>Download student compositions/arrangements from Garage Band or Finale to a USB drive and place it in the portfolio.</p>	<p>Garage Band</p> <p>Finale Music Software</p> <p><a href="#">CCSS.ELA-Literacy.CCRA.W.4</a> Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.</p> <p><a href="#">CCSS.ELA-Literacy.CCRA.R.4</a> <b>Interpret</b> words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.</p> <p><a href="#">CCSS.ELA-Literacy.CCRA.W.2</a> Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.</p>

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	<p>2.) parts are assigned based on the timbre of the instruments/voices in order to retain the character of the original work.</p> <p>3.) all parts are transposed correctly from the original.</p>		
<p><b>Respond:</b></p> <p><b>HS.MT.R1.A</b> Analyze the elements of music from written and aural examples relating them to style, mood, and context.</p> <p><b>HS.MT.R1.B</b> Describe how the analysis provides models for personal growth as composer, performer, and/or listener.</p> <p><b>HS.MT.R2.A</b> Develop and explain interpretations of varied works.</p> <p><b>HS.MT.R2.B</b> Demonstrate an understanding of the composers' intent by citing the use of elements of music compositional techniques and the style/genre of each work.</p> <p><b>HS.MT.R3.A</b> Apply appropriate criteria to evaluate musical works and performances.</p> <p><b>HS.MT.R3.B</b> Evaluate the effectiveness of the technical and expressive aspects of notated and aural music and performances. Demonstrate an understanding of music theory, compositional techniques and procedures found within musical works.</p> <p><b>HS.MT.R3.C</b> Describe the ways in which critiquing artistic works and receiving feedback can be applied in the personal creative process.</p>			
<p>A. Harmonic function in simple chord progressions</p> <p>B. Triads in first and second inversion</p> <p>C. 6/4 progressions</p> <p>D. Non-harmonic tones</p> <p>E. Sequence and repetition</p> <p>F. Texture</p> <p>G. Error detection</p> <p>H. Rhythm dictation</p> <p>I. Melodic dictation</p>	<p>Detect harmonic function in simple chord progressions.</p> <p>Distinguish aurally between first and second inversions.</p> <p>Distinguish aurally between the three types of 6/4 progressions.</p> <p>Detect passing tones and neighboring tones in simple melodies and multi-part musical passages.</p> <p>Detect motivic development by imitation, repetition, ornamentation, sequence, and inversion in simple melodies.</p> <p>Determine the texture of a musical</p>		<p><a href="#">CCSS.ELA-Literacy.CCRA.R.1</a> Read closely to determine what the text says explicitly and to make <b>logical inferences</b> from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.</p> <p><a href="#">CCSS.ELA-Literacy.CCRA.W.9</a> Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p><a href="#">CCSS.ELA-Literacy.CCRA.SL.4</a> <b>Present</b> information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization,</p>

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J. Harmonic dictation	<p>passage.</p> <p>Locate and correct errors in musical performance while following a correctly printed musical score.</p> <p>Transcribe correctly short passages of rhythmic, melodic, and harmonic dictation considering each element separately.</p> <p>Transcribe short passages of rhythmic, melodic, and harmonic dictation combining elements.</p>		<p>development, and style are appropriate to task, purpose, and audience.</p>
<p><b>Connect:</b></p> <p><b>HS.MT.Cn1.A</b> Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.</p> <p><b>HS.MT.Cn2.A</b> Demonstrate understanding of relationships between music and the other arts, disciplines, varied contexts, and daily life</p> <p><b>HS.MT.Cn2.B</b> Through visual and aural examples, analyze and compare music theory and compositional techniques from diverse cultures, time periods and genres.</p>			
<p>A. Narrative effects of chord progressions as a sequence of functions</p> <p>B. Use of the motivic development to define phrases and create small forms.</p> <p>C. Defining limits of the “Common Practice”</p>	<p>Explain the three chord functions: tonic, subdominant, dominant</p> <p>Relate sequence of function to sequence of events in a narrative.</p> <p>Compare and contrast the compositional features of a piece of music with those in other arts disciplines.</p> <p>Compare different styles of music to corresponding styles of other arts disciplines.</p> <p>Classify a given musical excerpt as belonging to the Common Practice or another style period.</p>		<p><a href="http://www.musictheory.net">www.musictheory.net</a></p> <p><a href="http://www.teoria.com">www.teoria.com</a></p> <p><a href="http://www.good-ear.com">www.good-ear.com</a></p> <p><a href="#">CCSS.ELA-Literacy.CCRA.L.3</a>  <b>Apply</b> knowledge of language to understand how language functions in different contexts, to make effective choices for <b>meaning or style</b>, and to comprehend more fully when reading or listening.</p> <p><a href="#">CCSS.ELA-Literacy.CCRA.R.4</a>  <b>Interpret</b> words and phrases as they are used in a text, including determining technical, connotative,</p>

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	<p>Identify musical features that support the classification.</p> <p>Compare and contrast music from the Common Practice Period (1600-1900) with that of earlier and later centuries.</p> <p>Compare and contrast organizational features of classical and popular music, western and non-western music.</p> <p>Classify a “mystery” piece of music as of the Common Practice or popular, western or non-western based on aural and visual analysis.</p>		<p>and figurative meanings, and analyze how specific word choices shape meaning or tone.</p> <p><a href="#">CCSS.ELA-Literacy.CCRA.L.3</a>  <b>Apply</b> knowledge of language to understand how language functions in different contexts, to make effective choices for <b>meaning or style</b>, and to comprehend more fully when reading or listening.</p> <p><a href="#">CCSS.ELA-Literacy.CCRA.R.5</a>            Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) <b>relate</b> to each other and the whole.</p>
<b>QUARTER 4</b>			
<p><b>Perform:</b></p> <p><b>HS.MT.P1.A</b> Select specific passages, sections, or movements in musical works that express personal experiences, moods, visual images, or storylines in various forms.</p> <p><b>HS.MT.P1.B</b> Analyze how the elements of music and compositional techniques of selected works relate to style, function, and context.</p> <p><b>HS.MT.P1.C</b> Develop interpretations of musical works based on an understanding of the elements of music, style, mood, function, and context. Explain and support how the interpretive choices reflect the creators' intent.</p> <p><b>HS.MT.P2.A</b> Create rehearsal plans for musical works, identifying the compositional elements, style, and historical or cultural context of the work.</p> <p><b>HS.MT.P2.B</b> Using established criteria, identify the ways in which performances convey the elements of music, style, and mood.</p> <p><b>HS.MT.P2.C</b> Identify, evaluate, and implement strategies for improving the technical and expressive aspects of various works.</p> <p><b>HS.MT.P3.A</b> Explain how compositions are appropriate for both audience and context and how this will shape future compositions.</p> <p><b>HS.MT.P3.B</b> Share live or recorded performances of original works, and explain how the intent of the music is conveyed.</p>			
A. Dominant seventh chords in all bass positions	Identify, classify, and construct dominant	“Self-tests” in Chapters 11, 12, 13, of	<i>Tonal Harmony with an Introduction to</i>

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Knowledge and Skills	Activities/Outcomes	Assessments	Resources / Literacy Connections
<p>1. Complete and incomplete voicing</p> <p>2. Approach to and resolution of the seventh</p> <p>3. Part writing considerations</p> <p>B. Non-harmonic tones</p> <p>1. Anticipation</p> <p>2. Escape tone</p> <p>3. Suspension/Retardation</p> <p>4. Appoggiatura</p> <p>C. Composition devices – retrograde, fragmentation, augmentation, diminution, transposition</p> <p>D. Texture and forms</p>	<p>seventh chords in all major and minor keys and in all bass positions.</p> <p>Label dominant triads in all bass positions with correct Roman numerals and popular chord symbols.</p> <p>Arrange dominant seventh chords in four voices adhering to range limits, doubling principles, and considerations of complete and incomplete voicing.</p> <p>Describe the four acceptable approaches to the seventh (common tone, neighboring, passing, appoggiatura) in four part writing.</p> <p>Describe the resolution of dominant seventh chords in all bass positions in four part writing.</p> <p>Describe appropriate occasions and the part writing considerations involved in adding dominant seventh chords to four part harmonization exercises.</p> <p>Identify and define anticipation, escape tone (echappee), suspension/retardation, appoggiatura.</p> <p>Define retrograde, fragmentation, augmentation, diminution, and transposition, and describe the incorporation of these devices into the development of melodic motives.</p> <p>Identify and describe monophonic,</p>	<p><i>Tonal Harmony</i> and online at <a href="http://www.mhhe.com/tonalharmony5">www.mhhe.com/tonalharmony5</a></p> <p>Practice exercises in <i>Barron's AP Music Theory</i>, Chapters 5, 8, 9, 10, 11, 14, 15, 16, 17, 18 and sample AP exams in back of book</p> <p>Short answer tests and quizzes for memory work</p> <p>Four part realizations of figured bass lines</p> <p>Error detection exercises</p> <p>Keyboard quizzes and tests –dominant seventh chords and figured bass realizations</p> <p>Ear-training quizzes and tests – dominant seventh chords, non-harmonic tones, motives development, small forms</p> <p>Singing/sight-singing quizzes and tests –</p> <p>Implied dominant seventh chord function, non-harmonic tones, motivic development</p> <p>Melody and multi-part composition projects with live performances when possible</p>	<p><i>20<sup>th</sup> Century Music</i> (text and workbook) by Stefan Kostka and Dorothy Payne: Chapters 11, 12, 13</p> <p><i>Practical Beginning Theory: A Fundamentals Worktext</i> by Bruce Benward, Barbara Garvey Jackson, and Bruce R. Jackson: Chapters 28, 29, 30 Appendix 1 &amp; 2</p> <p><i>The Musician's Guide to Theory and Analysis</i> (text and workbook) by Jane Piper Clendinning and Elizabeth West Marvin: Chapters 9, 11, 12, 23, 27, 28</p> <p><i>The Musician's Guide to Aural Skills, Volume I</i> by Joel Phillips, Jane Piper Clendinning, and Elizabeth West Marvin: Chapters 9, 11, 12, 23, 27, 28</p> <p><i>Barron's AP Music Theory</i> by Nancy Scoggin: Chapters 5, 8, 9, 10, 11, 14, 15, 16, 17, 18</p> <p>Sample AP exams in back of book</p> <p><a href="#">CCSS.ELA-Literacy.CCRA.R.1</a> Read closely to determine what the text says explicitly and to make <b>logical inferences</b> from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.</p> <p><a href="#">CCSS.ELA-Literacy.CCRA.R.5</a></p>

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	<p>homophonic, and polyphonic textures.</p> <p>Identify and describe various forms including binary, ternary, rondo, minuet and trio, theme and variations, sonata allegro.</p> <p>Locate and describe instances of melodic compositional devices and motive development within the context of small forms.</p>		<p>Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) <b>relate</b> to each other and the whole.</p> <p><a href="https://www.coreknowledge.org/standards/ELA/CCSS/ELA-Literacy/CCRA/L/3/">CCSS.ELA-Literacy.CCRA.L.3</a>  <b>Apply</b> knowledge of language to understand how language functions in different contexts, to make effective choices for <b>meaning or style</b>, and to comprehend more fully when reading or listening.</p>
<p><u>Visual Analysis</u></p> <p>A. Analysis of four part musical examples</p> <p>B. Voicing and part writing error detection</p>	<p>Analyze four part musical examples with Roman numerals and chord symbols.</p> <p>Analyze musical examples for chord function, dominant seventh chords, non-harmonic tones, and small forms.</p> <p>Analyze simple melodies for phrase structure, implied harmonies, compositional devices, and function within small forms.</p> <p>Locate examples of acceptable voice leading in given four part musical examples.</p> <p>Locate and correct examples of unacceptable voice leading in given four part musical examples.</p> <p>Locate and correct errors in musical performance while following a correctly</p>	<p>Visual and aural analysis projects</p> <p>Reflection paragraphs or short essays comparing and contrasting the function of the basic elements of music from one style, genre, or tradition to another</p> <p>Reflection paragraphs or short essays comparing and contrasting the basic elements in music to those in other arts disciplines</p>	<p><a href="http://www.musictheory.net">http://www.musictheory.net</a></p> <p><a href="http://www.teoria.com">http://www.teoria.com</a></p> <p><a href="http://www.gmajormusictheory.org">http://www.gmajormusictheory.org</a></p> <p>Chapter 19</p> <p>Lesson plans for texture and conceptual listening are available on this site.</p> <p>Contextual listening exercises for non-harmonic tones, harmonic progressions, and melodic devices are available on this site.</p> <p>Harmonic dictation exercises for dominant sevenths and inversions are available on this website.</p>



Knowledge and Skills	Activities/Outcomes	Assessments	Resources / Literacy Connections
	printed musical score.		<p>Free piano music at a variety levels is available on this website.</p> <p><a href="#">CCSS.ELA-Literacy.CCRA.R.1</a> Read closely to determine what the text says explicitly and to make <b>logical inferences</b> from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.</p> <p><a href="#">CCSS.ELA-Literacy.CCRA.R.4</a> <b>Interpret</b> words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.</p> <p><a href="#">CCSS.ELA-Literacy.CCRA.R.5</a> Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) <b>relate</b> to each other and the whole.</p>
<p><u>Instrumental Performance Skills</u></p> <p>A. Dominant seventh chords</p> <p>B. Realization of Roman numerals and chord symbols</p>	<p>Play dominant seventh chords and resolutions in all bass positions.</p> <p>Realize chord progressions in four voices from Roman numerals and popular chord symbols.</p>	<p><b>Portfolio Appropriate Assessments</b></p> <p>Unit Pre and Post Tests: Can be applied to sight singing and dictation as well as a standard written test.</p> <p>KWL Charts</p>	<p>Music Theory &amp; History Online by Dr. Brian Blood:</p> <p><a href="http://www.dolmetsch.com/musictheory">http://www.dolmetsch.com/musictheory</a></p> <p>Lessons 35-44</p>

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<p>C. Realization of figured bass</p> <p>D. Incorporation of non-harmonic tones</p> <p>E. Awareness of texture and form</p>	<p>Realize short four part harmonic progressions from a figured bass.</p> <p>Embellish melodic lines with non-harmonic tones.</p>	<p>Right Angle Perspective Diagrams</p> <p>Harmonization exercises (i.e. take a simple melody and create harmony without having prior knowledge. Once the unit has been taught, have the students revisit the same exercise and provide a critique as well as an updated harmonization that shows more understanding of the concepts)</p>	<p><a href="http://www.apcentral.collegeboard.com">www.apcentral.collegeboard.com</a></p> <p>AP Music Theory course description material and Teacher's Guide are very good resources. There sample free response questions from past AP exams that are good for training in melodic dictation, harmonic dictation, and four part writing.</p> <p><a href="#">CCSS.ELA-Literacy.CCRA.SL.1</a>  <b>Prepare</b> for and <b>participate</b> effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.</p> <p><a href="#">CCSS.ELA-Literacy.CCRA.SL.6</a>  <b>Adapt</b> speech to a variety of contexts and communicative tasks, demonstrating command of formal English when indicated or appropriate.</p> <p><a href="#">CCSS.ELA-Literacy.CCRA.R.4</a>  <b>Interpret</b> words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.</p> <p><a href="#">CCSS.ELA-Literacy.CCRA.R.5</a>  <b>Analyze</b> the structure of texts,</p>

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			including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) <b>relate</b> to each other and the whole.
<p><u>Singing/Sight-singing</u></p> <p>A. Simple melodies with implied dominant seventh harmonies</p> <p>B. Simple melodies incorporating non-harmonic tones</p> <p>C. Quartet performances of four part musical examples,                      emphasizing dominant seventh function and incorporating                      non-harmonic tones</p>	<p>Sing and sight-sing, with solfege syllables, simple melodies with attention to implied dominant seventh harmonies.</p> <p>Sing and sight-sing, with solfege syllables, simple melodies incorporating non-harmonic tones and giving attention to motivic development.</p> <p>Sing and sight-sing, in quartets, with solfege syllables, four part musical examples incorporating dominant seventh chords and non-harmonic tones.</p>	<p>Composition exercises (i.e. same as harmonization exercise but have students create a melody without previous composition knowledge. Then have the students revisit the composition and provide a critique based off of new found knowledge.)</p> <p>Twelve tone row exercises (i.e. teach the concepts of the twelve tone system and have students create a piece using a twelve tone row based off their previous harmonic and melodic composition projects.)</p>	<p><a href="http://www.readwritethink.org/classroom-resources/printouts/chart-a-30226.html">http://www.readwritethink.org/classroom-resources/printouts/chart-a-30226.html</a></p> <p><a href="http://www.stemresources.com/static/tools/Assessments/RightAngle/index.html">http://www.stemresources.com/static/tools/Assessments/RightAngle/index.html</a></p> <p><a href="#">CCSS.ELA-Literacy.CCRA.SL.1</a>  <b>Prepare</b> for and <b>participate</b> effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.</p> <p><a href="#">CCSS.ELA-Literacy.CCRA.SL.4</a>  <b>Present</b> information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.</p>
<p><b>Create:</b>  <b>HS.MT.Cr1.A</b> Describe and demonstrate how sounds or musical ideas can be used to represent and express visual images, concepts, texts, or storylines through composing and arranging.</p>			

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# HS Music Theory

Knowledge and Skills	Activities/Outcomes	Assessments	Resources / Literacy Connections
<p><b>HS.MT.Cr1.B</b> Identify and describe the development of sounds and/or short musical ideas in drafts of music.</p> <p><b>HS.MT.Cr2.A</b> Assemble and organize sounds or musical ideas through standard and nontraditional notation.</p> <p><b>HS.MT.Cr2.B</b> Interpret and transcribe simple melodic, rhythmic, and harmonic patterns from sound.</p> <p><b>HS.MT.Cr3.A</b> Identify, describe, and apply appropriate criteria to assess and refine the technical and expressive aspects of evolving drafts leading to final versions.</p> <p><b>HS.MT.Cr3.B</b> Share music through the use of notation, performance, or technology. Demonstrate how the elements of music have been employed to realize compositional techniques and expressive intent.</p>			
<p>A. Notes in all clefs</p> <p>B. Rhythm patterns in various meters</p> <p>C. Major/minor key signatures and scales</p> <p>D. Three forms of the minor scale</p> <p>E. Modes</p> <p>F. Simple diatonic melodies</p> <p>G. Simple two – part counterpoint</p> <p>H. Transposition</p> <ol style="list-style-type: none"> <li>1. Clef to clef</li> <li>2. Key to key</li> <li>3. Meter to meter</li> </ol>	<p>Compose simple diatonic melodies that start and end on “Do” and in which all rhythm patterns correspond to a given or chosen meter.</p> <p>Transpose melodic passages from one key or mode to another.</p> <p>Compose a note-against-note countermelody in which all intervals are consonant.</p> <p>Compose a note-against-note countermelody in which any dissonant intervals are resolved correctly.</p> <p>Transpose harmonized passages from key or mode to another.</p> <p>Transpose rhythmic passages from one meter to another.</p> <p>Sing or play an improvised melody which starts and ends on “Do”.</p> <p>Sing or play an improvised variation maintaining the melodic contour and altering rhythm only.</p>		<p><a href="#">CCSS.ELA-Literacy.CCRA.L.3</a>  <b>Apply</b> knowledge of language to understand how language functions in different contexts, to make effective choices for <b>meaning or style</b>, and to comprehend more fully when reading or listening.</p> <p><a href="#">CCSS.ELA-Literacy.CCRA.W.2</a>            Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.</p> <p><a href="#">CCSS.ELA-Literacy.CCRA.W.8</a>            Gather relevant information from multiple print and digital sources, assess the credibility and accuracy of each source, and integrate the information while avoiding plagiarism.</p> <p><a href="#">CCSS.ELA-Literacy.CCRA.SL.1</a>  <b>Prepare</b> for and <b>participate</b> effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.</p>

# Instructional Map

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	Sing or play an improvised variation in which melodic motives are repeated.		
<p><b>Respond:</b></p> <p><b>HS.MT.R1.A</b> Analyze the elements of music from written and aural examples relating them to style, mood, and context.</p> <p><b>HS.MT.R1.B</b> Describe how the analysis provides models for personal growth as composer, performer, and/or listener.</p> <p><b>HS.MT.R2.A</b> Develop and explain interpretations of varied works.</p> <p><b>HS.MT.R2.B</b> Demonstrate an understanding of the composers' intent by citing the use of elements of music compositional techniques and the style/genre of each work.</p> <p><b>HS.MT.R3.A</b> Apply appropriate criteria to evaluate musical works and performances.</p> <p><b>HS.MT.R3.B</b> Evaluate the effectiveness of the technical and expressive aspects of notated and aural music and performances. Demonstrate an understanding of music theory, compositional techniques and procedures found within musical works.</p> <p><b>HS.MT.R3.C</b> Describe the ways in which critiquing artistic works and receiving feedback can be applied in the personal creative process.</p>			
<p>A. Major and minor tetrachords and scales</p> <p>B. Three forms of the minor scale</p> <p>C. Intervals of all sizes and qualities/sonorities</p> <p>D. Consonance and dissonance</p> <p>E. Rhythm dictation</p> <p>F. Melodic dictation</p> <p>G. Harmonic dictation</p> <p>H. Error detection</p>	<p>Determine a probable meter by listening to a musical score.</p> <p>Create an inventory of rhythm patterns by listening to a musical score.</p> <p>Recognize and name melodic intervals in a melody line by listening.</p> <p>Recognize harmonic intervals by listening.</p> <p>Classify intervals as consonant or dissonant.</p> <p>Distinguish aurally between major and three forms of the minor scale.</p> <p>Determine the key or mode of given excerpts from musical scores by listening.</p> <p>Transcribe correctly short passages of rhythmic, melodic, and harmonic dictation considering each element separately.</p>		<p><a href="#">CCSS.ELA-Literacy.CCRA.R.1</a> Read closely to determine what the text says explicitly and to make <b>logical inferences</b> from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.</p> <p><a href="#">CCSS.ELA-Literacy.CCRA.W.9</a> Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p><a href="#">CCSS.ELA-Literacy.CCRA.SL.4</a> <b>Present</b> information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.</p>

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	<p>Transcribe short passages of rhythmic, melodic, and harmonic dictation combining elements.</p>		<p><a href="#">CCSS.ELA-Literacy.CCRA.SL.3</a>  <b>Evaluate</b> a speaker's point of view, reasoning, and use of evidence and rhetoric.</p> <p><a href="#">CCSS.ELA-Literacy.CCRA.R.4</a>  <b>Interpret</b> words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.</p>
<p><b>Connect:</b>  <b>HS.MT.Cn1.A</b> Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.  <b>HS.MT.Cn2.A</b> Demonstrate understanding of relationships between music and the other arts, disciplines, varied contexts, and daily life  <b>HS.MT.Cn2.B</b> Through visual and aural examples, analyze and compare music theory and compositional techniques from diverse cultures, time periods and genres.</p>			
<p>A. Art forms as narrative arcs.            B. Expanding compositional language beyond the boundaries of Common Practice                Classifying "mystery pieces"</p>	<p>Relate small forms to narratives.</p> <p>Compare and contrast the compositional "language" of a piece of music with those in other arts disciplines.</p> <p>Compare different styles of music to corresponding styles of other arts disciplines.</p> <p>Classify a given musical excerpt as belonging to the Common Practice or another style period.</p> <p>Identify musical features that support the</p>		<p><a href="#">CCSS.ELA-Literacy.CCRA.L.6</a>            Acquire and use accurately a range of general academic and <b>domain-specific words</b> and phrases sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when encountering an unknown term important to comprehension or expression.</p> <p><a href="#">CCSS.ELA-Literacy.CCRA.W.9</a>            Draw evidence from literary or</p>

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	<p>classification.</p> <p>Compare and contrast music from the Common Practice Period (1600-1900) with that of earlier and later centuries.</p> <p>Compare and contrast organizational features of classical and popular music, western and non-western music.</p> <p>Classify a “mystery” piece of music as of the Common Practice or popular, western or non-western based on aural and visual analysis.</p>		<p>informational texts to support analysis, reflection, and research.</p> <p><a href="#">CCSS.ELA-Literacy.CCRA.W.1</a> Write arguments to support claims in an analysis of substantive topics or texts using valid reasoning and relevant and sufficient evidence.</p> <p><a href="#">CCSS.ELA-Literacy.CCRA.R.9</a> Analyze how two or more texts address similar themes or topics in order to build knowledge or to <b>compare</b> the approaches the authors take.</p>