Music Theory Curriculum Maps

- **Unit of Study**: Basic Fundamentals
- **Unit of Study**: Aural Theory Fundamentals I
- **Unit of Study**: Basic Fundamentals II
- **Unit of Study**: Basic Fundamentals III
- **Unit of Study**: Melodic Voice-Leading and Part-Writing
- **Unit of Study**: Melodic Voice-Leading and Part-Writing II
- **Unit of Study**: Aural Theory Fundamentals II
- **Unit of Study**: Part-Writing
- **Unit of Study**: Aural Theory Fundamentals III
- **Unit of Study**: Cadences and Non-Chord Tones
- **Unit of Study**: Midterm Review
- **Unit of Study**: Analysis and Part-Writing in Minor Keys
- **Unit of Study**: Phrase and Period Form
- **Unit of Study**: Harmonic Dictation
- **Unit of Study**: Meter
- **Unit of Study**: Analysis Project
- **Unit of Study**: Final Project & Presentation
| Grade: 9-12  
Subject: Music Theory | **Unit of Study:** Basic Fundamentals |
|------------------------|-----------------------------------|

| **Big Idea/Rationale** | - Octave Identification  
- Major & Minor Key Signatures  
- Intervals |
|------------------------|------------------------------------------------|

| **Enduring Understandings** | - Identify pitches using octave identification  
- Memorize major and minor key signatures  
- Analyze and notate intervals |
|-----------------------------|--------------------------------------------------------------------------------|

| **Essential Questions** | - How can we identify specific pitches?  
- How are scales constructed?  
- How can we use major keys to determine minor keys?  
- How can we use major keys to notate and analyze intervals? |
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| **Content (Subject Matter)** | - Clefs (treble, bass, C clef)  
- Grand staff  
- Major & Minor Key Signatures  
- Intervals (major, minor, augmented, diminished)  
- Enharmonic equivalents |
|-----------------------------|--------------------------------------------------------------------------------|

| **Standards** | - 1.1.12.B.1 Examine how aspects of meter, rhythm, tonality, intervals, chords, and harmonic progressions are organized and manipulated to establish unity and variety in genres of musical compositions.  
- 1.1.12.B.2 Synthesize knowledge of the elements of music in the deconstruction and performance of complex musical scores from diverse cultural contexts.  
- 1.2.12.A.1 Determine how dance, music, theatre, and visual art have influenced world cultures throughout history.  
- 1.2.12.A.2 Justify the impact of innovations in the arts (e.g., the availability of music online) on societal norms and habits of mind in various historical eras.  
- 1.3.12.B.1 Analyze compositions from different world cultures and genres with respect to technique, musicality, and stylistic nuance, and/or perform excerpts with technical accuracy, appropriate musicality, and the relevant stylistic nuance.  
- 1.3.12.B.2 Analyze how the elements of music are manipulated in original or prepared musical scores.  
- 1.3.12.B.3 Improvise works through the conscious manipulation of the elements of music, using a variety of traditional and nontraditional sound sources, including electronic sound-generating equipment and music generation programs.  
- 1.3.12.B.4 Arrange simple pieces for voice or instrument using a variety of traditional and nontraditional sound sources or electronic media. |
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and/or analyze prepared scores using music composition software.

- **1.4.12.B.1** Formulate criteria for arts evaluation using the principles of positive critique and observation of the elements of art and principles of design, and use the criteria to evaluate works of dance, music, theatre, visual, and multimedia artwork from diverse cultural contexts and historical eras.

- **1.4.12.B.2** Evaluate how an artist’s technical proficiency may affect the creation or presentation of a work of art, as well as how the context in which a work is performed or shown may impact perceptions of its significance/meaning.

- **1.4.12.B.3** Determine the role of art and art-making in a global society by analyzing the influence of technology on the visual, performing, and multimedia arts for consumers, creators, and performers around the world.

- **1.4.12.A.1** Use contextual clues to differentiate between unique and common properties and to discern the cultural implications of works of dance, music, theatre, and visual art.

- **1.4.12.A.2** Speculate on the artist’s intent, using discipline-specific arts terminology and citing embedded clues to substantiate the hypothesis.

- **1.4.12.A.3** Develop informed personal responses to an assortment of artworks across the four arts disciplines (dance, music, theatre, and visual art), using historical significance, craftsmanship, cultural context, and originality as criteria for assigning value to the works.

- **1.4.12.A.4** Evaluate how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to artwork.

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| Big Idea/Rationale | • Solfeggio (Major key)  
• Sightsinging |
| Enduring Understandings | • Sing a major scale  
• Sing selected major and minor intervals  
• Use aural memory to reproduce short melodic passages in major  
• Use developed aural and oral skills to sightsing short melodic passages in major |
| Essential Questions | • What is solfeggio and how is it used in music theory?  
• How can we use solfeggio to hear and sing intervals?  
• How can we use solfeggio to sightread music? |
| Content (Subject Matter) | • Solfeggio syllables  
• Music notation  
• Aural reproduction  
• Sightreading |
| Standards | • 1.1.12.B.1 Examine how aspects of meter, rhythm, tonality, intervals, chords, and harmonic progressions are organized and manipulated to establish unity and variety in genres of musical compositions.  
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<tr>
<td><strong>Big Idea/Rationale</strong></td>
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</table>
| **Enduring Understandings** | - Notate root position triads, using varying qualities of thirds  
- Notate root position triads, using key signatures  
- Analyze root position triads  
- Notate inverted triads  
- Analyze inverted triads  
- Utilize the Major Chord Quality Chart | |
| **Essential Questions** | - What is a triad?  
- How can we use our knowledge of intervals to create varying qualities of triads?  
- How can we use key signatures to assist us in analyzing and notating triads?  
- What is an inverted triad?  
- How do we identify an inverted triad?  
- How can we use the Major Chord Quality Chart to assist us in quicker analysis? | |
| **Content (Subject Matter)** | - Major triads  
- Minor triads  
- Augmented Triads  
- Diminished Triads  
- Inversions | |
| **Standards** | - 1.1.12.B.1 Examine how aspects of meter, rhythm, tonality, intervals, chords, and harmonic progressions are organized and manipulated to establish unity and variety in genres of musical compositions.  
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<td>Big Idea/Rationale</td>
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| **Enduring Understandings** | • Notate root position seventh chords, using varying qualities of triads and sevenths  
• Notate root position seventh chords, using key signatures  
• Analyze root position seventh chords  
• Notate inverted seventh chords  
• Analyze inverted seventh chords  
• Utilize the Major Key Seventh Chord Quality Chart |
| **Essential Questions** | • What is a seventh chord?  
• How can we use our knowledge of triads and intervals to create varying qualities of seventh chords?  
• How can we use key signatures to assist us in analyzing and notating seventh chords?  
• What is an inverted seventh chord?  
• How do we identify an inverted seventh chord?  
• How can we use the Major Key Seventh Chord Quality Chart to assist us in quicker analysis? |
| **Content (Subject Matter)** | • Major seventh chords  
• Minor seventh chords  
• Half-Diminished Seventh Chords  
• Diminished Seventh Chords  
• Inversions |
| **Standards** | • 1.1.12.B.1 Examine how aspects of meter, rhythm, tonality, intervals, chords, and harmonic progressions are organized and manipulated to establish unity and variety in genres of musical compositions.  
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<td><strong>Subject:</strong> Music Theory</td>
<td><strong>Big Idea/Rationale</strong></td>
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| **Enduring Understandings** | **Essential Questions** | • Notate triads and seventh chords in four parts, within the grand staff (SATB)  
• Analyze triads and seventh chords written in four parts  
• What is four-part voicing?  
• How can we notate a triad (or a chord with three note members) in four parts |
| **Content (Subject Matter)** | **Standards** | • Major, minor, diminished triads  
• Major, minor, half-diminished, diminished seventh chords  
• Inversions of triads and seventh chords  
• Octave identification  
• 1.1.12.B.1 Examine how aspects of meter, rhythm, tonality, intervals, chords, and harmonic progressions are organized and manipulated to establish unity and variety in genres of musical compositions.  
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<td>Big Idea/Rationale</td>
<td>Notating an Effective Melody (Soprano line)</td>
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<td>Enduring Understandings</td>
<td>• Learn and implement the rules of writing an effective melody</td>
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<td>• Notate a melody based on given chords</td>
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<td>• What is contrary motion?</td>
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**Materials/Resources**

Teacher’s notes, students’ compositions
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| Big Idea/Rationale | - Sightsinging in Major  
                     - Melodic Dictation  
                     - Rhythm |
| Enduring Understandings | - Use aural memory to reproduce short melodic passages in major  
                           - Notate short major melodic passages through dictation  
                           - Use developed aural and oral skills to sight-sing short melodic passages in major  
                           - Use rhythmic reading syllables to sight-read short rhythm exercises  
                           - Use rhythmic reading syllables to aid in sight-singing |
| Essential Questions | - How can we use solfeggio to notate a melody?  
                     - What are rhythmic reading syllables?  
                     - How can we use rhythmic reading syllables in sight-singing and dictation? |
| Content (Subject Matter) | - Solfeggio  
                           - Dictation  
                           - Rhythmic reading syllables |
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- **1.4.12.A.4** Evaluate how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to artwork.

<p>| Materials/Resources | A New Approach to Sight-singing (Berkowicz), Rhythmic Reading (Kazez) |</p>
<table>
<thead>
<tr>
<th>Grade: 9-12</th>
<th><strong>Unit of Study: Part-Writing</strong></th>
</tr>
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<tbody>
<tr>
<td>Subject: Music Theory</td>
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</table>

**Big Idea/Rationale**
- Four-part writing (SATB)
- Four-part analysis

**Enduring Understandings**
- Learn and implement the Ten Commandments of Part-Writing
- Supply a soprano, alto, and tenor line to a given bass
- Learn and implement the Major Key Harmonic Progression Chart
- Supply a bass line, given a soprano line

**Essential Questions**
- What are the Ten Commandments of Part-writing?
- What is the Major Key Harmonic Progression Chart?
- How can we use our knowledge of triads, seventh chords, and intervals to create a successful part-writing sample?
- How can we use our knowledge of analysis to check our part-writing samples?

**Content (Subject Matter)**
- Ten Commandments of Part-writing
- Major Key Harmonic Progression Chart
- Notation
- Analysis

**Standards**
- 1.1.12.B.1 Examine how aspects of meter, rhythm, tonality, intervals, chords, and harmonic progressions are organized and manipulated to establish unity and variety in genres of musical compositions.
- 1.1.12.B.2 Synthesize knowledge of the elements of music in the deconstruction and performance of complex musical scores from diverse cultural contexts.
- 1.2.12.A.1 Determine how dance, music, theatre, and visual art have influenced world cultures throughout history.
- 1.2.12.A.2 Justify the impact of innovations in the arts (e.g., the availability of music online) on societal norms and habits of mind in various historical eras.
- 1.3.12.B.1 Analyze compositions from different world cultures and genres with respect to technique, musicality, and stylistic nuance, and/or perform excerpts with technical accuracy, appropriate musicality, and the relevant stylistic nuance.
- 1.3.12.B.2 Analyze how the elements of music are manipulated in original or prepared musical scores.
- 1.3.12.B.3 Improvise works through the conscious manipulation of the elements of music, using a variety of traditional and nontraditional sound sources, including electronic sound-generating equipment and music generation programs.
- 1.3.12.B.4 Arrange simple pieces for voice or instrument using a variety of traditional and nontraditional sound sources or electronic media, and/or analyze prepared scores using music composition software.
- 1.4.12.B.1 Formulate criteria for arts evaluation using the principles of positive critique and observation of the elements of art and principles of design, and use the criteria to evaluate works of dance, music, theatre, visual, and multimedia artwork from diverse cultural contexts and historical eras.
- 1.4.12.B.2 Evaluate how an artist’s technical proficiency may affect the
creation or presentation of a work of art, as well as how the context in which a work is performed or shown may impact perceptions of its significance/meaning.

- 1.4.12.B.3 Determine the role of art and art-making in a global society by analyzing the influence of technology on the visual, performing, and multimedia arts for consumers, creators, and performers around the world.

- 1.4.12.A.1 Use contextual clues to differentiate between unique and common properties and to discern the cultural implications of works of dance, music, theatre, and visual art.

- 1.4.12.A.2 Speculate on the artist’s intent, using discipline-specific arts terminology and citing embedded clues to substantiate the hypothesis.

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- 1.4.12.A.4 Evaluate how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to artwork.

| Materials/Resources | Teacher’s notes, students’ compositions |
| Grade: 9-12  
Subject: Music Theory | Unit of Study: Aural Theory Fundamentals III |
|----------------------|------------------------------------------|
| **Big Idea/Rationale** | • Solfeggio (Minor key)  
• Sightsinging  
• Variants of Minor |
| **Enduring Understandings** | • Sing a natural minor scale  
• Sing a harmonic minor scale  
• Sing a melodic minor scale  
• Use aural memory to reproduce short melodic passages in minor  
• Use developed aural and oral skills to sight-sing short melodic passages in minor |
| **Essential Questions** | • How are minor solfeggio syllables different than major syllables?  
• What are the differences between natural, harmonic, and melodic minor? |
| **Content (Subject Matter)** | • Solfeggio syllables  
• Music notation  
• Aural reproduction  
• Sightreading |
| **Standards** | • 1.1.12.B.1 Examine how aspects of meter, rhythm, tonality, intervals, chords, and harmonic progressions are organized and manipulated to establish unity and variety in genres of musical compositions.  
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<td>Grade: 9-12</td>
<td>Unit of Study: Cadences and Non-chord Tones</td>
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**Big Idea/Rationale**
- Cadences
- Non-chord Tones

**Enduring Understandings**
- Analyze cadences
- Label cadences
- Aurally identify cadences
- Fill in the Non-chord Tone Chart
- Analyze non-chord tones
- Notate non-chord tones

**Essential Questions**
- What is the purpose of a cadence?
- How can we use the chord progression chart to understand the function of cadences?
- What does each cadence sound like?
- What are non-chord tones?
- How do non-chord tones function?
- How do we recognize a non-chord tone in a score or melodic excerpt?

**Content (Subject Matter)**
- Cadences
- Non-chord tones
- Aural reproduction

**Standards**
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**Materials/Resources**

| A New Approach To Sight-Singing (Berkowicz ) |

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<td>Midterm Review</td>
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<tr>
<td><strong>Enduring Understandings</strong></td>
<td>N/A</td>
</tr>
<tr>
<td><strong>Essential Questions</strong></td>
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</table>
| **Content (Subject Matter)** | - Octave identification  
- Major, minor, augmented, and diminished intervals  
- Major, minor, and diminished triads  
- Major, minor, half-diminished, and diminished seventh chords  
- Part-writing  
- Cadences  
- Non-chord Tones  
- Major key sightsing  
- Major key dictation |
| **Standards** | - 1.1.12.B.1 Examine how aspects of meter, rhythm, tonality, intervals, chords, and harmonic progressions are organized and manipulated to establish unity and variety in genres of musical compositions.  
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</table>
| **Big Idea/Rationale** | • Minor Progression Chart  
• Minor Chord Quality Chart  
• Allowances for Minor Variants |  |
| **Enduring Understandings** | • Diagram the minor progression chart  
• Diagram the minor chord quality chart  
• Create a bass line and chord progression in a minor key  
• Analyze excerpts in minor  
• Use knowledge of minor solfeggio syllables to enforce written and analysis skills |  |
| **Essential Questions** | • What are the differences/similarities between the minor and major progression charts?  
• What chords, in a minor key, are more often major than minor?  
• Which chords will require accidentals to allow for melodic and harmonic minor variant chords? |  |
| **Content (Subject Matter)** | • Minor Progression Chart  
• Minor Chord Quality Chart  
• Notation  
• Analysis  
• Minor Solfeggio Syllables |  |
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<th>Unit of Study: Harmonic Dictation</th>
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<tr>
<th>Big Idea/Rationale</th>
<th>Harmonic Dictation in Major Keys</th>
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| Enduring Understandings | Use knowledge of melodic dictation to notate a bass line |
|                        | Use knowledge of melodic dictation to notate a soprano line |
|                        | Aurally identify chords as being major, minor, or diminished |
|                        | Based on the bass and soprano lines, provide a harmonic analysis of the dictation |
|                        | Use the harmonic progression chart to “predict” a chord progression |

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<th>Essential Questions</th>
<th>What is harmonic dictation?</th>
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<td>How can I use the harmonic progression chart to assist me in my analysis of a dictation?</td>
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<td>What are some common cadential patterns that I can choose from?</td>
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<td>How can I use solfeggio to assist me in a dictation?</td>
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<th>Melodic Dictation</th>
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<td>Harmonic Progression Chart</td>
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<td>Solfeggio</td>
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- 1.4.12.A.3 Develop informed personal responses to an assortment of artworks across the four arts disciplines (dance, music, theatre, and visual art), using historical significance, craftsmanship, cultural context, and originality as criteria for assigning value to the works.

- 1.4.12.A.4 Evaluate how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to artwork.

| Materials/Resources | Teacher’s notes |
| Grade: 9-12  
Subject: Music Theory | Unit of Study: Meter |
|------------------------|---------------------|
| **Big Idea/Rationale** | • Simple Meter  
• Compound Meter  
• Asymmetrical Meter |
| **Enduring Understandings** | • Compare simple, compound, and asymmetrical meter  
• Notate rhythmic dictations in different meters  
• Sight-read short exercises in different meters |
| **Essential Questions** | • What are the differences between simple, compound, and asymmetrical meter?  
• How do I notate rhythms?  
• How can I hear the difference between simple, compound, and asymmetrical meter?  
• What time signatures fall under each meter classification?  
• What defines a meter as being simple/compound duple/triple/quadruple? |
| **Content (Subject Matter)** | • Simple Meter (2/2, 2/4, 3/4, 4/4)  
• Compound Meter (3/8, 6/8, 9/8, 12/8)  
• Asymmetrical Meter (5/8, 5/4, 7/8, 7/4) |
| **Standards** | • 1.1.12.B.1 Examine how aspects of meter, rhythm, tonality, intervals, chords, and harmonic progressions are organized and manipulated to establish unity and variety in genres of musical compositions.  
• 1.1.12.B.2 Synthesize knowledge of the elements of music in the deconstruction and performance of complex musical scores from diverse cultural contexts.  
• 1.2.12.A.1 Determine how dance, music, theatre, and visual art have influenced world cultures throughout history.  
• 1.2.12.A.2 Justify the impact of innovations in the arts (e.g., the availability of music online) on societal norms and habits of mind in various historical eras.  
• 1.3.12.B.1 Analyze compositions from different world cultures and genres with respect to technique, musicality, and stylistic nuance, and/or perform excerpts with technical accuracy, appropriate musicality, and the relevant stylistic nuance.  
• 1.3.12.B.2 Analyze how the elements of music are manipulated in original or prepared musical scores.  
• 1.3.12.B.3 Improvise works through the conscious manipulation of the elements of music, using a variety of traditional and nontraditional sound sources, including electronic sound-generating equipment and music generation programs.  
• 1.3.12.B.4 Arrange simple pieces for voice or instrument using a variety
of traditional and nontraditional sound sources or electronic media, and/or analyze prepared scores using music composition software.

- 1.4.12.B.1 Formulate criteria for arts evaluation using the principles of positive critique and observation of the elements of art and principles of design, and use the criteria to evaluate works of dance, music, theatre, visual, and multimedia artwork from diverse cultural contexts and historical eras.

- 1.4.12.B.2 Evaluate how an artist’s technical proficiency may affect the creation or presentation of a work of art, as well as how the context in which a work is performed or shown may impact perceptions of its significance/meaning.

- 1.4.12.B.3 Determine the role of art and art-making in a global society by analyzing the influence of technology on the visual, performing, and multimedia arts for consumers, creators, and performers around the world.

- 1.4.12.A.1 Use contextual clues to differentiate between unique and common properties and to discern the cultural implications of works of dance, music, theatre, and visual art.

- 1.4.12.A.2 Speculate on the artist’s intent, using discipline-specific arts terminology and citing embedded clues to substantiate the hypothesis.

- 1.4.12.A.3 Develop informed personal responses to an assortment of artworks across the four arts disciplines (dance, music, theatre, and visual art), using historical significance, craftsmanship, cultural context, and originality as criteria for assigning value to the works.

- 1.4.12.A.4 Evaluate how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to artwork.

<p>| Materials/Resources | Rhythm Reading (Kazez) |</p>
<table>
<thead>
<tr>
<th><strong>Grade:</strong> 9-12</th>
<th><strong>Unit of Study:</strong> Analysis Project</th>
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</thead>
<tbody>
<tr>
<td><strong>Subject:</strong> Music Theory</td>
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<table>
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<tr>
<th><strong>Big Idea/Rationale</strong></th>
<th>Full analysis of one movement from a piano sonata</th>
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</thead>
<tbody>
<tr>
<td><strong>Enduring Understandings</strong></td>
<td>Provide an analysis of a large excerpt; harmonic structure, form, NCTs, etc.</td>
</tr>
<tr>
<td><strong>Essential Questions</strong></td>
<td>N/A</td>
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</tbody>
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<td>• Form Analysis (Phrase/Period)</td>
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<td>• NCTs</td>
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<td>• Cadences</td>
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- 1.4.12.A.4 Evaluate how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to artwork.

<p>| <strong>Materials/Resources</strong> | Classical Piano Sonata (TBA) |</p>
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<th>Subject: Music Theory</th>
<th>Unit of Study: Final Project &amp; Presentation</th>
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<tr>
<td><strong>Big Idea/Rationale</strong></td>
<td>What Do We Hear When We Listen to Music?</td>
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</table>
| **Enduring Understandings** |  - Complete listening journals for four songs in four different genres  
                              - Create a 20 minute oral presentation for 6/18 |
| **Essential Questions** |  - What do we hear when we listen to music?  
                              - What do I think the intent of the artist is for this song?  
                              - What are some technical elements that are used to create this song?  
                              - What artists define this genre?  
                              - How do these genres differ from one another? |
| **Content (Subject Matter)** |  - Listening  
                             - Aural analysis  
                             - Written analysis  
                             - Presentation practice |
| **Standards** |  - 1.1.12.B.1 Examine how aspects of meter, rhythm, tonality, intervals, chords, and harmonic progressions are organized and manipulated to establish unity and variety in genres of musical compositions.  
                             - 1.1.12.B.2 Synthesize knowledge of the elements of music in the deconstruction and performance of complex musical scores from diverse cultural contexts.  
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| Materials/Resources | iPods, live-streaming music, CDs, students’ presentation materials |