Music Theory Curriculum Maps

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?
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,

	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.
Materials/Resources	Teacher's notes
Notes	

Grade: 9-12 Subject: Music Theory	Unit of Study: Aural Theory Fundamentals I
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. • 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.

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Materials/Resources	A New Approach To Sight-Singing (Berkowicz)
Notes	

Grade: 9-12 Subject: Music Theory	Unit of Study: Basic Fundamentals II
Big Idea/Rationale	Triads
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. • 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.

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Materials/Resources	Teacher's Notes
Notes	

Grade: 9-12 Subject: Music Theory	Unit of Study: Basic Fundamentals III
Big Idea/Rationale	Seventh Chords
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. • 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

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Materials/Resources	Teacher's Notes

Grade: 9-12 Subject: Music Theory	Unit of Study: Melodic Voice-Leading and Part-Writing
Big Idea/Rationale	Four-Part Voicing of Triads and Seventh Chords
Enduring Understandings	• Notate triads and seventh chords in four parts, within the grand staff (SATB) • Analyze triads and seventh chords written in four parts
Essential Questions	• What is four-part voicing? • How can we notate a triad (or a chord with three note members) in four parts?
Content (Subject Matter)	• Major, minor, diminished triads • Major, minor, half-diminished, diminished seventh chords • Inversions of triads and seventh chords • Octave identification
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

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Materials/Resources	Teacher's notes

Grade: 9-12 Subject: Music Theory	Unit of Study: Melodic Voice-Leading and Part-Writing II
Big Idea/Rationale	Notating an Effective Melody (Soprano line)
Enduring Understandings	• Learn and implement the rules of writing an effective melody • Notate a melody based on given chords • Notate a melody based on a given bass line with chords • Analyze melodies
Essential Questions	• What are the elements of an effective melody? • What is contrary motion? • How can we use our knowledge of solfeggio to critique our melodies?
Content (Subject Matter)	• Major, minor, diminished triads • Major, minor, half-diminished, diminished seventh chords • Inversions of triads and seventh chords • Octave identification • Intervals • Solfeggio
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.

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Materials/Resources	Teacher's notes, students' compositions

Grade: 9-12 Subject: Music Theory	Unit of Study: Aural Theory Fundamentals II
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
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

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Materials/Resources	A New Approach to Sight-singing (Berkowicz), Rhythmic Reading (Kazez)

Grade: 9-12 Subject: Music Theory	Unit of Study: Part-Writing
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

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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. • 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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Materials/Resources	A New Approach To Sight-Singing (Berkowicz)
Notes	

Grade: 9-12 **Subject:** Music Theory	**Unit of Study: Cadences and Non-chord Tones**
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	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.
Materials/Resources	A New Approach To Sight-Singing (Berkowicz)
Notes	

Grade: 9-12 Subject: Music Theory	Unit of Study: Midterm Review
Big Idea/Rationale	Midterm Review
Enduring Understandings	N/A
Essential Questions	N/A
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 sightsinging • 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. • 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

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Materials/Resources	Music For Sightsinging (Ottman), Tonal Harmony (Kostka/Payne)
Notes	

Grade: 9-12 Subject: Music Theory	Unit of Study: Analysis and Part-Writing in Minor Keys
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
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.
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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	Music For Analysis (Benjamin), Tonal Harmony (Kostka/Payne), Teacher's notes
Notes	

Grade: 9-12 Subject: Music Theory	Unit of Study: Phrase and Period Form
Big Idea/Rationale	• Phrase Analysis • Period Analysis
Enduring Understandings	• Identify phrases and periods • Use knowledge of cadences to identify phrases and periods • Use sightsinging "observation" strategies to assist in identifying the ends of phrases • Do a form analysis of a musical excerpt
Essential Questions	• What is a motive? • Of what is a phrase comprised? • What is the function of a cadence in phrase and period form? • What is a period? • What is a three phrase period? • What is a parallel/contrasting period? • What is a parallel/contrasting double period? • How does numeric symmetry indicate phrase form? • How do we label and diagram phrases and periods?
Content (Subject Matter)	• Motive • Phrase • Three Phrase Period • Parallel/Contrasting Period • Parallel/Contrasting Double Period • Cadences • 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. 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	Tonal Harmony (Kostka/Payne), Music For Analysis (Benjamin), Teacher's notes

Grade: 9-12 Subject: Music Theory	Unit of Study: Harmonic Dictation
Big Idea/Rationale	Harmonic Dictation in Major Keys
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
Essential Questions	• What is harmonic dictation? • How can I use the harmonic progression chart to assist me in my analysis of a dictation? • What are some common cadential patterns that I can choose from? • How can I use solfeggio to assist me in a dictation?
Content (Subject Matter)	• Melodic Dictation • Harmonic Dictation • Harmonic Progression Chart • Solfeggio
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

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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.

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- 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.

| **Materials/Resources** | Rhythm Reading (Kazez) |

Grade: 9-12 Subject: Music Theory	Unit of Study: Analysis Project
Big Idea/Rationale	Full analysis of one movement from a piano sonata
Enduring Understandings	Provide an analysis of a large excerpt; harmonic structure, form, NCTs, etc.
Essential Questions	N/A
Content (Subject Matter)	- Harmonic Analysis - Form Analysis (Phrase/Period) - NCTs - Cadences
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

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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	Classical Piano Sonata (TBA)

Grade: 9-12 Subject: Music Theory	Unit of Study: Final Project & Presentation
Big Idea/Rationale	What Do We Hear When We Listen to Music?
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. • 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

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Materials/Resources	iPods, live-streaming music, CDs, students' presentation materials