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Excellence through Equity, Engagement, and Environment



Washington Township School District

Course Title:	Advanced Placement Music Theory 2					
Grade Level(s):	11-12					
Duration:	<i>Full Year:</i>	X	<i>Semester:</i>		<i>Marking Period:</i>	
Course Description:	Advanced Placement Music Theory 2 is designed for the accelerated college-bound student pursuing a career in music. Successful completion of Music Theory 1 or a placement test is a prerequisite for this course. Musical skills and knowledge learned in Music Theory 1 will be refined and enhanced. Students will study written theory including counterpoint, diatonic and chromatic harmony, part writing and harmonic and melodic analysis. Students will develop ear training and sight-singing skills through extensive practice. Students will also study music history, focusing on Western classical music and will learn basic composition and orchestration skills. Students taking this class are eligible to take the Advanced Placement Music Theory exam offered by the College Board.					
Grading Procedures:	Major Assessments (50%) <ul style="list-style-type: none">• Tests• Projects Minor Assessments (35%) <ul style="list-style-type: none">• Quizzes• Written/Online Assignments Supportive Assessments (15%) <ul style="list-style-type: none">• In-class and Independent Activities• Class Discussions/Discussion Boards					
Primary Resources:	Instructor selected materials					

Washington Township Principles for Effective Teaching and Learning

- Implementing a standards-based curriculum
- Facilitating a learner-centered environment
- Using academic target language and providing comprehensible instruction
- Adapting and using age-appropriate authentic materials
- Providing performance-based assessment experiences
- Infusing 21st century skills for College and Career Readiness in a global society

Designed by:	Calvin Spencer
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Under the Direction of:	Casey Corigliano
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Written: June 2022

Revised: _____

BOE Approval: _____

Course Desired Results

The Washington Township Performing Arts Department's non-ensembles courses are taught in a sequential based format. Throughout each unit, students will be asked to **Create, Present, Respond** and **Connect** in accordance with the NJ Student Learning Standards for Arts Education through the activities and subsequent products (i.e., assessments, projects, assignments, etc.) of the unit. Therefore, the 11 standards within those four artistic processes are listed below along with the *Unit Goals & Scales* of our district's curriculum template as they are applicable to every unit within this course. Additional information on the NJ Student Learning Standards can be found here: [NJ Arts Standards](#).

Anchor Standard 1: Generating and conceptualizing ideas.

Anchor Standard 2: Organizing and developing ideas.

Anchor Standard 3: Refining and completing products.

Anchor Standard 4: Selecting, analyzing, and interpreting work.

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

Anchor Standard 6: Conveying meaning through art.

Anchor Standard 7: Perceiving and analyzing products.

Anchor Standard 8: Interpreting intent and meaning.

Anchor Standard 9: Applying criteria to evaluate products.

Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to make art.

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

Indicators

Imagine

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

Plan, Make

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

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

Evaluate, Refine

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

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

Select, Analyze, Interpret

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

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

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

Rehearse, Evaluate, Refine

1.3B.12adv.Pr5a - Create rehearsal plans for works, identifying the form, repetition and variation within the form, compositional techniques, and the style and historical or cultural context of the work.

1.3B.12adv.Pr5b - Using established criteria and feedback, identify the ways in which performances use compositional techniques and convey the formal design, style, and historical/cultural context of the works.

1.3B.12adv.Pr5c - Identify, compare, and implement strategies for improving the technical and expressive aspects of multiple contrasting works.

Present

1.3B.12adv.Pr6a - Share live or recorded performances of works (both personal and others') and explain and/or demonstrate understanding of how the expressive intent of the music is conveyed.

1.3B.12adv.Pr6b - Explain how compositions are appropriate for a variety of audiences and contexts, and how this will shape future compositions.

Select, Analyze

1.3B.12adv.Re7a - Apply researched or personally developed criteria to select music that expresses personal experiences and interests, visual images, concepts, texts, or storylines in moderately complex or complex forms, and describe and justify the choice as models for composition.

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

Interpret

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

Evaluate

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

1.3B.12adv.Re9b - Describe and evaluate the ways in which critiquing others' work and receiving feedback from others have been specifically applied in the personal creative process.

Interconnection

1.3B.12adv.Cn10a - Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music. *This Performance Expectation is embedded in the following Artistic Processes: 1.3A.12adv.Cr2a, 1.3A.12adv.Cr3b, 1.3A.12adv.Pr5e, 1.3A.12adv.Re7a*

1.3B.12adv.Cn11a - Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life. *This Performance Expectation is embedded in the following Artistic Processes: 1.3A.12adv.Cr2a, 1.3A.12adv.Cr3b, 1.3A.12adv.Pr5e, 1.3A.12adv.Re7a*

Understandings:

Students will understand that...

1. The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.
2. Musician's creative choices are influenced by their expertise, context, and expressive items.
3. Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.
4. Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.
5. Developing and refining techniques and models or steps needed to create products.
6. Musicians judge performances based on criteria that vary across time, place, and cultures. The context and how a work is presented influence the audience response.
7. Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes. Responses to music is informed by analyzing context (i.e., social, cultural, historical) and how creator(s) or performers(s) manipulate the elements of music.

Essential Questions:

1. How do musicians generate creative ideas?
2. How do musicians make creative decisions?
3. How do musicians improve the quality of their creative work?
4. How do performers select repertoire?
5. How do musicians improve the quality of their performance?
6. When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?
7. How do individuals choose music to experience? How does understanding the structure and context of music inform a response?
8. How do we discern the musical creators' and performers' expressive intent?
9. How do we judge the quality of musical work(s) and performance(s)?
10. How do musicians make meaningful connections to creating, performing, and responding?
11. How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?
12. SEL Essential Questions: www.selarts.org

8. Through their use of elements and structures of music, creators and performers can interpret intent and meaning. 9. That the personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretations, and established criteria. 10. Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding. 11. SEL Enduring Understandings: www.selarts.org	
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Course Learning Goal and Scale <i>(Level 2.0 reflects a minimal level of proficiency)</i>	
Anchor Standard 1: Generalizing and conceptualizing ideas.	
4.0	Students will be able to: <ul style="list-style-type: none"> Describe and demonstrate multiple ways in which sounds, and musical ideas can be used to represent extended experiences or abstract ideas.
3.0	Students will be able to: <ul style="list-style-type: none"> Describe and demonstrate how sounds and musical ideas can be used to represent events, memories, visual images, concepts, texts, or storylines.
2.0	Students will be able to: <ul style="list-style-type: none"> Describe how sounds short musical ideas can be used to represent personal experiences, moods, visual images, and/or storylines.
1.0	With help, partial success at level 2.0 content and level 3.0 content
0.0	Even with help, no success

Anchor Standard 2: Organizing and developing ideas.	
4.0	Students will be able to: <ul style="list-style-type: none"> Assemble and organize multiple sounds or extended musical ideas to create initial expressive statements of selected extended experiences or abstract ideas. Analyze and demonstrate the development of sounds and extended musical ideas in drafts of music within a variety of moderately complex or complex forms.
3.0	Students will be able to: <ul style="list-style-type: none"> Assemble and organize multiple sounds or musical ideas to create initial expressive statements of selected events, memories, images, concepts, texts, or storylines. Describe and explain the development of sounds and musical ideas in drafts of music within a variety of simple or moderately complex forms (e.g., binary, rondo, ternary).
2.0	Students will be able to: <ul style="list-style-type: none"> Assemble and organize sounds or short musical ideas to create initial expressions of selected experiences, moods, images, or storylines. Identify and describe the development of sounds or short musical ideas in drafts of music within simple forms (e.g., one part, cyclical, binary).
1.0	With help, partial success at level 2.0 content and level 3.0 content
0.0	Even with help, no success

Anchor Standard 3: Refining and completing products.	
4.0	Students will be able to: <ul style="list-style-type: none"> Research, identify, explain, and apply personally developed criteria to assess and refine the technical and expressive aspects of evolving drafts leading to final versions. Share music through the use of notation, solo or group performance, or technology, and demonstrate and explain how the elements of music, compositional techniques, and processes have been employed to realize expressive intent.
3.0	Students will be able to: <ul style="list-style-type: none"> Identify, describe, and apply selected teacher-provided or personally developed criteria to assess and refine the technical and expressive aspects of evolving drafts leading to final versions. Share music through the use of notation, solo or group performance, or technology, and demonstrate and describe how the elements of music and compositional techniques have been employed to realize expressive intent.
2.0	Students will be able to: <ul style="list-style-type: none"> Identify, describe, and apply teacher-provided criteria to assess and refine the technical and expressive aspects of evolving drafts leading to final versions. Share music through the use of notation, performance, or technology, and demonstrate how the elements of music have been employed to realize expressive intent.
1.0	With help, partial success at level 2.0 content and level 3.0 content
0.0	Even with help, no success

Anchor Standard 4: Selecting, analyzing, and interpreting work.	
4.0	Students will be able to: <ul style="list-style-type: none"> Identify and select specific sections, movements, or entire works that express personal experiences and interests, moods, visual images, concepts, texts, or storylines in moderately complex or complex forms. Analyze how the elements of music (including form), and compositional techniques of selected works relate to the style, function, and context, and explain and support the analysis and its implications for rehearsal and performance. Develop interpretations of works based on an understanding of the use of elements of music (including form), compositional techniques, style function, and context, explaining and justifying how the interpretive choices reflect the creators' intent.
3.0	Students will be able to: <ul style="list-style-type: none"> Identify and select specific passages, sections, or movements in musical works that express personal experiences and interests, moods, visual images, concepts, texts, or storylines in simple forms (e.g., as binary, ternary, rondo) or moderately complex forms. Analyze how the elements of music (including form) of selected works relate to the style, function, and context, and explain the implications for rehearsal and performance. Develop interpretations of works based on an understanding of the use of elements of music, style, mood, function, and context, explaining and supporting how the interpretive choices reflect the creators' intent.
2.0	Students will be able to: <ul style="list-style-type: none"> Describe how sounds and short musical ideas can be used to represent personal experiences, moods, visual images, and/or storylines. Analyze how the elements of music (including form) of selected works relate to style and mood and explain the implications for rehearsal or performance. Develop interpretations of works based on an understanding of the use of elements of music, style, and mood, explaining how the interpretive choices reflect the creators' intent.
1.0	With help, partial success at level 2.0 content and level 3.0 content
0.0	Even with help, no success

Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.	
4.0	Students will be able to: <ul style="list-style-type: none"> Create rehearsal plans for works, identifying the form, repetition and variation within the form, compositional techniques, and the style and historical or cultural context of the work. Using established criteria and feedback, identify the ways in which performances use compositional techniques and convey the formal design, style, and historical/cultural context of the works. Identify, compare, and implement strategies for improving the technical and expressive aspects of multiple contrasting works.
3.0	Students will be able to: <ul style="list-style-type: none"> Create rehearsal plans for works, identifying the form, repetition and variation within the form, and the style and historical or cultural context of the work. Using established criteria and feedback, identify the ways in which performances convey the formal design, style, and historical/cultural context of the works. Identify and implement strategies for improving the technical and expressive aspects of varied works.
2.0	Students will be able to: <ul style="list-style-type: none"> Create rehearsal plans for works, identifying repetition and variation within the form. Using established criteria and feedback, identify the way(s) in which performances convey the elements of music, style, and mood. Identify and implement strategies for improving the technical and expressive aspects of multiple works.
1.0	With help, partial success at level 2.0 content and level 3.0 content.
0.0	Even with help, no success

Anchor Standard 6: Conveying meaning through art.	
4.0	Students will be able to: <ul style="list-style-type: none"> Share live or recorded performances of works (both personal and others') and explain and/or demonstrate understanding of how the expressive intent of the music is conveyed. Explain how compositions are appropriate for a variety of audiences and contexts, and how this will shape future compositions.
3.0	Students will be able to: <ul style="list-style-type: none"> Share live or recorded performances of works (both personal and others') and explain how the elements of music and compositional techniques are used to convey intent. Explain how compositions are appropriate for both audience and context, and how this will shape future compositions.
2.0	Students will be able to: <ul style="list-style-type: none"> Share live or recorded performances of works (both personal and others') and explain how the elements of music are used to convey intent. Identify how compositions are appropriate for an audience or context, and how this will shape future compositions.
1.0	With help, partial success at level 2.0 content and level 3.0 content.
0.0	Even with help, no success

Anchor Standard 7: Perceiving and analyzing products.	
4.0	Students will be able to: <ul style="list-style-type: none"> Apply researched or personally developed criteria to select music that expresses personal experiences and interests, visual images, concepts, texts, or storylines in moderately complex or complex forms, and describe and justify the choice as models for composition. Analyze aurally and by reading the scores of musical works the elements of music (including form), compositional techniques and procedures, relating them to aesthetic effectiveness, style, mood, and context. Explain how the analysis provides models for personal growth as a composer, performer, and/or listener.

3.0	Students will be able to: <ul style="list-style-type: none"> • Apply teacher-provided or personally developed criteria to select music that expresses personal experiences and interests, moods, visual images, concepts, texts, or storylines in simple or moderately complex forms, and describe and defend the choices as models for composition. • Analyze aurally and by reading the scores of musical works the elements of music (including form), compositional techniques and procedures, relating them to style, mood, and context. Explain how the analysis provides models for personal growth as a composer, performer, and/or listener.
2.0	Students will be able to: <ul style="list-style-type: none"> • Apply teacher-provided criteria to select music that expresses a personal experience, mood, visual image, or storyline in simple forms (e.g., one-part, cyclical, binary), and describe the choices as models for composition. • Analyze aurally and/or by reading the elements of music (including form) of musical works, relating them to style, mood, and context, and describe how the analysis provides models for personal growth as a composer, performer, and/or listener.
1.0	With help, partial success at level 2.0 content and level 3.0 content
0.0	Even with help, no success

Anchor Standard 8: Interpreting intent and meaning	
4.0	Students will be able to: <ul style="list-style-type: none"> • Develop, justify and defend interpretations of varied works, demonstrating an understanding of the composers' intent by citing the use of elements of music (including form), compositional techniques, and the style/genre and context of each work.
3.0	Students will be able to: <ul style="list-style-type: none"> • Develop and support interpretations of varied works, demonstrating an understanding of the composers' intent by citing the use of elements of music (including form), compositional techniques, and the style/genre and context of each work.
2.0	Students will be able to: <ul style="list-style-type: none"> • Develop and explain interpretations of varied works, demonstrating an understanding of the composers' intent by citing technical and expressive aspects as well as the style/genre of each work.
1.0	With help, partial success at level 2.0 content and level 3.0 content
0.0	Even with help, no success

Anchor Standard 9: Applying criteria to evaluate products.	
4.0	Students will be able to: <ul style="list-style-type: none"> • Evaluate the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating an understanding of theoretical concepts and complex compositional techniques and procedures. • Describe and evaluate the ways in which critiquing others' work and receiving feedback from others have been specifically applied in the personal creative process.
3.0	Students will be able to: <ul style="list-style-type: none"> • Explain the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating understanding of music theory as well as compositional techniques and procedures. • Describe ways in which critiquing others' work and receiving feedback from others have been specifically applied in the personal creative process.
2.0	Students will be able to: <ul style="list-style-type: none"> • Describe the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating an understanding of the fundamentals of music theory. • Describe the way(s) in which critiquing others' work and receiving feedback from others can be applied in the personal creative process.

1.0	With help, partial success at level 2.0 content and level 3.0 content
0.0	Even with help, no success

Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.	
4.0	Students will be able to: <ul style="list-style-type: none"> Consistently demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
3.0	Students will be able to: <ul style="list-style-type: none"> Usually demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
2.0	Students will be able to: <ul style="list-style-type: none"> Sometimes demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
1.0	With help, partial success at level 2.0 content and level 3.0 content
0.0	Even with help, no success

Anchor Standard 11: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understandings.	
4.0	Students will be able to: <ul style="list-style-type: none"> Consistently demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
3.0	Students will be able to: <ul style="list-style-type: none"> Usually demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
2.0	Students will be able to: <ul style="list-style-type: none"> Sometimes demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
1.0	With help, partial success at level 2.0 content and level 3.0 content
0.0	Even with help, no success

Unit Title: Fundamentals Review	
Unit Description: This unit will provide an introduction to Advanced Placement Music Theory 2, including expectations, resources and information regarding the Advanced Placement Music Theory examination offered by the College Board. Concepts taught in Music Theory 1 will be reviewed and refreshed as necessary, as the material covered is vital for continued study.	
Unit Duration: 4 weeks	
Understandings: <i>Students will understand that...</i> <ol style="list-style-type: none"> 1. The AP Music Theory exam has specific content and expectations, test structure and a specific grading system. 2. The concepts learning in Music Theory 1 will be reviewed and be expected to be mastered. 	Essential Questions: <ol style="list-style-type: none"> 1. How is the AP Music Theory exam structured? 2. What was learned/retained from Music Theory 1?
Assessment Evidence	
Performance Tasks: <ul style="list-style-type: none"> • Identify course requirements, resources and expectations • Identify requirements and expectations of the AP Music Theory exam • Review skills learned in Music Theory 1 	Other Evidence: <ul style="list-style-type: none"> • Teacher observation • Student reflection, discussion and self-assessment
Benchmarks: <ul style="list-style-type: none"> • Classwork/homework • Tests, quizzes • Listening responses • Dictation • Projects 	
Learning Plan	
Learning Activities: <ul style="list-style-type: none"> • Course expectations <ul style="list-style-type: none"> ○ Classwork, homework, projects ○ Quizzes, tests ○ Ear training and sight-singing • AP Music Theory Exam <ul style="list-style-type: none"> ○ Content/expectations ○ Test structure and outline ○ Test grading system • Review skills learned in Music Theory 1 <ul style="list-style-type: none"> ○ Music notation including pitch and rhythm ○ Keys, key signatures, scales ○ Intervals and transposition ○ Basic triads/chords ○ Cadences and non-chord tones ○ Ear training and sight-singing Resources: <ul style="list-style-type: none"> • Tonal Harmony with an Introduction to Post-Tonal Music (8th Edition) - Textbook and Workbook • Sight Reading Factory, MusicTheory.net, music apps, YouTube, recordings • Finale or other notation software program • Teacher created handouts and worksheets 	

Unit Modifications for Special Population Students	
Advanced Learners	<ul style="list-style-type: none"> • Utilize as peer mentors/models • Run sectionals and small group rehearsals to reinforce literacy skills • Encourage student participation in honors ensembles
Struggling Learners	<ul style="list-style-type: none"> • Modify the pace of teacher demonstration • Utilize peer assistance • Modify handouts/worksheets • Provide additional resources • Modify assessments as necessary
English Language Learners	<p>Modifications are required to be used in content-area classrooms where a student has limited English proficiency. These modifications are given based on the English proficiency of the student while maintaining the rigor of the content. Sheltered English Instruction strategies are utilized to provide students with limited English proficiency access to grade-level, mainstream content while promoting English proficiency development.</p> <p>NJDOE ELL Resources SEI Strategies for Performing Arts Can-Do Descriptions for Proficiency Levels Grades 9-12</p>
Learners with an IEP	<p>Each special education student has in Individualized Educational Plan (IEP) that details the specific accommodations, modifications, services, and support needed to level the playing field. This will enable that student to access the curriculum to the greatest extent possible in the least restrictive environment. These include:</p> <ul style="list-style-type: none"> • Variation of time: adapting the time allotted for learning, task completion, or testing • Variation of input: adapting the way instruction is delivered • Variation of output: adapting how a student can respond to instruction • Variation of size: adapting the number of items the student is expected to complete • Modifying the content, process or product <p>Additional resources are outlined to facilitate appropriate behavior and increase student engagement. The most frequently used modifications and accommodations can be viewed here.</p> <p>Teachers are encouraged to use the Understanding by Design Learning Guidelines (UDL). These guidelines offer a set of concrete suggestions that can be applied to any discipline to ensure that all learners can access and participate in learning opportunities. The framework can be viewed here www.udlguidelines.cast.org</p>
Learners with a 504	<p>Refer to page four in the Parent and Educator Resource Guide to Section 504 to assist in the development of appropriate plans.</p>

Interdisciplinary Connections
<p>Instruction in the arts helps students with the development of motor skills, language skills, social skills, decision-making, risk-taking, and inventiveness. Working in the arts helps learners to develop creative problem-solving skills and teaching through the arts can present difficult concepts visually and creatively, making them easier to understand. Arts experiences boost critical thinking, teaching students to take the time to be more careful and thorough in how they observe the world as instruction in the arts connects students with their own culture as well as with the wider world. Integrating art with other disciplines provides challenges for learners at all levels and can reach students who might not otherwise be engaged in other subject areas. Instruction in the arts provides students with the skills to be life-long learners.</p>

Integration of 21st Century Skills

The Arts as Communication

Artistically literate citizens use a variety of artistic media, symbols, and metaphors to independently create and perform work that expresses and communicates their own ideas and can respond by analyzing and interpreting the artistic communications of others.

The Arts as Creative Personal Realization

Artistically literate citizens find at least one arts discipline in which they develop sufficient competence to continue active involvement in creating, performing/presenting/producing, responding and connecting to as an adult.

The Arts as Culture, History, and Connectors

Artistically literate citizens know and understand artwork from varied historical periods and cultures, and actively seek and appreciate diverse forms and genres of artwork of enduring quality/significance. They also seek to understand relationships among the arts, and cultivate habits of searching for and identifying patterns, relationships between the arts and other knowledge.

The Arts as a Means to Well-Being

Artistically literate citizens find joy, inspiration, peace, intellectual stimulation, meaning, and other life-enhancing qualities through participation in the arts.

The Arts as Community Engagement

Artistically literate citizens seek artistic experience and support the arts in their local, state, national, and global communities.

Unit Title: Advanced Part Writing and Orchestration

Unit Description: This unit will cover advanced diatonic and chromatic concepts including counterpoint and four-part voice leading, seventh chords, secondary dominants, modulation, altered chords and augmented sixth chords. Students will learn to recognize these harmonic devices through score and part analysis, write them in proper notation, identify them aurally and utilize them in compositions. Additionally, practical applications of harmony, melody, form, and orchestration will be explored. Students will learn techniques for successfully arranging pre-existing compositions and for developing their own compositions. They will be expected to apply their knowledge of music theory to individual composition, analysis, and orchestration/arranging projects.

Unit Duration: 20 weeks

Understandings:

Students will understand that...

1. Harmony has advanced concepts such as counterpoint and four-part voice leading in addition to a variety of chords.
2. There are a variety of chords that can be used in harmonic structure.
3. The various harmonic devices learned have a proper way to be written as well as can be understood aurally and used to compose.
4. The building blocks of music harmony, melody and form can be put together for composition and orchestration.
5. Compositions can be orchestrated for specific ensembles and to create a specific affect through combinations of instruments and harmonic devices.

Essential Questions:

1. How can harmony be used in a more advanced way to compose and manipulate music?
2. How can I recognize the various harmonic devices learned?
3. How are harmonic devices used in notation, aurally and in compositions?
4. How do I apply all the parts of music in a composition?
5. How do I apply the elements of a composition and place in an orchestrated setting?

Assessment Evidence**Performance Tasks:**

- Develop voice leading in two voices (counterpoint)
- Refine four-part voice leading
- Learn dominant, leading-tone, and non-dominant seventh chords
- Understand modulation
- Learn secondary dominants and the leading tone chords
- Learn the Neapolitan chord and the augmented sixth chords
- Refine ability to use proper harmonic techniques in composition
- Refine ability to construct musical forms in a composition
- Understand instrument ranges and characteristic abilities
- Apply learned theoretical knowledge to creative work

Other Evidence:

- Teacher observation
- Student reflection, discussion and self-assessment

Benchmarks:

- Classwork/homework
- Tests, quizzes
- Listening responses
- Dictation
- Projects

Learning Plan

Learning Activities:

- **Develop voice leading in two voices**
 - Introduce the concept of two-voice counterpoint and the five species
 - Proper voice leading and motion for each species
 - Characteristics of a good melody
- **Refine four-part voice leading**
 - Voice leading in four voice texture
 - Types of motion: parallel, similar, oblique, and contrary
 - Legal and illegal motion
 - Common chord progressions
 - Use of inversions
 - Effective melodic writing
 - Understanding figured bass
- **Learn dominant, leading-tone, and non-dominant seventh chords**
 - Constructing the various types of seventh chords
 - Inversions of all seventh chords
 - Resolution of the seventh chords
 - Figured bass symbols
 - Proper application of seventh chords in composition
- **Understand modulation**
 - Basics of modulation
 - Closely related keys
 - Common chord modulation
 - Phrase modulation
 - Chromatic modulation
 - Proper application of modulations in composition
- **Learn secondary dominant and leading tone chords**
 - Constructing a secondary dominant chord
 - Constructing a secondary leading tone chord
 - Resolution to temporary tonic or a secondary chord
 - Figured bass symbols
 - Proper applications of secondary chords in composition
- **Learn the Neapolitan chord and the augmented sixth chords**
 - Identifying the various types of chromatic chords
 - Construction of the chords
 - Resolution of the chords
 - Figured bass symbols
 - Proper applications of chromatic chords in composition
- **Use proper harmonic techniques in composition**
- **Construct musical forms in a composition**
- **Understand instrument ranges and characteristic abilities**
 - Identify various instrument families
 - Identify characteristic performance styles of various instruments
 - Identify practical limitations of various instruments
 - Apply learned theoretical knowledge to creative work

Resources:

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Unit Modifications for Special Population Students

Advanced Learners

- Utilize as peer mentors/models
- Run sectionals and small group rehearsals to reinforce literacy skills
- Encourage student participation in honors ensembles

Struggling Learners	<ul style="list-style-type: none"> • Modify the pace of teacher demonstration • Utilize peer assistance • Modify handouts/worksheets • Provide additional resources • Modify assessments as necessary
English Language Learners	<p>Modifications are required to be used in content-area classrooms where a student has limited English proficiency. These modifications are given based on the English proficiency of the student while maintaining the rigor of the content. Sheltered English Instruction strategies are utilized to provide students with limited English proficiency access to grade-level, mainstream content while promoting English proficiency development.</p> <p>NJDOE ELL Resources SEI Strategies for Performing Arts Can-Do Descriptions for Proficiency Levels Grades 9-12</p>
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Unit Title: Form & Analysis	
Unit Description: In this unit, students will learn to analyze compositions from the standpoint of harmony, melody, and form. They will learn to read and analyze musical scores, including transposing instruments. They will learn to identify the various structural components of music, including melody and motive, binary and ternary form, and the components of both sonata form and rondo form. Students will recognize these structures through analysis and utilize them in compositions.	
Unit Duration: 8 weeks	
Understandings: <i>Students will understand that...</i> <ol style="list-style-type: none"> 1. Music has a specific order to it called, form. 2. Music breaks down into melody, motive, phrase, chords, and transposition. 3. The smaller parts of music can be analyzed and then used as an example for composition. 	Essential Questions: <ol style="list-style-type: none"> 1. What is the order of music? 2. What types of forms are there in music? 3. How is music broken down into smaller parts for analysis? 4. How can the parts of music be used for composition?
Assessment Evidence	
Performance Tasks: <ul style="list-style-type: none"> • Refine ability to read musical scores • Refine ability to analyze harmony • Understand common formal musical structures 	Other Evidence: <ul style="list-style-type: none"> • Teacher observation • Student reflection, discussion and self-assessment
Benchmarks: <ul style="list-style-type: none"> • Classwork/homework • Tests, quizzes • Listening responses • Dictation • Projects 	
Learning Plan	
Learning Activities: <ul style="list-style-type: none"> • Refine ability to read musical scores <ul style="list-style-type: none"> ○ Review score structure ○ Review transposition • Refine ability to analyze harmony <ul style="list-style-type: none"> ○ Review key identification ○ Review chord identification (especially with transposing instruments) ○ Review identification of non-chord tones ○ Review identification of modulation • Understand common formal musical structures <ul style="list-style-type: none"> ○ Motive, phrase and period ○ Binary form ○ Ternary form ○ Sonata form ○ Rondo form ○ Multi-movement structures 	
Resources: <ul style="list-style-type: none"> • Tonal Harmony with an Introduction to Post-Tonal Music (8th Edition) - Textbook and Workbook • Sight Reading Factory, MusicTheory.net, music apps, YouTube, recordings • Finale or other notation software program • Teacher created handouts and worksheets 	

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Unit Title: Historical Practice and Literature	
Unit Description: In this unit, students will develop a general understanding of the various musical periods and the characteristics unique to each period. Prominent composers of the period and compositional styles will be studied, as will the societal forces that caused, or allowed, the characteristics to change through the years. Students will develop the ability to recognize, aurally and through analysis, music from various historical periods.	
Unit Duration: Ongoing	
Understandings: <i>Students will understand that...</i> <ol style="list-style-type: none"> There are various time periods that make up the history of music. Each time period of music has been affected by the previous era. 	Essential Questions: <ol style="list-style-type: none"> What is the history of all music? How have they made music what it is today?
Assessment Evidence	
Performance Tasks: <ul style="list-style-type: none"> Study music form the various Western musical periods Become familiar with prominent composers from the various periods Understand typical stylistic characteristics of the various periods Recognize, aurally, music from the various periods Relate musical periods to larger historical development 	Other Evidence: <ul style="list-style-type: none"> Teacher observation Student reflection, discussion and self-assessment
Benchmarks: <ul style="list-style-type: none"> Classwork/homework Tests, quizzes Listening responses Dictation Projects 	
Learning Plan	
Learning Activities: <ul style="list-style-type: none"> Ancient, Medieval, and Renaissance periods <ul style="list-style-type: none"> Discuss origins of Western musical traditions Establishment of Gregorian chant Development of early polyphony Early distinctions between secular and sacred music Harmonic, melodic, and stylistic developments of the Renaissance Development of modes Polyphonic lines versus melody and supporting harmony Discuss prominent Renaissance composers i.e., Ockeghem, DesPrez, Palestrina Baroque and Classic periods <ul style="list-style-type: none"> Harmonic, melodic, and stylistic development of the Baroque Modes begin to give way to the major-minor key system Extensive ornamentation of melodic lines Development of a recognizable modern orchestra Relative dominance of the suite and the concerto as compositional forms Discuss prominent Baroque composers i.e., Monteverdi, Purcell, Scarlatti, Vivaldi, Telemann, Rameau, Handel, J.S. Bach Harmonic, melodic, and stylistic developments of the Classical period Domination of major-minor key system 	

- “Restrained” emotionalism as a reaction to Baroque “excess”
- Relative dominance of the orchestra and various chamber forms
- Relative dominance of the symphony and concerto as compositional forms
- Discuss prominent Classical composers i.e., Haydn, Mozart, Beethoven (early)
- **Romantic period**
 - Harmonic, melodic, and stylistic developments of the Romantic period
 - Increased chromaticism – tonal harmony begins to diminish
 - Overt emotionalism
 - Length of music often longer in all compositional forms
 - Discuss prominent Romantic composers i.e., Beethoven (late), Paganini, vonVeber, Rossini, Schubert, Berlioz, Strauss, Mendelssohn, Chopin, Schumann, Liszt, Verdi, Wagner, Bruckner, Brahms, Saint-Saens, Bizet, Mussorgsky, Tchaikovsky, Dvorak, Grieg, Rimsky-Korsakov, Faure, Elgar, Puccini, Mahler
- **Contemporary period**
 - Harmonic, melodic, and stylistic developments of the Contemporary period
 - Abandonment of traditional harmony
 - Plethora of styles
 - Increasing use of “foreign” idioms
 - Discuss prominent contemporary composers i.e., Debussy, R. Strauss, Dukas, Sibelius, Vaugh-Williams, Scriabin, Rachmaninoff, Schoenberg, Ravel, Holst, Ives, Respighi, Bartok, Stravinsky, Webern, Berg, Prokofiev, Copland, Shostakovich, Barber, Cage, Ligeti, Boulez, Crumb, Penderecki, Part, Riley, Glass, Adams

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Unit Title: Advanced Ear Training & Sight Singing Development

Unit Description: This unit deals with the development of advanced sight-reading, aural and dictation skills which are essential to becoming a successful musician. They will learn to recognize, by ear, diatonic and chromatic intervals and chord qualities. Students will, through practice, progressively develop the ability to sing intervals and then melodies, given a printed melody and starting pitch. They will develop the ability to notate progressively more complicated chord progressions and melodies. Students will also develop the ability to maintain accurate pitch, both within their own melody and in harmony with other parts. These skills will be practice through dictation and transcription of melody, intervals, and harmony. Students will be able to sigh-sing melodies both individually and within a group. These skills are to be incorporated throughout the year and compliment the skills learned in every other unit.

Unit Duration: Ongoing

Understandings:

Students will understand that...

1. All musicians perform at a higher level when they have an ear that will recognize intervals, chords and their qualities, melodies, and chord progressions.
2. The ability to notate all of these elements of music is just as important.
3. Singing music on sight is a practice skill for all musicians. It allows you to hear the music before you have played it as well as gives you an idea if you have performed the music correctly or not.

Essential Questions:

1. How can musicians use their ear to perform at a higher level?
2. How do I recognize intervals, chords and their qualities and melodies?
3. How do I notate all of these elements of music?
4. How do I sing a piece of music on sight accurately?

Assessment Evidence

Performance Tasks:

- Identify intervals and chord qualities by ear with no reference
- Identify notes and chords by note and by function with a reference
- Develop ability to identify and notate chords by function
- Develop ability to identify and notate a melody
- Accurately sing intervals without reference
- Accurately sing pitches with reference
- Sing a melodic line with starting reference
- Read music and sing by sight with starting reference

Other Evidence:

- Teacher observation
- Student reflection, discussion and self-assessment

Benchmarks:

- Classwork/homework
- Tests, quizzes
- Listening responses
- Dictation
- Projects

Learning Plan

Learning Activities:

- **Review from Music Theory 1**
 - Intervals from P1-P8
 - Chords and chord qualities
 - Notate chords by function
 - Notate simple diatonic stepwise melodies
 - Sight-singing simple diatonic stepwise melodies
- **Advanced skills**
 - Notate compound intervals from m9-P15
 - Notate chords by function with inversions

- Notate and sight-sing more complicated diatonic melodies including some leaps
- Notate chords by function with inversions and a notated bass line
- Notate and sight-sing chromatic melodies
- Notate chords by function with inversions, notated bass line, and notated soprano line
- Accurately sing a melodic line with starting reference
- Sight-sing music in multiple parts

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