Music Curriculum

Grade 9: Theory I - Piano
Introduction

The study of music contributes in important ways to the quality of every student’s life. Every musical work is a product of its time and place, although some works transcend their original settings and continue to appeal to humans through their timeless and universal attraction. Through singing, playing instruments, and composing, students can express themselves creatively, while knowledge of notation and performance traditions enables them to learn new music independently throughout their lives. Skills in analysis, evaluation, and synthesis are important because they enable students to recognize and pursue excellence in their musical experiences and to understand and enrich their environment. Through understanding the cultural and historical forces that shape social attitudes and behaviors, students are better prepared to live and work in a multicultural society.

Music Theory is a full year course, and is the prerequisite for taking Theory II Piano. It is designed to give high school musicians an opportunity to dramatically expand their musical understanding. In addition, students will study and listen to various styles of music and understand their historical significance. This course will focus on the formal aspects of music, and will ask students to apply the knowledge learned to analyze, listen, read and compose music. While there is no prerequisite for taking music theory, a basic knowledge and interest in music is highly recommended.

Course Objectives

This course offers one year of training in the fundamentals of music, rhythm, intervals, scales and chords. Musical terms are addressed. [Taken in conjunction with Beginning Piano.]

Students will be able to:
- Imitate simple melodies, identify high/low pitches, soft/loud pitches, and fast/slow tempi;
- Clap/play/notate simple rhythms in dictation;
- Notate simple melodies as played or sung.
# Pacing Chart – Units 1-4

<table>
<thead>
<tr>
<th>#</th>
<th>Student Learning Objective</th>
<th>NJCCSS</th>
<th>Timeline:</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 – Beginning Theory – Music Notation Symbols</td>
<td>This unit establishes the fundamentals of Music Reading and Writing, covering the following concepts: Staff, Clef, Notes and Rests, Time Signatures, Measures, Ledger Lines, Repeats, Slurs, Ties and Accidentals.</td>
<td>1.1.12.B.1, 1.1.12.B.2, 1.3.12.B.1, 1.3.12.B.3, 1.3.12.B.4</td>
<td>September – November</td>
</tr>
<tr>
<td>2 – Intermediate Theory</td>
<td>This unit expands on the fundamentals of Music Reading and Writing, covering the following concepts: Key Signatures, Sixteenth Notes and Rests, Dotted Eighth Notes, All Breve, Intervals, Whole and Half Steps, Tetrachords, Major Scales, Circle of Keys, Triple Meter and Syncopation.</td>
<td>1.1.12.B.1, 1.1.12.B.2, 1.3.12.B.1, 1.3.12.B.3, 1.3.12.B.4</td>
<td>November – January</td>
</tr>
<tr>
<td>3 – Advanced Theory</td>
<td>This unit expands on the concepts of Intermediate Theory, covering the following concepts: Chromatic Scales, Enharmonic Tones, Dynamics, Tempo Markings, Minor Scales, Solfege, Transposition, Complex Time Signatures, Major, Minor, Perfect, Diminished and Augmented Intervals, Two-Part Harmony, Major Triads and Chords.</td>
<td>1.1.12.B.1, 1.1.12.B.2, 1.3.12.B.1, 1.3.12.B.3, 1.3.12.B.4</td>
<td>February - April</td>
</tr>
<tr>
<td>4 – Elementary Harmony and Arranging</td>
<td>This unit expands on the concepts of Advanced Theory, covering the following concepts: Triads, Harmonizing in Major Keys, Passing and Neighboring Tones, Harmonizing Melodies, Harmonizing in Minor Keys and Composing Melodies.</td>
<td>1.1.12.B.1, 1.1.12.B.2, 1.3.12.B.1, 1.3.12.B.3, 1.3.12.B.4</td>
<td>May - June</td>
</tr>
</tbody>
</table>
### Educational Technology Standards


- **Technology Operations and Concepts**
  - Create a personal digital portfolio which reflects personal and academic interests, achievements, and career aspirations by using a variety of digital tools and resources.
  - Produce and edit a multi-page digital document for a commercial or professional audience and present it to peers and/or professionals in that related area for review.

- **Creativity and Innovation**
  - Apply previous content knowledge by creating and piloting a digital learning game or tutorial.

- **Communication and Collaboration**
  - Develop an innovative solution to a real world problem or issue in collaboration with peers and experts, and present ideas for feedback through social media or in an online community.

- **Digital Citizenship**
  - Demonstrate appropriate application of copyright, fair use and/or Creative Commons to an original work.
  - Evaluate consequences of unauthorized electronic access and disclosure, and on dissemination of personal information.
  - Compare and contrast policies on filtering and censorship both locally and globally.

- **Research and Information Literacy**
  - Produce a position statement about a real world problem by developing a systematic plan of investigation with peers and experts synthesizing information from multiple sources.

- **Critical Thinking, Problem Solving, Decision Making**
  - Evaluate the strengths and limitations of emerging technologies and their impact on educational, career, personal and or social needs.
### Career Ready Practices

**Standards**

| CRP1, CRP2, CRP3, CRP4, CRP5, CRP6, CRP7, CRP8, CRP9, CRP10, CRP11, CRP12 |

- **CRP1. Act as a responsible and contributing citizen and employee**
  Career-ready individuals understand the obligations and responsibilities of being a member of a community, and they demonstrate this understanding every day through their interactions with others. They are conscientious of the impacts of their decisions on others and the environment around them. They think about the near-term and long-term consequences of their actions and seek to act in ways that contribute to the betterment of their teams, families, community and workplace. They are reliable and consistent in going beyond the minimum expectation and in participating in activities that serve the greater good.

- **CRP2. Apply appropriate academic and technical skills.**
  Career-ready individuals readily access and use the knowledge and skills acquired through experience and education to be more productive. They make connections between abstract concepts with real-world applications, and they make correct insights about when it is appropriate to apply the use of an academic skill in a workplace situation.

- **CRP3. Attend to personal health and financial well-being.**
  Career-ready individuals understand the relationship between personal health, workplace performance and personal well-being; they act on that understanding to regularly practice healthy diet, exercise and mental health activities. Career-ready individuals also take regular action to contribute to their personal financial wellbeing, understanding that personal financial security provides the peace of mind required to contribute more fully to their own career success.

- **CRP4. Communicate clearly and effectively and with reason.**
  Career-ready individuals communicate thoughts, ideas, and action plans with clarity, whether using written, verbal, and/or visual methods. They communicate in the workplace with clarity and purpose to make maximum use of their own and others’ time. They are excellent writers; they master conventions, word choice, and organization, and use effective tone and presentation skills to articulate ideas. They are skilled at interacting with others; they are active listeners and speak clearly and with purpose. Career-ready individuals think about the audience for their communication and prepare accordingly to ensure the desired outcome.
• **CRP5. Consider the environmental, social and economic impacts of decisions.**
Career-ready individuals understand the interrelated nature of their actions and regularly make decisions that positively impact and/or mitigate negative impact on other people, organization, and the environment. They are aware of and utilize new technologies, understandings, procedures, materials, and regulations affecting the nature of their work as it relates to the impact on the social condition, the environment and the profitability of the organization.

• **CRP6. Demonstrate creativity and innovation.**
Career-ready individuals regularly think of ideas that solve problems in new and different ways, and they contribute those ideas in a useful and productive manner to improve their organization. They can consider unconventional ideas and suggestions as solutions to issues, tasks or problems, and they discern which ideas and suggestions will add greatest value. They seek new methods, practices, and ideas from a variety of sources and seek to apply those ideas to their own workplace. They take action on their ideas and understand how to bring innovation to an organization.

• **CRP7. Employ valid and reliable research strategies.**
Career-ready individuals are discerning in accepting and using new information to make decisions, change practices or inform strategies. They use reliable research process to search for new information. They evaluate the validity of sources when considering the use and adoption of external information or practices in their workplace situation.

• **CRP8. Utilize critical thinking to make sense of problems and persevere in solving them.**
Career-ready individuals readily recognize problems in the workplace, understand the nature of the problem, and devise effective plans to solve the problem. They are aware of problems when they occur and take action quickly to address the problem; they thoughtfully investigate the root cause of the problem prior to introducing solutions. They carefully consider the options to solve the problem. Once a solution is agreed upon, they follow through to ensure the problem is solved, whether through their own actions or the actions of others.

• **CRP9. Model integrity, ethical leadership and effective management.**
Career-ready individuals consistently act in ways that align personal and community-held ideals and principles while employing strategies to positively influence others in the workplace. They have a clear understanding of
integrity and act on this understanding in every decision. They use a variety of means to positively impact the
directions and actions of a team or organization, and they apply insights into human behavior to change
others’ action, attitudes and/or beliefs. They recognize the near-term and long-term effects that
management’s actions and attitudes can have on productivity, morals and organizational culture.

- **CRP10. Plan education and career paths aligned to personal goals.**
  Career-ready individuals take personal ownership of their own education and career goals, and they regularly
  act on a plan to attain these goals. They understand their own career interests, preferences, goals, and
  requirements. They have perspective regarding the pathways available to them and the time, effort,
  experience and other requirements to pursue each, including a path of entrepreneurship. They recognize the
  value of each step in the education and experiential process, and they recognize that nearly all career paths
  require ongoing education and experience. They seek counselors, mentors, and other experts to assist in the
  planning and execution of career and personal goals.

- **CRP11. Use technology to enhance productivity.**
  Career-ready individuals find and maximize the productive value of existing and new technology to accomplish
  workplace tasks and solve workplace problems. They are flexible and adaptive in acquiring new technology.
  They are proficient with ubiquitous technology applications. They understand the inherent risks-personal and
  organizational-of technology applications, and they take actions to prevent or mitigate these risks.

- **CRP12. Work productively in teams while using cultural global competence.**
  Career-ready individuals positively contribute to every team, whether formal or informal. They apply an
  awareness of cultural difference to avoid barriers to productive and positive interaction. They find ways to
  increase the engagement and contribution of all team members. They plan and facilitate effective team
  meetings.

Differentiated Instruction

**Accommodate Based on Students Individual Needs: Strategies**

<table>
<thead>
<tr>
<th>Time/General</th>
<th>Processing</th>
<th>Comprehension</th>
<th>Recall</th>
</tr>
</thead>
<tbody>
<tr>
<td>● Extra time for assigned tasks</td>
<td>● Extra Response time</td>
<td>● Precise step-by-step directions</td>
<td>● Teacher-made checklist</td>
</tr>
<tr>
<td>● Adjust length of assignment</td>
<td>● Have students verbalize steps</td>
<td>● Short manageable tasks</td>
<td>● Use visual graphic organizers</td>
</tr>
<tr>
<td>● Timeline with due dates for reports and projects</td>
<td>● Repeat, clarify or reword directions</td>
<td>● Brief and concrete directions</td>
<td>● Reference resources to promote independence</td>
</tr>
<tr>
<td>● Communication system between home and school</td>
<td>● Mini-breaks between tasks</td>
<td>● Provide immediate feedback</td>
<td>● Visual and verbal reminders</td>
</tr>
<tr>
<td>● Provide lecture notes/outline</td>
<td>● Provide a warning for transitions</td>
<td>● Small group instruction</td>
<td>● Graphic organizers</td>
</tr>
<tr>
<td></td>
<td>● Reading partners</td>
<td>● Emphasize multi-sensory learning</td>
<td></td>
</tr>
</tbody>
</table>

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<tr>
<th>Assistive Technology</th>
<th>Tests/Quizzes/Grading</th>
<th>Behavior/Attention</th>
<th>Organization</th>
</tr>
</thead>
<tbody>
<tr>
<td>● Computer/whiteboard</td>
<td>● Extended time</td>
<td>● Consistent daily structured routine</td>
<td>● Individual daily planner</td>
</tr>
<tr>
<td>● Tape recorder</td>
<td>● Study guides</td>
<td>● Simple and clear classroom rules</td>
<td>● Display a written agenda</td>
</tr>
<tr>
<td>● Spell-checker</td>
<td>● Shortened tests</td>
<td>● Frequent feedback</td>
<td>● Note-taking assistance</td>
</tr>
<tr>
<td>● Audio-taped books</td>
<td>● Read directions aloud</td>
<td></td>
<td>● Color code materials</td>
</tr>
</tbody>
</table>

**Tests/Quizzes/Grading**

- Extended time
- Study guides
- Shortened tests
- Read directions aloud

**Behavior/Attention**

- Consistent daily structured routine
- Simple and clear classroom rules
- Frequent feedback

**Organization**

- Individual daily planner
- Display a written agenda
- Note-taking assistance
- Color code materials
Enrichment

Accommodate Based on Students individual Needs: Strategies

- Adaption of Material and Requirements
- Evaluate Vocabulary
- Elevated Text Complexity
- Additional Projects
- Independent Student Options
- Projects completed individual or with Partners
- Self Selection of Research
- Tiered/Multilevel Activities
- Learning Centers
- Individual Response Board
- Independent Book Studies
- Open-ended activities
- Community/Subject expert mentorships
Assessments

Suggested Formative/Summative Classroom Assessments

- Timelines, Maps, Charts, Graphic Organizers
- Unit Assessments, Chapter Assessments, Quizzes (art history content, elements and principles content)
- Critiques/Reflection time
- Accountable Talk, Debate, Oral Report, Role Playing, Think Pair, and Share
- Projects, Portfolio, Presentations, Prezi, Gallery Walks
- Homework
- Essays, Short Answers
- Thumbnail sketches, Blueprints, Timelines, Maps, Charts, Graphic Organizers
- Artists statements
- Rubrics
New Jersey Core Curriculum Content Standards (NJCCCS):

- **1.1.12.B.1**

  **Content Statement:** Understanding nuanced stylistic differences among various genres of music is a component of musical fluency. Meter, rhythm, tonality, and harmonics are determining factors in the categorization of musical genres.

  **Cumulative Progress Indicator:** 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**

  **Content Statement:** Musical proficiency is characterized by the ability to sight-read advanced notation. Musical fluency is also characterized by the ability to classify and replicate the stylistic differences in music of varying traditions.

  **Cumulative Progress Indicator:** 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**

  **Content Statement:** Cultural and historical events impact art-making as well as how audiences respond to works of art.

  **Cumulative Progress Indicator:** Determine how dance, music, theatre, and visual art have influenced world cultures throughout history.

- **1.2.12.A.2**

  **Content Statement:** Access to the arts has a positive influence on the quality of an individual’s lifelong learning, personal expression, and contributions to community and global citizenship.

  **Cumulative Progress Indicator:** 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

**Content Statement:** Technical accuracy, musicality, and stylistic considerations vary according to genre, culture, and historical era.

**Cumulative Progress Indicator:** 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

**Content Statement:** The ability to read and interpret music impacts musical fluency.

**Cumulative Progress Indicator:** Analyze how the elements of music are manipulated in original or prepared musical scores.

1.3.12.B.3

**Content Statement:** Understanding of how to manipulate the elements of music is a contributing factor to musical artistry.

**Cumulative Progress Indicator:** 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

**Content Statement:** Basic vocal and instrumental arranging skills require theoretical understanding of music composition.

**Cumulative Progress Indicator:** 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.A.1

**Content Statement:** Recognition of fundamental elements within various arts disciplines (dance, music, theatre, and visual art) is dependent on the ability to decipher cultural implications embedded in artworks.
Cumulative Progress Indicator: 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

Content Statement: Contextual clues within artworks often reveal artistic intent, enabling the viewer to hypothesize the artist’s concept.

Cumulative Progress Indicator: Speculate on the artist’s intent, using discipline-specific arts terminology and citing embedded clues to substantiate the hypothesis.

- 1.4.12.A.3

Content Statement: Artistic styles, trends, movements, and historical responses to various genres of art evolve over time.

Cumulative Progress Indicator: 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

Content Statement: Criteria for assessing the historical significance, craftsmanship, cultural context, and originality of art are often expressed in qualitative, discipline-specific arts terminology.

Cumulative Progress Indicator: Evaluate how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to artwork.

- 1.4.12.B.1

Content Statement: Archetypal subject matter exists in all cultures and is embodied in the formal and informal aspects of art.

Cumulative Progress Indicator: 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

**Content Statement:** The cohesiveness of a work of art and its ability to communicate a theme or narrative can be directly affected by the artist’s technical proficiency as well as by the manner and physical context in which it is performed or shown.

**Cumulative Progress Indicator:** 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

**Content Statement:** Art and art-making reflect and affect the role of technology in a global society.

**Cumulative Progress Indicator:** 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.
Interdisciplinary Connections

Steady beat, tempo, basic rhythms: music notation pertaining to rhythms is based in Math. The terminology (whole, half, quarter, eighth, etc.) describing the length of notes or rests directly mirrors those in fractions. The vocabulary used to denote tempo has its origins in World Languages, specifically Italian.

Study of pitch, tonality, harmony/enharmonics is directly related to study of Science/Physics. Pitch is determined by frequency, and tonality is established with a series of related or sympathetic frequencies sounding together.
**Grade:** 9  
**Unit:** 1  
**Topic:** Beginning Theory – Music Notation Symbols

**Description:**
This unit establishes the fundamentals of Music Reading and Writing, covering the following concepts: Staff, Clef, Notes and Rests, Time Signatures, Measures, Ledger Lines, Repeats, Slurs, Ties and Accidentals.

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<thead>
<tr>
<th>NJDOE Student Learning Objective</th>
<th>Essential Questions</th>
<th>Skills</th>
<th>Resources</th>
<th>Sample Activities</th>
</tr>
</thead>
</table>
| Identify the characteristics of a single melodic line. Analyze the components of an harmonic accompaniment. Describe a single melodic line with harmonic accompaniment. Investigate the progression of chords in a piece. Analyze a combination of melody and harmony. Distinguish between single melodic line, harmonic... | • What are notes?  
• What are rests?  
• How do notes and rests denote pitch?  
• How do notes and rests impact melody?  
• How do notes and rests affect rhythm  
• How are notes and rests related?  
• How would you compare and contrast single melodic line, harmonic accompaniment and progression of cords? | **Students will...**  
• Learn to use the music staff  
• Read and write with treble and bass clefs  
• Read and write whole, half, quarter, eighth and dotted notes and rests  
• Understand time signatures, note and rest values  
• Read and write notes on the ledger lines above and below the staff  
• Understand slurs and ties  
• Read and Write Accidentals | Master Theory Workbook 1 Charles Peters and Paul Yoder  
http://www.musictheory.net  
http://www.ezmusictheory.com | Students will complete assignments from the Master Theory Workbook and at www.musictheory.net. Students will identify notes in their selected pieces. Students will sight read notes, rhythms and short pieces at www.ezmusictheory.com |
<table>
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<tr>
<th>NJDOE Student Learning Objective</th>
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<tbody>
<tr>
<td>accompaniment and progression of cords.</td>
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</table>
# Intermediate Theory

**Description:**
This unit expands on the fundamentals of Music Reading and Writing, covering the following concepts: Key Signatures, Sixteenth Notes and Rests, Dotted Eighth Notes, Intervals, Whole and Half Steps, Tetrachords, Major Scales, Circle of Keys, Triple Meter and Syncopation.

<table>
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<tbody>
<tr>
<td>Identify the meter of two or more musical examples, (i.e.,</td>
<td>What are key signatures?</td>
<td><em>Students will...</em></td>
<td>Master Theory Workbook 1 Charles Peters and Paul Yoder</td>
<td>Students will complete assignments from the Master Theory Workbook and at <a href="http://www.musictheory.net">www.musictheory.net</a> and <a href="http://www.ezmusictheory.com">www.ezmusictheory.com</a> and <a href="http://www.youtube.com">youtube.com</a></td>
</tr>
<tr>
<td>2/4,</td>
<td>How do key signatures determine tonality?</td>
<td><em>Learn to identify and write major key signatures</em></td>
<td></td>
<td></td>
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<tr>
<td>¾</td>
<td>What are whole steps and how did it evolve?</td>
<td><em>Read and write sixteenth notes and rests</em></td>
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<tr>
<td>4/4</td>
<td>What are half steps and how did it evolve?</td>
<td><em>Understand whole/half steps and intervals in major keys</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6/8</td>
<td>What impact does rhythmic figures color a musical piece?</td>
<td><em>Read, write and perform tetrachords</em></td>
<td></td>
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<tr>
<td></td>
<td>How do rhythmic figures, including sixteenth notes and syncopation, color a musical piece?</td>
<td><em>Read, write and perform major scales</em></td>
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<tr>
<td></td>
<td></td>
<td><em>Understand the circle of keys</em></td>
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</table>

Students must replicate selected rhythm patterns from a musical example.
<table>
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<tr>
<td></td>
<td></td>
<td>• Read, write and perform in triple meters</td>
<td></td>
<td>notes, syncopated rhythms) to gain an aural association for the notation.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Understand and perform syncopated rhythms</td>
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</tbody>
</table>
**Grade:** 9  
**Unit:** 3  
**Topic:** Advanced Theory

**Description:**
This unit expands on the concepts of Intermediate Theory, covering the following concepts: Chromatic Scales, Enharmonic Tones, Dynamics, Tempo Markings, Minor Scales, Solfege, Transposition, Complex Time Signatures, Major, Minor, Perfect, Diminished and Augmented Intervals, Two-Part Harmony, Major Triads and Chords.

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</table>
| Analyze aurally and visually identify melodic. | What is and what are the important uses of and How can we compare and contrast the differences in:  
- Rhythmic Motifs  
- Time Signatures  
- Time  
- Rhythm  
- Melody  
- Harmonic  
- Timbre  
How do dynamics and tempo complement pitch and key in music?  
How are enharmonic tones?How are they used?  
How can we compare and contrast | Students will...  
- Learn to read, write and perform chromatic scales  
- Understand the concept of enharmonic tones  
- Learn to read, write and perform dynamics and tempo markings  
- Read, write and perform minor scales  
- Understand and perform solfege with moveable “do”  
- Read, write and perform in complex time signatures | Master Theory Workbook 1  
Charles Peters and Paul Yoder  
[http://www.musictheory.net](http://www.musictheory.net)  
[http://www.ezmusictheory.com](http://www.ezmusictheory.com) | Students will complete assignments from the Master Theory Workbook and at [www.musictheory.net](http://www.musictheory.net)  
Students will sightread pieces that focus on chromatic movement in various keys  
Students will listen to examples of minor scales and compare and contrast them to major scales. |
<table>
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<tr>
<td>Identify when the terms are the same, different and/or recurring.</td>
<td>the differences in</td>
<td>• Read, write and perform various intervals in major and minor scales</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Grade: 9**

**Unit: 4**

**Topic:** Elementary Harmony and Arranging

**Description:**
This unit expands on the concepts of Advanced Theory, covering the following concepts: Triads, Harmonizing in Major Keys, Passing and Neighboring Tones, Harmonizing Melodies, Harmonizing in Minor Keys and Composing Melodies.

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<tr>
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<td>Examine innovations by prominent 20th Century composers.</td>
<td>How does knowledge of music theory guide the process of composition? How does composing music help improve performance? How does the does studying composers impact music of different eras.</td>
<td><strong>Students will...</strong> • Learn to read, write and perform triads in major and minor keys • Harmonize melodies in major and minor keys • Read, write and perform major and minor triads and arpeggios • Compose melodies</td>
<td>Master Theory Workbook 1 Charles Peters and Paul Yoder <a href="http://www.musictheory.net">http://www.musictheory.net</a> <a href="http://www.ezmusictheory.com">http://www.ezmusictheory.com</a></td>
<td>Students will complete assignments from the Master Theory Workbook and at <a href="http://www.musictheory.net">www.musictheory.net</a> Students will select two melodies and harmonize them in two major and minor keys using I-IV-V-I</td>
</tr>
<tr>
<td>NJDOE Student Learning Objective</td>
<td>Essential Questions</td>
<td>Skills</td>
<td>Resources</td>
<td>Sample Activities</td>
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<td>----------------------------------</td>
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<tr>
<td>• Steve Reich</td>
<td>Investigate their effect on how music was created, performed and appreciated. Analyze a simple 8 bar melody with harmonic accompaniment and – perform it with classmates.</td>
<td>What is a simple 8 bar melody with harmonic? How would you compose an 8 bar melody with harmonic?</td>
<td><a href="http://www.youtube.com">http://www.youtube.com</a></td>
<td>and I-iii-vi-I progressions Students will research composers such as Schoenberg and Bartok, who used different tonal systems in their composition, and contrast their music to that of the classical composers like Mozart and Bach. Create a simple 8 bar melody with harmonic accompaniment and – perform it with classmates.</td>
</tr>
<tr>
<td>Staff</td>
<td>Key signature</td>
<td>Chromatic scale</td>
<td>Arpeggio</td>
<td></td>
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<td>---------------</td>
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<td>--------------------</td>
<td></td>
</tr>
<tr>
<td>Clef</td>
<td>Sixteenth note/rest</td>
<td>Enharmonic tones</td>
<td>Triad</td>
<td></td>
</tr>
<tr>
<td>Note</td>
<td>Dotted</td>
<td>Dynamics</td>
<td>Chord</td>
<td></td>
</tr>
<tr>
<td>Rest</td>
<td>Eighth note</td>
<td>Tempo</td>
<td>Solfeggio</td>
<td></td>
</tr>
<tr>
<td>Time signature</td>
<td>Interval</td>
<td>Major</td>
<td>Moveable “do”</td>
<td></td>
</tr>
<tr>
<td>Measure</td>
<td>Whole/half step</td>
<td>Minor</td>
<td>Transposition</td>
<td></td>
</tr>
<tr>
<td>Ledger line</td>
<td>Tetrachord</td>
<td>Perfect</td>
<td>Passing tones</td>
<td></td>
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<tr>
<td>Repeat</td>
<td>Major scale</td>
<td>Diminished</td>
<td>Neighboring tones</td>
<td></td>
</tr>
<tr>
<td>Slur</td>
<td>Minor scale</td>
<td>Augmented</td>
<td>Syncopation</td>
<td></td>
</tr>
<tr>
<td>Tie</td>
<td>Circle of fifths</td>
<td>Harmony</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Accidental</td>
<td>Triple meter</td>
<td>Melody</td>
<td></td>
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</tbody>
</table>

**Unit Vocabulary**