Music Curriculum

Grade 9: Theory I Instrumental
Course Description

Theory I Instrumental

Grade 9

RPHS Course Number 6440

Credits: 5

SCED Code 05113 (Music Theory)

District Code 6440

Music Theory I is a full year course, and is the prerequisite for taking Music Theory II. It is designed to give high school musicians an opportunity to dramatically expand their musical understanding. Skills ranging from basic note reading and part writing to sight singing and aural recognition encompass the bulk of the curriculum. In addition, students will study and listen to various styles of music and understand the 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, perform and compose music. While there is no prerequisite for taking music theory, a basic knowledge and interest in music is highly recommended.

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 Ensemble.]

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.
- Acquire the skill of reading and writing music, 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, and create/perform individual parts with balance, blend and musicianship.
### Pacing Chart – Units 1-5

<table>
<thead>
<tr>
<th>#</th>
<th>Student Learning Objective</th>
<th>CCSS</th>
<th>Timeline: All Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 – Reading and Writing Music</td>
<td>Students will: Acquire the skill of reading and writing music. 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.</td>
<td><strong>CCSS</strong>&lt;br&gt;CCSS.ELA-Literacy.L.9-10.6&lt;br&gt;CCSS.ELA-Literacy.L.11-12.6&lt;br&gt;CCSS.ELA-Literacy.RST.9-10.3&lt;br&gt;CCSS.ELA-Literacy.RST.11-12.3</td>
<td>This course has been designed based on a Spiral Curriculum – all areas of study are practiced at the same time and at each student’s individual pace, yielding the skills needed to be a successful performer on the particular instrument selected by the individual.</td>
</tr>
<tr>
<td>2 – Reading and Writing Music and Repertoire</td>
<td>Students will: Examine varied selections from the world’s finest music literature and develop an understanding of organization and style in the music compositions and their impact on societal norms and habits of mind in various historical eras. Synthesize knowledge of the elements of music in the deconstruction and performance of complex musical scores from diverse cultural contexts.</td>
<td><strong>CCSS</strong>&lt;br&gt;CCSS.ELA-Literacy.L.9-10.6&lt;br&gt;CCSS.ELA-Literacy.L.11-12.6&lt;br&gt;CCSS.ELA-Literacy.RST.9-10.3&lt;br&gt;CCSS.ELA-Literacy.RST.11-12.3</td>
<td></td>
</tr>
<tr>
<td>3 - Listening and analysis</td>
<td>Students will: Be able to analyze compositions from different world cultures and genres with respect to the melodic, harmonic and rhythmic</td>
<td><strong>CCSS</strong>&lt;br&gt;CCSS.ELA-Literacy.L.9-10.6&lt;br&gt;CCSS.ELA-Literacy.L.11-12.6</td>
<td></td>
</tr>
</tbody>
</table>
| 4 – Listening and Analysis Continuation Synthesis/Improvisation | Students will: Create compositions and exercises utilizing the theoretical elements they have studied from the various music selections they have examined and analyzed. | CCSS
CCSS.ELA-Literacy.L.9-10.6
CCSS.ELA-Literacy.L.11-12.6
CCSS.ELA-Literacy.RST.9-10.3
CCSS.ELA-Literacy.RST.11-12.3
NJCCCS
1.1.12.B.1
1.1.12.B.2
1.3.12.B.1
1.3.12.B.2
1.3.12.B.3 |
| 5 - Critique | Students will: Be able to develop an appreciation of the various types and styles of music presented through the use of evaluation criteria that focuses on how use of elements or principles and technical proficiency affect the creation or performance of a work. | CCSS
CCSS.ELA-Literacy.L.9-10.6
CCSS.ELA-Literacy.L.11-12.6
CCSS.ELA-Literacy.RST.9-10.3
CCSS.ELA-Literacy.RST.11-12.3
NJCCCS
1.1.12.B.1
1.1.12.B.2
1.3.12.B.1
1.3.12.B.2
1.3.12.B.3 |
Career Ready Practices

Standards

CRP2, CRP4, CRP5, CRP6, CRP7, CRP8, CRP10, CRP11, CRP12

- **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.

- **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
## Career Ready Practices

| 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.

CRP11. Use technology to enhance productivity.
Career-ready individuals find and maximize the productive value of existing and new technology to accomplish
### Career Ready Practices

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.
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.
## 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>
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<tr>
<td>• Provide lecture notes/outline</td>
<td>• Provide a warning for transitions</td>
<td>• Small group instruction</td>
<td>• Graphic organizers</td>
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<tr>
<td></td>
<td>• Reading partners</td>
<td>• Emphasize multi-sensory learning</td>
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<tr>
<td><strong>Assistive Technology</strong></td>
<td><strong>Tests/Quizzes/Grading</strong></td>
<td><strong>Behavior/Attention</strong></td>
<td><strong>Organization</strong></td>
</tr>
<tr>
<td>• Computer/whiteboard</td>
<td>• Extended time</td>
<td>• Consistent daily structured routine</td>
<td>• Individual daily planner</td>
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<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>
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<tr>
<td>• Audio-taped books</td>
<td>• Read directions aloud</td>
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<td>• Color code materials</td>
</tr>
</tbody>
</table>


### 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

Technical Development: this area has strong connections to Biology and Anatomy. Students will apply knowledge of the musculoskeletal systems of the body and how the different parts of the system affect their muscle and motor control in maintaining appropriate posture, as well as increasing dexterity in their fingers. The efficacy of the nervous system in transmitting and interpreting visual, kinetic, and aural information is also explored.

Repertoire: the study of repertoire corresponds to study in Social Studies and English Language Arts. The historical periods (i.e., Medieval, Renaissance, etc.) are characterized by and parallel to specific conventions in art and music. For example, the influence that religious institutions had on Europe in the Medieval period meant that most of the music that was written was sacred in nature, and based on scripture. In the Renaissance period, secular music based on literary texts began to emerge, gaining momentum in the Romantic period.

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.

Listening and analysis/Critique: both of these areas require and reinforce the adept use of English Language Arts skills in speaking, reading and writing. There is a long tradition of music analysis and critique that is akin to literary criticism. For example, Robert Schumann, German Romantic composer, was also well known for his publications critiquing performances and compositions of his day, and in the present time, modern technology has enabled consumers to participate in tendering assessments of everything from books, movies and music to mundane items such as pens and paper.
Grade: 9  
Unit: 1  
Topic: Reading and Writing Music

**Description:** Comprehending the basic constructs of music is an integral part of performing, arranging and composing music. These elements can be manipulated and rearranged to produce works that continue to evolve and expand the boundaries of music.

<table>
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<tr>
<th>NJDOE Student Learning Objective</th>
<th>Essential Questions</th>
<th>Skills</th>
<th>Resources</th>
<th>Sample Activities</th>
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</thead>
</table>
| 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. | ● How do underlying structures unconsciously guide the creation of art works?  
● Does art have boundaries?  
● How does creating and performing in the arts differ from viewing the arts?  
● To what extent does the viewer properly affect and influence the art and the artist and to what extent is the art for the artist? | Students will be able to:  
● Learn to use the Music Staff. Read and Write with Treble and Bass Clefs.  
● Read and Write Whole, Half, Quarter and Eighth Notes and Rests  
● Understand Time Signatures, Note and Rest Values  
● Read and Write notes using Ledger Lines above and below the Staff  
● Understand Slurs and Ties  
● Understand Repeat Signs and Multiple Endings  
● Read and Write Dotted Notes and Rests | Practical Theory Complete  
Alfred’s Essentials of Music Theory  
[www.youtube.com](http://www.youtube.com)  
[www.oxfordwesternmusic.com](http://www.oxfordwesternmusic.com) | “Naming notes on Treble and Bass clefs”  
“Identifying Note Values”  
“Students will complete Lesson 1 exercises in the Practical Theory Complete workbook” |
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<tbody>
<tr>
<td></td>
<td></td>
<td>• Read and Write Accidentals</td>
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</table>
Grade: 9  
Unit: 2  
Topic: Reading/Writing Music and Repertoire

**Description:**
The repertoire of music is divided into genres and historical periods. By examining the music of various composers and periods, students can view the evolution of the art form as it pertains to its melodic, harmonic and rhythmic development. Learning by examination and deconstruction.

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| This unit establishes and expands on the fundamentals of Music Reading and Writing, covering the following concepts: Key Signatures, Sixteenth Notes and Rests, Dotted Eighth Notes, Alla Breve, Intervals, Whole and Half Steps, Tetrachords, Major Scales, Circle of Keys, Triple Meter and Syncopation. It also examines the repertoire of various composer and their melodic, harmonic and rhythmic choices. | ● How do underlying structures unconsciously guide the creation of art works?  
● Does art have boundaries?  
● How does creating and performing in the arts differ from viewing the arts?  
● To what extent does the viewer properly affect and influence the art and the artist and to what extent is the art for the artist? | Students will be able to:  
● Learn to use the Music Staff. Read and Write with Treble and Bass Clefs.  
● Read and Write Whole, Half, Quarter and Eighth Notes and Rests  
● Understand Time Signatures, Note and Rest Values  
● Read and Write notes using Ledger Lines above and below the Staff  
● Understand Slurs and Ties  
● Understand Repeat Signs and Multiple Endings  
● Read and Write Dotted | Practical Theory Complete  
Alfred’s Essentials of Music Theory  
[www.youtube.com](http://www.youtube.com)  
[www.oxfordwesternmusic.com](http://www.oxfordwesternmusic.com) | “How to read notes that occur above and below the staff.”  
“How to interpret accidentals.”  
Students will perform exercises 1-4 in Basics In Rhythm  
Students will complete Lessons 1-4 in Practical Theory Complete |
<table>
<thead>
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</table>
|                                |                     | Notes and Rests  
|                                |                     | • Read and Write Accidentals |           |                   |
|                                |                     |        |           |                  |
**Grade:** 9  
**Unit:** 3  
**Topic:** Listening and Analysis

**Description:**
At the most prestigious music institutions in the world, ear training is an integral and needed part of a musician’s music education. As is Analyzing the music compositions of composers. This action reveals a multitude of techniques, solutions and approaches to music composition, arrangement and orchestration. Listening to great performers and examining their works imparts many kinds of musical knowledge.

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</table>
| This unit continues and expands on the fundamentals of Music Reading and Writing, covering the following concepts: Key Signatures, Sixteenth Notes and Rests, Dotted Eighth Notes, Alla Breve, Rhythmic groupings based on Time Signatures and methods for counting, Rhythmic and Melodic Dictation and score analysis. | ● How do underlying structures unconsciously guide the creation of art works?  
● Does art have boundaries?  
● How does creating and performing in the arts differ from viewing the arts?  
● To what extent does the viewer properly affect and influence the art and the artist and to what extent is the art for the artist? | Students will be able to:  
● Learn to Identify and Write Major Key Signatures  
● Read and Write Sixteenth Notes and Rests  
● Learn to Perform in and Write Alla Breve  
● Understand Whole Steps, Half Steps and Intervals in Major Keys Read, Write and Perform Tetrachords  
● Understand the Circle of Keys  
● Read, Write and Perform in Triple Meters  
● Understand and Perform Syncopated Rhythms | Basics In Rhythm, Garwood Whaley - Meredith Music Publications  
Practical Theory Complete  
Alfred’s Essentials of Music Theory  
[www.youtube.com](http://www.youtube.com)  
[www.oxfordwesternmusic.com](http://www.oxfordwesternmusic.com) | “Identifying order of sharps and flats.”  
“Identifying sharp and flat key signatures.”  
“How to construct Major Scales.”  
“Perform exercise 24-28 in the Basics In Rhythm workbook.” |
Grade: 9  |  Unit: 4  |  Topic: Listening and Analysis Continuation, Synthesis/Improvisation

Description:
We will continue to expand on listening and analysis as we add more complex theoretical music concepts. Analyzing segments of composer’s scores reveals a multitude of techniques, solutions and approaches to composition, arrangement and orchestration. Examining their works imparts many kinds of musical knowledge.

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<td>This unit introduces the concepts of Intermediate Theory, covering the following concepts: Chromatic Scales, Enharmonic Tones, Dynamics, Tempo Markings, Minor Scales, Transposition, Complex Time Signatures, Major, Minor, Perfect, Diminished and Augmented Intervals, Two-Part Harmony, Major Triads and Chords.</td>
<td>● How do underlying structures unconsciously guide the creation of art works? ● Does art have boundaries? ● How does creating and performing in the arts differ from viewing the arts? ● To what extent does the viewer properly affect and influence the art and the artist and to what extent is the art for the artist?</td>
<td>Students will be able to: ● Critique professional scores, instrumental parts and recordings of professional performers to continue to develop concepts of musical excellence. ● Recognize by ear, according to the student’s level: - Step/Skip/Repeat - Intervals - Chords - Scales - Dynamics - Articulations Create compositions that reflect the theory concepts examined thus far.</td>
<td>Basics In Rhythm, Garwood Whaley - Meredith Music Publications Practical Theory Complete Alfred’s Essentials of Music Theory <a href="http://www.youtube.com">www.youtube.com</a> <a href="http://www.classicfm.com/instruments">http://www.classicfm.com/instruments</a> <a href="http://www.oxfordwesternmusic.com">www.oxfordwesternmusic.com</a></td>
<td>Students will complete ear training exercises at <a href="http://www.earmaster.com">www.earmaster.com</a> Students will research and listen to videos of performances by the world’s leading instrumentalist as listed in <a href="http://www.classicfm.com/instruments">http://www.classicfm.com/instruments</a> Students will complete Lessons 49-57 in the Practical Theory Complete workbook.</td>
</tr>
</tbody>
</table>
Grade: 9 | Unit: 5 | Topic: Critique

**Description:**
A musician gains immense insight into music composition and arrangement by listening to recordings and examining scores. Self-analysis and Critique is necessary for growth in any subject or skill especially music. One’s ability to critique his/her works is critical in music composition, arrangement and orchestration. It is a never-ending process in music from start to finish.

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<tbody>
<tr>
<td>This unit continues the concepts of Intermediate Theory: Chromatic Scales, Enharmonic Tones, Dynamics, Tempo Markings, Minor Scales, Transposition, Complex Time Signatures, Major, Minor, Perfect, Diminished and Augmented Intervals, Two-Part Harmony, Major Triads and Chords.</td>
<td>● How do underlying structures unconsciously guide the creation of art works? ● Does art have boundaries? ● How does creating and performing in the arts differ from viewing the arts? ● To what extent does the viewer properly affect and influence the art and the artist and to what extent is the art for the artist?</td>
<td>Students will be able to: ● Transpose music selections ● Interpret complex time signatures (5/4, 7/4, etc.) ● Identify Perfect, Diminished and Augmented Intervals ● Construct Major Triads ● Construct basic chord progressions ● Analyze and Critique their music compositions and arrangements.</td>
<td>Basics In Rhythm, Garwood Whaley - Meredith Music Publications Practical Theory Complete Alfred’s Essentials of Music Theory <a href="http://www.youtube.com">www.youtube.com</a> <a href="http://www.oxfordwesternmusic.com">www.oxfordwesternmusic.com</a> <a href="http://www.therhythmtrainer.com/">http://www.therhythmtrainer.com</a></td>
<td>Students will compose two 16 bar pieces and evaluate themselves and each other based on a theory rubric that they devise. Students will critique their 8 bar compositions utilizing a I-IV-V-I chord progression and smooth voice leading. Students will read two literary reviews and two musical reviews and compare/contrast the writing and critique methodology.</td>
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<tr>
<td>Fingering</td>
<td>Moderato</td>
<td>Articulation</td>
<td>Staccato</td>
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</tr>
<tr>
<td>Register</td>
<td>Legato</td>
<td>Embouchure</td>
<td>Chromatic</td>
<td></td>
</tr>
<tr>
<td>Phrase</td>
<td>Mezzo-forte</td>
<td>Attack</td>
<td>Dynamics</td>
<td></td>
</tr>
<tr>
<td>Pattern</td>
<td>Piano</td>
<td>Feel</td>
<td>Articulation</td>
<td></td>
</tr>
<tr>
<td>Melody</td>
<td>Forte</td>
<td>Key</td>
<td>Etude</td>
<td></td>
</tr>
<tr>
<td>Harmony</td>
<td>Pianissimo</td>
<td>Time signature</td>
<td>Diatonic</td>
<td></td>
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<tr>
<td>Pitch</td>
<td>Ritardando</td>
<td>Allegro</td>
<td>Voice-Leading</td>
<td></td>
</tr>
<tr>
<td>Rhythm</td>
<td>Half-step</td>
<td>Scale</td>
<td>Concerto</td>
<td></td>
</tr>
<tr>
<td>Metronome</td>
<td>Whole step</td>
<td>Triad</td>
<td>Augmented</td>
<td></td>
</tr>
<tr>
<td>Accents</td>
<td>Natural</td>
<td>Chord</td>
<td>Diminished</td>
<td></td>
</tr>
<tr>
<td>Tie</td>
<td>Sharp</td>
<td>Interval</td>
<td>Perfect</td>
<td></td>
</tr>
<tr>
<td>Tempo</td>
<td>Flat</td>
<td>Andante</td>
<td>Figured Bass</td>
<td></td>
</tr>
<tr>
<td>Steady beat</td>
<td>Accidentals</td>
<td>Octave</td>
<td>Syncopation</td>
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<tr>
<td></td>
<td></td>
<td>Transpose</td>
<td>First &amp; Second Endings</td>
<td></td>
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</tbody>
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