

**COMPETENCY BASED
COURSE OF STUDY**
Visual and Performing Arts

For

Music

July, 2013

**Donna Haye, Superintendent
Sherry Yahn, Assistant Superintendent of Curriculum
John DeStefano, Principal**



**ATLANTIC CITY HIGH SCHOOL
1400 Albany Avenue
Atlantic City, New Jersey 08401**

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MISSION STATEMENT FOR ATLANTIC CITY HIGH SCHOOL

MISISON

In order to meet the needs of all students, the District is committed to increasing student learning and improving teaching in the core academic subjects by using instructional strategies aligned with the Common Core State Standards and based on Scientifically Based Research. Parents will be active partners and key stakeholders with the Atlantic City School District to support their student's intellectual, emotional, physical and social growth.

Revised 3/11/2013

VISION

The Atlantic City District recognizes the urgency to provide resources to improve instruction through exemplary and diverse practices which are monitored and analyzed through student achievement data. The District has the expectation that all students will achieve the Common Core State Standards at all grade levels.

Revised 3/11/2013

New Jersey - Core Curriculum Content Standards - Music

1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.

CPI #	Content Statement	Content Progress Indicator
1.1.12.B.1	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.	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	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.	Synthesize knowledge of the elements of music in the deconstruction and performance of complex musical scores from diverse cultural contexts.

1.2 History of the Arts and Culture: All students will understand the role, development, and influence of the arts throughout history and across cultures.

1.2.12.A.1	Cultural and historical events impact art-making as well as how audiences respond to works of art.	Determine how dance, music, theatre, and visual art have influenced world cultures throughout history.
1.2.12.A.2	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.	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 Performance: All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.

1.3.12.B.1	Technical accuracy, musicality, and stylistic considerations vary according to genre, culture, and historical era.	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	The ability to read and interpret music impacts musical fluency.	Analyze how the elements of music are manipulated in original or prepared musical scores.
1.3.12.B.3	Understanding of how to manipulate the elements of music is a contributing factor to musical artistry.	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	Basic vocal and instrumental arranging skills require theoretical understanding of music composition.	Arrange simple pieces for voice or instrument using a variety of traditional and nontraditional sound sources or electronic media,

		and/or analyze prepared scores using music composition software.
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1.4 Aesthetic Responses & Critique Methodologies: All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.

A. Aesthetic Responses

1.4.12.A.1	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.	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	Contextual clues within artworks often reveal artistic intent, enabling the viewer to hypothesize the artist's concept.	Speculate on the artist's intent, using discipline-specific arts terminology and citing embedded clues to substantiate the hypothesis.
1.4.12.A.3	Artistic styles, trends, movements, and historical responses to various genres of art evolve over time.	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	Criteria for assessing the historical significance, craftsmanship, cultural context, and originality of art are often expressed in qualitative, discipline-specific arts terminology.	Evaluate how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to artwork.

1.4 Aesthetic Responses & Critique Methodologies: All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.

B. Critique Methodologies

1.4.12.B.1	Archetypal subject matter exists in all cultures and is embodied in the formal and informal aspects of art.	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	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.	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	Art and art-making reflect and affect the role of technology in a global society.	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.

TITLE AND APPROVAL PAGE

PROGRAM: **MUSIC LEVELS I- IV**

GRADE LEVEL: I-IV

LENGTH OF COURSE: Each Level a Full Year

CREDITS: 5

PERIODS PER WEEK: 5 Days
45/90 Minute Periods

Superintendent

Date

Assistant Superintendent/Curriculum

Date

Principal Approval

Date

Board of Education Date of Approval

This curriculum was developed by:

Charles G. Flud / Music

COMPETENCY BASED
COURSE OF STUDY
Visual and Performing Arts

For

Music
Level I

July, 2013

Introduction to Music Theory
Course of Study
Course Description

Introduction to Music Theory is for the serious minded student with an interest in music. The course focuses on introducing students to important topics in music that foster musicianship and an appreciation of the arts. Students will build a foundation in the basic elements of music while using the correct terminology in discussions. Students are introduced to topics such as music notation, rhythm, tonality, harmony, form, and composition. Students will gain historical perspective in both art and popular styles while performing, analyzing, and composing music. Students who successfully complete this course are encouraged to take Music Theory and Composition, our second level theory class.

Introduction to Music Theory
COURSE OF STUDY

SUGGESTED TIMELINE

FIRST SEMESTER
MARKING PERIODS I & II

<u>UNIT</u>		<u>WEEKS</u>
I	Vocabulary Related to Music	Infused
II	Basic Elements in Music	4
III	Introduction to Music Notation & Rhythm	6 wks /Infused
IV	Introduction to Tonality	6 wks /Infused

SECOND SEMESTER
MARKING PERIODS III & IV

<u>UNIT</u>		<u>WEEKS</u>
V	Introduction to Harmony	6 wks / Infused
VI	Introduction to Form & Composition	6 wks /Infused
VII	Historical Perspective of Music	4 wks /Infused

UNIT # 1	UNIT FOCUS: <i>Vocabulary Related to Music</i>	
TIMELINE:	Infused	
UNIT GOAL: (Students will know)	Students will be able to describe and discuss the study of music using appropriate vocabulary.	
VOCABULARY (Ongoing – please see other units for additional terms) Meter Rhythm Tonality Intervals Chords Harmony Form Texture Dynamics Style	UNIT OBJECTIVES: The student will: <ol style="list-style-type: none"> 1. Compile a repertoire of vocabulary relative to each unit of study. 2. Demonstrate use of vocabulary learned in discussions about music of different historical styles and periods. 3. Utilize vocabulary in the critique of various musical genres and cultures. 4. Demonstrate use of vocabulary when discussing and writing about musical elements. (Form, Texture, Meter, Dynamics, Style) 	STUDENT EVALUATION & ASSESSMENT: <ul style="list-style-type: none"> • Observations of student use of vocabulary • Written use of vocabulary (written review) • Journal entries • Teacher developed tests and quizzes
	VISUAL AND PERFORMING ARTS CORE CONTENT STANDARDS 1.1.12.B.1 - 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. CPI - 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. <hr/> 1.4.12.B.1 - Archetypal subject matter exists in all cultures and is embodied in the formal and informal aspects of art. CPI - 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.	INSTRUCTIONAL ADJUSTMENTS: <i>Modifications, students with learning difficulties, possible misunderstandings.</i> <ul style="list-style-type: none"> • Cultural Selection related to secular/seasonal demands. • Immersion for ESL students • IEP adjustments as needed per student
LITERACY CONNECTIONS -“How Music Works...” by John Powell -“Music in Theory and Practice” –Benward & Saker -“Tonal Harmony” - Kostka & Payne	REFERENCES HISTORICAL / CULTURAL MATERIALS/RESOURCES: <ul style="list-style-type: none"> • www.music-theory.net • Auralia First Software • Musition First Software • Teacher Recommended Videos • Teacher Demonstration 	CAREER APPLICATIONS/ LIFE CONNECTIONS Performing Music; Composer; Music Journalist; Music Educator Music Appreciation; Conceptual Thinking

UNIT # II	UNIT FOCUS: <i>Basic Elements in Music</i>		
TIMELINE:	4 Weeks		
UNIT GOAL: (Students will know)	Students will be able to demonstrate a basic knowledge of the elements of music.		
VOCABULARY Characteristics of Tone: Pitch Duration Intensity Timbre Elements of Music: Melody Rhythm Harmony Form Popular ("Commercial") Music Classical ("Art") Music Jazz Music Tempo: Adagio Allegro Andante Largo Moderato Vivace Presto Dynamics: Piano Forte Mezzo- Crescendo Diminuendo Instrument Families: Brass Percussion Strings Woodwinds Rhythm Section	UNIT OBJECTIVES: The student will: <ol style="list-style-type: none"> 1. Identify Pitch, Duration, Intensity, and Timbre (Characteristics of Tone). 2. Examine and differentiate the Elements of Music: Melody, Rhythm, Harmony, and Form through guided listening. 3. Examine and summarize various genres, forms and styles 4. Identify the various tempos within a piece of music. 5. Identify and breakdown the various dynamics used in a piece of music. 6. Identify the various instruments used in a piece of music. 		STUDENT EVALUATION & ASSESSMENT: <ul style="list-style-type: none"> • Observations of student use of vocabulary • Journal entries • Performance Tasks • Teacher developed tests and quizzes
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UNIT # III	UNIT FOCUS: <i>Introduction to Music Notation & Rhythm</i>		
TIMELINE:	6 Weeks (Infused)		
UNIT GOAL: (Students will know)	Students will be able to examine, interpret, and perform notated music.		
VOCABULARY Staff Note Treble ("G") Clef Bass ("F") Clef Grand Staff Ledger Line Note Values (Durations): Whole Note Half Note Quarter Note Eighth Note Sixteenth Note Flag Rest Bar Line Measure Time Signature Augmentation Dot Tenuto Tie Half Step Whole Step Accidentals: Sharp Flat Chromatic Meter: Duple Meter Triple Meter Quadruple Meter Simple Meter Compound Meter Odd Meter	UNIT OBJECTIVES: The student will: <ol style="list-style-type: none"> 1. Examine the origin of music notation. 2. Identify and describe the difference between notes and lines and spaces. 3. Identify and analyze clefs. 4. Identify the grand staff. 5. Identify and demonstrate use of letter names and notes. 6. Identify and demonstrate use of ledger lines and accidentals. 7. Identify and differentiate note values and their corresponding rests. 8. Identify and differentiate time signatures. 9. Identify and describe whole and half steps. 10. Identify and demonstrate use of accidentals. 11. Examine, interpret, and perform various rhythms, including simple, duple, and compound meters. 12. Formulate rhythmic patterns including simple, duple and compound meters through aural dictation using written musical notation. 		STUDENT EVALUATION & ASSESSMENT: <ul style="list-style-type: none"> • Observations of student use of vocabulary • Performance Tasks • Teacher developed tests and quizzes
	VISUAL AND PERFORMING ARTS CORE CONTENT STANDARDS 1.1.12.B.1 - 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. CPI - 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. <hr/> 1.1.12.B.2 - 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. CPI - Synthesize knowledge of the elements of music in the deconstruction and performance of complex musical scores from diverse cultural contexts. <hr/> 1.3.12.B.2 - The ability to read and interpret music impacts musical fluency. CPI - Analyze how the elements of music are manipulated in original or prepared musical scores.		INSTRUCTIONAL ADJUSTMENTS: <i>Modifications, students with learning difficulties, possible misunderstandings.</i> <ul style="list-style-type: none"> • Cultural Selection related to secular/seasonal demands. • Immersion for ESL students • IEP adjustments as needed per student

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UNIT # IV	UNIT FOCUS: <i>Introduction to Tonality</i>		
TIMELINE: E:	6 Weeks (Infused)		
UNIT GOAL: <i>(Students will know)</i>		Students will be able to identify, perform, and compose using major and minor scales.	
VOCABULARY Tonality Pentatonic Scale Major Scale Minor Scale: Harmonic Minor Melodic Minor (ascending/descending) Natural Minor (“Aeolian”) Intervals Quality: Perfect Major Minor Diminished Augmented Unison Octave Tri-tone Compound Interval Inversion Scale Degrees/Diatonic Chord Names: Tonic Supertonic Mediant Subdominant Dominant Submediant Subtonic Leading tone Modes: Ionian Dorian Phrygian Lydian		UNIT OBJECTIVES: The student will: 1. Demonstrate proficiency in the major and minor scales through writing, spelling and playing or singing them in ascending and descending order. 2. Identify simple, melodic and harmonic intervals, both aurally and written. 3. Demonstrate proficiency in tonal memory and pitch accuracy though the process of singing and writing melodies. 4. Examine modes. 5. Identify and demonstrate use of key signatures. 6. Identify and demonstrate use of the circle of fifths.	
		STUDENT EVALUATION & ASSESSMENT: • Observations of student use of vocabulary • Journal entries • Performance Tasks • Teacher developed tests and quizzes	

<p>Mixolydian Aeolian Locrian Key Signatures Circle of Fifths (Circle of Fourths)</p>	<p>VISUAL AND PERFORMING ARTS CORE CONTENT STANDARDS</p> <p>1.1.12.B.1 - 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. CPI - 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.</p> <hr/> <p>1.3.12.B.2 - The ability to read and interpret music impacts musical fluency. CPI - Analyze how the elements of music are manipulated in original or prepared musical scores.</p> <hr/> <p>1.3.12.B.3 - Understanding of how to manipulate the elements of music is a contributing factor to musical artistry. CPI – 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.</p> <hr/> <p>1.3.12.B.4 – Basic vocal and instrumental arranging skills require theoretical understanding of music composition. CPI - 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.</p>	<p>INSTRUCTIONAL ADJUSTMENTS: <i>Modifications, students with learning difficulties, possible misunderstandings.</i></p> <ul style="list-style-type: none"> • Cultural Selection related to secular/seasonal demands. • Immersion for ESL students • IEP adjustments as needed per student
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UNIT # V	UNIT FOCUS: <i>Introduction to Harmony</i>		
TIMELINE:	6 Weeks (Infused)		
UNIT GOAL: <i>(Students will know)</i>	Students will be able to identify, analyze, and compose using primary triads and their relative secondary chords.		
VOCABULARY Chord Triad: Major Minor Augmented Diminished Bass note Inversion: Root Position First Inversion Second Inversion Function: Tonic Functions Dominant Functions Seventh Chord: Dominant Seventh Chord Major Seventh Chord Minor Seventh Chord Cadence: Authentic Cadence Imperfect Authentic Cadence Perfect Authentic Cadence Deceptive Cadence Half Cadence Phrygian Half Cadence Plagal Cadence	UNIT OBJECTIVES: The student will: <ol style="list-style-type: none"> 1. Identify and analyze major and minor triads both aurally and in manuscript. 2. Demonstrate proficiency through the process of correctly identifying and composing tonic, subdominant and dominant chords and their inversions. 3. Demonstrate proficiency in harmonic analysis and writing through the process of identifying the primary triads and their relative secondary chords. 4. Identify and analyze dominant seventh chords. 5. Identify and analyze cadences. 		STUDENT EVALUATION & ASSESSMENT: <ul style="list-style-type: none"> • Observations of student use of vocabulary • Journal entries • Performance Tasks • Teacher developed tests and quizzes
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UNIT # VI	UNIT FOCUS: <i>Introduction to Form & Composition</i>		
TIMELINE:	6 Weeks (Infused)		
UNIT GOAL: <i>(Students will know)</i>		Students will be able to discuss, distinguish, and compose music in traditional structures and forms.	
VOCABULARY Melody Counter melody Motive Melodic Procedures: Augmentation Diminution Fragmentation Internal Expansion Melodic Inversion Motivic Transformation Octave Displacement Retrograde Sequence Transposition Phrase Period Antecedent Consequent Contrasting Period Double Period Parallel Period Refrain Small Forms: Binary Rounded Binary Simple Binary Ternary Solo, Soli Stanza Strophic Theme Thematic transformation Through-composed Variation Verse Jazz and Pop Terms: Bridge Chorus		UNIT OBJECTIVES: The student will: <ol style="list-style-type: none"> 1. Identify, analyze, and construct simple melodies. 2. Identify, analyze, and construct musical phrases. 3. Identify binary and ternary forms. 4. Compose a song in binary form. 5. Compose a song in ternary form. 6. Identify and analyze form in music literature and popular song. 7. Compose and perform a 12-bar blues. 8. Justify choices made in their original compositions. 9. Appraise the work of their peers. 	STUDENT EVALUATION & ASSESSMENT: <ul style="list-style-type: none"> • Observations of student use of vocabulary • Journal entries • Performance Tasks • Simple Compositions • Teacher developed tests and quizzes

<p>Song Form (AABA) Turnaround Twelve-bar Blues</p>	<p>VISUAL AND PERFORMING ARTS CORE CONTENT STANDARDS</p> <p>1.1.12.B.1 - 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. CPI - 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.</p> <hr/> <p>1.3.12.B.2 - The ability to read and interpret music impacts musical fluency. CPI - Analyze how the elements of music are manipulated in original or prepared musical scores.</p> <hr/> <p>1.3.12.B.4 – Basic vocal and instrumental arranging skills require theoretical understanding of music composition. CPI - 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.</p> <hr/> <p>1.4.12.A.1 - 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. CPI - 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.</p> <hr/> <p>1.4.12.A.4 - Criteria for assessing the historical significance, craftsmanship, cultural context, and originality of art are often expressed in qualitative, discipline-specific arts terminology. CPI - Evaluate how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to artwork.</p>	<p>INSTRUCTIONAL ADJUSTMENTS: <i>Modifications, students with learning difficulties, possible misunderstandings.</i></p> <ul style="list-style-type: none"> • Cultural Selection related to secular/seasonal demands. • Immersion for ESL students • IEP adjustments as needed per student
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UNIT # VII	UNIT FOCUS: <i>Historical Perspectives in Music</i>		
TIMELINE:	4 Weeks (Infused)		
UNIT GOAL: <i>(Students will know)</i>		Students will discover, analyze, and justify their opinions on major periods and composers in the history of music.	
VOCABULARY Time Periods: Ancient Medieval Renaissance Baroque Classical Romantic Sacred Secular Textures: Monophony Polyphony Homophony Heterophony Counterpoint Modern Popular Styles: Ragtime Tin Pan Alley Musicals Film Music Country and Folk Blues Jazz: Big Band/Swing Bebop Cool Jazz Free Jazz Rock & Roll Hip-Hop/Rap		UNIT OBJECTIVES: The student will: <ol style="list-style-type: none"> 1. Identify music from the following periods: Ancient, Medieval, Renaissance, Baroque, Classical, and Romantic. 2. Identify and differentiate musical textures. 3. Examine and identify stylistic popular genres of the 20th century such as Swing, Rhythm and Blues, country and folk. 4. Listen and analyze recordings of various Jazz artists such as John Coltrane, Duke Ellington and Miles Davis. 5. Categorize composers and their contributions into the various periods. 6. Evaluate the historical significance of the various periods. 7. Identify and categorize genres of music into the various periods. 	STUDENT EVALUATION & ASSESSMENT: <ul style="list-style-type: none"> • Observations of student use of vocabulary • Journal entries • Performance Tasks • Teacher developed tests and quizzes

	<p>VISUAL AND PERFORMING ARTS CORE CONTENT STANDARDS</p> <p>1.2.12.A.1 - Cultural and historical events impact art-making as well as how audiences respond to works of art. CPI - Determine how dance, music, theatre, and visual art have influenced world cultures throughout history.</p> <hr/> <p>1.2.12.A.2 - 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. CPI - 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.</p> <hr/> <p>1.3.12.B.1 - Technical accuracy, musicality, and stylistic considerations vary according to genre, culture, and historical era. CPI - 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.</p> <hr/> <p>1.4.12.A.1 - 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. CPI - 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.</p> <hr/> <p>1.4.12.A.2 - Contextual clues within artworks often reveal artistic intent, enabling the viewer to hypothesize the artist's concept. CPI - Speculate on the artist's intent, using discipline-specific arts terminology and citing embedded clues to substantiate the hypothesis.</p> <hr/> <p>1.4.12.A.3 - Artistic styles, trends, movements, and historical responses to various genres of art evolve over time. CPI - 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.</p> <hr/> <p>1.4.12.A.4 - Criteria for assessing the historical significance, craftsmanship, cultural context, and originality of art are often expressed in qualitative, discipline-specific arts terminology. CPI - Evaluate how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to artwork.</p> <hr/> <p>1.4.12.B.3 – Art and art-making reflect and affect the role of technology in a global society. CPI – 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.</p>	<p>INSTRUCTIONAL ADJUSTMENTS: <i>Modifications, students with learning difficulties, possible misunderstandings.</i></p> <ul style="list-style-type: none"> • Cultural Selection related to secular/seasonal demands. • Immersion for ESL students • IEP adjustments as needed per student
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LITERARY CONNECTIONS - "Concise History of Western Music" - Hanning - "Music in Theory and Practice" –Benward & Saker - "Tonal Harmony" - Kostka & Payne	REFERENCES HISTORICAL / CULTURAL MATERIALS/RESOURCES: <ul style="list-style-type: none"> • Naxos Online Music Library • http://www.52composers.com • Relevant Study Scores & Fake Books • Teacher Recommended Videos • Teacher Demonstration 	CAREER APPLICATIONS/ LIFE CONNECTIONS Performing Music; Composer; Music Engraver/Copyist; Music Journalist; Musicologist; Music Educator Music Appreciation; Conceptual Thinking; Decoding Skills; Inference-making Skills
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