

Music Theory

Prepared by:
Donna Hallowell

Superintendent of Schools:
Marie C. Cirasella, Ed.D.

Approved by the Midland Park Board of Education on
August 23, 2022

Born on **June 20, 2022**

Revised NJSL Date **August 22, 2022**

TITLE: Music Theory

Course Description: Music Theory is the study of the foundations of music: rhythm, pitch, melody and harmony. These foundational topics will be expanded with the study of scales, key signatures, intervals, chords, and the exploration of music of different historical periods of music. Music Theory also includes the application of concepts learned through analysis as well as keyboard, aural, and compositional skills. Students will develop their overall musicianship skills through this course, which will contribute to their successful performance in band and/or chorus.

Course Sequence:

Unit 1: Rhythm

1 week: Intro to Rhythm and meter

2 weeks: Simple and Compound Time

With above: Aural skills

With above: Keyboard skills

With above: Music of Middle Ages

Unit 2: Staff Notes

2 weeks: Keyboard and staff note names

2 weeks: Accidentals, ties, slurs, and other musical terms

With above: Aural skills

With above: Keyboard skills

With above: Polyphonic music

Unit 3: Major Scales and Major Key Signatures

1 week Chromatic and major scale construction

2 weeks: Major key signatures

1 week: Melody writing

With above: Aural skills

With above: Keyboard skills

Unit 4: Minor Scales and Minor Key Signatures

1 week: minor key signatures

2 weeks Minor scales

With above: Aural skills

With above: Keyboard skills

With above: Baroque Period of Music

Unit 5: Intervals

1 week: diatonic intervals

1 week: chromatic intervals
With above: Aural skills
With above: Keyboard skills

Unit 6: Triads

1 week major/minor triads
2 weeks triad inversions
2 weeks augmented/diminished triads
With above: Aural skills
With above: Keyboard skills
With above; The Classical Period of Music

Unit 7: Intro to SATB analysis

2 weeks: SATB analysis
With above: Aural skills
With above: Keyboard skills
With above: The Romantic Period of Music

Unit 8: Form and Analysis

1 week: Melody form and long form
1 week: analysis of non-chord tones
1 week: new scale types
With above: Aural skills
With above: Keyboard skills
With above: Impressionism and beyond

Pre-requisite: Students must be enrolled in Choir and/or Band

Unit # 1- Overview

Content Area: Music Theory

Unit Title: Rhythm

Grade Level: 9-12

Core Ideas: note values, simple and compound time using various time signatures, notating rhythmic from dictation, composing and performing rhythms

Unit #1 - Standards

CPI#	Statement:
Performance Expectations: 2020 NJSL-Visual/Performing Arts	
Anchor Standard #1 (CREATING: Imagine)	1.3B.12acc.Cr1a : Describe and demonstrate how sounds and musical ideas can be used to represent events, memories, visual images, concepts, texts, or storylines.
Anchor Standard #2 (CREATING: Plan/Make)	<p>1.3B.12acc.Cr2a: Assemble and organize multiple sounds or musical ideas to create initial expressive statements of selected events, memories, images, concepts, texts, or storylines.</p> <p>1.3B.12acc.Cr2b: Describe and explain the development of sounds and musical ideas in drafts of music within a variety of simple or moderately complex forms (e.g., binary, rondo, ternary).</p>
Anchor Standard #3 (CREATING: Evaluate/Refine)	<p>1.3B.12acc.Cr3a: identify, describe, and apply selected teacher-provided or personally developed criteria to assess and refine the technical and expressive aspects of evolving drafts leading to final versions.</p> <p>1.3B.12acc.Cr3b: Share music through the use of notation, solo or group performance, or technology, and demonstrate and describe how the elements of music and compositional techniques have been employed to realize expressive intent.</p>
Anchor Standard #4 (PERFORMING: Select/Analyze/Interpret)	<p>1.3B.12acc.Pr4a: Identify and select specific passages, sections, or movements in musical works that express personal experiences and interests, moods, visual images, concepts, texts, or storylines in simple forms (e.g., as binary , ternary, rondo) or moderately complex forms.</p> <p>1.3B.12acc.Pr4b: Analyze how the elements of music (including form) of selected works relate to the style, function, and context, and explain the implications for rehearsal and performance.</p> <p>1.3B.12acc.Pr4c: Develop interpretations of works based on an understanding of the use of elements of music, style, mood, function, and context, explaining and supporting how the interpretive choices reflect the creators ' intent.</p>
Anchor Standard #5 (PERFORMING: Rehearse/Evaluate Refine)	<p>1.3B.12acc.Pr5a: Create rehearsal plans for works, identifying the form, repetition and variation within the form, and the style and historical or cultural context of the work.</p> <p>1.3B.12acc.Pr5b: Using established criteria and feedback, identify the ways in which performances convey the formal design, style, and historical/cultural context of the works.</p>

	1.3B.12acc.Pr5c: Identify and implement strategies for improving the technical and expressive aspects of varied works.
Anchor Standard #6 (PERFORMING: Present)	1.3B.12acc.Pr6a: Share live or recorded performances of works (both personal and others’) and explain how the elements of music and compositional techniques are used to convey intent. 1.3B.12acc.Pr6b: Explain how compositions are appropriate for both audience and context, and how this will shape future compositions.
Anchor Standard #7 (RESPONDING: Select/Analyze)	1.3B.12acc.Re7a: Apply teacher-provided or personally developed criteria to select music that expresses personal experiences and interests, moods, visual images, concepts, texts, or storylines in simple or moderately complex forms, and describe and defend the choices as models for composition. 1.3B.12acc.Re7b: Analyze aurally and by reading the scores of musical works the elements of music (including form), compositional techniques and procedures, relating them to style, mood, and context. Explain how the analysis provides models for personal growth as a composer, performer, and/or listener.
Anchor Standard #8 (RESPONDING: Interpret)	1.3B.12acc.Re8a: . Develop and support interpretations of varied works, demonstrating an understanding of the composers ’intent by citing the use of elements of music (including form), compositional techniques, and the style/genre and context of each work.
Anchor Standard #9 (RESPONDING: Evaluate)	1.3B.12acc.Re8a: Explain the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating understanding of music theory as well as compositional techniques and procedures. 1.3B.12acc.Re8b: Describe ways in which critiquing others ’work and receiving feedback from others have been specifically applied in the personal creative process.
Anchor Standard #10 (CONNECTING: Interconnection)	1.3B.12acc.Cn10a: Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
Anchor Standard #10 (CONNECTING: Interconnection)	1.3B.12acc.Cn11a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
Career Readiness, Life Literacies, and Key Skills	
9.2.12.CAP.2	Develop college and career readiness skills by participating in opportunities such as structured learning experiences, apprenticeships, and dual enrollment programs.
9.4.12.CI.1	Demonstrate the ability to reflect, analyze, and use creative skills and ideas
9.4.12.CI.2	Identify career pathways that highlight personal talents, skills, and abilities
9.4.12.CI.3	Investigate new challenges and opportunities for personal growth, advancement, and transition

Computer Science and Design Thinking	
8.1.12.CS.2	Model interactions between application software, system software, and hardware.
8.2.12.ITH.3	Analyze the impact that globalization, social media, and access to open source technologies has had on innovation and on a society's economy, politics, and culture.
Cross-Cultural Statements/Mandates (Amistad, Holocaust, SEL)	
Amistad	Performance/study of : Instrumental/vocal arrangements of work songs, spirituals, gospel songs of African slaves in America; choral arrangements of songs of abolitionists, protest songs, blues, jazz, and repertoire of notable African American choral composers
Holocaust	listening to and study of music of various cultures, including music of the Holocaust and music that expresses value in differences, rebellion, and hope for a better future. Students sing songs of the Jewish culture and notable Jewish composers/performers (i.e. The Zamire Chorale)
AAPI	Contributions of American Asian and Pacific Islander people which could include listening to/singing of vocal/choral music by composers of Asian and Pacific Island descent, or by listening to/singing of traditional music of Asian and Pacific Island countries. For example listening to/singing Christopher Tin's Baba Yetu, or traditional songs such as Arirang, Three Pacific Island Lullabies, Tongo, etc.
LGBTQ	study of the contributions of LGBTQ composers/musicians: Copland, Barber, Bernstein, Schubert, Chopin, Britten, Poulenc, Tchaikovsky, Handel, Barber and Disabled composers: Ludwig Beethoven (deaf), Stevie Wonder and Ray Charles (blind), also listening to/singing of vocal/choral songs by LGBTQ composers for theatre and film. This could include songs from productions such as: Hairspray, Ragtime, Rent, The Lion King, Annie Get Your Gun. Composers include Elton John, Howard Ashman, Lorenz Hart, Fred Ebb, Jonathan Larson, Benj Pasek, Stephen Soundheim. Marc Shaiman
SEL	<p>Self-Awareness: exhibit high level of self worth, abilities, and achievements in music theory</p> <p>Self-Management: Success means perseverance. Regular and sustained practice in aural, keyboard, and compositional skills leads to increased abilities in performance skills and self-evaluation</p> <p>Social Awareness: music-making experiences which occur in group settings such as music theory can positively impact the student's proclivity for empathetic thinking and behavior.</p> <p>Relationship Skills: Music theory provides student with opportunities to interact with others, express him/herself while working collaboratively. There are great opportunities for communication with others, refining interpersonal skills, conflict resolution, and working towards a common goal.</p>
Interdisciplinary Connection	
NJSLS.A SSE.A.1	Interpret expressions that represent a quantity in terms of its context
NJSLS.N-Q.A.3	Choose a level of accuracy appropriate to limitations on measurement when reporting quantities
SL.11-12.5 WHST.11-12.9	<p>Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest</p> <p>Draw evidence from informational texts to support analysis, reflection, and research</p>

Unit Essential Question(s): 1. How is music related to time? 2. How are rhythmic values related to each other? 3 How is music organized with regards to time? 4. How is music notated with regards to time? 5. How is a composition judged? 6. When is a composition ready to present? 7. What type of music does not have formal representations of meter?	Unit Enduring Understandings: 1. the relationship of music and time 2. hierarchy of rhythmic values 3. Understanding and hearing different meters 4. understanding, hearing different time signatures 5. notation of different meters and rhythms 6. composing rhythms 7. Performing rhythms
---	--

Evidence of Learning

Formative Assessments: “do nows”, observation of participation/behavior/performance in class, answering questions, performance on dictations and informal keyboard skills

Summative/Benchmark Assessment(s): written quiz, test, composition, workbook pages, other written assignments

Alternative Assessments: open notebook quiz, performance on keyboard skills, charts and visuals, dictations

Resources/Materials: Workbook pages, Music First Suite, YouTube, recordings, selected scores

Key Vocabulary: rhythm, meter, simple time, compound time, time signature, note values, dictation

Suggested Pacing Guide

Lesson Name/Topic	Student Learning Objective(s)	Suggested Tasks/Activities:	Day(s) to Complete
Intro to rhythm and meter	Understand different meters and rhythmic value hierarchy	Listen to/analyze songs in different meters	1 week
Simple and Compound Time	Applying note values in simple and compound time to rhythm examples, synthesizing elements of rhythm	Notating, analyzing, performing rhythms in simple and compound time, composing rhythmic pieces in simple and compound time	2 weeks
Aural Skills	Apply rhythmic patterns to written notation from short dictations	Aural skills: rhythm dictation	With above
Keyboard skills	Apply rhythmic patterns to chords (taught by rote) on the keyboard	Playing chords, and simple patterns on keyboard	With above
Music of Middle Ages	Understand the music of the Middle Ages	Listening to select music of the period while following scores, taking notes	With above

Teacher Notes:

Additional Resources: sound system, keyboards, Chrome books, KAMI

Differentiation/Modification Strategies

Students with Disabilities	English Language Learners	Gifted and Talented Students	Students at Risk	504. Students
Another student to help when needed, provide seating that “works” for student, enlarge print music, highlight print	assign a buddy, same language or English speaking student, allow errors in speaking/playing	More difficult keyboard, composition, and dictation assignments	consult Guidance counselors and I&RS procedures/action plans, provide rewards	Seat with strong students, alternative methods of assessments, use of notebook for quiz/test, and adapted keyboard exercises

Unit # 2- Overview

Content Area: Music Theory

Unit Title: Staff Notes

Grade Level: 9-12

Core Ideas: names of notes on keyboard and bass and treble staff; how accidentals, ties, and slurs change notes, how notes move and the basic measurement of whole and half step, musical terms, polyphonic music of Renaissance period

Unit #2 - Standards

CPI#

Statement:

Performance Expectations: 2020 NJSL-Visual/Performing Arts

Anchor Standard #1
(CREATING: Imagine)

1.3B.12acc.Cr1a : Describe and demonstrate how sounds and musical ideas can be used to represent events, memories, visual images, concepts, texts, or storylines.

Midland Park Public Schools

<p>Anchor Standard #2 (CREATING: Plan/Make)</p>	<p>1.3B.12acc.Cr2a: Assemble and organize multiple sounds or musical ideas to create initial expressive statements of selected events, memories, images, concepts, texts, or storylines.</p> <p>1.3B.12acc.Cr2b: Describe and explain the development of sounds and musical ideas in drafts of music within a variety of simple or moderately complex forms (e.g., binary, rondo, ternary).</p>
<p>Anchor Standard #3 (CREATING: Evaluate/Refine)</p>	<p>1.3B.12acc.Cr3a: identify, describe, and apply selected teacher-provided or personally developed criteria to assess and refine the technical and expressive aspects of evolving drafts leading to final versions.</p> <p>1.3B.12acc.Cr3b: Share music through the use of notation, solo or group performance, or technology, and demonstrate and describe how the elements of music and compositional techniques have been employed to realize expressive intent.</p>
<p>Anchor Standard #4 (PERFORMING: Select/Analyze/Interpret)</p>	<p>1.3B.12acc.Pr4a: Identify and select specific passages, sections, or movements in musical works that express personal experiences and interests, moods, visual images, concepts, texts, or storylines in simple forms (e.g., as binary, ternary, rondo) or moderately complex forms.</p> <p>1.3B.12acc.Pr4b: Analyze how the elements of music (including form) of selected works relate to the style, function, and context, and explain the implications for rehearsal and performance.</p> <p>1.3B.12acc.Pr4c: Develop interpretations of works based on an understanding of the use of elements of music, style, mood, function, and context, explaining and supporting how the interpretive choices reflect the creators' intent.</p>
<p>Anchor Standard #5 (PERFORMING: Rehearse/Evaluate/Refine)</p>	<p>1.3B.12acc.Pr5a: Create rehearsal plans for works, identifying the form, repetition and variation within the form, and the style and historical or cultural context of the work.</p> <p>1.3B.12acc.Pr5b: Using established criteria and feedback, identify the ways in which performances convey the formal design, style, and historical/cultural context of the works.</p> <p>1.3B.12acc.Pr5c: Identify and implement strategies for improving the technical and expressive aspects of varied works.</p>
<p>Anchor Standard #6 (PERFORMING: Present)</p>	<p>1.3B.12acc.Pr6a: Share live or recorded performances of works (both personal and others') and explain how the elements of music and compositional techniques are used to convey intent.</p> <p>1.3B.12acc.Pr6b: Explain how compositions are appropriate for both audience and context, and how this will shape future compositions.</p>
<p>Anchor Standard #7 (RESPONDING: Select/Analyze)</p>	<p>1.3B.12acc.Re7a: Apply teacher-provided or personally developed criteria to select music that expresses personal experiences and interests, moods, visual images, concepts, texts, or storylines in simple or moderately complex forms, and describe and defend the choices as models for composition.</p> <p>1.3B.12acc.Re7b: Analyze aurally and by reading the scores of musical works the elements of music (including form), compositional techniques and procedures, relating them to style, mood, and context. Explain how the analysis provides models for personal growth as a composer, performer, and/or listener.</p>
<p>Anchor Standard #8 (RESPONDING: Interpret)</p>	<p>1.3B.12acc.Re8a: . Develop and support interpretations of varied works, demonstrating an understanding of the composers' intent by citing the use of elements of music (including form), compositional techniques, and the style/genre and context of each work.</p>

Midland Park Public Schools

<p>Anchor Standard #9 (RESPONDING: Evaluate)</p>	<p>1.3B.12acc.Re8a: Explain the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating understanding of music theory as well as compositional techniques and procedures.</p> <p>1.3B.12acc.Re8b: Describe ways in which critiquing others 'work and receiving feedback from others have been specifically applied in the personal creative process.</p>
<p>Anchor Standard #10 (CONNECTING: Interconnection)</p>	<p>1.3B.12acc.Cn10a: Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.</p>
<p>Anchor Standard #10 (CONNECTING: Interconnection)</p>	<p>1.3B.12acc.Cn11a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.</p>
<p>Career Readiness, Life Literacies, and Key Skills</p>	
<p>9.2.12.CAP.2</p>	<p>Develop college and career readiness skills by participating in opportunities such as structured learning experiences, apprenticeships, and dual enrollment programs.</p>
<p>9.4.12.CI.1</p>	<p>Demonstrate the ability to reflect, analyze, and use creative skills and ideas</p>
<p>9.4.12.CI.2</p>	<p>Identify career pathways that highlight personal talents, skills, and abilities</p>
<p>9.4.12.CI.3</p>	<p>Investigate new challenges and opportunities for personal growth, advancement, and transition</p>
<p>Computer Science and Design Thinking</p>	
<p>8.1.12.CS.2</p>	<p>Model interactions between application software, system software, and hardware.</p>
<p>8.2.12.ITH.3</p>	<p>Analyze the impact that globalization, social media, and access to open source technologies has had on innovation and on a society's economy, politics, and culture.</p>
<p>Cross-Cultural Statements/Mandates (Amistad, Holocaust, SEL)</p>	
<p>Amistad</p>	<p>Performance/study of : Instrumental/vocal arrangements of work songs, spirituals, gospel songs of African slaves in America; choral arrangements of songs of abolitionists, protest songs, blues, jazz, and repertoire of notable African American choral composers</p>
<p>Holocaust</p>	<p>listening to and study of music of various cultures, including music of the Holocaust and music that expresses value in differences, rebellion, and hope for a better future. Students sing songs of the Jewish culture and notable Jewish composers/performers (i.e. The Zamire Chorale)</p>
<p>LGBTQ</p>	<p>study of the contributions of LGBTQ composers/musicians: Copland, Barber, Bernstein, Schubert, Chopin, Britten, Poulenc, Tchaikovsky, Handel, Barber and Disabled composers: Ludwig Beethoven (deaf), Stevie Wonder and Ray Charles (blind), also listening to/singing of vocal/choral songs by LGBTQ composers for theatre and film. This could include songs from productions such as: Hairspray, Ragtime, Rent, The Lion King, Annie Get Your Gun. Composers</p>

	include Elton John, Howard Ashman, Lorenz Hart, Fred Ebb, Jonathan Larson, Benj Pasek, Stephen Soundheim. Marc Shaimanonder and Ray Charles (blind)
SEL	<p>Self-Awareness: exhibit high level of self worth, abilities, and achievements in music theory</p> <p>Self-Management: Success means perseverance. Regular and sustained practice in aural, keyboard, and compositional skills leads to increased abilities in performance skills and self-evaluation</p> <p>Social Awareness: music-making experiences which occur in group settings such as music theory can positively impact the student’s proclivity for empathetic thinking and behavior.</p> <p>Relationship Skills: Music theory provides student with opportunities to interact with others, express him/herself while working collaboratively. There are great opportunities for communication with others, refining interpersonal skills, conflict resolution, and working towards a common goal.</p>

Interdisciplinary Connection

NJSLS.A SSE.A.1	Interpret expressions that represent a quantity in terms of its context
NJSLS.N-Q.A.3	Choose a level of accuracy appropriate to limitations on measurement when reporting quantities
SL.11-12.5 WHST.11-12.9	<p>Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest</p> <p>Draw evidence from informational texts to support analysis, reflection, and research</p>

<p>Unit Essential Question(s):</p> <ol style="list-style-type: none"> How is sound written? How do notes move? How are notes affected? What is the language of music How does music become more complex? How is a composition judged? When is a composition ready to present? 	<p>Unit Enduring Understandings:</p> <ol style="list-style-type: none"> Pitch Steps and skips Accidentals, ties, slurs General musical terms Monophonic vs. polyphonic music
---	--

Evidence of Learning

Formative Assessments: “do nows”, observation of participation/behavior/performance in class, answering questions, performance on dictations and informal keyboard skills

Summative/Benchmark Assessment(s): written quiz, test, composition, workbook pages, other written assignments

Alternative Assessments: open notebook quiz, performance on keyboard skills, charts and visuals, dictations

Resources/Materials: Workbook pages, Music First Suite, YouTube, recordings, selected scores

Key Vocabulary: clefs, staff, pitch names, tie, slur, step, skip, leger lines, register designation, accidentals (flat, sharp, double sharp, double flat, natural, whole and half step, polyphonic music, Renaissance period

Suggested Pacing Guide

Lesson Name/Topic	Student Learning Objective(s)	Suggested Tasks/Activities:	Day(s) to Complete
Keyboard and staff note names	Understanding keyboard and staff note names and applying concept of pitch and rhythm to musical examples, synthesizing elements of rhythm and pitch	Workbook pages, written assignments, composition assignments	2 week
Accidentals, ties, slurs, and other musical terms	Understand concept of accidentals, ties, slurs, and other musical terms, synthesize elements of rhythm and pitch	Workbook pages, composition assignments	2 week
Aural Skills	Apply rhythmic patterns to written notation from short dictations	Aural skills: rhythmic and melodic dictation	With above
Keyboard	Apply concept of staff notes and rhythm to keyboard songs and exercises	Playing chords, songs and exercises on keyboard	With above
Polyphonic music	Understand the music of the middle ages (polyphony) and Renaissance period.	Listening to/reading score of selected repertoire	With above

Teacher Notes:

Additional Resources: sound system, keyboards, Chrome books, KAMI

Differentiation/Modification Strategies

Students with Disabilities	English Language Learners	Gifted and Talented Students	Students at Risk	504. Students
Another student to help when needed, provide seating that "works" for student, enlarge print music, highlight print	assign a buddy, same language or English speaking student, allow errors in speaking/playing	More difficult keyboard, composition, and dictation assignments	consult Guidance counselors and I&RS procedures/action plans, provide rewards	Seat with strong students, alternative methods of assessments, use of notebook for quiz/test, and adapted keyboard exercises

Unit # 3- Overview

Content Area: Music Theory

Unit Title: Major scales and major key signatures

Grade Level: 9-12

Core Ideas: chromatic and major scale construction, major key signatures, harmonizing melody

Unit #3 - Standards

CPI#	Statement:
Performance Expectations: 2020 NJSLS-Visual/Performing Arts	
Anchor Standard #1 (CREATING: Imagine)	1.3B.12acc.Cr1a : Describe and demonstrate how sounds and musical ideas can be used to represent events, memories, visual images, concepts, texts, or storylines.
Anchor Standard #2 (CREATING: Plan/Make	1.3B.12acc.Cr2a: Assemble and organize multiple sounds or musical ideas to create initial expressive statements of selected events, memories, images, concepts, texts, or storylines. 1.3B.12acc.Cr2b: Describe and explain the development of sounds and musical ideas in drafts of music within a variety of simple or moderately complex forms (e.g., binary, rondo, ternary).
Anchor Standard #3 (CREATING: Evaluate/Refine)	1.3B.12acc.Cr3a: identify, describe, and apply selected teacher-provided or personally developed criteria to assess and refine the technical and expressive aspects of evolving drafts leading to final versions. 1.3B.12acc.Cr3b: Share music through the use of notation, solo or group performance, or technology, and demonstrate and describe how the elements of music and compositional techniques have been employed to realize expressive intent.
Anchor Standard #4 (PERFORMING: Select/Analyze/Interpret)	1.3B.12acc.Pr4a: Identify and select specific passages, sections, or movements in musical works that express personal experiences and interests, moods, visual images, concepts, texts, or storylines in simple forms (e.g., as binary , ternary, rondo) or moderately complex forms. 1.3B.12acc.Pr4b: Analyze how the elements of music (including form) of selected works relate to the style, function, and context, and explain the implications for rehearsal and performance.

Midland Park Public Schools

	<p>1.3B.12acc.Pr4c: Develop interpretations of works based on an understanding of the use of elements of music, style, mood, function, and context, explaining and supporting how the interpretive choices reflect the creators' intent.</p>
<p>Anchor Standard #5 (PERFORMING: Rehearse/Evaluate Refine)</p>	<p>1.3B.12acc.Pr5a: Create rehearsal plans for works, identifying the form, repetition and variation within the form, and the style and historical or cultural context of the work.</p> <p>1.3B.12acc.Pr5b: Using established criteria and feedback, identify the ways in which performances convey the formal design, style, and historical/cultural context of the works.</p> <p>1.3B.12acc.Pr5c: Identify and implement strategies for improving the technical and expressive aspects of varied works.</p>
<p>Anchor Standard #6 (PERFORMING: Present)</p>	<p>1.3B.12acc.Pr6a: Share live or recorded performances of works (both personal and others') and explain how the elements of music and compositional techniques are used to convey intent.</p> <p>1.3B.12acc.Pr6b: Explain how compositions are appropriate for both audience and context, and how this will shape future compositions.</p>
<p>Anchor Standard #7 (RESPONDING: Select/Analyze)</p>	<p>1.3B.12acc.Re7a: Apply teacher-provided or personally developed criteria to select music that expresses personal experiences and interests, moods, visual images, concepts, texts, or storylines in simple or moderately complex forms, and describe and defend the choices as models for composition.</p> <p>1.3B.12acc.Re7b: Analyze aurally and by reading the scores of musical works the elements of music (including form), compositional techniques and procedures, relating them to style, mood, and context. Explain how the analysis provides models for personal growth as a composer, performer, and/or listener.</p>
<p>Anchor Standard #8 (RESPONDING: Interpret)</p>	<p>1.3B.12acc.Re8a: . Develop and support interpretations of varied works, demonstrating an understanding of the composers' intent by citing the use of elements of music (including form), compositional techniques, and the style/genre and context of each work.</p>
<p>Anchor Standard #9 (RESPONDING: Evaluate)</p>	<p>1.3B.12acc.Re8a: Explain the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating understanding of music theory as well as compositional techniques and procedures.</p> <p>1.3B.12acc.Re8b: Describe ways in which critiquing others' work and receiving feedback from others have been specifically applied in the personal creative process.</p>
<p>Anchor Standard #10 (CONNECTING: Interconnection)</p>	<p>1.3B.12acc.Cn10a: Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.</p>
<p>Anchor Standard #10 (CONNECTING: Interconnection)</p>	<p>1.3B.12acc.Cn11a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.</p>
<p>Career Readiness, Life Literacies, and Key Skills</p>	

Midland Park Public Schools

9.2.12.CAP.2	Develop college and career readiness skills by participating in opportunities such as structured learning experiences, apprenticeships, and dual enrollment programs.
9.4.12.CI.1	Demonstrate the ability to reflect, analyze, and use creative skills and ideas
9.4.12.CI.2	Identify career pathways that highlight personal talents, skills, and abilities
9.4.12.CI.3	Investigate new challenges and opportunities for personal growth, advancement, and transition
Computer Science and Design Thinking	
8.1.12.CS.2	Model interactions between application software, system software, and hardware.
8.2.12.ITH.3	Analyze the impact that globalization, social media, and access to open source technologies has had on innovation and on a society's economy, politics, and culture.
Cross-Cultural Statements/Mandates (Amistad, Holocaust, SEL)	
Amistad	Performance/study of : Instrumental/vocal arrangements of work songs, spirituals, gospel songs of African slaves in America; choral arrangements of songs of abolitionists, protest songs, blues, jazz, and repertoire of notable African American choral composers
Holocaust	listening to and study of music of various cultures, including music of the Holocaust and music that expresses value in differences, rebellion, and hope for a better future. Students sing songs of the Jewish culture and notable Jewish composers/performers (i.e. The Zamire Chorale)
LGBTQ	study of the contributions of LGBTQ composers/musicians: Copland, Barber, Bernstein, Schubert, Chopin, Britten, Poulenc, Tchaikovsky, Handel, Barber and Disabled composers: Ludwig Beethoven (deaf), Stevie Wonder and Ray Charles (blind), also listening to/singing of vocal/choral songs by LGBTQ composers for theatre and film. This could include songs from productions such as: Hairspray, Ragtime, Rent, The Lion King, Annie Get Your Gun. Composers include Elton John, Howard Ashman, Lorenz Hart, Fred Ebb, Jonathan Larson, Benj Pasek, Stephen Soundheim. Marc Shaiman
SEL	Self-Awareness: exhibit high level of self worth, abilities, and achievements in music theory Self-Management: Success means perseverance. Regular and sustained practice in aural, keyboard, and compositional skills leads to increased abilities in performance skills and self-evaluation Social Awareness: music-making experiences which occur in group settings such as music theory can positively impact the student's proclivity for empathetic thinking and behavior. Relationship Skills: Music theory provides student with opportunities to interact with others, express him/herself while working collaboratively. There are great opportunities for communication with others, refining interpersonal skills, conflict resolution, and working towards a common goal.
Interdisciplinary Connection	
NJSLS.A SSE.A.1	Interpret expressions that represent a quantity in terms of its context
NJSLS.N-Q.A.3	Choose a level of accuracy appropriate to limitations on measurement when reporting quantities

Midland Park Public Schools

SL.11-12.5 WHST.11-12.9	Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest Draw evidence from informational texts to support analysis, reflection, and research
----------------------------	--

Unit Essential Question(s): 1. What are songs based on? 2. What is a melody? 3. What makes a melody sound “good”? 4. How is a composition judged? 5. When is a composition ready to present?	Unit Enduring Understandings: 1. Scale construction 2. Major key signatures 2. Question/answer 3. Harmonizing melody 4. Simple rules of composition
--	---

Evidence of Learning

Formative Assessments: “do nows”, observation of participation/behavior/performance in class, answering questions, performance on dictations and informal keyboard skills
Summative/Benchmark Assessment(s): written quiz, test, composition, workbook pages, other written assignments
Alternative Assessments: open notebook quiz, performance on keyboard skills, charts and visuals, dictations

Resources/Materials: Workbook pages, Music First Suite, YouTube, recordings, selected scores	Key Vocabulary: chromatic, major scale, key signature, half and whole step, question/answer, chord progression, circle of 5ths, chord tone, non-chord tone, tonic, dominant, subdominant
---	---

Suggested Pacing Guide

Lesson Name/Topic	Student Learning Objective(s)	Suggested Tasks/Activities:	Day(s) to Complete
Chromatic and major scale construction	Apply concept of chromatic and major scale construction to music examples	Workbook pages, written assignments, composition assignments	1 week
Major Key Signatures	Apply concept of chromatic and major scale construction to music examples	Workbook pages, written assignments, composition assignments	2 weeks
Melody Writing	Synthesize rhythm, pitch, concept of question/answer, analyze keys of melodies, and apply chord progressions to simple melodies	Composing simple melodies using question/answer, analyze major key of melodies, harmonize simple melodies using I, IV, V7 progressions	1 week
Aural Skills	Apply rhythmic patterns to written notation from short dictations	Aural skills: melodic and rhythmic	With Above

Midland Park Public Schools

Keyboard	Apply concept of staff notes, rhythms, major keys to keyboard songs and exercises	Playing chords, songs and exercises on keyboard	With above
----------	---	---	------------

Teacher Notes:

Additional Resources: sound system, keyboards, Chrome books, KAMI

Differentiation/Modification Strategies

Students with Disabilities	English Language Learners	Gifted and Talented Students	Students at Risk	504. Students
Another student to help when needed, provide seating that “works” for student, enlarge print music, highlight print	assign a buddy, same language or English speaking student, allow errors in speaking/playing	More difficult keyboard, composition, and dictation assignments	consult Guidance counselors and I&RS procedures/action plans, provide rewards	Seat with strong students, alternative methods of assessments, use of notebook for quiz/test, and adapted keyboard exercises

Unit # 4- Overview

Content Area: Music Theory

Unit Title: Minor Scales and Minor key signatures

Grade Level: 9-12

Core Ideas: minor scale and key signatures, harmonizing melody

Unit #4 - Standards

CPI#	Statement:
Performance Expectations: 2020 NJSL-Visual/Performing Arts	
Anchor Standard #1 (CREATING: Imagine)	1.3B.12acc.Cr1a : Describe and demonstrate how sounds and musical ideas can be used to represent events, memories, visual images, concepts, texts, or storylines.
Anchor Standard #2 (CREATING: Plan/Make)	<p>1.3B.12acc.Cr2a: Assemble and organize multiple sounds or musical ideas to create initial expressive statements of selected events, memories, images, concepts, texts, or storylines.</p> <p>1.3B.12acc.Cr2b: Describe and explain the development of sounds and musical ideas in drafts of music within a variety of simple or moderately complex forms (e.g., binary, rondo, ternary).</p>
Anchor Standard #3 (CREATING: Evaluate/Refine)	<p>1.3B.12acc.Cr3a: identify, describe, and apply selected teacher-provided or personally developed criteria to assess and refine the technical and expressive aspects of evolving drafts leading to final versions.</p> <p>1.3B.12acc.Cr3b: Share music through the use of notation, solo or group performance, or technology, and demonstrate and describe how the elements of music and compositional techniques have been employed to realize expressive intent.</p>
Anchor Standard #4 (PERFORMING: Select/Analyze/Interpret)	<p>1.3B.12acc.Pr4a: Identify and select specific passages, sections, or movements in musical works that express personal experiences and interests, moods, visual images, concepts, texts, or storylines in simple forms (e.g., as binary , ternary, rondo) or moderately complex forms.</p> <p>1.3B.12acc.Pr4b: Analyze how the elements of music (including form) of selected works relate to the style, function, and context, and explain the implications for rehearsal and performance.</p> <p>1.3B.12acc.Pr4c: Develop interpretations of works based on an understanding of the use of elements of music, style, mood, function, and context, explaining and supporting how the interpretive choices reflect the creators ' intent.</p>
Anchor Standard #5 (PERFORMING: Rehearse/Evaluate Refine)	<p>1.3B.12acc.Pr5a: Create rehearsal plans for works, identifying the form, repetition and variation within the form, and the style and historical or cultural context of the work.</p> <p>1.3B.12acc.Pr5b: Using established criteria and feedback, identify the ways in which performances convey the formal design, style, and historical/cultural context of the works.</p> <p>1.3B.12acc.Pr5c: Identify and implement strategies for improving the technical and expressive aspects of varied works.</p>
Anchor Standard #6 (PERFORMING: Present)	<p>1.3B.12acc.Pr6a: Share live or recorded performances of works (both personal and others') and explain how the elements of music and compositional techniques are used to convey intent.</p> <p>1.3B.12acc.Pr6b: Explain how compositions are appropriate for both audience and context, and how this will shape future compositions.</p>

Midland Park Public Schools

<p>Anchor Standard #7 (RESPONDING: Select/Analyze)</p>	<p>1.3B.12acc.Re7a: Apply teacher-provided or personally developed criteria to select music that expresses personal experiences and interests, moods, visual images, concepts, texts, or storylines in simple or moderately complex forms, and describe and defend the choices as models for composition.</p> <p>1.3B.12acc.Re7b: Analyze aurally and by reading the scores of musical works the elements of music (including form), compositional techniques and procedures, relating them to style, mood, and context. Explain how the analysis provides models for personal growth as a composer, performer, and/or listener.</p>
<p>Anchor Standard #8 (RESPONDING: Interpret)</p>	<p>1.3B.12acc.Re8a: . Develop and support interpretations of varied works, demonstrating an understanding of the composers 'intent by citing the use of elements of music (including form), compositional techniques, and the style/genre and context of each work.</p>
<p>Anchor Standard #9 (RESPONDING: Evaluate)</p>	<p>1.3B.12acc.Re8a: Explain the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating understanding of music theory as well as compositional techniques and procedures.</p> <p>1.3B.12acc.Re8b: Describe ways in which critiquing others 'work and receiving feedback from others have been specifically applied in the personal creative process.</p>
<p>Anchor Standard #10 (CONNECTING: Interconnection)</p>	<p>1.3B.12acc.Cn10a: Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.</p>
<p>Anchor Standard #10 (CONNECTING: Interconnection)</p>	<p>1.3B.12acc.Cn11a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.</p>
<p>Career Readiness, Life Literacies, and Key Skills</p>	
<p>9.2.12.CAP.2</p>	<p>Develop college and career readiness skills by participating in opportunities such as structured learning experiences, apprenticeships, and dual enrollment programs.</p>
<p>9.4.12.CI.1</p>	<p>Demonstrate the ability to reflect, analyze, and use creative skills and ideas</p>
<p>9.4.12.CI.2</p>	<p>Identify career pathways that highlight personal talents, skills, and abilities</p>
<p>9.4.12.CI.3</p>	<p>Investigate new challenges and opportunities for personal growth, advancement, and transition</p>
<p>Computer Science and Design Thinking</p>	
<p>8.1.12.CS.2</p>	<p>Model interactions between application software, system software, and hardware.</p>
<p>8.2.12.ITH.3</p>	<p>Analyze the impact that globalization, social media, and access to open source technologies has had on innovation and on a society's economy, politics, and culture.</p>
<p>Cross-Cultural Statements/Mandates (Amistad, Holocaust, SEL)</p>	
<p>Amistad</p>	<p>Performance/study of : Instrumental/vocal arrangements of work songs, spirituals, gospel songs of African slaves in America; choral arrangements of songs of abolitionists, protest songs, blues, jazz, and repertoire of notable African American choral composers</p>

Holocaust	listening to and study of music of various cultures, including music of the Holocaust and music that expresses value in differences, rebellion, and hope for a better future. Students sing songs of the Jewish culture and notable Jewish composers/performers (i.e. The Zamiere Chorale)	
LGBTQ	study of the contributions of LGBTQ composers/musicians: Copland, Barber, Bernstein, Schubert, Chopin, Britten, Poulenc, Tchaikovsky, Handel, Barber and Disabled composers: Ludwig Beethoven (deaf), Stevie Wonder and Ray Charles (blind), also listening to/singing of vocal/choral songs by LGBTQ composers for theatre and film. This could include songs from productions such as: Hairspray, Ragtime, Rent, The Lion King, Annie Get Your Gun. Composers include Elton John, Howard Ashman, Lorenz Hart, Fred Ebb, Jonathan Larson, Benj Pasek, Stephen Soundheim. Marc Shaiman Wonder and Ray Charles (blind)	
SEL	<p>Self-Awareness: exhibit high level of self worth, abilities, and achievements in music theory</p> <p>Self-Management: Success means perseverance. Regular and sustained practice in aural, keyboard, and compositional skills leads to increased abilities in performance skills and self-evaluation</p> <p>Social Awareness: music-making experiences which occur in group settings such as music theory can positively impact the student’s proclivity for empathetic thinking and behavior.</p> <p>Relationship Skills: Music theory provides student with opportunities to interact with others, express him/herself while working collaboratively. There are great opportunities for communication with others, refining interpersonal skills, conflict resolution, and working towards a common goal.</p>	
Interdisciplinary Connection		
NJSLS.A SSE.A.1	Interpret expressions that represent a quantity in terms of its context	
NJSLS.N-Q.A.3	Choose a level of accuracy appropriate to limitations on measurement when reporting quantities	
SL.11-12.5	Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest	
WHST.11-12.9	Draw evidence from informational texts to support analysis, reflection, and research	
Unit Essential Question(s): 1. What are songs based on? 2. How are keys related? 3. What makes a melody sound “good”? 4. How is a composition judged? 5. When is a composition ready to present? 6. How does music progress through time?		Unit Enduring Understandings: 1. Scale construction 2. Minor keys signatures 3. Relative minor 2. Question/answer 3. Harmonizing melody 4. Simple rules of composition 6. Polyphony and ornamentation
Evidence of Learning		

Formative Assessments: “do nows”, observation of participation/behavior/performance in class, answering questions, performance on dictations and informal keyboard skills

Summative/Benchmark Assessment(s): written quiz, test, composition, workbook pages, other written assignments

Alternative Assessments: open notebook quiz, performance on keyboard skills, charts and visuals, dictations

Resources/Materials: Workbook pages, Music First Suite, YouTube, recordings, selected scores

Key Vocabulary: relative major/minor, natural, harmonic, melodic, question/answer, chord progression, chord tone/non chord tone, Baroque music, ornamentation

Suggested Pacing Guide

Lesson Name/Topic	Student Learning Objective(s)	Suggested Tasks/Activities:	Day(s) to Complete
Minor key signatures	Apply concept of relative minor to key signatures	Workbook pages, written assignments, composition assignments	1 week
Minor Scales	Apply concept of scale construction to music examples	Workbook pages, written assignments, composition assignments	2 weeks
Aural Skills	Apply rhythmic patterns to written notation from short dictations	Aural skills: melodic and rhythmic	With above
Keyboard	Apply concept of staff notes, rhythms, major keys to keyboard songs and exercises	Playing chords, songs and exercises on keyboard	With above
Baroque Music	Understand the music of the Baroque Period.	Listening to/reading score of selected repertoire	With above

Teacher Notes:

Additional Resources: sound system, keyboards, Chrome books, KAMI

Differentiation/Modification Strategies

Students with Disabilities	English Language Learners	Gifted and Talented Students	Students at Risk	504. Students
Another student to help when needed, provide seating that “works” for student, enlarge print music, highlight print	assign a buddy, same language or English speaking student, allow errors in speaking/playing	More difficult keyboard, composition, and dictation assignments	consult Guidance counselors and I&RS procedures/action plans, provide rewards	Seat with strong students, alternative methods of assessments, use of notebook for quiz/test, and adapted keyboard exercises

Unit # 5- Overview

Content Area: Music Theory

Unit Title: Intervals

Grade Level: 9-12

Core Ideas: diatonic and chromatic intervals

Unit #5 - Standards

CPI#

Statement:

Performance Expectations: 2020 NJSLS-Visual/Performing Arts

Anchor Standard #1
(CREATING:
Imagine)

1.3B.12acc.Cr1a : Describe and demonstrate how sounds and musical ideas can be used to represent events, memories, visual images, concepts, texts, or storylines.

Anchor Standard #2
(CREATING:
Plan/Make

1.3B.12acc.Cr2a: Assemble and organize multiple sounds or musical ideas to create initial expressive statements of selected events, memories, images, concepts, texts, or storylines.

1.3B.12acc.Cr2b: Describe and explain the development of sounds and musical ideas in drafts of music within a variety of simple or moderately complex forms (e.g., binary, rondo, ternary).

Anchor Standard #3
(CREATING:
Evaluate/Refine)

1.3B.12acc.Cr3a: identify, describe, and apply selected teacher-provided or personally developed criteria to assess and refine the technical and expressive aspects of evolving drafts leading to final versions.

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

Midland Park Public Schools

<p>Anchor Standard #4 (PERFORMING: Select/Analyze/Interpret)</p>	<p>1.3B.12acc.Pr4a: Identify and select specific passages, sections, or movements in musical works that express personal experiences and interests, moods, visual images, concepts, texts, or storylines in simple forms (e.g., as binary, ternary, rondo) or moderately complex forms.</p> <p>1.3B.12acc.Pr4b: Analyze how the elements of music (including form) of selected works relate to the style, function, and context, and explain the implications for rehearsal and performance.</p> <p>1.3B.12acc.Pr4c: Develop interpretations of works based on an understanding of the use of elements of music, style, mood, function, and context, explaining and supporting how the interpretive choices reflect the creators' intent.</p>
<p>Anchor Standard #5 (PERFORMING: Rehearse/Evaluate/Refine)</p>	<p>1.3B.12acc.Pr5a: Create rehearsal plans for works, identifying the form, repetition and variation within the form, and the style and historical or cultural context of the work.</p> <p>1.3B.12acc.Pr5b: Using established criteria and feedback, identify the ways in which performances convey the formal design, style, and historical/cultural context of the works.</p> <p>1.3B.12acc.Pr5c: Identify and implement strategies for improving the technical and expressive aspects of varied works.</p>
<p>Anchor Standard #6 (PERFORMING: Present)</p>	<p>1.3B.12acc.Pr6a: Share live or recorded performances of works (both personal and others') and explain how the elements of music and compositional techniques are used to convey intent.</p> <p>1.3B.12acc.Pr6b: Explain how compositions are appropriate for both audience and context, and how this will shape future compositions.</p>
<p>Anchor Standard #7 (RESPONDING: Select/Analyze)</p>	<p>1.3B.12acc.Re7a: Apply teacher-provided or personally developed criteria to select music that expresses personal experiences and interests, moods, visual images, concepts, texts, or storylines in simple or moderately complex forms, and describe and defend the choices as models for composition.</p> <p>1.3B.12acc.Re7b: Analyze aurally and by reading the scores of musical works the elements of music (including form), compositional techniques and procedures, relating them to style, mood, and context. Explain how the analysis provides models for personal growth as a composer, performer, and/or listener.</p>
<p>Anchor Standard #8 (RESPONDING: Interpret)</p>	<p>1.3B.12acc.Re8a: . Develop and support interpretations of varied works, demonstrating an understanding of the composers' intent by citing the use of elements of music (including form), compositional techniques, and the style/genre and context of each work.</p>
<p>Anchor Standard #9 (RESPONDING: Evaluate)</p>	<p>1.3B.12acc.Re8a: Explain the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating understanding of music theory as well as compositional techniques and procedures.</p> <p>1.3B.12acc.Re8b: Describe ways in which critiquing others' work and receiving feedback from others have been specifically applied in the personal creative process.</p>
<p>Anchor Standard #10 (CONNECTING: Interconnection)</p>	<p>1.3B.12acc.Cn10a: Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.</p>
<p>Anchor Standard #10 (CONNECTING: Interconnection)</p>	<p>1.3B.12acc.Cn11a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.</p>

Career Readiness, Life Literacies, and Key Skills	
9.2.12.CAP.2	Develop college and career readiness skills by participating in opportunities such as structured learning experiences, apprenticeships, and dual enrollment programs.
9.4.12.CI.1	Demonstrate the ability to reflect, analyze, and use creative skills and ideas
9.4.12.CI.2	Identify career pathways that highlight personal talents, skills, and abilities
9.4.12.CI.3	Investigate new challenges and opportunities for personal growth, advancement, and transition
Computer Science and Design Thinking	
8.1.12.CS.2	Model interactions between application software, system software, and hardware.
8.2.12.ITH.3	Analyze the impact that globalization, social media, and access to open source technologies has had on innovation and on a society's economy, politics, and culture.
Cross-Cultural Statements/Mandates (Amistad, Holocaust, SEL)	
Amistad	Performance/study of : Instrumental/vocal arrangements of work songs, spirituals, gospel songs of African slaves in America; choral arrangements of songs of abolitionists, protest songs, blues, jazz, and repertoire of notable African American choral composers
Holocaust	listening to and study of music of various cultures, including music of the Holocaust and music that expresses value in differences, rebellion, and hope for a better future. Students sing songs of the Jewish culture and notable Jewish composers/performers (i.e. The Zamire Chorale)
LGBTQ	study of the contributions of LGBTQ composers/musicians: Copland, Barber, Bernstein, Schubert, Chopin, Britten, Poulenc, Tchaikovsky, Handel, Barber and Disabled composers: Ludwig Beethoven (deaf), Stevie Wonder and Ray Charles (blind), also listening to/singing of vocal/choral songs by LGBTQ composers for theatre and film. This could include songs from productions such as: Hairspray, Ragtime, Rent, The Lion King, Annie Get Your Gun. Composers include Elton John, Howard Ashman, Lorenz Hart, Fred Ebb, Jonathan Larson, Benj Pasek, Stephen Soundheim. Marc Shaiman
SEL	<p>Self-Awareness: exhibit high level of self worth, abilities, and achievements in music theory</p> <p>Self-Management: Success means perseverance. Regular and sustained practice in aural, keyboard, and compositional skills leads to increased abilities in performance skills and self-evaluation</p> <p>Social Awareness: music-making experiences which occur in group settings such as music theory can positively impact the student's proclivity for empathetic thinking and behavior.</p> <p>Relationship Skills: Music theory provides student with opportunities to interact with others, express him/herself while working collaboratively. There are great opportunities for communication with others, refining interpersonal skills, conflict resolution, and working towards a common goal.</p>
Interdisciplinary Connection	
NJSLS.A SSE.A.1	Interpret expressions that represent a quantity in terms of its context
NJSLS.N-Q.A.3	Choose a level of accuracy appropriate to limitations on measurement when reporting quantities

SL.11-12.5 WHST.11-12.9	Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest Draw evidence from informational texts to support analysis, reflection, and research
----------------------------	--

Unit Essential Question(s): 1. What is the distance between two notes? 2. How are notes related to keys? 3. How is a composition judged? 4. When is a composition ready to present?	Unit Enduring Understandings: 1. Half and whole steps 2. Intervals 3.. Simple rules of composition
--	--

Evidence of Learning

Formative Assessments: “do nows”, observation of participation/behavior/performance in class, answering questions, performance on dictations and informal keyboard skills

Summative/Benchmark Assessment(s): written quiz, test, composition, workbook pages, other written assignments

Alternative Assessments: open notebook quiz, performance on keyboard skills, charts and visuals, dictations

Resources/Materials: Workbook pages, Music First Suite, YouTube, recordings, selected scores	Key Vocabulary: half/whole steps, major, minor, perfect, augmented, diminished
---	---

Suggested Pacing Guide

Lesson Name/Topic	Student Learning Objective(s)	Suggested Tasks/Activities:	Day(s) to Complete
Diatonic Intervals	Apply concept of half/whole steps to intervals	Workbook pages, written assignments, composition assignments	1 week
Chromatic Intervals	Apply concept of half/whole steps to intervals	Workbook pages, written assignments, composition assignments	1 week
Aural Skills	Apply rhythmic patterns to written notation from short dictations	Aural skills: interval dictation	With above
Keyboard	Apply concept of staff notes, rhythms, major keys to keyboard songs and exercises	Playing chords, songs and exercises on keyboard	With above

Teacher Notes:

Additional Resources: sound system, keyboards, Chrome books, KAMI

Differentiation/Modification Strategies

Students with Disabilities	English Language Learners	Gifted and Talented Students	Students at Risk	504. Students
-----------------------------------	----------------------------------	-------------------------------------	-------------------------	----------------------

Midland Park Public Schools

Another student to help when needed, provide seating that “works” for student, enlarge print music, highlight print	assign a buddy, same language or English speaking student, allow errors in speaking/playing	More difficult keyboard, composition, and dictation assignments	consult Guidance counselors and I&RS procedures/action plans, provide rewards	Seat with strong students, alternative methods of assessments, use of notebook for quiz/test, and adapted keyboard exercises
---	---	---	---	--

Unit #6 Overview

Content Area: Music Theory

Unit Title: Triads

Grade Level: 9-12

Core Ideas: Major/Minor/Augmented/Diminished triads, Triad inversion

Unit #6 - Standards

CPI#	Statement:
-------------	-------------------

Performance Expectations: 2020 NJSL-Visual/Performing Arts	
Anchor Standard #1 (CREATING: Imagine)	1.3B.12acc.Cr1a : Describe and demonstrate how sounds and musical ideas can be used to represent events, memories, visual images, concepts, texts, or storylines.
Anchor Standard #2 (CREATING: Plan/Make	1.3B.12acc.Cr2a : Assemble and organize multiple sounds or musical ideas to create initial expressive statements of selected events, memories, images, concepts, texts, or storylines. 1.3B.12acc.Cr2b : Describe and explain the development of sounds and musical ideas in drafts of music within a variety of simple or moderately complex forms (e.g., binary, rondo, ternary).
Anchor Standard #3 (CREATING: Evaluate/Refine)	1.3B.12acc.Cr3a : identify, describe, and apply selected teacher-provided or personally developed criteria to assess and refine the technical and expressive aspects of evolving drafts leading to final versions. 1.3B.12acc.Cr3b : Share music through the use of notation, solo or group performance, or technology, and demonstrate and describe how the elements of music and compositional techniques have been employed to realize expressive intent.
Anchor Standard #4 (PERFORMING: Select/Analyze/Interpret)	1.3B.12acc.Pr4a : Identify and select specific passages, sections, or movements in musical works that express personal experiences and interests, moods, visual images, concepts, texts, or storylines in simple forms (e.g., as binary, ternary, rondo) or moderately complex forms. 1.3B.12acc.Pr4b : Analyze how the elements of music (including form) of selected works relate to the style, function, and context, and explain the implications for rehearsal and performance. 1.3B.12acc.Pr4c : Develop interpretations of works based on an understanding of the use of elements of music, style, mood, function, and context, explaining and supporting how the interpretive choices reflect the creators' intent.
Anchor Standard #5 (PERFORMING: Rehearse/Evaluate/Refine)	1.3B.12acc.Pr5a : Create rehearsal plans for works, identifying the form, repetition and variation within the form, and the style and historical or cultural context of the work. 1.3B.12acc.Pr5b : Using established criteria and feedback, identify the ways in which performances convey the formal design, style, and historical/cultural context of the works. 1.3B.12acc.Pr5c : Identify and implement strategies for improving the technical and expressive aspects of varied works.
Anchor Standard #6 (PERFORMING: Present)	1.3B.12acc.Pr6a : Share live or recorded performances of works (both personal and others') and explain how the elements of music and compositional techniques are used to convey intent. 1.3B.12acc.Pr6b : Explain how compositions are appropriate for both audience and context, and how this will shape future compositions.
Anchor Standard #7 (RESPONDING: Select/Analyze)	1.3B.12acc.Re7a : Apply teacher-provided or personally developed criteria to select music that expresses personal experiences and interests, moods, visual images, concepts, texts, or storylines in simple or moderately complex forms, and describe and defend the choices as models for composition. 1.3B.12acc.Re7b : Analyze aurally and by reading the scores of musical works the elements of music (including form), compositional techniques and procedures, relating them to style, mood, and context. Explain how the analysis provides models for personal growth as a composer, performer, and/or listener.

Midland Park Public Schools

Anchor Standard #8 (RESPONDING: Interpret)	1.3B.12acc.Re8a: . Develop and support interpretations of varied works, demonstrating an understanding of the composers 'intent by citing the use of elements of music (including form), compositional techniques, and the style/genre and context of each work.
Anchor Standard #9 (RESPONDING: Evaluate)	1.3B.12acc.Re8a: Explain the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating understanding of music theory as well as compositional techniques and procedures. 1.3B.12acc.Re8b: Describe ways in which critiquing others 'work and receiving feedback from others have been specifically applied in the personal creative process.
Anchor Standard #10 (CONNECTING: Interconnection)	1.3B.12acc.Cn10a: Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
Anchor Standard #10 (CONNECTING: Interconnection)	1.3B.12acc.Cn11a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
Career Readiness, Life Literacies, and Key Skills	
9.2.12.CAP.2	Develop college and career readiness skills by participating in opportunities such as structured learning experiences, apprenticeships, and dual enrollment programs.
9.4.12.CI.1	Demonstrate the ability to reflect, analyze, and use creative skills and ideas
9.4.12.CI.2	Identify career pathways that highlight personal talents, skills, and abilities
9.4.12.CI.3	Investigate new challenges and opportunities for personal growth, advancement, and transition
Computer Science and Design Thinking	
8.1.12.CS.2	Model interactions between application software, system software, and hardware.
8.2.12.ITH.3	Analyze the impact that globalization, social media, and access to open source technologies has had on innovation and on a society's economy, politics, and culture.
Cross-Cultural Statements/Mandates (Amistad, Holocaust, SEL)	
Amistad	Performance/study of : Instrumental/vocal arrangements of work songs, spirituals, gospel songs of African slaves in America; choral arrangements of songs of abolitionists, protest songs, blues, jazz, and repertoire of notable African American choral composers
Holocaust	listening to and study of music of various cultures, including music of the Holocaust and music that expresses value in differences, rebellion, and hope for a better future. Students sing songs of the Jewish culture and notable Jewish composers/performers (i.e. The Zamire Chorale)

LGBTQ	study of the contributions of LGBTQ composers/musicians: Copland, Barber, Bernstein, Schubert, Chopin, Britten, Poulenc, Tchaikovsky, Handel, Barber and Disabled composers: Ludwig Beethoven (deaf), Stevie Wonder and Ray Charles (blind), also listening to/singing of vocal/choral songs by LGBTQ composers for theatre and film. This could include songs from productions such as: Hairspray, Ragtime, Rent, The Lion King, Annie Get Your Gun. Composers include Elton John, Howard Ashman, Lorenz Hart, Fred Ebb, Jonathan Larson, Benj Pasek, Stephen Soundheim. Marc Shaimann, Poulenc, Tchaikovsky, Handel, Barber and Disabled composers: Ludwig Beethoven (deaf), Stevie Wonder and Ray Charles (blind)
-------	--

SEL	<p>Self-Awareness: exhibit high level of self worth, abilities, and achievements in music theory</p> <p>Self-Management: Success means perseverance. Regular and sustained practice in aural, keyboard, and compositional skills leads to increased abilities in performance skills and self-evaluation</p> <p>Social Awareness: music-making experiences which occur in group settings such as music theory can positively impact the student’s proclivity for empathetic thinking and behavior.</p> <p>Relationship Skills: Music theory provides student with opportunities to interact with others, express him/herself while working collaboratively. There are great opportunities for communication with others, refining interpersonal skills, conflict resolution, and working towards a common goal.</p>
-----	--

Interdisciplinary Connection

<p>NJSLS.A SSE.A.1</p> <p>NJSLS.N-Q.A.3</p>	<p>Interpret expressions that represent a quantity in terms of its context</p> <p>Choose a level of accuracy appropriate to limitations on measurement when reporting quantities</p>
---	--

<p>SL.11-12.5</p> <p>WHST.11-12.9</p>	<p>Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest</p> <p>Draw evidence from informational texts to support analysis, reflection, and research</p>
---------------------------------------	---

<p>Unit Essential Question(s):</p> <ol style="list-style-type: none"> 1. How are pitches grouped together? 2. How can triads be “flipped”? 3. How is a composition judged? 4. When is a composition ready to present? 5. How does music progress through time? 	<p>Unit Enduring Understandings:</p> <ol style="list-style-type: none"> 1. Triad Construction 2. Triad positions 3. simple rules of composition 4. The “Classical” form
--	--

Evidence of Learning

Formative Assessments: “do nows”, observation of participation/behavior/performance in class, answering questions, performance on dictations and informal keyboard skills

Summative/Benchmark Assessment(s): written quiz, test, composition, workbook pages, other written assignments

Alternative Assessments: open notebook quiz, performance on keyboard skills, charts and visuals, dictations

Resources/Materials: Workbook pages, Music First Suite, YouTube, recordings, selected scores

Key Vocabulary: half/whole steps, major, minor, augmented, diminished, root, third, fifth, first inversion, second inversion, root position, tonic, dominant, subdominant, Classical Period, sonata form

Suggested Pacing Guide

Lesson Name/Topic	Student Learning Objective(s)	Suggested Tasks/Activities:	Day(s) to Complete
Major/Minor Triads	Apply concept of major/minor triad construction to examples and synthesize elements of rhythm/pitch/harmony to composition	Workbook pages, written assignments, composition assignments	1 week
Triad Inversions	Apply concept of half/whole steps to intervals	Workbook pages, written assignments, composition assignments	2 weeks
Augmented/Diminished Triad	Apply concept of major/minor triad construction to examples and synthesize elements of rhythm/pitch/harmony to composition	Workbook pages, written assignments, composition assignments	2 week
Aural Skills	Apply rhythmic patterns to written notation from short dictations	Aural skills: melodic, interval dictation	With above
Keyboard	Apply concept of staff notes, rhythms, major keys to keyboard songs and exercises	Playing chords, songs and exercises on keyboard	With above
Classical Period	Understand the music of the Classical Period	Listening to/reading score of selected repertoire	With above

Teacher Notes:

Additional Resources: sound system, keyboards, Chrome books, KAMI

Differentiation/Modification Strategies

Students with Disabilities	English Language Learners	Gifted and Talented Students	Students at Risk	504. Students
Another student to help when needed, provide seating that “works” for student, enlarge print music, highlight print	assign a buddy, same language or English speaking student, allow errors in speaking/playing	More difficult keyboard, composition, and dictation assignments	consult Guidance counselors and I&RS procedures/action plans, provide rewards	Seat with strong students, alternative methods of assessments, use of notebook for quiz/test, and adapted keyboard exercises

Unit #7 Overview

Content Area: Music Theory

Unit Title: Intro to SATB analysis

Grade Level: 9-12

Core Ideas: Root and inverted positions of triads in SATB setting

Unit #7- Standards

CPI#

Statement:

Performance Expectations: 2020 NJSLS-Visual/Performing Arts

Anchor Standard #1
(CREATING:
Imagine)

1.3B.12acc.Cr1a : Describe and demonstrate how sounds and musical ideas can be used to represent events, memories, visual images, concepts, texts, or storylines.

Anchor Standard #2
(CREATING:
Plan/Make

1.3B.12acc.Cr2a: Assemble and organize multiple sounds or musical ideas to create initial expressive statements of selected events, memories, images, concepts, texts, or storylines.

1.3B.12acc.Cr2b: Describe and explain the development of sounds and musical ideas in drafts of music within a variety of simple or moderately complex forms (e.g., binary, rondo, ternary).

Anchor Standard #3
(CREATING:
Evaluate/Refine)

1.3B.12acc.Cr3a: identify, describe, and apply selected teacher-provided or personally developed criteria to assess and refine the technical and expressive aspects of evolving drafts leading to final versions.

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

Midland Park Public Schools

<p>Anchor Standard #4 (PERFORMING: Select/Analyze/Interpret)</p>	<p>1.3B.12acc.Pr4a: Identify and select specific passages, sections, or movements in musical works that express personal experiences and interests, moods, visual images, concepts, texts, or storylines in simple forms (e.g., as binary, ternary, rondo) or moderately complex forms.</p> <p>1.3B.12acc.Pr4b: Analyze how the elements of music (including form) of selected works relate to the style, function, and context, and explain the implications for rehearsal and performance.</p> <p>1.3B.12acc.Pr4c: Develop interpretations of works based on an understanding of the use of elements of music, style, mood, function, and context, explaining and supporting how the interpretive choices reflect the creators' intent.</p>
<p>Anchor Standard #5 (PERFORMING: Rehearse/Evaluate/Refine)</p>	<p>1.3B.12acc.Pr5a: Create rehearsal plans for works, identifying the form, repetition and variation within the form, and the style and historical or cultural context of the work.</p> <p>1.3B.12acc.Pr5b: Using established criteria and feedback, identify the ways in which performances convey the formal design, style, and historical/cultural context of the works.</p> <p>1.3B.12acc.Pr5c: Identify and implement strategies for improving the technical and expressive aspects of varied works.</p>
<p>Anchor Standard #6 (PERFORMING: Present)</p>	<p>1.3B.12acc.Pr6a: Share live or recorded performances of works (both personal and others') and explain how the elements of music and compositional techniques are used to convey intent.</p> <p>1.3B.12acc.Pr6b: Explain how compositions are appropriate for both audience and context, and how this will shape future compositions.</p>
<p>Anchor Standard #7 (RESPONDING: Select/Analyze)</p>	<p>1.3B.12acc.Re7a: Apply teacher-provided or personally developed criteria to select music that expresses personal experiences and interests, moods, visual images, concepts, texts, or storylines in simple or moderately complex forms, and describe and defend the choices as models for composition.</p> <p>1.3B.12acc.Re7b: Analyze aurally and by reading the scores of musical works the elements of music (including form), compositional techniques and procedures, relating them to style, mood, and context. Explain how the analysis provides models for personal growth as a composer, performer, and/or listener.</p>
<p>Anchor Standard #8 (RESPONDING: Interpret)</p>	<p>1.3B.12acc.Re8a: . Develop and support interpretations of varied works, demonstrating an understanding of the composers' intent by citing the use of elements of music (including form), compositional techniques, and the style/genre and context of each work.</p>
<p>Anchor Standard #9 (RESPONDING: Evaluate)</p>	<p>1.3B.12acc.Re8a: Explain the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating understanding of music theory as well as compositional techniques and procedures.</p> <p>1.3B.12acc.Re8b: Describe ways in which critiquing others' work and receiving feedback from others have been specifically applied in the personal creative process.</p>
<p>Anchor Standard #10 (CONNECTING: Interconnection)</p>	<p>1.3B.12acc.Cn10a: Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.</p>
<p>Anchor Standard #10 (CONNECTING: Interconnection)</p>	<p>1.3B.12acc.Cn11a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.</p>

Career Readiness, Life Literacies, and Key Skills	
9.2.12.CAP.2	Develop college and career readiness skills by participating in opportunities such as structured learning experiences, apprenticeships, and dual enrollment programs.
9.4.12.CI.1	Demonstrate the ability to reflect, analyze, and use creative skills and ideas
9.4.12.CI.2	Identify career pathways that highlight personal talents, skills, and abilities
9.4.12.CI.3	Investigate new challenges and opportunities for personal growth, advancement, and transition
Computer Science and Design Thinking	
8.1.12.CS.2	Model interactions between application software, system software, and hardware.
8.2.12.ITH.3	Analyze the impact that globalization, social media, and access to open source technologies has had on innovation and on a society's economy, politics, and culture.
Cross-Cultural Statements/Mandates (Amistad, Holocaust, SEL)	
Amistad	Performance/study of : Instrumental/vocal arrangements of work songs, spirituals, gospel songs of African slaves in America; choral arrangements of songs of abolitionists, protest songs, blues, jazz, and repertoire of notable African American choral composers
Holocaust	listening to and study of music of various cultures, including music of the Holocaust and music that expresses value in differences, rebellion, and hope for a better future. Students sing songs of the Jewish culture and notable Jewish composers/performers (i.e. The Zamire Chorale)
LGBTQ	study of the contributions of LGBTQ composers/musicians: Copland, Barber, Bernstein, Schubert, Chopin, Britten, Poulenc, Tchaikovsky, Handel, Barber and Disabled composers: Ludwig Beethoven (deaf), Stevie Wonder and Ray Charles (blind), also listening to/singing of vocal/choral songs by LGBTQ composers for theatre and film. This could include songs from productions such as: Hairspray, Ragtime, Rent, The Lion King, Annie Get Your Gun. Composers include Elton John, Howard Ashman, Lorenz Hart, Fred Ebb, Jonathan Larson, Benj Pasek, Stephen Soundheim. Marc Shaiman and Ray Charles (blind)
SEL	<p>Self-Awareness: exhibit high level of self worth, abilities, and achievements in music theory</p> <p>Self-Management: Success means perseverance. Regular and sustained practice in aural, keyboard, and compositional skills leads to increased abilities in performance skills and self-evaluation</p> <p>Social Awareness: music-making experiences which occur in group settings such as music theory can positively impact the student's proclivity for empathetic thinking and behavior.</p> <p>Relationship Skills: Music theory provides student with opportunities to interact with others, express him/herself while working collaboratively. There are great opportunities for communication with others, refining interpersonal skills, conflict resolution, and working towards a common goal.</p>
Interdisciplinary Connection	

NJSLS.A SSE.A.1	Interpret expressions that represent a quantity in terms of its context
NJSLS.N-Q.A.3	Choose a level of accuracy appropriate to limitations on measurement when reporting quantities
SL.11-12.5 WHST.11-12.9	Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest Draw evidence from informational texts to support analysis, reflection, and research

Unit Essential Question(s):

1. How is music divided into four voice parts?
2. Why is the root important?
3. How is a composition judged?
4. When is a composition ready to present?
5. How did composer rebel against the “Classical” rules?

Unit Enduring Understandings:

1. Finding the root
2. Triad positions
- 3.. simple rules of composition
4. Classical vs. Romantic

Evidence of Learning

Formative Assessments: “do nows”, observation of participation/behavior/performance in class, answering questions, performance on dictations and informal keyboard skills

Summative/Benchmark Assessment(s): written quiz, test, composition, workbook pages, other written assignments

Alternative Assessments: open notebook quiz, performance on keyboard skills, charts and visuals, dictations

Resources/Materials: Workbook pages, Music First Suite, YouTube, recordings, selected scores

Key Vocabulary: SATB, root, third, fifth, inversions, Roman numerals, chord tone, non chord tone

Suggested Pacing Guide

Lesson Name/Topic	Student Learning Objective(s)	Suggested Tasks/Activities:	Day(s) to Complete
SATB analysis	Analyze passages in SATB settings by analyzing brief settings in four parts (SATB) using chord names and Roman numerals	Workbook pages, written assignments, composition assignments	2 week
Aural Skills	Apply rhythmic patterns to written notation from short dictations	Aural skills: melodic, interval dictation	With above
Keyboard	Apply concept of staff notes, rhythms, major keys to keyboard songs and exercises	Playing chords, songs and exercises on keyboard	With above

Midland Park Public Schools

Romantic Period	Understand the music of the Romantic Period	Listening to/reading score of selected repertoire	With above
-----------------	---	---	------------

Teacher Notes:

Additional Resources: sound system, keyboards, Chrome books, KAMI

Differentiation/Modification Strategies

Students with Disabilities	English Language Learners	Gifted and Talented Students	Students at Risk	504. Students
Another student to help when needed, provide seating that “works” for student, enlarge print music, highlight print	assign a buddy, same language or English speaking student, allow errors in speaking/playing	More difficult keyboard, composition, and dictation assignments	consult Guidance counselors and I&RS procedures/action plans, provide rewards	Seat with strong students, alternative methods of assessments, use of notebook for quiz/test, and adapted keyboard exercises

Unit #8 Overview

Content Area: Music Theory

Unit Title: Form and Analysis and more

Grade Level: 9-12

Core Ideas: song form, new scale types, non-chord tones, Impressionism and 20th C music

Unit #8- Standards

CPI#	Statement:
Performance Expectations: 2020 NJSL-Visual/Performing Arts	
Anchor Standard #1 (CREATING: Imagine)	1.3B.12acc.Cr1a : Describe and demonstrate how sounds and musical ideas can be used to represent events, memories, visual images, concepts, texts, or storylines.
Anchor Standard #2 (CREATING: Plan/Make	1.3B.12acc.Cr2a: Assemble and organize multiple sounds or musical ideas to create initial expressive statements of selected events, memories, images, concepts, texts, or storylines. 1.3B.12acc.Cr2b: Describe and explain the development of sounds and musical ideas in drafts of music within a variety of simple or moderately complex forms (e.g., binary, rondo, ternary).
Anchor Standard #3 (CREATING: Evaluate/Refine)	1.3B.12acc.Cr3a: identify, describe, and apply selected teacher-provided or personally developed criteria to assess and refine the technical and expressive aspects of evolving drafts leading to final versions. 1.3B.12acc.Cr3b: Share music through the use of notation, solo or group performance, or technology, and demonstrate and describe how the elements of music and compositional techniques have been employed to realize expressive intent.
Anchor Standard #4 (PERFORMING: Select/Analyze/Interpret)	1.3B.12acc.Pr4a: Identify and select specific passages, sections, or movements in musical works that express personal experiences and interests, moods, visual images, concepts, texts, or storylines in simple forms (e.g., as binary , ternary, rondo) or moderately complex forms. 1.3B.12acc.Pr4b: Analyze how the elements of music (including form) of selected works relate to the style, function, and context, and explain the implications for rehearsal and performance. 1.3B.12acc.Pr4c: Develop interpretations of works based on an understanding of the use of elements of music, style, mood, function, and context, explaining and supporting how the interpretive choices reflect the creators ' intent.
Anchor Standard #5 (PERFORMING: Rehearse/Evaluate Refine)	1.3B.12acc.Pr5a: Create rehearsal plans for works, identifying the form, repetition and variation within the form, and the style and historical or cultural context of the work. 1.3B.12acc.Pr5b: Using established criteria and feedback, identify the ways in which performances convey the formal design, style, and historical/cultural context of the works. 1.3B.12acc.Pr5c: Identify and implement strategies for improving the technical and expressive aspects of varied works.
Anchor Standard #6 (PERFORMING: Present)	1.3B.12acc.Pr6a: Share live or recorded performances of works (both personal and others') and explain how the elements of music and compositional techniques are used to convey intent. 1.3B.12acc.Pr6b: Explain how compositions are appropriate for both audience and context, and how this will shape future compositions.
Anchor Standard #7 (RESPONDING: Select/Analyze)	1.3B.12acc.Re7a: Apply teacher-provided or personally developed criteria to select music that expresses personal experiences and interests, moods, visual images, concepts, texts, or storylines in simple or moderately complex forms, and describe and defend the choices as models for composition. 1.3B.12acc.Re7b: Analyze aurally and by reading the scores of musical works the elements of music (including form), compositional techniques and procedures, relating them to style, mood, and context. Explain how the analysis provides models for personal growth as a composer, performer, and/or listener.

Midland Park Public Schools

Anchor Standard #8 (RESPONDING: Interpret)	1.3B.12acc.Re8a: . Develop and support interpretations of varied works, demonstrating an understanding of the composers 'intent by citing the use of elements of music (including form), compositional techniques, and the style/genre and context of each work.
Anchor Standard #9 (RESPONDING: Evaluate)	1.3B.12acc.Re8a: Explain the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating understanding of music theory as well as compositional techniques and procedures. 1.3B.12acc.Re8b: Describe ways in which critiquing others 'work and receiving feedback from others have been specifically applied in the personal creative process.
Anchor Standard #10 (CONNECTING: Interconnection)	1.3B.12acc.Cn10a: Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
Anchor Standard #10 (CONNECTING: Interconnection)	1.3B.12acc.Cn11a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
Career Readiness, Life Literacies, and Key Skills	
9.2.12.CAP.2	Develop college and career readiness skills by participating in opportunities such as structured learning experiences, apprenticeships, and dual enrollment programs.
9.4.12.CI.1	Demonstrate the ability to reflect, analyze, and use creative skills and ideas
9.4.12.CI.2	Identify career pathways that highlight personal talents, skills, and abilities
9.4.12.CI.3	Investigate new challenges and opportunities for personal growth, advancement, and transition
Computer Science and Design Thinking	
8.1.12.CS.2	Model interactions between application software, system software, and hardware.
8.2.12.ITH.3	Analyze the impact that globalization, social media, and access to open source technologies has had on innovation and on a society's economy, politics, and culture.
Cross-Cultural Statements/Mandates (Amistad, Holocaust, SEL)	
Amistad	Performance/study of : Instrumental/vocal arrangements of work songs, spirituals, gospel songs of African slaves in America; choral arrangements of songs of abolitionists, protest songs, blues, jazz, and repertoire of notable African American choral composers
Holocaust	listening to and study of music of various cultures, including music of the Holocaust and music that expresses value in differences, rebellion, and hope for a better future. Students sing songs of the Jewish culture and notable Jewish composers/performers (i.e. The Zimre Chorale)

LGBTQ	study of the contributions of LGBTQ composers/musicians: Copland, Barber, Bernstein, Schubert, Chopin, Britten, Poulenc, Tchaikovsky, Handel, Barber and Disabled composers: Ludwig Beethoven (deaf), Stevie Wonder and Ray Charles (blind), also listening to/singing of vocal/choral songs by LGBTQ composers for theatre and film. This could include songs from productions such as: Hairspray, Ragtime, Rent, The Lion King, Annie Get Your Gun. Composers include Elton John, Howard Ashman, Lorenz Hart, Fred Ebb, Jonathan Larson, Benj Pasek, Stephen Soundheim. Marc Shaiman	
SEL	<p>Self-Awareness: exhibit high level of self worth, abilities, and achievements in music theory</p> <p>Self-Management: Success means perseverance. Regular and sustained practice in aural, keyboard, and compositional skills leads to increased abilities in performance skills and self-evaluation</p> <p>Social Awareness: music-making experiences which occur in group settings such as music theory can positively impact the student's proclivity for empathetic thinking and behavior.</p> <p>Relationship Skills: Music theory provides student with opportunities to interact with others, express him/herself while working collaboratively. There are great opportunities for communication with others, refining interpersonal skills, conflict resolution, and working towards a common goal.</p>	
Interdisciplinary Connection		
NJSLS.A SSE.A.1	Interpret expressions that represent a quantity in terms of its context	
NJSLS.N-Q.A.3	Choose a level of accuracy appropriate to limitations on measurement when reporting quantities	
SL.11-12.5	Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest	
WHST.11-12.9	Draw evidence from informational texts to support analysis, reflection, and research	
Unit Essential Question(s): 1. How are songs organized? 2. What are some different ways to organize scale patterns? 3. How do notes NOT fit in? 4. When is a composition ready to present? 5. How did music become more modern?		Unit Enduring Understandings: 1. Form 2. Triad positions 3. Non-chord tones 4.. simple rules of composition 4. Impressionism and 20th Century ideas
Evidence of Learning		
Formative Assessments: "do nows", observation of participation/behavior/performance in class, answering questions, performance on dictations and informal keyboard skills Summative/Benchmark Assessment(s): written quiz, test, composition, workbook pages, other written assignments Alternative Assessments: open notebook quiz, performance on keyboard skills, charts and visuals, dictations		

Resources/Materials: Workbook pages, Music First Suite, YouTube, recordings, selected scores

Key Vocabulary: Church modes, pentatonic, whole tone, binary, ternary, Impressionism, 20th Century

Suggested Pacing Guide

Lesson Name/Topic	Student Learning Objective(s)	Suggested Tasks/Activities:	Day(s) to Complete
Form	Analyze long and short melody forms	Workbook pages, written assignments, composition assignments	1 week
Analysis of non-chord tones	Analyze embellishing tones by determining function of non-chord tones in melodies	Workbook pages, written assignments, composition assignments	1 week
New scale types	Analyze scales within isolation and melodies by determining scale type	Workbook pages, written assignments, composition assignments	1 week
Aural Skills	Apply rhythmic patterns to written notation from short dictations	Aural skills: melodic, interval	With above
Keyboard	Apply concept of staff notes, rhythms, major keys to keyboard songs and exercises	Playing chords, songs and exercises on keyboard	With above
Impressionism and beyond	Understand the music of the Impressionistic and 20th Century periods	Listening to/reading score of selected repertoire	With above

Teacher Notes:

Additional Resources: sound system, keyboards, Chrome books, KAMI

Differentiation/Modification Strategies

Students with Disabilities	English Language Learners	Gifted and Talented Students	Students at Risk	504. Students
Another student to help when needed, provide seating that “works” for student, enlarge print music, highlight print	assign a buddy, same language or English speaking student, allow errors in speaking/playing	More difficult keyboard, composition, and dictation assignments	consult Guidance counselors and I&RS procedures/action plans, provide rewards	Seat with strong students, alternative methods of assessments, use of notebook for quiz/test, and adapted keyboard exercises