



# Music | 9-12/Honors Music Theory



ORGANIZING THEME/TOPIC	FOCUS STANDARDS	FOCUS SKILLS
<p><b>UNIT 1: MUSICIANSHIP</b> Unit subtitle and additional information.</p> <p><b>Time Frame:</b> 2-3 Weeks</p>	<p><b>STANDARDS</b></p> <p>Share music through the use of notation, performance or technology, and demonstrate how the elements of music have been employed to realize expressive intent. MU:Cr3.2.C.1a</p>	<p><b>SKILLS (SUBHEADING)</b></p> <ul style="list-style-type: none"> <li>● Notate clefs</li> <li>● Draw noteheads, stems, flag, beams, rests, using correct vertical alignment and stem direction</li> <li>● Draw staves, bars, bracket and brace (repeat signs, endings)</li> <li>● Draw sharps, flats and naturals</li> <li>● Notate simple rhythmic patterns (beats and subdivisions)</li> <li>● Notate meter: simple</li> <li>● Organize rhythm into appropriate groupings (beaming and barring)</li> <li>● Write whole-step and half-step intervals</li> <li>● Notate simple rhythmic patterns from dictated examples</li> <li>● Notate measured rhythms from dictated examples</li> <li>● Notate whole- and half-step intervals from dictated examples</li> <li>● Identify simple rhythmic motives from aural examples</li> <li>● Identify intervals from aural examples</li> <li>● Name and read notes in all clefs</li> <li>● Recognize meter signatures</li> <li>● Recognize notated tempo markings</li> <li>● Sing pitch names in treble and bass clefs.</li> <li>● Sing intervals, isolated an in melodic context</li> </ul>

		<ul style="list-style-type: none"> <li>• Play notated pitches on the keyboard*</li> <li>• Play whole- and half-step intervals</li> </ul>
<p><b>UNIT 2: ADVANCED SCALE THEORY</b> Unit subtitle and additional information.</p> <p><b>Time Frame:</b> 3-4 weeks</p>	<p><b>STANDARDS</b></p> <p>Describe how sounds and short musical ideas can be used to represent personal experiences, moods, visual images, and/or storylines. MU:Cr1.1.C.1a</p> <p>Share music through the use of notation, performance, or technology, and demonstrate how the elements of music have been employed to realize expressive intent. MU:Cr.3.2.C.1a</p> <p>Identify and select specific excerpts, passages, or sections in musical works that express a personal experience, mood, visual image, or storyline in simple forms (such as one-part, cyclical, binary). MU:Pr4.1.C.1a</p> <p>Develop and explain interpretations of varied works, demonstrating an understanding of the composers' intent by citing technical and expressive aspects as well as the style/genre of each work. MU:Re8.1.C.1a</p> <p>Assemble and organize sounds or short musical ideas to create initial expressions of selected experiences, moods, images, or storylines. MU:Cr2.1.C.1a</p> <p>Analyze how the elements of music (including form) of the selected works(s) relate to the style and mood, and explain the implications for rehearsal or performance. MU:Pr4.2.C.1a</p>	<p><b>SKILLS (SUBHEADING)</b></p> <ul style="list-style-type: none"> <li>• Identify, Notate, Sing, perform tetrachords</li> <li>• Identify, Notate, Sing, Perform pitch collections (major, minor, harmonic minor, melodic minor, chromatic, modes)</li> <li>• Name and use proper major and minor scale degrees</li> <li>• Write major and minor key signatures on a staff (circle of fifths), in manuscript and using the <i>Finale</i> music notation software.</li> <li>• Write and identify by ear all perfect, major, minor, diminished, and augmented intervals.</li> <li>• Compose a simple melody using any studied scale. Use <i>Finale</i> to publish the simple melody.</li> <li>• Identify and notate dictated intervals and simple melodies</li> </ul>

	<p>Identify how compositions are appropriate for an audience or context, and how this will shape future compositions. MU:Pr6.1.C.Ib</p> <p>Analyze aurally the elements of music (including for) of musical works, relating them to style, mood, and context, and describe how the analysis provides models for personal growth as composer, performer, and/or listener. MU:Re7.2.C.Ia</p>	
<p><b>UNIT 3: HARMONIC CONSTRUCTION</b> Unit subtitle and additional information.</p> <p><b>Time Frame:</b> 7 weeks</p>	<p><b>STANDARDS (SUBHEADING)</b> Identify and select specific excerpts, passages, or sections in musical works that express a personal experience, mood, visual image, or storyline in simple forms (such as one-part, cyclical, binary.) Mu-Pr4.1.C.Ia</p> <p>Develop interpretations of works based on an understanding of the use of elements of music, style, and mood, explaining how the interpretive choices reflect the creator’s intent. MU:Pr4.3.C.Ia</p> <p>Create Rehearsal Plans for works identifying repetition and variation within the form. MU:Pr5.1.C.Ia</p> <p>Using established criteria and feedback, identify the ways in which performances convey the elements of music, style and mood. MU:Pr5.1.C.Ib</p> <p>Identify and implement strategies for improving the technical and expressive aspects of multiple works. MU:Pr5.1.C.Ic</p>	<p><b>SKILLS (SUBHEADING)</b></p> <ul style="list-style-type: none"> <li>• Construct, identify, and perform, written and aurally: major, minor, diminished, and augmented triads in all inversions.</li> <li>• Spell triads in open and closed spacing</li> <li>• Construct, identify, and perform (written and aurally): seventh chords and inversions</li> <li>• Notate and identify roman numeral analysis in major and minor keys</li> <li>• Compose and Harmonize simple melodies with root position chords.</li> <li>• Demonstrate standard harmonic progression: tonic – pre-dominant – dominant - tonic</li> </ul>

	<p>Share live or recorded performances of works (both personal and others'), and explain how the elements of music are used to convey intent. MU:Pr6.1.C.1a</p> <p>Identify how compositions are appropriate for an audience or context, and how this will shape future compositions. MU:Pr6.1.C.1b</p>	
<p><b>UNIT 4: VOICE LEADING</b> Unit subtitle and additional information.</p> <p><b>Time Frame:</b> 9 weeks</p>	<p><b>STANDARDS (SUBHEADING)</b> Apply teacher-provided criteria to select music that expresses a personal experience, mood, visual image, or storyline in simple forms (such as one-part, cyclical, binary), and describe the choices as models for composition. MU:Re7.1.C.1a</p> <p>Analyze aurally the elements of music (including form) of musical works, relating them to style, mood, and context, and describe how the analysis provides models for personal growth as composer, performer, and/or listener. MU:Re7.2.C.1a</p> <p>Develop and explain interpretations of varied works, demonstrating an understanding of the composers' intent by citing technical and expressive aspects as well as the style/genre of each work. MU:Re8.1.C.1a</p> <p>Describe the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating understanding of fundamentals of music theory. MU:Re9.1.C.1a</p> <p>Describe the way(s) in which critiquing others' work and receiving feedback from others can be applied in the personal creative process. MU:Re9.1.C.1b</p>	<p><b>SKILLS (SUBHEADING)</b></p> <ul style="list-style-type: none"> <li>• Identify and create: <ul style="list-style-type: none"> <li>o Cadences in aural basic examples</li> <li>o Plagal, authentic, and half cadences</li> <li>o variety of embellishments (passing tones, neighboring tones, anticipation, etc.)</li> </ul> </li> <li>• 1:1 Counterpoint (first species): identify and write <ul style="list-style-type: none"> <li>o Types of motion (similar, parallel, contrary, oblique).</li> <li>o Standard voice leading rules of the common practice era.</li> </ul> </li> <li>• 2:1 Counterpoint (second species): Identify and write <ul style="list-style-type: none"> <li>o Types of motion (similar, parallel, contrary, oblique).</li> <li>o Standard voice leading rules of the common practice era.</li> </ul> </li> <li>• Add tenor and alto voices to first and second species counterpoint to create a 4-part texture: <ul style="list-style-type: none"> <li>o Adhere to standard stylistic practices of the common practice era</li> <li>o Identify and write basic non-harmonic tones: passing, neighbor, appoggiatura, escape, suspensions, retardations, anticipations</li> </ul> </li> </ul>

	<p>Analyze how the elements of music (including form) of selected works relate to style and mood, and explain the implications for rehearsal or performance. MU:Pr4.2.C.1a</p>	<ul style="list-style-type: none"> <li>o Add appropriate roman numeral analysis</li> <li>o Realization of four part harmony from a given figured bass + bass or melody.</li> <li>o Use Finale to arrange a four-part chorale for various settings: string quartet, wind quartet, voices, etc.</li> <li>• Performance Skills: <ul style="list-style-type: none"> <li>o Dictate bass and soprano lines from 4 part aural examples</li> <li>o Sight sing soprano, alto, tenor, and bass lines from 4 part examples.</li> </ul> </li> <li>• Perform, at piano, standard cadences.</li> </ul>
<p><b>UNIT V - Composition and Analysis- 9 weeks</b></p>	<p><b>STANDARDS (SUBHEADING)</b> Describe how sounds and short musical ideas can be used to represent personal experiences, moods, visual images, and/or storylines. MU:Cr1.1.C.1a</p> <p>Assemble and organize sounds or short musical ideas to create initial expressions of selected experiences, moods, images, or storylines. MU:Cr2.1.C.1a</p> <p>Identify and describe the development of sounds or short musical ideas in drafts of music within simple forms (such as one-part, cyclical, or binary). MU:Cr2.1.C.1b</p> <p>Identify, describe, and apply teacher-provided criteria to assess and refine the technical and expressive aspects of evolving drafts leading to final versions. MU:Cr3.1.C.1a</p> <p>Share music through the use of notation, performance or technology, and demonstrate how the</p>	<p>Skills:</p> <ul style="list-style-type: none"> <li>• Identify, analyze, and write: <ul style="list-style-type: none"> <li>o Secondary Dominants and applied chords</li> <li>o Tonicizations, modulations through pivot chords and direct modulation</li> <li>o Standard forms: Binary, Ternary, Sonata, Rondo, Theme and Variation</li> </ul> </li> <li>• Transposition, Instrumentation, Orchestration <ul style="list-style-type: none"> <li>o Transpose melodies to different keys and for all standard orchestral instruments.</li> <li>o Demonstrate knowledge of appropriate instrument/vocal ranges and techniques.</li> <li>o Identify standard performance settings/instrumentation: <ul style="list-style-type: none"> <li>▪ SATB Choral</li> <li>▪ String Orchestra</li> <li>▪ Symphony Orchestra</li> <li>▪ Band</li> <li>▪ Standard Chamber Settings</li> </ul> </li> </ul> </li> <li>• Composition/Arranging: <ul style="list-style-type: none"> <li>o Compose melodies for varied instruments/voices</li> </ul> </li> </ul>

	<p>elements of music have been employed to realize expressive intent. MU:Cr3.2.C.1a</p> <p>Describe the given context and performance medium for presenting personal works, and how they impact the final composition and presentation. MU:Cr3.2.C.1</p>	<ul style="list-style-type: none"><li>○ Arrange 4-part pieces for varied instrument/vocal settings from the list above utilizing standard forms.</li><li>● Analysis and Aural Skills:<ul style="list-style-type: none"><li>○ Formal Analysis of standard classical works.</li><li>○ Written and aural identification of cadences, applied chords, modulations.</li></ul></li><li>● Sight Sing Melodies with chromatic alterations.</li></ul>
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