Course Title – Music Theory I
Implement start year – 2015-2016
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Unit # 4 – Harmony
Transfer Goal – Students will be able to independently use their learning to harmonize a given melody.

Stage 1 – Desired Results

Established Goals	**21st Century Themes** **(www.21stcenturyskills.org)**
2009 NJCCC Standard(s), Strand(s)/CPI # (**http://www.nj.gov/education/cccs/2009/final.htm**) 1.1.12.B.1 Examine how aspects of meter, rhythm, tonality, intervals, chords, and harmonic progressions are organized and manipulated to establish unity and variety in genres of musical compositions. 1.1.12.B.2 Synthesize knowledge of the elements of music in the deconstruction and performance of complex musical scores from diverse cultural contexts. 1.2.12.A.1 Determine how dance, music, theatre, and visual art have influenced world	___ Global Awareness ___Financial, Economic, Business and Entrepreneurial Literacy ___Civic Literacy ___Health Literacy ___Environmental Literacy
	21st Century Skills *Learning and Innovation Skills:* _x__Creativity and Innovation __x_Critical Thinking and Problem Solving __x_Communication and Collaboration *Information, Media and Technology Skills:* ___Information Literacy ___Media Literacy

cultures throughout history.

1.2.12.A.2
Justify the impact of innovations in the arts (e.g., the availability of music online) on societal norms and habits of mind in various historical eras.

1.3.12.B.1
Analyze compositions from different world cultures and genres with respect to technique, musicality, and stylistic nuance, and/or perform excerpts with technical accuracy, appropriate musicality, and the relevant stylistic nuance.

1.3.12.B.2
Analyze how the elements of music are manipulated in original or prepared musical scores.

1.3.12.B.4
Arrange simple pieces for voice or instrument using a variety of traditional and nontraditional sound sources or electronic media, and/or analyze prepared scores using music composition software.

1.4.12.A.1
Use contextual clues to differentiate between unique and common properties and to discern the cultural implications of works of dance, music, theatre, and visual art.

1.4.12.A.2
Speculate on the artist's intent, using discipline-specific arts terminology and citing embedded clues to substantiate the hypothesis.

1.4.12.A.3
Develop informed personal responses to an assortment of artworks across the four arts disciplines (dance, music, theatre, and visual art), using historical significance, craftsmanship, cultural context, and originality as criteria for assigning value to the works.

1.4.12.A.4
Evaluate how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to artwork.

___ICT (Information, Communications and
    Technology) Literacy

Life and Career Skills:
___Flexibility and Adaptability
___Initiative and Self-Direction
_x__Social and Cross-Cultural Skills
__x_Productivity and Accountability
__x_Leadership and Responsibility

1.4.12.B.1
Formulate criteria for arts evaluation using the principles of positive critique and observation of the elements of art and principles of design, and use the criteria to evaluate works of dance, music, theatre, visual, and multimedia artwork from diverse cultural contexts and historical eras.

1.4.12.B.2
Evaluate how an artist's technical proficiency may affect the creation or presentation of a work of art, as well as how the context in which a work is performed or shown may impact perceptions of its significance/meaning.

1.4.12.B.3
Determine the role of art and art-making in a global society by analyzing the influence of technology on the visual, performing, and multimedia arts for consumers, creators, and performers around the world

Common Core Curriculum Standards for Math and English
(http://www.corestandards.org/)

CCSS.ELA-LITERACY.WHST.11-12.1.A
Introduce precise, knowledgeable claim(s), establish the significance of the claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that logically sequences the claim(s), counterclaims, reasons, and evidence.

CCSS.ELA-LITERACY.WHST.11-12.1.B
Develop claim(s) and counterclaims fairly and thoroughly, supplying the most relevant data and evidence for each while pointing out the strengths and limitations of both claim(s) and counterclaims in a discipline-appropriate form that anticipates the audience's knowledge level, concerns, values, and possible biases.

Enduring Understandings:	Essential Questions:
Students will understand that . . .	
EU 1	*EU 1*
intervals are the building blocks of harmony.	• What intervals create stability?
	• Why are consonant and dissonant intervals used?
	• What intervals yield contrasting emotions?
	EU 2
EU 2	• Why is tonality important?
chords serve a specific purpose within a tonality.	• Why do chords exist?
	• What emotions do certain chords evoke?
	EU 3
	• What does progression sound like?
EU 3	• What does punctuation sound like?
traditional harmonic progression conveys forward motion towards a cadence.	• How and why do chords relate to each other?
	EU 4
	• Why are there rules for voice leading and what happens when they're broken?
EU 4	• How does proper voice leading facilitate performance?
there are fundamental rules to traditional voice leading.	
Knowledge:	**Skills:**
Students will know . . .	*Students will be able to . . .*
EU 1	*EU 1*
• how to classify intervals.	• construct and identify intervals (written and aural).
• intervals are the building blocks of chords.	• construct triads and seventh chords using the appropriate intervals.
• how to control tension and release through intervals.	
EU 2	EU 2
• how to build diatonic triads and seventh chords in root position and all inversions.	• construct and identify triads in root position and inversions (written and aural).
• how to identify chord qualities (written and aural).	• construct and identify seventh chords and inversions (written and aural).
• chords color melody.	

EU 3 • the fundamental tendencies of harmonic progression. • cadences serve as musical resting places. • how to build different types of cadences. *EU 4* • principles of voice leading (parallelisms, direct, unequal, crossing voices).	• label chord qualities of diatonic triads and seventh chords (written and aural). • apply symbols used in figured bass and roman numeral analysis. EU 3 • describe chord function in a diatonic context. • label cadences (written and aural). EU 4 • describe the principles of voice leading • apply the principles of voice leading

Stage 2 – Assessment Evidence

Recommended Performance Tasks:

Other Recommended Evidence: *Tests, Quizzes, Prompts, Self-assessment, Observations, Dialogues, etc.*

- Tests and quizzes (Written and Aural) on interval, triad, and seventh chord identification and construction.
- Compositional prompts from the teacher.
- Class dialogue on dissonance.

Stage 3 – Learning Plan

Suggested Learning Activities to Include Differentiated Instruction and Interdisciplinary Connections: *Each learning activity listed must be accompanied by a learning goal of A= Acquiring basic knowledge and skills, M= Making meaning and/or a T= Transfer.*

- Teacher-led discussion on the construction and identification of intervals, both written and aural. (A)
- Students will practice writing, identifying and singing intervals. (M)
- Analysis of a two-part invention. (T)
- Teacher-led discussion on the construction and identification of triads in root position and inversions, both written and aural. (A)
- Students will practice writing, identifying and singing triad arpeggios. (M)
- Analysis of a three part composition. (T)
- Teacher-led discussion on the construction and identification of seventh chords and inversions, both written and aural. (A)
- Students will practice writing, identifying and singing seventh chords arpeggios. (M)
- Analysis of a Bach Chorale. (T)
- Teacher-led discussion on triads in a diatonic context. (A)
- Teacher-led discussion on the labeling of diatonic triads (Roman numerals). (A)
- Students will practice writing and identifying Roman numerals. (M)
- Roman numeral anaysis of a four-part compositition. (T)
- Teacher-led discussion of figured bass. (A)
- Realization of examples of figured bass. (M)
- Teacher-led discussion of chord function. (A)
- Students will develop diatonic chord progressions. (M)
- Teacher-led discussion of cadences. (A)
- Students will practice hearing and identifying cadences. (M)
- Teacher-led discussion of voice leading. (A)
- Students will practice writing and analyzing four-part compositions. (M)
- Students will compose and analyze an original four-part composition. (T)