


Music Theory

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Content	Skills	Learning Targets	Standards	Assessment	Resources & Technology
<p> CEQ: HOW IS MUSIC PUT TOGETHER?</p> <p><i>UEQ: How do we read pitch?</i></p> <p>A. Pitch and Pitch Class</p> <p>A1. Letter names A2. Enharmonic Equivalents A3. Half steps and whole steps A4. Double flats and sharps A5. Treble clef A6. Bass clef A7. C Clefs A8. Naming registers A9. Ledger lines A10. Writing pitches on a score</p> <p><i>UEQ: How are beats grouped and divided to create meter?</i></p> <p>B. Simple Meters</p> <p>B1. Dividing musical time</p>	<p>A. Pitch and Pitch Class</p> <p>A1. Identify letter names from a keyboard. A2. Identify enharmonic equivalents. A3. Identify whole and half steps at the keyboard and from staff notation. A4. Identify enharmonic equivalents. A5. Write letter names of notes on the treble clef. A6. Write letter names of notes on the bass clef. A7. Write letter names of notes on C clefs. A8. Label pitches with correct octave number. A9. Identify pitches with ledger lines. A10. Write pitches on a score.</p> <p>B. Simple Meters</p> <p>B1. Recognize meter signatures and types. B2. Recognize notation errors. B3. Write counts and rhythms with proper beaming, and perform rhythms. B4. Recognize various beat units.</p> <p>C. Pitch Collections, Scales, and Major Keys</p> <p>C1. Write major scales. C2. Write chromatic scales. C3. Write and identify major</p>	<p>A. Pitch and Pitch Class</p> <p>A1. I can identify letter names from a keyboard. A2. I can identify enharmonic equivalents. A3. I can identify whole and half steps at the keyboard and from staff notation. A4. I can identify enharmonic equivalents. A5. I can write letter names of notes on the treble clef. A6. I can write letter names of notes on the bass clef. A7. I can write letter names of notes on C clefs. A8. I can label pitches with correct octave number. A9. I can identify pitches with ledger lines. A10. I can write pitches on a score.</p> <p>B. Simple Meters</p> <p>B1. I can recognize meter signatures and types. B2. I can recognize notation errors. B3. I can write counts and rhythms with proper beaming, and perform rhythms. B4. I can recognize various beat units.</p> <p>C. Pitch Collections, Scales, and Major Keys</p> <p>C1. I can write major scales.</p>	<p>9.1.1.3.1 9.1.1.3.2 9.1.1.3.3 9.1.2.3.1 9.1.2.3.2 9.1.3.3.2 9.2.1.3.1 9.2.1.3.2 9.4.1.3.1 9.4.1.3.2</p>	<p>A. Pitch and Pitch Class</p> <p>A1. Worksheet 1.1 A2. Worksheet 1.1 A3. Worksheet 1.2 and 1.3 A4. Worksheet 1.1 A5. Worksheet 1.3 A6. Worksheet 1.3 A7. Worksheet 1.3 A8. Worksheet 1.3 and 1.4 A9. Worksheet 1.3 A10. Worksheet 1.3 and 1.4</p> <p>B. Simple Meters</p> <p>B1. Worksheet 2.1, 2.2, 2.3, 2.4, 2.5, 2.6 B2. Worksheet 2.1, 2.2, 2.3, 2.4, 2.5, 2.6 B3. Worksheet 2.1, 2.2, 2.3, 2.4, 2.5, 2.6 B4. Worksheet 2.4, 2.5</p> <p>C. Pitch Collections, Scales, and Major Keys</p> <p>C1. Worksheet 3.1, 3.3 and 3.5 C2. Worksheet 3.1, 3.3 and 3.5 C3. Worksheet 3.2 and 3.4 C4. Worksheet 3.4, 3.5</p>	<ul style="list-style-type: none"> Clendinning, Jane Piper, Elizabeth West Marvin, and Joel Phillips. <i>The Musician's Guide to Fundamentals</i>. 2nd edition. New York: W. W. Norton, 2014. <p>BYOD</p> <p>Google Classroom</p> <p>Web resources, such as aural skills websites and practice AP exams</p>

<p>B2. Rhythmic notation for simple meters B3. Counting rhythm in simple meters B4. Beat units other than the quarter note</p> <p><i>UEQ: What are keys?</i></p> <p>C. Pitch Collections, Scales, and Major Keys C1. Spelling Major Scales C2. Spelling Chromatic Scales C3. Key Signatures C4. Major pentatonic scale</p> <p><i>UEQ: What are compound meters?</i></p> <p>D. Compound Meters D1. Compound meter signatures D2. Dotted quarter note beat unit D3. Subdividing the beat D4. Other beat units</p> <p><i>UEQ: How do minor keys and modes work?</i></p> <p>E. Minor Keys and the Diatonic Modes E1. Finding relative keys E2. Identifying key E3. Forms of minor</p>	<p>keys. C4. Write pentatonic scales.</p> <p>D. Compound Meters D1. Understand compound meter signatures. D2. Understand the dotted quarter note beat unit. D3. Understand compound subdivision. D4. Understand other beat units.</p> <p>E. Minor Keys and the Diatonic Modes E1. Given a key, find its relative. E2. Write and Identify keys. E3. Understand and write the three forms of minor. E4. Write minor pentatonic scales. E5. Write modes and modal key signatures.</p> <p>F. Intervals F1. Identify and write interval sizes. F2. Identify compound intervals F3. Identify and write major, minor, and perfect intervals. F4. Invert intervals F5. Write and identify augmented and diminished intervals. F6. Write and identify enharmonically equivalent intervals. F7. Identify interval class.</p> <p>G. Triads G1. Write scale degree triads. G2. Identify triad qualities. G3. Spell all triad types, and identify triad root, quality and</p>	<p>C2. I can write chromatic scales. C3. I can write and identify major keys. C4. I can write pentatonic scales.</p> <p>D. Compound Meters D1. I can understand compound meter signatures. D2. I can understand the dotted quarter note beat unit. D3. I can understand compound subdivision. D4. I can understand other beat units.</p> <p>E. Minor Keys and the Diatonic Modes E1. I can given a key, find its relative. E2. I can write and Identify keys. E3. I can understand and write the three forms of minor. E4. I can write minor pentatonic scales. E5. I can write modes and modal key signatures.</p> <p>F. Intervals F1. I can identify and write interval sizes. F2. I can identify compound intervals F3. I can identify and write major, minor, and perfect intervals. F4. I can invert intervals F5. I can write and identify augmented and diminished intervals. F6. I can write and identify enharmonically equivalent intervals. F7. I can identify interval class.</p>		<p>D. Compound Meters D1. Worksheet 4.1, 4.2 D2. Worksheet 4.1, 4.2, 4.3, 4.5 D3. Worksheet 4.3, 4.4, 4.5 D4. Worksheet 4.4</p> <p>E. Minor Keys and the Diatonic Modes E1. Worksheet 5.1 E2. Worksheet 5.2 E3. Worksheet 5.1, 5.2 E4. Worksheet 5.3 E5. Worksheet 5.4, 5.5 and 5.6</p> <p>F. Intervals F1. Assignment 6.1 F2. Assignment 6.1 F3. Assignment 6.2, 6.3, F4. Assignment 6.4 F5. Assignment 6.4, 6.5 F6. Assignment 6.4, 6.5 F7. Assignment 6.5, 6.6</p> <p>G. Triads G1. Assignment 7.1 G2. Assignment 7.1 G3. Assignment 7.2 G4. Assignment 7.3, 7.4, 7.5</p>	
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<p>E4. Minor pentatonic scales E5. Identifying and spelling modes</p> <p><i>UEQ: What are intervals?</i></p> <p>F. Intervals F1. Interval size F2. Compound intervals F3. Major, minor and perfect intervals F4. Inversions F5. Augmented and diminished intervals F6. Enharmonically equivalent intervals F7. Interval classes</p> <p><i>UEQ: How are triads constructed?</i></p> <p>G. Triads G1. Triads above a scale G2. Triad qualities in major and minor keys. G3. Spelling triads G4. Roman numerals for scale degree triads</p>	<p>inversion G4. Write triads in a key and identify triads from figured bass.</p>	<p>G. Triads G1. I can write scale degree triads. G2. I can identify triad qualities. G3. I can spell all triad types, and identify triad root, quality and inversion G4. I can write triads in a key and identify triads from figured bass.</p>			
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October

		Standards			
Content	Skills	Learning Targets		Assessment	Resources & Technology
<p>  <i>UEQ: How are seventh chords constructed?</i></p>	<p>A. Seventh Chords A1. Write seventh chords above a scale.</p>	<p>A. Seventh Chords A1. I can write seventh chords above a scale.</p>	<p>9.1.1.3.1 9.1.1.3.2 9.1.1.3.3</p>	<p>A. Seventh Chords A1. Worksheet</p>	<ul style="list-style-type: none"> Clendinning, Jane Piper, Elizabeth West Marvin, and Joel Phillips. The

<p>A. Seventh Chords A1. Diatonic seventh chords in major and minor keys A2. Seventh chords in inversion A3. Spelling isolated seventh chords.</p> <p><i>UEQ: What is the basic phrase?</i></p> <p>B. The Basic Phrase in SATB Style B1. SATB Voicing B2. SATB Voicing B3. SATB Voicing B4. SATB Voicing B5. Cadential area and cadence types. B6. Connecting the dominant and tonic areas.</p>	<p>A2. Identify and write scale-degree seventh chords in root position and inversions. A3. Identify, write and spell isolated seventh chords.</p> <p>B. The Basic Phrase in SATB Style B1. Detect errors in SATB chord spacing. B2. Write triads in SATB spacing. B3. Write scale degree triads in inversion. B4. Write SATB triads from figured bass. B5. Analyze cadence types. B6. Write basic phrases with T-D-T areas, cadences, and proper voice leading including leading-tone resolution.</p>	<p>A2. I can identify and write scale-degree seventh chords in root position and inversions. A3. I can identify, write and spell isolated seventh chords.</p> <p>B. The Basic Phrase in SATB Style B1. I can detect errors in SATB chord spacing. B2. I can write triads in SATB spacing. B3. I can write scale degree triads in inversion. B4. I can write SATB triads from figured bass. B5. I can analyze cadence types. B6. I can write basic phrases with T-D-T areas, cadences, and proper voice leading including leading-tone resolution.</p>	<p>9.1.2.3.1 9.1.2.3.2 9.1.3.3.2 9.2.1.3.1 9.2.1.3.2 9.4.1.3.1 9.4.1.3.2</p>	<p>8.1 A2. Worksheet 8.1, 8.2 A3. Worksheet 8.3, 8.5</p> <p>B. The Basic Phrase in SATB Style B1. Assignment 12.1 B2. Assignment 12.1, 12.2 B3. Assignment 12.2 B4. Assignment 12.3 B5. Assignment 12.4 B6. Assignment 12.5</p>	<p>Musician's Guide to Fundamentals. 2nd edition. New York: W. W. Norton, 2014.</p> <p>BYOD</p> <p>Google Classroom</p> <p>Web resources, such as aural skills websites and practice AP exams</p>
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November

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Content	Skills	Learning Targets		Assessment	Resources & Technology
<p> <i>UEQ: How do we expand the basic phrase model?</i></p> <p>A. Dominant sevenths, the predominant area</p>	<p>A. Dominant sevenths, the predominant area and melody harmonization A1. Write root position V-I</p>	<p>A. Dominant sevenths, the predominant area and melody harmonization A1. I can write root</p>	<p>9.1.1.3.1 9.1.1.3.2 9.1.1.3.3 9.1.2.3.1 9.1.2.3.2</p>	<p>A. Dominant sevenths, the predominant area and melody</p>	<ul style="list-style-type: none"> Clendinning, Jane Clendinning, Jane Piper, Elizabeth West Marvin, and Joel Phillips. The Musician's Guide to

<p>and melody harmonization</p> <p>A1. Resolving the leading tone and chordal seventh. A2. Approaching perfect intervals. A3. Predominant function. A4. Predominant seventh chords. A5. Harmonizing chorale melodies.</p>	<p>and V7-I in SATB. A2. Resolve V7 and its inversions A3. Write three chord progressions and basic phrases in SATB. A4. Write predominant and dominant harmonies in short phrases. A5. Harmonize short chorale melodies with I, ii, IV and V and their inversions.</p>	<p>position V-I and V7-I in SATB. A2. I can resolve V7 and its inversions A3. I can write three chord progressions and basic phrases in SATB. A4. I can write predominant and dominant harmonies in short phrases. A5. I can harmonize short chorale melodies with I, ii, IV and V and their inversions.</p>	<p>9.1.3.3.2 9.2.1.3.1 9.2.1.3.2 9.4.1.3.1 9.4.1.3.2</p>	<p>harmonization</p> <p>A1. Worksheet 13.1 A2. Worksheet 13.2 A3. Worksheet 13.3 A4. Worksheet 13.4 and 13.5 A5. Worksheet 13.6</p>	<p>Fundamentals. 2nd edition. New York: W. W. Norton, 2014.</p> <p>BYOD</p> <p>Google Classroom</p> <p>Web resources, such as aural skills websites and practice AP exams</p>
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