

**Geneva CUSD 304**  
**Content-Area Curriculum Frameworks**  
**Grades 6-12**  
**High School Music Theory I**

<b><i>Mission Statement</i></b>	<p>The mission of the Geneva CUSD 304 K-12 music education curriculum is to guide all students toward the development of a lifelong personal relationship with music, by giving every student the opportunity to develop his or her individual skills, talents, and knowledge of music to the fullest potential, through a variety of appropriate listening, performance, creative, evaluative, and learning experiences.</p> <p><b><i>Music Theory Education should:</i></b></p> <ol style="list-style-type: none"> <li>1. Enable students to identify (aurally and visually) and use the principal sensory, formal, technical, and expressive elements of music.</li> <li>2. Enable students to identify (aurally and visually) and use the processes and tools required to produce music.</li> <li>3. Assist each student in developing the basic skills necessary to participate in the creation and/or performance of music.</li> <li>4. Enable students to identify significant works from major historical periods and how they reflect societies, cultures, and civilizations, both past and present.</li> </ol> <p><b><i>Learner Outcomes (adapted from the Nine National Standards for Music Education):</i></b></p> <ol style="list-style-type: none"> <li><b>1. Sing simple melodies and exercises.</b> To demonstrate an understanding of various musical concepts (pitch, rhythm, phrasing, etc.) through vocal performance, then applying what has been learned back into instrumental performance.</li> <li><b>2. Perform on instruments, alone and with others, a varied repertoire of music.</b> To demonstrate the physical, technical, and expressive skills necessary to produce a quality musical performance, whether in a solo or ensemble setting, and through variety of literature that reflects many different styles of music.</li> <li><b>3. Improvise music within specified guidelines.</b> Demonstrate the ability to spontaneously perform original musical material (within a set of pre-determined parameters), demonstrating an understanding of proper musical form and structure, as well as technical mastery on one's instrument.</li> </ol>
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	<p><b>4. Compose and arrange musical material within specified guidelines.</b> To demonstrate the ability to produce original, written musical material (within a set of pre-determined parameters), demonstrating an understanding of proper musical form and structure.</p> <p><b>5. Read and notate music.</b> To demonstrate the ability to recognize, interpret and recreate the notation symbols found in music, and to write/use those symbols in a musically appropriate manner.</p> <p><b>6. Listen to, analyze, and describe a musical performance.</b> To demonstrate the ability - through aural observation - to detect, interpret, and comment upon the musical components that comprise a musical performance.</p> <p><b>7. Evaluate compositions and music performances.</b> To demonstrate the ability to make well-informed, substantive comments regarding the musical elements of a written composition or performance, which may include educated suggestions for improvement.</p> <p><b>8. Understand basic relationships between music, the other arts, and content areas outside of the arts.</b> To demonstrate the ability to make meaningful connections between elements of music and concepts from other areas of study, ultimately using these connections to draw more meaning from the music and to improve a performance.</p> <p><b>9. Understand music in relation to history and culture.</b> To explore how music both reflects and affects the human experience, and how it may do so in the future.</p>
<p><b>Course Sequence</b> (Grades 6-12)</p>	<ul style="list-style-type: none"> <li>• Music Theory I (Offered 1st Semester only, Grades 9-12)</li> <li>• Music Theory II (Offered 2nd Semester only, Grades 9-12)</li> <li>• Music Theory III (Offered 1st Semester only, Grades 10-12)</li> <li>• Music Theory IV (Offered 2nd Semester only, Grades 10-12)</li> </ul>

## *Course Framework*

<b>Course Title</b> <b>Grade Level</b> <b>Semesters (1-2-3-4)</b> <b>Prerequisite</b>	<b>Music Theory I</b> 9,10,11,12 1 (offered 1st semester only)
<b>Course Description</b>	This course is designed for students desiring a solid background in the basics of music theory. Topics covered in Music Theory I include the physics of sound, notation, scales and tonality, intervals, and ear training. This course should be considered a requirement for students wishing to major in music at the college level. It is strongly suggested that students have prior knowledge of music reading for this class.
<b>District-approved Materials and/or Resources</b>	<ul style="list-style-type: none"><li>• Textbook: "Music: In Theory and Practice," 7th ed., Vol. I, by Benward and Saker</li><li>• Workbook to Accompany : "Music: In Theory and Practice," 7th ed., Vol. I, by Benward and Saker</li><li>• Teacher-designed exercises to compliment unit of study</li></ul>

## *Unit Frameworks*

### Music Theory I

<b>Unit of Study: major topics</b>	<b>I. The Physics of Sound</b>	Resources that will support instruction <ul style="list-style-type: none"> <li>• Textbook: "Music: In Theory and Practice," 7th ed., Vol. I, by Benward and Saker - Introduction</li> <li>• Teacher-designed exercises to compliment unit of study</li> </ul>
<b>Illinois Learning Standards, Benchmarks, National Standards Assessment Frameworks, or other standards that will be taught in this unit</b>	<u>Illinois Learning Standards:</u> Stage H: <ul style="list-style-type: none"> <li>• 25.A.4: Explain how sensory elements, organizational principles, and expressive qualities are combined to produce unity/variety, tension/release, and balance in a musical performance.</li> </ul> Stage I: <ul style="list-style-type: none"> <li>• 25.A.1: Analyze and evaluate the use of sensory elements in a musical composition.</li> <li>• 25.A.3: Explain how sensory elements, organizational principles, and expressive qualities are combined to produce unity/variety, tension/release, and balance in a musical performance.</li> <li>• 26.A.1: Compare and contrast sound production of instruments from various cultures.</li> </ul> Stage J: <ul style="list-style-type: none"> <li>• 25.A.1: Analyze and evaluate the use of sensory elements in a musical composition.</li> <li>• 25.A.3: Interpret how aesthetic qualities (e.g., interrelationship of elements and principles; performance venue, practice/ preparation, instrumentation) communicate ideas and/or meaning in student and professional performances/ compositions.</li> <li>• 26.A.1: Compare and contrast sound production of instruments from various cultures.</li> </ul> <u>National Standards:</u> <ol style="list-style-type: none"> <li>5. Reading and notating music.</li> <li>6. Listening to, analyzing, and describing music.</li> <li>7. Evaluating music and music performances.</li> </ol>	
<b>Objectives</b> <ul style="list-style-type: none"> <li>• <b>Conceptual</b></li> <li>• <b>Factual</b></li> <li>• <b>Procedural</b></li> </ul>	<i>As a result of their learning in this unit, the students will be able to:</i> <ol style="list-style-type: none"> <li>1. Define music.</li> <li>2. Define sound and the four organizational properties of sound: pitch, intensity, duration, and timbre.</li> <li>3. Describe what an "elastic body/surface" is and provide at least three examples.</li> </ol>	

	<ol style="list-style-type: none"> <li>4. Define vibration and describe how vibrations produce sound as we perceive it.</li> <li>5. Define and identify (on a graph) the key components to a sound wave: compression, rarefaction, elastic surface at rest, and a single sound wave.</li> <li>6. Define frequency as it relates to sound waves, how it relates to our perception of pitch, and identify the perceptual frequency range of the human ear.</li> <li>7. Define "tone" as it relates to pitch.</li> <li>8. Define decibels as they relate to sound and discuss how damage occurs to the human ear in terms of decibels.</li> <li>9. Define the concepts of meter and rhythm and how they work together as organizational principles of music.</li> <li>10. Distinguish between the two basic types of meter: duple and triple.</li> <li>11. Identify and distinguish between the Italian musical terms and symbols that are used in modern notation to distinguish between different levels of intensity in music.</li> <li>12. Identify and discuss the four properties that affect timbre.</li> <li>13. Discuss and identify (when provided a graph or notational representation) the key components of the harmonic series: fundamental, partial/overtone/harmonics.</li> <li>14. Discuss how the harmonic series plays a role in the way we perceive timbre.</li> </ol>	
<b>Assessments</b>	<b>Performance Tasks</b> <ul style="list-style-type: none"> <li>• Teacher-designed review quiz</li> <li>• Written Unit Quiz including short answer, multiple choice, and diagrams</li> </ul>	<b>Other Evidence</b> <ul style="list-style-type: none"> <li>• Verbal responses and discussion</li> <li>• Written exercises performed in class (on paper or on the blackboard)</li> <li>• Exercises performed in class - instrumentally and/ or vocally</li> </ul>

## *Unit Frameworks*

### Music Theory I

<p><b>Unit of Study: major topics</b></p>	<p><b>II. The History of Music Notation</b></p>	<p>Resources that will support instruction</p> <ul style="list-style-type: none"> <li>• Textbook: "Music: In Theory and Practice," 7th ed., Vol. I, by Benward and Saker - Ch. 1</li> <li>• Teacher-designed exercises to compliment unit of study</li> </ul>
<p><b>Illinois Learning Standards, Benchmarks, National Standards Assessment Frameworks, or other standards that will be taught in this unit</b></p>	<p><u>Illinois Learning Standards:</u></p> <p>Stage H:</p> <ul style="list-style-type: none"> <li>• 25.A.2: Analyze the basic components of tonality, intervals, beat, rhythms, chords, and harmonic progressions in a musical composition.</li> </ul> <p>Stage I:</p> <ul style="list-style-type: none"> <li>• 26.A.5: Demonstrate the ability to read written notation for a vocal or instrumental part.</li> <li>• 27.B.1: Classify selected works of art by style, periods, or cultures (e.g., Classical, Renaissance, Romanticism, Pan-Asian, Native American).</li> </ul> <p>Stage J:</p> <ul style="list-style-type: none"> <li>• 26.A.5: Demonstrate the ability to read written notation for a vocal or instrumental part.</li> </ul> <p><u>National Standards:</u></p> <ol style="list-style-type: none"> <li>5. Reading and notating music.</li> <li>6. Listening to, analyzing, and describing music.</li> <li>7. Evaluating music and music performances.</li> <li>8. Understand relationships between music, the other arts, and disciplines outside the arts.</li> <li>9. Understanding music in relation to history and culture.</li> </ol>	
<p><b>Objectives</b></p> <ul style="list-style-type: none"> <li>• <b>Conceptual</b></li> <li>• <b>Factual</b></li> <li>• <b>Procedural</b></li> </ul>	<p><i>As a result of their learning in this unit, the students will be able to:</i></p> <ol style="list-style-type: none"> <li>1. Compare and contrast modern music notation with that of transcribed speech (written language).</li> <li>2. Identify which three of the four properties of sound are represented by modern music notation.</li> <li>3. Identify the two properties of sound that can be shown simultaneously by modern music notation.</li> <li>4. Identify and provides dates for the major music notation systems that have played a part in the development of western music notation: neumatic, mensural, and tablature.</li> <li>5. Discuss the concept of patronage and the role of the Roman Catholic Church in music history.</li> <li>6. Explain how early neums were used in music and which properties of sound they did and did not convey. Identify four examples of early neums.</li> </ol>	

	<p>7. Discuss, using dates and examples, the development of the musical staff throughout history.</p> <p>8. Discuss Gregorian Chant in terms of staff use.</p> <p>9. Identify the major notational developments of the mensural period and how they related to the musical developments of the time: parts, descant, harmony, and counterpoint.</p> <p>10. Distinguish between late 13th century and Renaissance notation symbols. Be able to compare Renaissance notation symbols to corresponding modern notation symbols.</p> <p>11. Discuss the specific uses of tablature notation.</p> <p>12. Relate our present system of notation to 13th century (mensural) practices.</p>	
<p><b>Assessments</b></p>	<p>Performance Tasks</p> <ul style="list-style-type: none"> <li>• Written Unit Quiz including short answer and multiple choice</li> </ul>	<p>Other Evidence</p> <ul style="list-style-type: none"> <li>• Verbal responses and discussion</li> <li>• Written exercises performed in class (on paper or on the blackboard)</li> <li>• Exercises performed in class - instrumentally and/ or vocally</li> </ul>

## *Unit Frameworks*

### Music Theory I

<p><b>Unit of Study: major topics</b></p>	<p><b>III. Modern Music Notation</b></p>	<p>Resources that will support instruction</p> <ul style="list-style-type: none"> <li>• Textbook: "Music: In Theory and Practice," 7th ed., Vol. I, by Benward and Saker - Ch. 1</li> <li>• Workbook to Accompany : "Music: In Theory and Practice," 7th ed., Vol. I, by Benward and Saker - Ch. 1</li> <li>• Teacher-designed exercises to compliment unit of study</li> </ul>
<p><b>Illinois Learning Standards, Benchmarks, National Standards Assessment Frameworks, or other standards that will be taught in this unit</b></p>	<p><u>Illinois Learning Standards:</u></p> <p>Stage H:</p> <ul style="list-style-type: none"> <li>• 25.A.2: Analyze the basic components of tonality, intervals, beat, rhythms, chords, and harmonic progressions in a musical composition.</li> <li>• 26.A.3: Use standard notation to record one's own and other's musical ideas.</li> <li>• 26.A.4: Sing and play accurately and with expression from standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, and expression.</li> </ul> <p>Stage I:</p> <ul style="list-style-type: none"> <li>• 25.A.3: Explain how sensory elements, organizational principles, and expressive qualities are combined to produce unity/variety, tension/release, and balance in a musical performance.</li> <li>• 26.A.3: Use standard notation to record one's own and others' musical ideas.</li> <li>• 26.A.5: Demonstrate the ability to read written notation for a vocal or instrumental part.</li> </ul> <p>Stage J:</p> <ul style="list-style-type: none"> <li>• 26.A.3: Use standard notation to record one's own and others' musical ideas.</li> <li>• 26.A.5: Demonstrate the ability to read written notation for a vocal or instrumental part.</li> </ul> <p><u>National Standards:</u></p> <ol style="list-style-type: none"> <li>4. Composing and arranging music within specified guidelines.</li> <li>5. Reading and notating music.</li> <li>6. Listening to, analyzing, and describing music.</li> <li>7. Evaluating music and music performances.</li> </ol>	

<p><b>Objectives</b></p> <ul style="list-style-type: none"> <li>• <b>Conceptual</b></li> <li>• <b>Factual</b></li> <li>• <b>Procedural</b></li> </ul>	<p><i>As a result of their learning in this unit, the students will be able to:</i></p> <ul style="list-style-type: none"> <li>• Identify and use the modern five-line musical staff.</li> <li>• Identify, draw, and employ the various clefs, demonstrating an understanding of how each "redefines" the five-line staff with regard to pitch identification.</li> <li>• Correctly identify and draw pitches upon the staff when each of the different clefs are in use.</li> <li>• Correctly draw and use the grand staff.</li> <li>• Identify and draw pitches that are placed on ledger lines outside of the staff.</li> <li>• Correctly identify specific pitches using the standard octave identification system.</li> <li>• Define the term "interval" as it applies to Western music.</li> <li>• Demonstrate the correct use of accidentals in raising or lowering a pitch, and be able to recognize (and draw) enharmonic equivalents.</li> <li>• Understand the relationship between notes and rests of duration, and how that relationship is affected by different meter signatures.</li> <li>• Understand and use ties and dots to affect the durational values of notes and rests.</li> <li>• Explain the meaning of the upper and lower numbers in a meter signature, and distinguish between simple, compound, and asymmetrical meters.</li> <li>• Explain and demonstrate how rhythms are regularly grouped, divided, or combined to visually reflect the meter that is being used in a particular piece of music.</li> <li>• Explain and employ the concept of irregular division in various meters and rhythms.</li> <li>• Identify and reproduce (draw) notation symbols according to accepted practices of manuscript ("cosmetic" rules of modern notation), including: <ul style="list-style-type: none"> <li>note heads</li> <li>stem length and direction</li> <li>beams and flags</li> <li>divisi parts</li> <li>adjacent chord notes</li> <li>dots in multi-voiced parts</li> <li>placement of additional markings (dynamics, lyrics) in instrumental, vocal, and piano scores.</li> </ul> </li> <li>• Demonstrate the proper use of rhythm counting syllables in printed musical examples, as well as in aural rhythm dictation exercises.</li> </ul>
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<b>Assessments</b>	<b>Performance Tasks</b> <ul style="list-style-type: none"> <li>• Homework assignments from the textbook</li> <li>• Homework assignments from the workbook</li> <li>• Textbook/Workbook quizzes (written and/or listening)</li> <li>• Teacher-designed quizzes</li> <li>• Aural rhythm dictation exercises</li> <li>• Written Unit Test including short answer, multiple choice, written exercises, and aural dictation involving music notation</li> </ul>	<b>Other Evidence</b> <ul style="list-style-type: none"> <li>• Verbal responses and discussion</li> <li>• Written exercises performed in class (on paper or on the blackboard)</li> <li>• Exercises performed in class - instrumentally and/ or vocally</li> </ul>
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## *Unit Frameworks*

### Music Theory I

<p><b>Unit of Study: major topics</b></p>	<p><b>IV. Tonality - Scales and Modes</b></p>	<p>Resources that will support instruction</p> <ul style="list-style-type: none"> <li>• Textbook: "Music: In Theory and Practice," 7th ed., Vol. I, by Benward and Saker - Ch. 2</li> <li>• Workbook to Accompany : "Music: In Theory and Practice," 7th ed., Vol. I, by Benward and Saker - Ch. 2</li> <li>• Teacher-designed exercises to compliment unit of study</li> </ul>
<p><b>Illinois Learning Standards, Benchmarks, National Standards Assessment Frameworks, or other standards that will be taught in this unit</b></p>	<p><u>Illinois Learning Standards:</u></p> <p>Stage H:</p> <ul style="list-style-type: none"> <li>• 25.A.2: Analyze the basic components of tonality, intervals, beat, rhythms, chords, and harmonic progressions in a musical composition.</li> <li>• 25.A.4: Explain how sensory elements, organizational principles, and expressive qualities are combined to produce unity/variety, tension/release, and balance in a musical performance.</li> <li>• 26.A.3: Use standard notation to record one's own and other's musical ideas.</li> <li>• 26.B.3: Compose/arrange music within specific guidelines and style.</li> </ul> <p>Stage I:</p> <ul style="list-style-type: none"> <li>• 25.A.1: Analyze and evaluate the use of sensory elements in a musical composition.</li> <li>• 25.A.3: Explain how sensory elements, organizational principles, and expressive qualities are combined to produce unity/variety, tension/release, and balance in a musical performance.</li> <li>• 25.B.1: Analyze the dominant artistic components (i.e., elements, principles, expressive ideas; processes, technologies; creative processes) using appropriate vocabulary in all the arts.</li> <li>• 26.A.3: Use standard notation to record one's own and others' musical ideas.</li> <li>• 26.A.5: Demonstrate the ability to read written notation for a vocal or instrumental part.</li> <li>• 27.B.1: Classify selected works of art by style, periods, or cultures (e.g., Classical, Renaissance, Romanticism, Pan-Asian, Native American).</li> </ul> <p>Stage J:</p> <ul style="list-style-type: none"> <li>• 25.A.1: Analyze and evaluate the use of sensory elements in a musical composition.</li> <li>• 26.A.3: Use standard notation to record one's own and others' musical ideas.</li> <li>• 26.A.5: Demonstrate the ability to read written notation for a vocal or</li> </ul>	

	<p>instrumental part.</p> <p><u>National Standards:</u></p> <ol style="list-style-type: none"> <li>4. Composing and arranging music within specified guidelines.</li> <li>5. Reading and notating music.</li> <li>6. Listening to, analyzing, and describing music.</li> <li>7. Evaluating music and music performances.</li> <li>9. Understanding music in relation to history and culture.</li> </ol>	
<p><b>Objectives</b></p> <ul style="list-style-type: none"> <li>• <b>Conceptual</b></li> <li>• <b>Factual</b></li> <li>• <b>Procedural</b></li> </ul>	<p><i>As a result of their learning in this unit, the students will be able to:</i></p> <ol style="list-style-type: none"> <li>1. Define the terms "scale," "pitch class," "diatonic scale," "tonality," and "key."</li> <li>2. Identify and demonstrate the proper construction of the following diatonic scales: major, natural minor, harmonic minor, melodic minor, pentatonic, and blues.</li> <li>3. Identify and demonstrate the proper construction of the following non-diatonic scales: whole tone and chromatic.</li> <li>4. Identify and demonstrate the correct construction of flat and sharp key signatures, and use them correctly with major and minor scales.</li> <li>5. Correctly use scale degree names in major and all forms of minor scales.</li> <li>6. Explain and demonstrate the concepts of relative relationship and parallel relationship between major and minor scales.</li> <li>7. Identify and reproduce (draw) the components of the "circle of fifths," and explain how this visual tool can be of use in learning about key signatures, scales, and scale relationships.</li> <li>8. Visually analyze a melody and identify the tonal system (whether diatonic or non diatonic) that it is constructed from.</li> <li>9. Aurally analyze a melody and identify the tonal system (whether diatonic or non diatonic) that it is constructed from.</li> <li>10. Explain the historical background and significance of the church modes in Western music.</li> <li>11. Identify and construct the authentic and plagal church modes (in any key), explaining how they can be related to (constructed from) modern major scales.</li> </ol>	
<p><b>Assessments</b></p>	<p>Performance Tasks</p> <ul style="list-style-type: none"> <li>• Homework assignments from the textbook</li> <li>• Homework assignments from the workbook</li> <li>• Teacher-designed homework assignments</li> <li>• Textbook quizzes (written and/or</li> </ul>	<p>Other Evidence</p> <ul style="list-style-type: none"> <li>• Verbal responses and discussion</li> <li>• Written exercises performed in class (on paper or on the blackboard)</li> <li>• Listening exercises performed in class</li> <li>• Exercises performed in class -</li> </ul>

	listening) <ul style="list-style-type: none"><li>• Teacher-designed quizzes</li><li>• Written Unit Test including short answer and written exercises involving music notation</li><li>• Listening Unit Test</li></ul>	instrumentally and/ or vocally
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## *Unit Frameworks*

### Music Theory I

<p><b>Unit of Study: major topics</b></p>	<p><b>V. Intervals</b></p>	<p>Resources that will support instruction</p> <ul style="list-style-type: none"> <li>• Textbook: "Music: In Theory and Practice," 7th ed., Vol. I, by Benward and Saker - Ch. 3</li> <li>• Workbook to Accompany : "Music: In Theory and Practice," 7th ed., Vol. I, by Benward and Saker - Ch. 3</li> <li>• Teacher-designed exercises to compliment unit of study</li> </ul>
<p><b>Illinois Learning Standards, Benchmarks, National Standards Assessment Frameworks, or other standards that will be taught in this unit</b></p>	<p><u>Illinois Learning Standards:</u></p> <p>Stage H:</p> <ul style="list-style-type: none"> <li>• 25.A.2: Analyze the basic components of tonality, intervals, beat, rhythms, chords, and harmonic progressions in a musical composition.</li> <li>• 25.A.4: Explain how sensory elements, organizational principles, and expressive qualities are combined to produce unity/variety, tension/release, and balance in a musical performance.</li> <li>• 26.A.3: Use standard notation to record one's own and other's musical ideas.</li> </ul> <p>Stage I:</p> <ul style="list-style-type: none"> <li>• 25.A.1: Analyze and evaluate the use of sensory elements in a musical composition</li> <li>• 25.B.1: Analyze the dominant artistic components (i.e., elements, principles, expressive ideas; processes, technologies; creative processes) using appropriate vocabulary in all the arts.</li> <li>• 26.A.3: Use standard notation to record one's own and others' musical ideas.</li> <li>• 26.A.5: Demonstrate the ability to read written notation for a vocal or instrumental part.</li> </ul> <p>Stage J:</p> <ul style="list-style-type: none"> <li>• 26.A.3: Use standard notation to record one's own and others' musical ideas.</li> <li>• 26.A.5: Demonstrate the ability to read written notation for a vocal or instrumental part.</li> </ul> <p><u>National Standards:</u></p> <ol style="list-style-type: none"> <li>1. Singing, alone and with others, a varied repertoire of music.</li> <li>5. Reading and notating music.</li> <li>6. Listening to, analyzing, and describing music.</li> </ol>	

<b>Objectives</b> <ul style="list-style-type: none"> <li>• <b>Conceptual</b></li> <li>• <b>Factual</b></li> <li>• <b>Procedural</b></li> </ul>	<p><i>As a result of their learning in this unit, the students will be able to:</i></p> <ol style="list-style-type: none"> <li>1. Define "interval" (extension of information from Unit III).</li> <li>2. Explain and demonstrate (in written notation) the use of numbers in simple interval identification.</li> <li>3. Explain and demonstrate (in written notation) the use of "quality" designations (perfect, major, minor, diminished, and augmented) in simple interval identification.</li> <li>4. Identify (visually) enharmonically equivalent simple intervals.</li> <li>5. Explain and demonstrate (in written notation) the use of simple interval inversions.</li> <li>6. Define, identify, and write compound intervals.</li> <li>7. Explain and use the various methods of developing speed in the visual identification of intervals.</li> <li>8. Explain the concepts of consonance and dissonance and aurally identify their presence among the simple intervals.</li> <li>9. Aurally identify all of the simple intervals when played either melodically or harmonically.</li> <li>10. Successfully sing short melodic excerpts (at sight) using knowledge of simple intervals.</li> <li>11. Successfully dictate short melodic excerpts using aurally identification of simple intervals.</li> </ol>	
<b>Assessments</b>	<b>Performance Tasks</b> <ul style="list-style-type: none"> <li>• Homework assignments from the textbook</li> <li>• Homework assignments from the workbook</li> <li>• Teacher-designed homework assignments</li> <li>• Textbook quizzes (written and/or listening)</li> <li>• Teacher-designed quizzes</li> <li>• Written Unit Test including short answer and written exercises involving music notation</li> <li>• Listening Unit Test</li> </ul>	<b>Other Evidence</b> <ul style="list-style-type: none"> <li>• Verbal responses and discussion</li> <li>• Written exercises performed in class (on paper or on the blackboard)</li> <li>• Listening exercises performed in class</li> <li>• Exercises performed in class - instrumentally and/ or vocally</li> </ul>

## *Unit Frameworks*

### Music Theory I

<p><b>Unit of Study: major topics</b></p>	<p><b>VI. Concert Reflection Paper</b></p>	<p>Resources that will support instruction</p> <ul style="list-style-type: none"> <li>• Previously discussed concepts from textbook: "Music: In Theory and Practice," 7th ed., Vol. I, by Benward and Saker (and accompanying workbook exercises)</li> <li>• Previously completed homework and exercises</li> <li>• Class notes</li> <li>• Examples provided by teacher</li> <li>• Teacher-designed rubric for paper</li> </ul>
<p><b>Illinois Learning Standards, Benchmarks, National Standards Assessment Frameworks, or other standards that will be taught in this unit</b></p>	<p><u>Illinois Learning Standards:</u> Stage H:</p> <ul style="list-style-type: none"> <li>• 25.A.1: Analyze changes in tempo(s), dynamic(s), and articulation(s) in an aural example using appropriate terminology (e.g., ritardando, accelerando, fermata, crescendo, sforzando, accent).</li> <li>• 25.A.2: Analyze the basic components of tonality, intervals, beat, rhythms, chords, and harmonic progressions in a musical composition.</li> <li>• 25.A.4: Explain how sensory elements, organizational principles, and expressive qualities are combined to produce unity/variety, tension/release, and balance in a musical performance.</li> <li>• 26.A.6: Critique the effectiveness (e.g., style, interpretation, instrumentation) of a performer or conductor.</li> <li>• 26.A.8: Demonstrate or describe cooperative interaction in ensemble performance.</li> <li>• 27.A.1: Demonstrate good audience behavior and evaluate the behavior of self and others.</li> <li>• 27.A.2: Describe how audience behavior changes a product or performance.</li> <li>• 27.A.3: Analyze how the arts function in ceremonies (e.g., Olympics, political conventions).</li> <li>• 27.A.4: Analyze how various arts are used to persuade and promote ideas (e.g., political conventions, campaigns, advertising).</li> <li>• 27.B.1: Analyze how a particular art work (e.g., social dance, political cartoons, protest songs, films) influenced society in a given time period.</li> <li>• 27.B.2: Analyze how the works of a particular artist (e.g., playwright, composer, computer artist, choreographer) shape or reflect a given time period or event.</li> <li>• 27.B.3: Describe the influences of at least two artists (dance, drama, music</li> </ul>	

or visual art) on their times.

Stage I:

- 25.A.1: Analyze and evaluate the use of sensory elements in a musical composition.
- 25.A.3: Explain how sensory elements, organizational principles, and expressive qualities are combined to produce unity/variety, tension/release, and balance in a musical performance.
- 25.A.4: Develop aesthetic criteria for evaluating one's own musical performances/compositions and those of others.
- 25.B.1: Analyze the dominant artistic components (i.e., elements, principles, expressive ideas; processes, technologies; creative processes) using appropriate vocabulary in all the arts.
- 25.B.2: Compare and contrast similar and distinctive artistic components (i.e., elements, principles, expressive ideas; processes, technologies; creative processes) across art forms.
- 26.A.1: Compare and contrast sound production of instruments from various cultures
- 26.A.6: Critique the effectiveness (e.g., style, interpretation, instrumentation) of a performer or conductor.
- 26.A.7: Analyze the way in which performers or conductors interpret the intent of the composer in a recorded or live performance.
- 27.A.1: Analyze how the arts function in historical, societal, economic, and personal contexts (e.g. economic trends, creative thinking, intra/inter communication, adornment, environments, entertainment, historical record, jobs).
- 27.A.2: Analyze how the arts inform and persuade through movement, sound, and image.

Stage J:

- 25.A.1: Analyze and evaluate the use of sensory elements in a musical composition.
- 25.A.3: Interpret how aesthetic qualities (e.g., interrelationship of elements and principles; performance venue, practice/ preparation, instrumentation) communicate ideas and/or meaning in student and professional performances/ compositions.
- 25.A.4: Critique the quality and effectiveness of artists' performances/compositions.
- 25.B.1: Critique the dominant artistic components (i.e., elements, principles, expressive ideas; processes, technologies; creative processes) using appropriate vocabulary in all the arts.
- 26.A.1: Compare and contrast sound production of instruments from various cultures.
- 26.A.6: Critique the effectiveness (e.g. style, interpretation, instrumentation) of a performer or conductor.
- 26.A.7: Analyze the way in which performers or conductors interpret the intent of the composer in a recorded or live performance.

	<p><u>National Standards:</u></p> <ol style="list-style-type: none"> <li>6. Listening to, analyzing, and describing music.</li> <li>7. Evaluating music and music performances.</li> <li>8. Understand relationships between music, the other arts, and disciplines outside the arts.</li> <li>9. Understanding music in relation to history and culture.</li> </ol>
<p><b>Objectives</b></p> <ul style="list-style-type: none"> <li>• <b>Conceptual</b></li> <li>• <b>Factual</b></li> <li>• <b>Procedural</b></li> </ul>	<p><i>As a result of their learning in this course, the students will be able to:</i></p> <ol style="list-style-type: none"> <li>1. Attend an approved concert or recital and complete a typed report reflecting their experience. This culminating project will account for 10% of the student's marking period grade (before the semester final exam). The typed report will be evaluated according to the following rubric:</li> </ol> <p style="text-align: center;"><b>Concert /Recital Report Rubric</b></p> <p><b>I. Introduction and Background Information (10%)</b></p> <p>_____ / 2      <i>WHO</i> - description of performer(s) and type of performing group (jazz band, orchestra, etc.)</p> <p>_____ / 2      <i>WHAT</i> - Description of event (special event? commemoration? holiday? regular concert?) and genre of music performed (heavy metal, musical theater, alternative rock, opera, etc.)</p> <p>_____ / 2      <i>WHERE</i> - location of event (name of theater, concert hall, church, etc.)</p> <p>_____ / 2      <i>WHEN</i> - date of event</p> <p>_____ / 2      <i>WHY</i> - explanation of why the student chose to see this particular event.</p> <p><b>II. Body (70%)</b></p> <p>_____ / 50      <i>MUSICAL DETAILS</i> - content-based information that is used to support observations and opinions regarding the performance, including (but not limited to):</p> <p style="padding-left: 20px;">a.) <i>Key/tonality, rhythmic elements, timbre, intensity, instrument selection and combination, historical/background information on composers, performers and/or compositions, descriptions of how the music is used to elicit emotion or tell a story, descriptions of how the music works with other performance elements (dancing/choreography, lighting, scenery, concert theme, etc.)</i></p> <p style="padding-left: 20px;">b.) <i>Are strong and weak points of the performance addressed?</i></p> <p style="padding-left: 20px;">c.) <i>Is the paper an appropriate length?</i></p> <p>_____ / 5      <i>PROSE</i> - Tone of writing style - is professional, appropriate language used?</p>

	<p>_____ / 5    <i>GRAMMAR and SPELLING</i> - punctuation, sentence structure, word usage, spelling.</p> <p>_____ / 5    <i>ORGANIZATION</i> of paper and ideas - are there paragraphs with topic sentences that are explained/supported with other material? Do the ideas flow from paragraph to paragraph in a logical, coherent manner?</p> <p>_____ / 5    <i>PRESENTATION</i> - is the paper typed? Is appropriate font style, size, and color used? Are the margins, tabs, and spacing used within acceptable parameters? Does the student's name appear on the paper? Course title? Title of paper/project?</p> <p><b>III. Conclusion (5%)</b></p> <p>_____ / 5    <i>FINAL STATEMENT</i> including whether or not you would choose to see a performance of this nature again. Why or why not?</p> <p><b>IV. Other (15%):</b></p> <p>_____ / 5    PROGRAM and/or TICKET STUB are included, or some other evidence of attendance that is acceptable to the instructor.</p> <p>_____ / 10    "ACCEPTABILITY" of venue selected. Does the performance attended by the student meet with the definition of "acceptability" as communicated to the students?</p> <p><b>TOTAL POINTS:</b></p> <p>_____ / 100</p>		
<b>Assessments</b>	<table border="1"> <tr> <td data-bbox="431 1213 974 1360"> Performance Tasks <ul style="list-style-type: none"> <li>• Typed paper which follows the guidelines listed in the rubric</li> </ul> </td> <td data-bbox="974 1213 1510 1360"> Other Evidence <ul style="list-style-type: none"> <li>• Verbal responses and discussion</li> </ul> </td> </tr> </table>	Performance Tasks <ul style="list-style-type: none"> <li>• Typed paper which follows the guidelines listed in the rubric</li> </ul>	Other Evidence <ul style="list-style-type: none"> <li>• Verbal responses and discussion</li> </ul>
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