

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

<i>Mission Statement</i>	<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><i>Music Theory Education should:</i></p> <ol style="list-style-type: none"> 1. Enable students to identify (aurally and visually) and use the principal sensory, formal, technical, and expressive elements of music. 2. Enable students to identify (aurally and visually) and use the processes and tools required to produce music. 3. Assist each student in developing the basic skills necessary to participate in the creation and/or performance of music. 4. Enable students to identify significant works from major historical periods and how they reflect societies, cultures, and civilizations, both past and present. <p><i>Learner Outcomes (adapted from the Nine National Standards for Music Education):</i></p> <ol style="list-style-type: none"> 1. Sing simple melodies and exercises. 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. 2. Perform on instruments, alone and with others, a varied repertoire of music. 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. 3. Improvise music within specified guidelines. 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.
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	<p>4. Compose and arrange musical material within specified guidelines. 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>5. Read and notate music. 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>6. Listen to, analyze, and describe a musical performance. To demonstrate the ability - through aural observation - to detect, interpret, and comment upon the musical components that comprise a musical performance.</p> <p>7. Evaluate compositions and music performances. 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>8. Understand basic relationships between music, the other arts, and content areas outside of the arts. 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>9. Understand music in relation to history and culture. To explore how music both reflects and affects the human experience, and how it may do so in the future.</p>
<p>Course Sequence (Grades 6-12)</p>	<ul style="list-style-type: none"> • Music Theory I (Offered 1st Semester only, Grades 9-12) • Music Theory II (Offered 2nd Semester only, Grades 9-12) • Music Theory III (Offered 1st Semester only, Grades 10-12) • Music Theory IV (Offered 2nd Semester only, Grades 10-12)

Course Framework

<p>Course Title</p> <p>Grade Level</p> <p>Semesters (1-2-3-4)</p> <p>Prerequisite</p>	<p>Music Theory II</p> <p>9,10,11,12</p> <p>1 (offered 2nd semester only)</p>
<p>Course Description</p> <p>(should come directly from Program of Study or other published document)</p>	<p>This course builds upon and continues beyond the topics covered in Music Theory I. Successful completion of Music Theory I is a prerequisite for any student wishing to take this course. Topics covered in Music Theory I include transposition, chords and harmony, cadences and nonharmonic tones, melodic construction, voice leading in two voices, voice leading in four voices, and ear training. This course should be considered a requirement for students wishing to major in music at the college level. Successful completion of this course is required before advancing to Music Theory III.</p>
<p>District-approved Materials and/or Resources</p>	<ul style="list-style-type: none"> • Textbook: "Music: In Theory and Practice," 7th ed., Vol. I, by Benward and Saker • Workbook to Accompany : "Music: In Theory and Practice," 7th ed., Vol. I, by Benward and Saker • Teacher-designed exercises to compliment unit of study

Unit Frameworks

Music Theory II

<p>Unit of Study: major topics</p>	<p>I. Transposition</p>	<p>Resources that will support instruction</p> <ul style="list-style-type: none"> • Textbook: "Music: In Theory and Practice," 7th ed., Vol. I, by Benward and Saker - Ch. 3 • Workbook to Accompany : "Music: In Theory and Practice," 7th ed., Vol. I, by Benward and Saker - Ch. 3 • Teacher-designed exercises to compliment unit of study
<p>Illinois Learning Standards, Benchmarks, National Standards Assessment Frameworks, or other standards that will be taught in this unit</p>	<p><u>Illinois Learning Standards:</u></p> <p>Stage H:</p> <ul style="list-style-type: none"> • 25.A.2: Analyze the basic components of tonality, intervals, beat, rhythms, chords, and harmonic progressions in a musical composition. • 26.A.3: Use standard notation to record one's own and other's musical ideas. • 26.B.3: Compose/arrange music within specific guidelines and style. <p>Stage I:</p> <ul style="list-style-type: none"> • 26.A.3: Use standard notation to record one's own and others' musical ideas. • 26.A.5: Demonstrate the ability to read written notation for a vocal or instrumental part. <p>Stage J:</p> <ul style="list-style-type: none"> • 26.A.3: Use standard notation to record one's own and others' musical ideas. • 26.A.5: Demonstrate the ability to read written notation for a vocal or instrumental part. <p><u>National Standards:</u></p> <ol style="list-style-type: none"> 4. Composing and arranging music within specified guidelines. 5. Reading and notating music. 6. Listening to, analyzing, and describing music. 	
<p>Objectives</p> <ul style="list-style-type: none"> ○ Conceptual ○ Factual ○ Procedural 	<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"> 1. Identify the basic vocal ranges for soprano, alto, tenor, and bass as outlined in the textbook. 2. Explain the difference between nontransposing and transposing instruments. 3. Identify and write the clef(s), written pitch range, actual sound range, actual sound, and transposition of the instruments discussed in this unit. 4. Demonstrate (in written notation) the ability to transpose pitches and key signatures for the various instruments discussed in this unit. 5. Develop a transposition reference chart that categorizes the various 	

	<p>instruments by their actual and written sounds.</p> <p>6. Identify the foreign names of various instruments.</p> <p>7. Understand and demonstrate the skill of transposing music that has already been transposed.</p> <p>8. Complete a transposing and arranging project that demonstrates the student's ability to transpose parts from a concert score, adjust for the practical ranges of various instruments, recognize the foreign names of instruments, and use proper manuscript form of written music notation.</p>	
<p>Assessments</p>	<p>Performance Tasks</p> <ul style="list-style-type: none"> • Homework assignments from the textbook • Homework assignments from the workbook • Teacher-designed homework assignments • Textbook quizzes (written and/or listening) • Teacher-designed quizzes • Transposing and Arranging project • Written Unit Test including short answer, matching, and written exercises involving music notation 	<p>Other Evidence</p> <ul style="list-style-type: none"> • Verbal responses and discussion • Written exercises performed in class (on paper or on the blackboard) • Exercises performed in class - instrumentally and/ or vocally

Unit Frameworks

Music Theory II

<p>Unit of Study: major topics</p>	<p>II. Chords</p>	<p>Resources that will support instruction</p> <ul style="list-style-type: none"> • Textbook: "Music: In Theory and Practice," 7th ed., Vol. I, by Benward and Saker - Ch. 4 • Workbook to Accompany : "Music: In Theory and Practice," 7th ed., Vol. I, by Benward and Saker - Ch. 4 • Teacher-designed exercises to compliment unit of study
<p>Illinois Learning Standards, Benchmarks, National Standards Assessment Frameworks, or other standards that will be taught in this unit</p>	<p><u>Illinois Learning Standards:</u> Stage H:</p> <ul style="list-style-type: none"> • 25.A.2: Analyze the basic components of tonality, intervals, beat, rhythms, chords, and harmonic progressions in a musical composition. • 26.A.3: Use standard notation to record one's own and other's musical ideas. • 26.B.3: Compose/arrange music within specific guidelines and style. <p>Stage I:</p> <ul style="list-style-type: none"> • 25.A.1: Analyze and evaluate the use of sensory elements in a musical composition. • 26.A.3: Use standard notation to record one's own and others' musical ideas. • 26.A.5: Demonstrate the ability to read written notation for a vocal or instrumental part. <p>Stage J:</p> <ul style="list-style-type: none"> • 26.A.3: Use standard notation to record one's own and others' musical ideas. • 26.A.5: Demonstrate the ability to read written notation for a vocal or instrumental part. <p><u>National Standards:</u></p> <ol style="list-style-type: none"> 1. Singing, alone and with others, a varied repertoire of music. 5. Reading and notating music. 6. Listening to, analyzing, and describing music. 9. Understanding music in relation to history and culture. 	
<p>Objectives</p> <ul style="list-style-type: none"> ○ Conceptual ○ Factual ○ Procedural 	<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"> 1. Define the terms "harmony," "chord," "triad," and "triad root." 2. Explain and demonstrate (using written notation) the proper construction of major, minor, augmented, and diminished triads. 3. Identify the primary chords in a tonal system and explain their strong relationship to one another. 	

	<p>4. Explain and demonstrate (using written notation) how triads are constructed on the various scale tones in major and minor keys.</p> <p>5. Explain and demonstrate (using written notation) the roman numeral analysis system of identifying triads in major and minor keys.</p> <p>6. Identify and write (using roman numeral analysis) the diatonic triads found in major and all forms of minor scales.</p> <p>7. Explain and demonstrate (using written notation) the concept of triad inversion, using the proper roman numeral analysis symbols used to show triad position.</p> <p>8. Explain and demonstrate (using written notation) the use of figured bass symbols as used during the Baroque period.</p> <p>9. Explain and demonstrate (using written notation) the use of macro analysis symbols as outlined in the textbook.</p> <p>10. Explain and demonstrate (using written notation) the use of popular music symbols as outlined in the textbook and supplementary handouts, which include the use of extensions (7ths, 9ths, 11ths, and 13ths).</p> <p>11. Aurally identify the four basic triadic harmonies (major, minor, augmented, and diminished), in root position, 1st inversion, and 2nd inversion.</p>	
<p>Assessments</p>	<p>Performance Tasks</p> <ul style="list-style-type: none"> • Homework assignments from the textbook • Homework assignments from the workbook • Teacher-designed homework assignments • Textbook quizzes (written and/or listening) • Teacher-designed quizzes • Written Unit Test including short answer and written exercises involving music notation • Listening Unit Test 	<p>Other Evidence</p> <ul style="list-style-type: none"> • Verbal responses and discussion • Written exercises performed in class (on paper or on the blackboard) • Listening exercises performed in class • Exercises performed in class - instrumentally and/ or vocally

Unit Frameworks

Music Theory II

<p>Unit of Study: major topics</p>	<p>III. Cadences and Nonharmonic Tones</p>	<p>Resources that will support instruction</p> <ul style="list-style-type: none"> • Textbook: "Music: In Theory and Practice," 7th ed., Vol. I, by Benward and Saker - Ch. 5 • Workbook to Accompany : "Music: In Theory and Practice," 7th ed., Vol. I, by Benward and Saker - Ch. 5 • Teacher-designed exercises to compliment unit of study
<p>Illinois Learning Standards, Benchmarks, National Standards Assessment Frameworks, or other standards that will be taught in this unit</p>	<p><u>Illinois Learning Standards:</u></p> <p>Stage H:</p> <ul style="list-style-type: none"> • 25.A.2: Analyze the basic components of tonality, intervals, beat, rhythms, chords, and harmonic progressions in a musical composition. • 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. • 26.A.3: Use standard notation to record one's own and other's musical ideas. • 26.B.3: Compose/arrange music within specific guidelines and style. <p>Stage I:</p> <ul style="list-style-type: none"> • 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. • 26.A.3: Use standard notation to record one's own and others' musical ideas. • 26.A.5: Demonstrate the ability to read written notation for a vocal or instrumental part. • 26.B.3: Compose/arrange music within specific guidelines and style. <p>Stage J:</p> <ul style="list-style-type: none"> • 25.A.1: Analyze and evaluate the use of sensory elements in a musical composition. • 26.A.3: Use standard notation to record one's own and others' musical ideas. • 26.A.5: Demonstrate the ability to read written notation for a vocal or instrumental part. <p><u>National Standards:</u></p> <ol style="list-style-type: none"> 1. Singing, alone and with others, a varied repertoire of music. 	

	<ol style="list-style-type: none"> 4. Composing and arranging music within specified guidelines. 5. Reading and notating music. 6. Listening to, analyzing, and describing music. 7. Evaluating music and music performances. 8. Understand relationships between music, the other arts, and disciplines outside the arts. 	
Objectives <ul style="list-style-type: none"> ○ Conceptual ○ Factual ○ Procedural 	<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"> 1. Define the term "phrase" as it applies to music. 2. Define the term "harmonic cadence" and explain its use/function in a musical phrase. 3. Define, identify (visually), and write out (using notation) the four harmonic cadences discussed in the textbook - authentic (perfect and imperfect), half, plagal, and deceptive. 4. Explain the concept of the rhythmic cadence. 5. Explain the concept and use of nonharmonic tones as a compositional device. 6. Explain and demonstrate (using written notation) the concept of rhythmic placement as it applies to the proper use of nonharmonic tones. 7. Explain and demonstrate (using written notation) the concept of accented versus unaccented nonharmonic tones and how this is affected by rhythmic placement. 8. Identify (by name) and write the various nonharmonic tones discussed in the textbook, demonstrating understanding of their individual interval patterns and rhythmic placement. 9. Aurally identify the different cadences and nonharmonic tones discussed in this unit. 	
Assessments	Performance Tasks <ul style="list-style-type: none"> • Homework assignments from the textbook • Homework assignments from the workbook • Teacher-designed homework assignments • Textbook quizzes (written and/or listening) • Teacher-designed quizzes • Written Unit Test including short answer, matching, and written exercises involving music notation • Listening Unit Test 	Other Evidence <ul style="list-style-type: none"> • Verbal responses and discussion • Written exercises performed in class (on paper or on the blackboard) • Listening exercises performed in class • Exercises performed in class - instrumentally and/ or vocally

Unit Frameworks

Music Theory II

<p>Unit of Study: major topics</p>	<p>IV. Seventh Chords and Dominant Seventh Chords</p>	<p>Resources that will support instruction</p> <ul style="list-style-type: none"> • Textbook: "Music: In Theory and Practice," 7th ed., Vol. I, by Benward and Saker - Ch. 4 & 11 • Workbook to Accompany : "Music: In Theory and Practice," 7th ed., Vol. I, by Benward and Saker - Ch. 4 & 11 • Teacher-designed exercises to compliment unit of study
<p>Illinois Learning Standards, Benchmarks, National Standards Assessment Frameworks, or other standards that will be taught in this unit</p>	<p><u>Illinois Learning Standards:</u></p> <p>Stage H:</p> <ul style="list-style-type: none"> • 25.A.2: Analyze the basic components of tonality, intervals, beat, rhythms, chords, and harmonic progressions in a musical composition. 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. • 26.A.3: Use standard notation to record one's own and other's musical ideas. • 26.B.3: Compose/arrange music within specific guidelines and style. <p>Stage I:</p> <ul style="list-style-type: none"> • 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. • 26.A.3: Use standard notation to record one's own and others' musical ideas. • 26.A.5: Demonstrate the ability to read written notation for a vocal or instrumental part. • 26.B.3: Compose/arrange music within specific guidelines and style. <p>Stage J:</p> <ul style="list-style-type: none"> • 25.A.1: Analyze and evaluate the use of sensory elements in a musical composition. • 26.A.3: Use standard notation to record one's own and others' musical ideas. • 26.A.5: Demonstrate the ability to read written notation for a vocal or instrumental part. 	

	<p><u>National Standards:</u></p> <ol style="list-style-type: none"> 4. Composing and arranging music within specified guidelines. 5. Reading and notating music. 6. Listening to, analyzing, and describing music. 7. Evaluating music and music performances. 	
<p>Objectives</p> <ul style="list-style-type: none"> ○ Conceptual ○ Factual ○ Procedural 	<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"> 1. Explain and demonstrate (in written music notation) the construction of seventh chords, distinguishing between triad quality and seventh quality. 2. Explain the historical development of the seventh chord as it relates to the use of nonharmonic tones. 3. Demonstrate (using music notation and symbols) the proper use of roman numeral analysis symbols to identify seventh chords in different positions. 4. Use sound analysis symbols to identify and describe the qualities of seventh chords in major and minor keys. 5. Explain and demonstrate (in written music notation) the construction of the dominant seventh chord in major and minor keys, using proper roman numeral symbols. 6. Discuss the resolution of dominant seventh chords and its effect upon musical style. 7. Explain, identify, and demonstrate (in written music notation) the three resolution types for dominant seventh chords: circle resolution, non-circle resolution, and nonresolution. 	
<p>Assessments</p>	<p>Performance Tasks</p> <ul style="list-style-type: none"> • Homework assignments from the textbook • Homework assignments from the workbook • Teacher-designed homework assignments • Textbook quizzes (written and/or listening) • Teacher-designed quizzes • Written Unit Test including short answer and written exercises involving music notation. 	<p>Other Evidence</p> <ul style="list-style-type: none"> • Verbal responses and discussion • Written exercises performed in class (on paper or on the blackboard) • Listening exercises performed in class • Exercises performed in class - instrumentally and/ or vocally

Unit Frameworks

Music Theory II

<p>Unit of Study: major topics</p>	<p>V. Melodic Organization</p>	<p>Resources that will support instruction</p> <ul style="list-style-type: none"> • Textbook: "Music: In Theory and Practice," 7th ed., Vol. I, by Benward and Saker - Ch. 6 • Workbook to Accompany : "Music: In Theory and Practice," 7th ed., Vol. I, by Benward and Saker - Ch. 6 • Teacher-designed exercises to compliment unit of study
<p>Illinois Learning Standards, Benchmarks, National Standards Assessment Frameworks, or other standards that will be taught in this unit</p>	<p><u>Illinois Learning Standards:</u></p> <p>Stage H:</p> <p>25.A.2: Analyze the basic components of tonality, intervals, beat, rhythms, chords, and harmonic progressions in a musical composition.</p> <p>25.A.3: Analyze the form of complex musical compositions.</p> <p>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.</p> <p>26.A.3: Use standard notation to record one's own and other's musical ideas.</p> <p>26.B.3: Compose/arrange music within specific guidelines and style.</p> <p>Stage I:</p> <p>25.A.1: Analyze and evaluate the use of sensory elements in a musical composition.</p> <p>25.A.2: Analyze the form of complex musical compositions.</p> <p>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.</p> <p>25.A.4: Develop aesthetic criteria for evaluating one's own musical performances/compositions and those of others.</p> <p>26.A.3: Use standard notation to record one's own and others' musical ideas.</p> <p>26.A.5: Demonstrate the ability to read written notation for a vocal or instrumental part.</p> <p>26.B.3: Compose/arrange music within specific guidelines and style.</p> <p>Stage J:</p> <p>25.A.1: Analyze and evaluate the use of sensory elements in a musical composition.</p> <p>25.A.2: Analyze the form of complex musical compositions.</p> <p>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.</p> <p>25.A.4: Critique the quality and effectiveness of artists'</p>	

	<p>performances/compositions.</p> <p>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.</p> <p>26.A.3: Use standard notation to record one's own and others' musical ideas.</p> <p>26.A.4: Sight-read an instrumental or vocal score of up to four staves, demonstrating accuracy in reading symbols for pitch, rhythm, expressive qualities, and articulation/diction.</p> <p>26.A.5: Demonstrate the ability to read written notation for a vocal or instrumental part.</p> <p>26.B.3: Compose or arrange music demonstrating imagination and technical skill in applying the principles of composition.</p> <p><u>National Standards:</u></p> <ol style="list-style-type: none"> 4. Composing and arranging music within specified guidelines. 5. Reading and notating music. 6. Listening to, analyzing, and describing music. 7. Evaluating music and music performances.
<p>Objectives</p> <ul style="list-style-type: none"> ○ Conceptual ○ Factual ○ Procedural 	<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"> 1. Define and identify (in musical examples) rhythmic and melodic motives and demonstrate the ability to compose them. 2. Explain the use of sequences in melodies and be able to identify their defining characteristics. 3. Distinguish between "real" and "tonal" sequences, demonstrating the ability to identify their use in musical examples and compose them. 4. Identify and compose both modified and false sequences. 5. Define, identify, and compose melodic phrases and phrase members. 6. Distinguish between motives, phrase members, and phrases. 7. Define, identify, and compose melodic periods. 8. Distinguish between and compose parallel, contrasting, three-phrase, and four-phrase periods. 9. Explain why repeated phrases are not generally considered to be period structures. 10. Define, identify, and compose the different types of phrase extensions. 11. Identify and employ (in composition) the general characteristics of melodic structure. 12. Aurally identify (in provided listening examples) the elements of melodic organization discussed in this unit. 13. Employ the elements of melodic organization discussed in this chapter in an original composition project.

Assessments	Performance Tasks <ul style="list-style-type: none"> • Homework assignments from the textbook • Homework assignments from the workbook • Teacher-designed homework assignments • Textbook quizzes (written and/or listening) • Teacher-designed quizzes • Melodic Organization Assignment (composition project) 	Other Evidence <ul style="list-style-type: none"> • Verbal responses and discussion • Written exercises performed in class (on paper or on the blackboard) • Listening exercises performed in class • Exercises performed in class - instrumentally and/ or vocally
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Unit Frameworks

Music Theory II

<p>Unit of Study: major topics</p>	<p>VI. Voice Leading in Two Voices</p>	<p>Resources that will support instruction</p> <ul style="list-style-type: none"> • Textbook: "Music: In Theory and Practice," 7th ed., Vol. I, by Benward and Saker - Ch. 8 • Workbook to Accompany : "Music: In Theory and Practice," 7th ed., Vol. I, by Benward and Saker - Ch. 8 • Teacher-designed exercises to compliment unit of study
<p>Illinois Learning Standards, Benchmarks, National Standards Assessment Frameworks, or other standards that will be taught in this unit</p>	<p><u>Illinois Learning Standards:</u></p> <p>Stage H:</p> <ul style="list-style-type: none"> • 25.A.2: Analyze the basic components of tonality, intervals, beat, rhythms, chords, and harmonic progressions in a musical composition. • 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. • 26.A.3: Use standard notation to record one's own and other's musical ideas. • 26.B.3: Compose/arrange music within specific guidelines and style. <p>Stage I:</p> <ul style="list-style-type: none"> • 25.A.1: Analyze and evaluate the use of sensory elements in a musical composition. • 25.A.2: Analyze the form of complex musical compositions. • 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. • 26.A.3: Use standard notation to record one's own and others' musical ideas. • 26.A.5: Demonstrate the ability to read written notation for a vocal or instrumental part. • 26.B.3: Compose/arrange music within specific guidelines and style. • 27.B.2: Analyze selected historical and contemporary works of art for distinguishing characteristics of style, period, or culture. <p>Stage J:</p> <ul style="list-style-type: none"> • 25.A.1: Analyze and evaluate the use of sensory elements in a musical composition. • 25.A.4: Critique the quality and effectiveness of artists' performances/compositions. 	

	<ul style="list-style-type: none"> • 26.A.3: Use standard notation to record one's own and others' musical ideas. • 26.A.5: Demonstrate the ability to read written notation for a vocal or instrumental part. • 26.B.3: Compose or arrange music demonstrating imagination and technical skill in applying the principles of composition. <p><u>National Standards:</u></p> <ol style="list-style-type: none"> 4. Composing and arranging music within specified guidelines. 5. Reading and notating music. 6. Listening to, analyzing, and describing music. 7. Evaluating music and music performances. 9. Understanding music in relation to history and culture. 		
<p>Objectives</p> <ul style="list-style-type: none"> ○ Conceptual ○ Factual ○ Procedural 	<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"> 1. Define "voice leading" as it applies to two-voice texture. 2. Define and identify modal first species counterpoint, including the components of cantus firmus and note-against-note counterpoint. 3. Define, identify, and demonstrate (in composition) the four types of motion used between two voices - parallel, contrasting, oblique, and similar. 4. Identify and use (in composition) the characteristics of a "good" melody in two-voice writing. 5. Identify characteristics to avoid in writing the melody for a two-voice composition. 6. Explain, identify, and demonstrate (in composition) the rules of writing first species counterpoint, including: <ol style="list-style-type: none"> a. beginning the counterpoint b. ending the counterpoint c. raised notes (musica ficta) d. allowable intervals between voices e. voice leading principles f. restrictions on oblique, parallel, and similar motion 		
	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 50%; padding: 5px;"> <p>Performance Tasks</p> <ul style="list-style-type: none"> • Homework assignments from the textbook • Homework assignments from the workbook • Teacher-designed homework assignments • Teacher-designed quizzes </td> <td style="width: 50%; padding: 5px;"> <p>Other Evidence</p> <ul style="list-style-type: none"> • Verbal responses and discussion • Written exercises performed in class (on paper or on the blackboard) • Listening exercises performed in class • Exercises performed in class - instrumentally and/ or vocally </td> </tr> </table>	<p>Performance Tasks</p> <ul style="list-style-type: none"> • Homework assignments from the textbook • Homework assignments from the workbook • Teacher-designed homework assignments • Teacher-designed quizzes 	<p>Other Evidence</p> <ul style="list-style-type: none"> • Verbal responses and discussion • Written exercises performed in class (on paper or on the blackboard) • Listening exercises performed in class • Exercises performed in class - instrumentally and/ or vocally
<p>Performance Tasks</p> <ul style="list-style-type: none"> • Homework assignments from the textbook • Homework assignments from the workbook • Teacher-designed homework assignments • Teacher-designed quizzes 	<p>Other Evidence</p> <ul style="list-style-type: none"> • Verbal responses and discussion • Written exercises performed in class (on paper or on the blackboard) • Listening exercises performed in class • Exercises performed in class - instrumentally and/ or vocally 		

Unit Frameworks

Music Theory II

<p>Unit of Study: major topics</p>	<p>VII. Voice Leading in Four Voices</p>	<p>Resources that will support instruction</p> <ul style="list-style-type: none"> • Textbook: "Music: In Theory and Practice," 7th ed., Vol. I, by Benward and Saker - Ch. 9 • Workbook to Accompany : "Music: In Theory and Practice," 7th ed., Vol. I, by Benward and Saker - Ch. 9 • Teacher-designed exercises to compliment unit of study
<p>Illinois Learning Standards, Benchmarks, National Standards Assessment Frameworks, or other standards that will be taught in this unit</p>	<p><u>Illinois Learning Standards:</u></p> <p>Stage H:</p> <ul style="list-style-type: none"> • 25.A.2: Analyze the basic components of tonality, intervals, beat, rhythms, chords, and harmonic progressions in a musical composition. • 25.A.3: Analyze the form of complex musical compositions. • 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. • 26.A.3: Use standard notation to record one's own and other's musical ideas. • 26.B.3: Compose/arrange music within specific guidelines and style. • 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. • 27.B.3: Describe the influences of at least two artists (dance, drama, music or visual art) on their times. <p>Stage I:</p> <ul style="list-style-type: none"> • 25.A.1: Analyze and evaluate the use of sensory elements in a musical composition. • 25.A.2: Analyze the form of complex musical compositions. • 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. • 26.A.3: Use standard notation to record one's own and others' musical ideas. • 26.A.5: Demonstrate the ability to read written notation for a vocal or instrumental part. • 26.B.3: Compose/arrange music within specific guidelines and style. • 27.B.2: Analyze selected historical and contemporary works of art for 	

	<p>distinguishing characteristics of style, period, or culture.</p> <p>Stage J:</p> <ul style="list-style-type: none"> • 25.A.1: Analyze and evaluate the use of sensory elements in a musical composition. • 25.A.2: Analyze the form of complex musical compositions. • 25.A.4: Critique the quality and effectiveness of artists' performances/compositions. • 26.A.3: Use standard notation to record one's own and others' musical ideas. • 26.A.5: Demonstrate the ability to read written notation for a vocal or instrumental part. • 26.B.3: Compose or arrange music demonstrating imagination and technical skill in applying the principles of composition. <p><u>National Standards:</u></p> <ol style="list-style-type: none"> 2. Performing on instruments, alone and with others, a varied repertoire of music. 4. Composing and arranging music within specified guidelines. 5. Reading and notating music. 6. Listening to, analyzing, and describing music. 7. Evaluating music and music performances. 9. Understanding music in relation to history and culture.
<p>Objectives</p> <ul style="list-style-type: none"> ○ Conceptual ○ Factual ○ Procedural 	<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"> 1. Define "four-voice texture," noting characteristic differences in voice leading and motion restrictions between four-voice and two-voice texture. 2. Explain the historical significance of <i>chorales</i>, especially with regards to those composed by J.S. Bach. 3. Identify common stylistic practices (and their exceptions) for four voice writing. 4. Explain and demonstrate (in composition) the proper use of first and second inversion triads in four voice writing. 5. Identify and demonstrate (in composition) the principles of writing a soprano melody above a bass line. 6. Identify and demonstrate (in composition) the "preferred" practices of four voice writing. 7. Identify and demonstrate (in composition) those practices that must <i>generally</i> be avoided in four voice writing. 8. Identify and demonstrate (in composition) those practices that must <i>always</i> be avoided in four voice writing. 9. Distinguish between "open" and "close" position in four voice writing. 10. Employ the elements and principles of four voice writing discussed in this chapter in an original composition project.

Assessments	Performance Tasks <ul style="list-style-type: none"> • Homework assignments from the textbook • Homework assignments from the workbook • Teacher-designed homework assignments • Textbook quizzes (written and/or listening) • Teacher-designed quizzes • Four-Voice Writing Project (composition project) • Written Unit Test (usually given as part of the 2nd Semester final exam) including short answer, multiple choice, and written exercises involving music notation 	Other Evidence <ul style="list-style-type: none"> • Verbal responses and discussion • Written exercises performed in class (on paper or on the blackboard) • Listening exercises performed in class • Exercises performed in class - instrumentally and/ or vocally
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