

Geneva CUSD 304
Content-Area Curriculum Frameworks
Grades 6-12
Music Theory IV

<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.
---------------------------------	---

	<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><i>Course Sequence</i> (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 IV</p> <p>10,11,12</p> <p>1 (offered 2nd semester only)</p> <p>Music Theory I, II, and III or instructor's consent</p>
<p>Course Description</p>	<p>This course provides students with the opportunity to explore in greater depth topics covered in 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 • Textbook: "Tonal Harmony With an Introduction to Twentieth-Century Music" 5th ed. by Kostka and Payne • Workbook to Accompany: "Tonal Harmony With an Introduction to Twentieth-Century Music" 5th ed. by Kostka and Payne • Music Software: "Music Lessons I and II" • Music Software: "Practica Musica" • Music Software: "Auralia" • Music Software: "Finale 2008" • Teacher-designed exercises to compliment unit of study

Unit Frameworks

Music Theory IV

<p>Unit of Study: major topics</p>	<p>I. Simple Form</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 • Workbook to Accompany: "Music: In Theory and Practice," 7th ed., Vol. I, by Benward and Saker • Textbook: "Tonal Harmony With an Introduction to Twentieth-Century Music" 5th ed. by Kostka and Payne • Workbook to Accompany: "Tonal Harmony With an Introduction to Twentieth-Century Music" 5th ed. by Kostka and Payne • Music Software: "Music Lessons I and II" • Music Software: "Practica Musica" • Music Software: "Auralia" • Music Software: "Finale 2008" • 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 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. • 25. A.3: Interpret how aesthetic qualities (e.g., interrelationship of 	

	<p>elements and principles; performance venue, practice/ preparation, instrumentation) communicate ideas and/or meaning in student and professional performances/ compositions.</p> <ul style="list-style-type: none"> • 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"> 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 motive. 2. Define phrase segment. 3. Define phrase. 4. Define contrasting period. 5. Define parallel period. 6. Define binary form. 7. Define rounded binary form. 8. Define ternary form. 9. Understand the difference between a closed/sectional and open/continuous form. 10. Understand balanced verses unbalanced form. 11. Determine if a form is two-reprise or not. 12. Visually and aurally identify phrase relationships. 13. Understand the use of simple form inside of complex form (i.e. Minuet and Trio) 14. Understand the harmonic relationship within a simple form. 15. Visually and aurally identify the overall form of a composition written in simple form. 16. Diagram a composition from the formal divisions down to the phrase level. 17. Recognize smaller sections such as transitions, introductions, extensions, and codas. 18. Compose a four voice composition in simple form.

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 and written exercises involving music notation • Listening Unit Test • Four voice composition • Computer generated listening examples 	Other Evidence <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 IV

<p>Unit of Study: major topics</p>	<p>II. Mode Mixture</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 • Workbook to Accompany: "Music: In Theory and Practice," 7th ed., Vol. I, by Benward and Saker • Textbook: "Tonal Harmony With an Introduction to Twentieth-Century Music" 5th ed. by Kostka and Payne • Workbook to Accompany: "Tonal Harmony With an Introduction to Twentieth-Century Music" 5th ed. by Kostka and Payne • Music Software: "Music Lessons I and II" • Music Software: "Practica Musica" • Music Software: "Auralia" • Music Software: "Finale 2008" • 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 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. • 25. A.3: Interpret how aesthetic qualities (e.g., interrelationship of 	

	<p>elements and principles; performance venue, practice/ preparation, instrumentation) communicate ideas and/or meaning in student and professional performances/ compositions.</p> <ul style="list-style-type: none"> • 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"> 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 mode mixture/borrowed chords/mutation. 2. Identify chords borrowed from the major mode. 3. Identify chords borrowed from the minor mode. 4. Understand how the use of b3, b6, and b7 affect chords diatonic to major. 5. Understand how borrowed chords function in a harmonic progression. 6. Define Picardy third. 7. Correctly write chord symbols for non-diatonic borrowed chords. 8. Correctly provide macro analysis for a passage containing mode mixture. 9. Identify tonal centers for passages containing mode mixture. 10. Correctly resolve altered tones contained in borrowed chords. 11. Understand how mode mixture expands modulation possibilities. 12. Identify modulations using mode mixture. 13. Notate borrowed chords in a given tonal center. 14. Analyze a passage of music containing mode mixture. 15. Change diatonic chords to borrowed chords. 16. Realize a figured bass line containing mode mixture. 17. Aurally identify the use of borrowed chords within a passage of music. 18. Compose a four voice composition using mode mixture. 	
<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) 	<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

	<ul style="list-style-type: none">• Teacher-designed quizzes• Written Unit Test including short answer and written exercises involving music notation• Listening Unit Test• Four voice composition• Computer generated listening examples	
--	---	--

Unit Frameworks
Music Theory IV

<p>Unit of Study: major topics</p>	<p>III. Additional Chromaticism</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 • Workbook to Accompany: "Music: In Theory and Practice," 7th ed., Vol. I, by Benward and Saker • Textbook: "Tonal Harmony With an Introduction to Twentieth-Century Music" 5th ed. by Kostka and Payne • Workbook to Accompany: "Tonal Harmony With an Introduction to Twentieth-Century Music" 5th ed. by Kostka and Payne • Music Software: "Music Lessons I and II" • Music Software: "Practica Musica" • Music Software: "Auralia" • Music Software: "Finale 2008" • 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 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. • 25. A.3: Interpret how aesthetic qualities (e.g., interrelationship of 	

	<p>elements and principles; performance venue, practice/ preparation, instrumentation) communicate ideas and/or meaning in student and professional performances/ compositions.</p> <ul style="list-style-type: none"> • 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"> 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 Neapolitan chord. 2. Define augmented sixth chord. 3. Identify Neapolitan chords in a musical passage. 4. Identify all versions of augmented sixth chords in a musical passage. 5. Notate a Neapolitan chord in a given tonal area. 6. Change a diatonic chord into a Neapolitan chord. 7. Notate all three versions (Italian, French, and German) of augmented sixth chords in a given tonal center. 8. Understand how Neapolitan and augmented sixth chords function in a harmonic progression. 9. Correctly write chord symbols for Neapolitan and augmented sixth chords. 10. Provide macro analysis for Neapolitan and augmented sixth chords. 11. Correctly resolve altered tones contained in Neapolitan and augmented sixth chords. 12. Understand how to use Neapolitan and augmented sixth chords are used in modulation. 13. Analyze a passage of music containing Neapolitan and augmented sixth chords. 14. Realize a figured bass line containing Neapolitan and augmented sixth chords. 15. Aurally identify the use of Neapolitan and augmented sixth chords in a passage of music. 16. Compose a four voice composition using Neapolitan and augmented sixth chords.

Assessments	Performance Tasks	Other Evidence
	<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 • Four voice composition • Computer generated listening examples 	<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 IV

<p>Unit of Study: major topics</p>	<p>IV. Concert Reflection Paper</p>	<p>Resources that will support instruction</p> <ul style="list-style-type: none"> • Previously discussed concepts from textbook: "Music: In Theory and Practice," 7th ed., Vol. I, by Benward and Saker (and accompanying workbook exercises) • Previously completed homework and exercises • Class notes • Examples provided by teacher • Teacher-designed rubric for paper
<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 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. • 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. 	

	<ul style="list-style-type: none"> • 27. A.3: Examine the purposes and effects of various media (e.g., film, print, multimedia presentations) in terms of informing, entertaining, and persuading the public. • 27. A.4: Justify an opinion about the purposes and effects of various media in terms of informing and persuading the public. <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.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. • 27. B.1: Analyze the impact of political actions, current events, and natural phenomena (e.g., wars, civil unrest, disasters, economic prosperity, discovery, technology, legislation) on the development and production of art. • 27. B.2: Cite examples of where the arts shaped aspects of a culture (e.g., Dionysian theatre festival, Renaissance church art and music, cinema and the Depression). Analyze how historical and cultural contexts influence arts processes and products (e.g., Reformation, patronage system, invention of microphone, camera, and printing press, WPA). <p><u>National Standards:</u></p> <ol style="list-style-type: none"> 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. 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 course, the students will be able to:</i></p> <ol style="list-style-type: none"> 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:

Concert /Recital Report Rubric

I. Introduction and Background Information (10%)

- _____ / 2 *WHO* - description of performer(s) and type of performing group (jazz band, orchestra, etc.)
- _____ / 2 *WHAT* - Description of event (special event? commemoration? holiday? regular concert?) and genre of music performed (heavy metal, musical theater, alternative rock, opera, etc.)
- _____ / 2 *WHERE* - location of event (name of theater, concert hall, church, etc.)
- _____ / 2 *WHEN* - date of event
- _____ / 2 *WHY* - explanation of why the student chose to see this particular event.

II. Body (70%)

- _____ / 50 *MUSICAL DETAILS* - content-based information that is used to support observations and opinions regarding the performance, including (but not limited to):
- a.) *Key/tonality, rhythmic elements, timbre, intensity, intervals, chords, cadences, non-harmonic tones, melodic construction, four-voice writing techniques, 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.)*
- b.) *Are strong and weak points of the performance addressed?*
- c.) *Is the paper an appropriate length?*
- _____ / 5 *PROSE* - Tone of writing style - is professional, appropriate language used?
- _____ / 5 *GRAMMAR and SPELLING* - punctuation, sentence structure, word usage, spelling.
- _____ / 5 *ORGANIZATION* 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?
- _____ / 5 *PRESENTATION* - 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?

III. Conclusion (5%)

	<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>IV. Other (15%):</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>TOTAL POINTS:</p> <p>_____ / 100</p>	
Assessments	<p>Performance Tasks</p> <ul style="list-style-type: none"> • Typed paper which follows the guidelines listed in the rubric 	<p>Other Evidence</p> <ul style="list-style-type: none"> • Verbal responses and discussion

Unit Frameworks
Music Theory IV

<p>Unit of Study: major topics</p>	<p>V. Final Composition Project</p>	<p>Resources that will support instruction</p> <ul style="list-style-type: none"> • Previously discussed concepts from textbook: "Music: In Theory and Practice," 7th ed., Vol. I, by Benward and Saker (and accompanying workbook exercises) • Previously completed homework and exercises • Workbook to Accompany: "Music: In Theory and Practice," 7th ed., Vol. I, by Benward and Saker • Textbook: "Tonal Harmony With an Introduction to Twentieth-Century Music" 5th ed. by Kostka and Payne • Workbook to Accompany: "Tonal Harmony With an Introduction to Twentieth-Century Music" 5th ed. by Kostka and Payne • Music Software: "Finale 2008" • Teacher designed rubric for project
<p>Illinois Learning Standards, Benchmarks, National Standards Assessment Frameworks, or other standards that will be taught in this unit</p>	<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. 	

	<ul style="list-style-type: none"> • 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. • 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.
<p>Objectives</p> <ul style="list-style-type: none"> ○ Conceptual ○ Factual ○ Procedural 	<p style="text-align: center;">THEORY IV FINAL COMPOSITION PROJECT 100 POINTS-</p> <p>You will be allowed three weeks of class time to work on your composition project. Start forming ideas for melodic structure and the supporting harmony. Don't forget about elements such as <u>motive</u> and <u>sequence</u>. You will use Finale Print Music to compose your project. No hand written projects will be accepted. Guidelines are shown below.</p> <p><u>Requirements:</u></p> <ol style="list-style-type: none"> 1. The overall form of the composition <i>must be</i> Binary, Rounded Binary, or Ternary. 2. Your composition must be between 16 and 24 measures in length.(36 for Ternary) 3. Use good part writing skills. 4. Follow proper period/phrase structure and strong harmonic progressions. 5. You must use at least four pitched voices, but you may write for the instrumentation of your choice. (You are not limited to four). If you use an instrument that is not concert pitched, you must include the correct transposition for the instrument. <i>Piano is one voice!!!</i> 6. <i>Bonus point for using non-pitched percussion to highlight your composition.</i> 7. Within the harmonic structure of your composition you must

	<p>demonstrate your understanding of secondary chords, borrowed chords.</p> <ol style="list-style-type: none"> 8. You must use either a pivot chord modulation or direct modulation. <i>You will receive a bonus point for a chromatic modulation if used properly.</i> 9. You must modulate. 10. Do not use natural minor. 11. Don't forget about the most common NCT's. 12. You must hand in a score of your composition that includes the identification of the following: (Failure to label any of the following will be counted wrong) <ul style="list-style-type: none"> -Form -Formal Division -Phrase Identification/Structure -Open/Closed Form -All Cadences -Macro Analysis -Harmonic Analysis/Key Area -Non-harmonic Tones (Circle all of them) -Submit audio on floppy disk or via the network (drop in Maxwell's Assignment Folder) 13. <i>Two bonus points will be awarded if you put your Finale project into Cakewalk and edit mix levels and add "tasteful" effects such as reverb. Keep in mind if you wish to do this, it is best to put everything into Finale and Cakewalk as separate staves/tracks.</i> 14. <i>One bonus point for a Neapolitan, Two for an +6th, you must spell and resolve correctly.</i> 15. <i>Five bonus points will be awarded if you perform your composition live for the class. (performances will be Monday/Tuesday before Finals week, you must make all arrangements)</i> 16. <i>Two bonus points will be awarded if you hand in your composition by.</i> 	
<p>Assessments</p>	<p>Performance Tasks</p> <p>Analysis of Composition Project</p>	<p>Other Evidence</p> <ul style="list-style-type: none"> • Verbal responses and discussion • Exercises performed in class - instrumentally and/ or vocally