

Unit 1: Music Fundamentals I-Pitch, Major Scales and Key Signatures, Rhythm, Meter, and Expressive Elements

Topic I: Pitch and Pitch Notation

1.a Learning Intention: Applying the use of pitch and pitch patterns as well as melodic features.

-I can recall all clefs, notation, and the use of ledger lines.

-I can demonstrate the use of symbols and terms in notated music, including patterns and relationships.

-I can sing pitches and rhythms of a notated melody.

-I can identify mistakes in pitch and rhythm in a performed piece of music.

1.b Learning Intention: Notating in different clefs.

-I can identify notes in both alto and tenor clefs.

1.c Learning Intention: Use ear training as the foundation for dictation.

-I can identify pitches played by different instruments.

Topic II: Rhythmic Values and Rhythmic Recognition.

2.a Learning Intention: Understanding and performing rhythmic patterns.

-I can recall note and rest values and time signatures.

-I can apply rhythmic symbols to various time signatures.

-I can perform rhythmic phrases at first sight.

2.b Learning Intention: Using patterns of notes and rests.

-I can create and perform different rhythmic patterns.

Topic III: Half Steps and Whole Steps

3.a Learning Intention: The function and importance of half steps and whole steps.

-I can recall half step and whole step patterns.

-I can identify half and whole steps while listening to performances.

-I can identify half and whole steps in notation.

3.b Learning Intention: Applying half and whole steps to scales.

-I can apply half and whole steps while constructing major scales of C, Eb, and D.

3.c Learning Intention: Using ear training to solidify intervals of scales.

-I can recall how to build major scales.

-I can identify major scales and half/whole steps by ear.

Topic IV: Major Scales and Scale Degrees

4.a Learning Intention: Review and recall of patterns and scales.

- I can recall prior knowledge of half and whole steps patterns.
- I can identify notated major scales and scales by ear.
- I can use symbols and terms to identify melodic patterns.

4.b Learning Intention: Using notes in a scale to represent numbers.

- I can identify scale degrees (1,2,3, etc).

4.c Learning Intention: Applying scale degrees to Roman numerals.

- I can link scale degrees to Roman numerals (I, ii, iii, IV, etc).
- I can show understanding of major and minor Roman numerals.

Topic V: Major Keys and Key Signatures

5.a Learning Intention: Using key signatures to reinforce scales.

- I can identify all major keys in notated music.
- I can apply symbols of key signatures in relation to scales.
- I can dictate short passages in a major key.

5.b Learning Intention: Using the Circle of Fifths to identify key signatures.

- I can use the circle of fifths to help identify key signatures.
- I can create mnemonic devices to help with placement of sharps and flats.

5.c Learning intention: Using devices to write all key signatures.

- I can create key signatures by placing all sharps and flats in the correct order.

Topic VI: Simple and Compound Beat Division, Meter, and Time Signatures

6.a Learning Intention: Identifying different rhythmic patterns and rhythmic discrepancies.

- I can identify prior rhythmic patterns.
- I can perform in different meters and use beat divisions.
- I can identify simple and compound rhythmic patterns.
- I can locate mistakes in notated music.

6.b Learning Intention: Using note values and how they relate to time signatures.

- I can identify all note/rest values and time signatures.
- I can perform and conduct music in simple and compound time signatures.

6.c Learning Intention: Identifying time signatures in different styles of music.

- I can identify time signatures of recorded music by ear.

Topic VII: Tempo, Articulations, and Dynamics

7.a Learning Intention: Identifying tempo, articulation, and dynamic markings.

-I can recall basic tempo, articulation, and dynamic symbols.

-I can identify articulation markings and the meaning in relation to the music.

-I can use terms and symbols to describe musical design including texture and timbre.

7.b Learning Intention: Using tempo markings.

-I can identify tempo markings and the meaning in relation to the music.

7.c Learning Intention: Using dynamic markings.

-I can identify dynamic markings and the meaning in relation to the music.

Unit 2: Music Fundamentals II-Minor Scales and Key Signatures, Melody, Timbre, and Texture

Topic I: Minor Scales-Natural, Harmonic, and Melodic

1.a Learning Intention: Identifying minor scales and scale relationships.

-I can recall major scales and key signatures.

-I can identify the 3 forms of the minor scale.

-I can apply minor scales and relative keys in performed and notated music.

1.b Learning Intention:

-I can identify minor scales by their key signature.

1.c

-I can construct minor scales by their

Topic II: Relative Keys and Key Relationships

2.a Learning Intention: Identifying relative keys and relationships.

-I can identify and notate a relative key and its key signature, as well as minor keys.

-I can describe key relationships in performed and notated music.

-I can apply symbols to correctly display all keys.

2.b Learning Intention: Using relative keys to share and transpose music.

-I can use major and minor key signatures to transpose music.

-I can identify all enharmonic equivalents.

2.c Learning Intention: Using relative keys to focus on aural skills.

-I can identify major and minor keys based on listening examples.

Topic III: Chromatic, Whole-Tone, and Pentatonic Scales

3.a Learning Intention: Describing and demonstrating patterns for chromatic, whole-tone, and pentatonic scales.

-I can identify chromatic, whole-tone, and pentatonic scales.

-I can apply the correct patterns of whole steps and half steps needed to complete the scale.

3.b Learning Intention: Using aural examples, focus on identifying these alternate scales.

-I can identify chromatic, whole-tone, and pentatonic scales by ear.

3.c Learning Intention: Notating and performing alternate scales.

-I can notate all chromatic, whole-tone, and pentatonic scales as well as all enharmonic equivalents.

-I can perform all alternate scales by singing or playing an instrument.

Topic IV: Intervals, Interval Inversion, and Compound Intervals

4.a Learning Intention: Identify and apply generic intervals, compound intervals, and interval inversions.

-I can identify and describe the size and quality of an interval and inversions.

-I can apply symbols to notated music to denote intervals in melodies and harmonies.

-I can analyze the relationship of the intervals to its designated scale.

4.b Learning Intention: Identifying intervals using audio examples.

-I can identify major, minor, augmented, and diminished intervals by listening to examples.

-I can create/notate designated intervals, including compound intervals and inversions.

-I can use basic intervals in solfege and sight singing.

Topic V: Melodic Transposition and Transposing Instruments

5.a Learning Intention: Demonstrate how to use transposition for instruments.

-I can identify sounding pitches that correspond to various instruments.

-I can apply knowledge of sounding pitches and intervals to notate various keys for transposition.

5.b Learning Intention: Transpose short phrases.

-I can demonstrate knowledge of transposition by using charts and notating short phrases.

5.c Learning Intention: Using technology for transposition.

-I can demonstrate transposition using music notation software to automatically transpose music for instruments and/or voice.

Topic VI: Timbre and Texture

6.a Learning Intention: Defining and analyzing timbre in vocal and instrumental music.

-I can describe the qualities of instrumental and vocal sound.

-I can describe and identify musical design in relation to timbre.

6.b Learning Intention:

-I can describe and identify musical design in relation to texture.

-I can analyze texture in performed music.

Unit 3: Music Fundamentals III-Triads and Seventh Chords

Topic 1: Triads and Chord Qualities

1.a Learning Intention: Identification of all triads and choral qualities visually and aurally.

-I can recall all major scales and key signatures.

-I can describe the quality of triads in performed and notated music.

1.b Learning Intention: Describe chord qualities in performances.

-I can describe the use of chord qualities in performed music and how it affects the mood and experience of the piece.

1.c Learning Intention: Construct all triads.

-I can identify major, minor, augmented, and diminished chords.

-I can construct all triads using key signatures.

Topic 2: Diatonic Chords and Roman Numerals

2.a Learning Intention: Identify chords using Roman/Arabic numerals.

-I can recall all triads and chord qualities.

-I can identify chords using letters and Roman/Arabic numerals that indicate specific scale degree of the root, quality, and bass note in performed and notated music.

2.b Learning Intention: Construct chords using Roman/Arabic numerals.

-I can construct specific chords according to key relationships.

-I can apply symbols and terms to describe melodic, harmonic, and rhythmic relationships while using Roman/Arabic numerals.

Topic 3: Chord Inversions and Figured Bass

3.a Learning Intention: Identifying chords and using figured bass/ Roman numerals.

-I can recall diatonic chords and Roman numerals.

-I can identify all inversions using figured bass.

-I can identify the harmonic function of chords in performed or notation harmonic progressions.

-I can construct a four-part harmonic progression using figured bass.

-I can analyze a given four-part harmonic progression and list the correct Roman numeral and figured bass symbol.

3.b Learning Intention: Analyzing and creating harmonic progressions.

-I can recall Roman numerals and figured bass.

-I can examine given four-part harmonic progressions to detect and correct mistakes within the exercise.

-I can create a short progression.

Topic 4: Seventh Chords and Inversions

4.a Learning Intention: Identifying seventh chords.

-I can recall chord inversions and figured bass.

-I can identify the harmonic function of chords in performed or notation harmonic progressions.

-I can identify and construct seventh chords.

4.b Learning Intention: Constructing and analyzing seventh chords and inversions.

- I can recall chord inversions and figured bass.
- I can identify and construct inverted seventh chords.
- I can analyze seventh chords and inversions in harmonic progressions.

Unit 4: Harmony and Voice Leading I-Chord Function, Cadence, and Phrase

Topic 1: SATB Voice Leading

1.a Learning Intention: Notating Soprano and Bass pitches to follow 18th Century voice leading procedures.

- I can recall triads and major/minor scales.
- I can identify and notate the soprano and bass pitches of a harmonic progression in a major or minor key.
- I can apply knowledge of musical symbols to detect mistakes in pitch and rhythm in one or two voices.
- I can spell chords and follow procedures of voice leading to connect chords in harmonic progressions.

1.b Learning Intention: Notating SATB pitches to follow 18th Century voice leading procedures.

- I can apply my understanding of SATB parts through a four-part exercise.
- I can spell chords and follow procedures of voice leading to connect chords in harmonic progressions.
- Apply knowledge to detect any discrepancies in provided exercises.

1.c Learning Intention: Notating all pitches to follow 18th Century voice leading procedures.

- I can apply guidelines of outer-voice parts in figured-bass realization exercises.
- I can spell chords and follow procedures of voice leading to connect chords in harmonic progressions.

Topic 2: Harmonic Progression and Cadences

2.a Learning Intention: Identifying harmonic progressions.

- I can recall prior knowledge of voice leading.
- I can identify concepts of a typical harmonic progression.

2.b Learning Intention: Aurally focusing on harmonic progressions.

- I can listen and identify harmonic rhythm and function within a musical phrase.

2.c Learning Intention: Using common types of cadences.

- I can identify the three most common types of cadences in performed and notated music.

Topic 3: Voice Leading with Seventh Chords

3.a Learning Intention: I can use Seventh Chords in harmonic progressions.

- I can recall prior knowledge of harmonic progressions, cadences, and voice leading.
- I can use seventh chords in notated harmonic progressions and cadences.

-I can spell chords and follow procedures of voice leading to connect chords in harmonic progressions.

3.b Learning Intention: I can detect mistakes in Seventh chord exercises.

-I can use detection-error exercises to test my understanding of voice leading with seventh chords.

-I can spell chords and follow procedures of voice leading to connect chords in harmonic progressions.

Unit 5: Harmony and Voice Leading II-Chord Progressions and Pre-dominant Function

Topic 1: Chord Progressions ii, iii, IV (iv), and vi within melodic phrases.

1.a Learning Intention: Using minor chords in progressions.

-I can identify major chord progressions.

-I can identify minor chords.

-I can identify and describe harmonic function within a chord progression.

-I can apply symbols and terms to identify and describe chord progressions.

1.b Learning Intention: Using IV chords in progressions.

-I can identify and apply the predominant IV (iv) chord in a melodic or harmonic phrase.

-I can identify and apply the submediant (vi or VI) chord in a melodic or harmonic phrase.

1.c Learning Intention: Using ii chords in progressions.

-I can identify and apply the predominant ii (ii^o) chord in a melodic or harmonic phrase.

-I can identify and apply the mediant (iii or III) chord in a melodic or harmonic phrase.

Topic 2: Predominant Seventh Chords

2.a Learning Intention: Review understanding of seventh chords.

-I can recall knowledge of other predominant chords.

-I can identify and apply voice leading procedures through score analysis and writing exercises of seventh chords.

2.b Learning Intention: Apply seventh chords in a harmonic progression as a predominant chord.

-I can describe and apply four-part writing of the supertonic chord.

-I can apply knowledge of common-practice tonality to spell chords and follow 18th-century voice leading in harmonic progressions.

2.c Learning Intention: Detect mistakes in part writing of predominant seventh chords or other chords in a progression.

-I can detect any errors or discrepancies in chordal writing in regard to predominant seventh chords.

-I can apply knowledge of common-practice tonality to spell chords and follow 18th-century voice leading in harmonic progressions.

Topic 3: Cadential (and additional) 6/4 chords

3.a Learning Intention: Identify the pedal 6/4 chord.

-I can recall prior knowledge of cadences and inverted chords.

-I can identify and apply the pedal 6/4 chord in performed and notated music.

-I can detect discrepancies in pitch and harmonic rhythm of the pedal 6/4 chord.

-I can create correct voice-leading from chord to chord in a pedal 6/4 progression.

3.b Learning Intention: Identify the passing 6/4 chord.

-I can recall prior knowledge of the pedal 6/4 chord.

-I can identify and apply the passing 6/4 chord in performed and notated music.

-I can detect discrepancies in pitch and harmonic rhythm of the passing 6/4 chord.

-I can create correct voice-leading from chord to chord in a passing 6/4 progression.

3.c Learning Intention: Identify the arpeggiated 6/4 chord.

-I can recall prior knowledge of the passing 6/4 chord.

-I can identify and apply the arpeggiated 6/4 chord in performed and notated music.

-I can detect discrepancies in pitch and harmonic rhythm of the arpeggiated 6/4 chord.

-I can create correct voice-leading from chord to chord in an arpeggiated 6/4 progression.

Unit VI: Harmony and Voice Leading III-Embellishments, Motives, and Melodic Devices

Topic 1: Identifying and Writing Passing and Neighboring Tones

1.a Learning Intention: Identify passing and neighboring tones.

-I can recall prior knowledge of chords and chord progressions.

-I can identify and tell the difference between a passing and neighboring tone.

1.b Learning Intention: Listen and examine the use of passing and neighboring tones.

-I can describe the use of passing and neighboring tones in regard to consonance and dissonance.

1.c Learning Intention: Apply the use of passing and neighboring tones.

-I can apply passing and neighboring tones to melodies in a harmonic progression.

Topic 2: Identifying Anticipations, Escape Tones, Appoggiaturas, and Pedal Points

2.a Learning Intention: Identify anticipations and escape tones.

-I can recall prior knowledge of non-harmonic tones.

-I can identify and classify anticipations and escape tones in performed and notated music.

-I can apply anticipations and escape tones to written harmonic progressions.

2.b Learning Intention: Identify appoggiaturas.

-I can identify and classify appoggiaturas in performed and notated music.

-I can apply appoggiaturas to written harmonic progressions.

2.c Learning Intention: Identify pedal points.

- I can identify and classify pedal point in performed and notated music.
- I can apply pedal point to written harmonic progressions.

Topic 3: Identifying and Writing Retardations and Suspensions

3.a Learning Intention: Identify suspensions and retardations.

- I can recall prior knowledge of non-harmonic tones.
- I can identify and classify suspensions and retardations in performed and notated music.
- I can apply suspensions and retardations to written harmonic progressions.

3.b Learning Intention: Analyze harmonic progression with suspensions and retardations.

- I can examine a four-part harmonic progression by realizing a figured bass line and providing a Roman numeral analysis of the complete progression using suspensions and retardations.

3.c Learning Intention: Create a harmonic progression with suspensions and retardations.

- I can create and complete a four-part harmonic progression based on the Roman numeral analysis provided, using suspensions and retardations.

Topic 4: Motive and Motivic Transformation

4.a Learning Intention: Identify all melodic and rhythmic motives.

- I can analyze notated music.
- I can identify motives such as augmentation, diminution, fragmentation, repetition, inversion, retrograde, and sequence.

4.b Learning Intention: Create examples of motives.

- I can construct examples of motivic transformation.
- I can transpose a simple motive by analyzing a movement from a symphony.

Topic 5: Melodic and Harmonic Sequence

5.a Learning Intention: Identify a sequence.

- I can recall motive and motivic transformation.
- I can identify and apply melodic and harmonic procedures in performed and notated music.
- I can examine melodies and how they transform throughout musical phrases.

5.b Learning Intention: Create a sequence.

- I can describe the harmonic sequence and its relationship to melodic sequences using the circle of fifths.
- I can create and develop a melody for an expressive phrase.

Unit 7: Voice Leading IV-Secondary Function

Topic 1: Part Writing of Secondary Dominant Chords

1.a Learning Intention: Introduction to how secondary dominants are used in part writing.

- I can recall prior knowledge of secondary dominant chords.

-I can compare normal voice leading procedures with how a secondary dominant is approached and resolved.

-I can experiment with various doubling of voices and leading chords.

1.b Learning Intention: Identify secondary dominants with aural skills.

-I can complete a harmonic dictation using secondary dominant chords.

1.c Learning Intention: Compose a bass line in relation to a melody.

-I can compose a bass line added to a given soprano line, following procedures of 18th-century music.

Topic 2: Part Writing of Secondary Leading Tone Chords

2.a Learning Intention: Identifying and using secondary leading tone chords.

-I can recall prior knowledge of secondary dominant chord part writing.

-I can identify and apply knowledge of leading tone chords through score analysis, error detection, writing, and listening exercises.

-I can examine secondary leading tone chord part writing, focusing on voice doubling.

2.b Learning Intention: Identify secondary leading tone chords with aural skills.

-I can complete a harmonic dictation that uses secondary leading tone chords.

Unit 8: Modes and Form

Topic 1: Modes

1.a Learning Intention: Identify Greek Modes used in Western music.

-I can recall prior knowledge of major and minor scales.

-I can identify modes in performed and notated music such as Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, and Locrian.

-I can apply whole step and half step patterns to describe pitch patterns of modes.

1.b Learning Intention: Construct and identify modes visually and aurally.

-I can construct all modes through writing exercises.

-I can identify all modes aurally by listening to exercises.

Topic 2: Phrase Relationships

2.a Learning Intention: Understanding phrase relationships.

-I can recall prior knowledge of melodic devices.

-I can describe melodic relationships between phrases in performed and notated music.

-I can apply terms and symbols to describe formal features in phrases and phrase relationships.

2.b Learning Intention: Identifying all periods (double, parallel) and cadences (authentic, imperfect, etc) in music.

-I can identify periods and cadences in notated music.

2.c Learning Intention: Locating and analyzing periods and cadences in notated and performed music.

-I can analyze phrases to determine correct relationships within a short exercise.

Topic 3: Common Formal Sections

3.a Learning Intention: Understanding common sections of music.

-I can recall prior knowledge of phrase relationships.

-I can identify common sections in performed and notated music, including introduction, bridge, verse, refrain, chorus, coda, and codetta.

3.b Learning Intention: Identify common sections by completing short assessments.

-I can demonstrate knowledge of common sections by completing aural and visual assessments.

3.c Learning Intention: Locating and analyzing formal sections in notated and performed music.

-I can analyze phrases to determine correct relationships within a short exercise.

