

CURRICULUM MAP

SUBJECT: Intro to Music Thoery

GRADE: 9-12

MONTH	ESSENTIAL QUESTION	CONTENT (CHAPTER/UNIT DESCRIPTION/ACTIVITIES)	SKILLS (STANDARDS/LEARNING OUTCOMES)	MATERIALS/ RESOURCES	ASSESSMENT (Objective/Subjective)
Week 1&2 Basic Notation	<p>1. Why do people need a written way to communicate music?</p> <p>2. What is notation?</p>	<p><u>Unit 1 – Basic Notation</u></p> <ul style="list-style-type: none"> ▪ The Grand Staff ▪ Musical Clefs ▪ Note Names ▪ Enharmonics ▪ Accidentals ▪ Rhythmic Values ▪ Meter Signatures ▪ Rhythmic Notation 	<p>2.5 Read whole, half, quarter, eighth and dotted notes and rests in 2/4, 3/4, 4/4, 6/8, 3/8, 9/8, and alla breve meter signatures</p> <p>2.6 Read and sing at sight simple melodies and intervals in both the treble and bass clefs</p> <p>2.7 Identify, define and use standard notation symbols for pitch, rhythm, dynamics, tempo, articulation and expression</p> <p>2.8 Use standard notation to record their own musical ideas and those of others elements of music are used</p>	<ul style="list-style-type: none"> • ERM p. 1-6, 10-12 • Reed Book p. 61-63 • RW p 1-5 • Teacher Made Flash Cards • So-Fa p. 1-3 • Additional support and practice at home with musictheory.net “Note Trainer” • Auralia drills in rhythmic elements levels 1-5 	<p>Teacher made worksheets, quizzes and tests</p> <p>Performance of sight singing drills</p>

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Week 3&4 Scales/Keys	<p>1. What is a tonal center?</p> <p>2. Why is there a need to create keys?</p>	<p><u>Unit 2 – Scales/Keys</u></p> <ul style="list-style-type: none"> • Major Scales • Minor Scales (natural, harmonic, melodic) • Modes • Major Key Signatures • Minor Key Signatures (relative and parallel) • Keyboard Drills • Aurellia Drills 	<p>2.5 Read whole, half, quarter, eighth and dotted notes and rests in 2/4, 3/4, 4/4, 6/8, 3/8, 9/8, and alla breve meter signatures</p> <p>2.6 Read and sing at sight simple melodies and intervals in both the treble and bass clefs</p> <p>2.7 Identify, define and use standard notation symbols for pitch, rhythm, dynamics, tempo, articulation and expression</p> <p>2.8 Use standard notation to record their own musical ideas and those of others</p>	<ul style="list-style-type: none"> • ERM p. 13-29, 30-35 • MTP p. 37-39, 47-49 • MTPWB p. 7 • ML1 maj/min scales, scale degrees level 1-5, key sigs level 1-3 • Auralia drills scales maj and minor all • RW p. 6-10 • Teacher made flashcards • Teacher made "Key's made simple" • So Pa p. 4-8 	<p>Teacher made tests, worksheets, quizzes</p> <p>Computer tracked progress with drills in Auralia and Music Lessons 1</p> <p>Performance of sight singing drills</p>

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Week 5&6 Intervals	<p>1. What is an interval?</p> <p>2. Why do we study them in music?</p>	<p><u>Unit 3 – Intervals</u></p> <ul style="list-style-type: none"> • Major, Minor, Augmented, Diminished • Related to Keys • Keyboard Drills • Aurellia Drills • Intervalic Dictation 	<p>2.5 Read whole, half, quarter, eighth and dotted notes and rests in 2/4, ¾, 4/4, 6/8, 3/8, 9/8, and alla breve meter signatures</p> <p>2.6 Read and sing at sight simple melodies and intervals in both the treble and bass clefs</p> <p>2.7 Identify, define and use standard notation symbols for pitch, rhythm, dynamics, tempo, articulation and expression</p> <p>2.8 Use standard notation to record their own musical ideas and those of others</p>	<p>ERM p. 53-60 MTF p. 55-57, 63 MFTWB p. 17 Auralia Drills Interval comparison and recognition, melodic dictation level 1-5 ML Intervals, Ear training level 1-3 So Fa p. 9-13 Additional support and practice at home musictheory.net “Interval Trainer”</p>	<p>Teacher Made work sheets, quizzes and tests Teacher made melodic dictation</p> <p>Computer tracked success on drills</p> <p>Performance of sight singing drills</p>

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Week 7&8	<p>1. What is Harmony?</p> <p>2. How is it created?</p>	<p>Unit 4 – Chordal Harmony</p> <ul style="list-style-type: none"> • Root position triads • Major, Minor, Augmented, Diminished • Dominant 7th • Inversions • Roman Numerals • Cadences – PA, IPA, Plagal, Half, Phrygian Half • Secondary Chords 	<p>2.5 Read whole, half, quarter, eighth and dotted notes and rests in 2/4, 3/4, 4/4, 6/8, 3/8, 9/8, and alla breve meter signatures</p> <p>2.6 Read and sing at sight simple melodies and intervals in both the treble and bass clefs</p> <p>2.7 Identify, define and use standard notation symbols for pitch, rhythm, dynamics, tempo, articulation and expression</p> <p>2.8 Use standard notation to record their own musical ideas and those of others</p> <p>2.10 Demonstrate the ability to read an instrumental or vocal score of up to four staves by describing how the elements of music are used</p>	<p>Reed lesson 12-16 with drills ERM p. 66-80, 88-92 MTP p. 70-78, 81-84 MTPWB p. 29, 32, 107-109 MT V5 p. 48-49 Auralia drills Chord Recognition custom level M,m, +⁰ Cadences level 1-5 So Fa p. 14-18 Additional support and practice at home musictheory.net “Triad Trainer” & “Chord Trainer”</p>	<p>Teacher made work sheets, quizzes and tests</p> <p>Computer tracked success on drills</p> <p>Performance of sight singing drills</p>

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<u>Week 9&10</u>	<p>1. How is music put together</p> <p>2. What devices are common to most compositions?</p>	<p><u>Unit 5 – Analization</u></p> <ul style="list-style-type: none"> • Chord Progressions • Figured Bass • Non Harmonic Tones • Nondominant 7ths • Nine and Six Chords 	<p>2.5 Read whole, half, quarter, eighth and dotted notes and rests in 2/4, 3/4, 4/4, 6/8, 3/8, 9/8, and alla breve meter signatures</p> <p>2.6 Read and sing at sight simple melodies and intervals in both the treble and bass clefs</p> <p>2.7 Identify, define and use standard notation symbols for pitch, rhythm, dynamics, tempo, articulation and expression</p> <p>2.8 Use standard notation to record their own musical ideas and those of others</p> <p>2.10 Demonstrate the ability to read an instrumental or vocal score of up to four staves by describing how the elements of music are used</p> <p>2.13 Demonstrate the ability to read a full instrumental or vocal score by describing how the elements of music are used and explaining all transpositions and clefs</p>	<p>MTP p. 96-102, 119, 179</p> <p>MTV5 p. 54, 55, 74-77</p> <p>MTPWB p. 31, 36-37, 76</p> <p>Auralia drills</p> <p>Chord progressions level 1-5</p> <p>So Fa p. 19-23</p>	<p>Teacher made work sheets, quizzes and tests</p> <p>Computer tracked success on drills</p> <p>Performance of sight singing drills</p>

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<u>Week 11 & 12</u>	<p>1. How are pieces of music related throughout?</p> <p>2. What devices are used to connect musical sections?</p>	<p><u>Unit 6 – Advanced Analization</u></p> <ul style="list-style-type: none"> • Modulation • Related Keys • Figured Bass of Four Note Chords • Secondary Dominants 	<p>2.5 Read whole, half, quarter, eighth and dotted notes and rests in 2/4, ¾, 4/4, 6/8, 3/8, 9/8, and alla breve meter signatures</p> <p>2.6 Read and sing at sight simple melodies and intervals in both the treble and bass clefs</p> <p>2.7 Identify, define and use standard notation symbols for pitch, rhythm, dynamics, tempo, articulation and expression</p> <p>2.8 Use standard notation to record their own musical ideas and those of others</p> <p>2.10 Demonstrate the ability to read an instrumental or vocal score of up to four staves by describing how the elements of music are used</p> <p>2.13 Demonstrate the ability to read a full instrumental or vocal score by describing how the elements of music are used and explaining all transpositions and clefs</p>	<p>MTV6 p. 78-79</p> <p>MTP p. 246-249, 252-253, 261-262, 266, 275-279, 289-290</p> <p>MTPWB p. 139</p> <p>Auralia Chord progressions 1-8</p> <p>So Fa p. 24-28</p>	<p>Teacher made work sheets, quizzes and tests</p> <p>Computer tracked success on drills</p> <p>Performance of sight singing drills</p> <p>Teacher made Final Exam of Part 1</p>

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<p>Week 1&2</p>	<p>1. What is music vocabulary?</p> <p>2. Why do we have terms to describe music?</p>	<p>“Language” Review</p> <ul style="list-style-type: none"> • Review Terms, symbols, definitions applications from AP List • Expression marks and dynamics 	<p>2.5 Read whole, half, quarter, eighth and dotted notes and rests in 2/4, 3/4, 4/4, 6/8, 3/8, 9/8, and alla breve meter signatures</p> <p>2.7 Identify, define and use standard notation symbols for pitch, rhythm, dynamics, tempo, articulation and expression</p> <p>2.8 Use standard notation to record their own musical ideas and those of others</p> <p>2.10 Demonstrate the ability to read an instrumental or vocal score of up to four staves by describing how the elements of music are used</p> <p>2.13 Demonstrate the ability to read a full instrumental or vocal score by describing how the elements of music are used and explaining all transpositions and clefs</p> <p>2.14 Read and sing at sight difficult melodies all intervals, and seventh chords and their inversions in arpeggiated form</p>	<p>AP teachers Guide p 145-150</p> <p>MTP p. 351-352</p> <p>SSASVI p. 34-40</p>	<p>Teacher made work sheets, quizzes and tests</p> <p>Computer tracked success on drills</p> <p>Performance of sight singing drills</p>

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Week 3&4	<p>1. How do musical lines work together?</p> <p>2. What aspects of musical lines work the best?</p>	<p>Unit 2 – Part Writing</p> <ul style="list-style-type: none"> • Four Part voice writing • Review figured bass and analization 	<p>2.5 Read whole, half, quarter, eighth and dotted notes and rests in 2/4, 3/4, 4/4, 6/8, 3/8, 9/8, and alla breve meter signatures</p> <p>2.7 Identify, define and use standard notation symbols for pitch, rhythm, dynamics, tempo, articulation and expression</p> <p>2.8 Use standard notation to record their own musical ideas and those of others</p> <p>2.10 Demonstrate the ability to read an instrumental or vocal score of up to four staves by describing how the elements of music are used</p> <p>2.13 Demonstrate the ability to read a full instrumental or vocal score by describing how the elements of music are used and explaining all transpositions and clefs</p> <p>2.14 Read and sing at sight difficult melodies all intervals, and seventh chords and their inversions in arpeggiated form</p>	<p>MTP p. 170-179, 246-249, 252-253</p> <p>MTPWB p. 73-78, 144</p> <p>SSSVI p. 45-50</p> <p>Auralia Chord progressions 1-8</p>	<p>Teacher made work sheets, quizzes and tests</p> <p>Computer tracked success on drills</p> <p>Performance of sight singing drills</p>

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Week 5	<p>1. What makes a good melody?</p> <p>2. How do melodies work with harmony?</p>	<p>Unit 3 – Melodic Organization</p> <ul style="list-style-type: none"> • Phrases • Periods • Motives • Sequence • Formal Structure • Singing – 16th notes, dotted rhythm, Key of A and Ab, B and Bb, D and Db, E and Eb 	<p>2.5 Read whole, half, quarter, eighth and dotted notes and rests in 2/4, 3/4, 4/4, 6/8, 3/8, 9/8, and alla breve meter signatures</p> <p>2.7 Identify, define and use standard notation symbols for pitch, rhythm, dynamics, tempo, articulation and expression</p> <p>2.8 Use standard notation to record their own musical ideas and those of others</p> <p>2.10 Demonstrate the ability to read an instrumental or vocal score of up to four staves by describing how the elements of music are used</p> <p>2.13 Demonstrate the ability to read a full instrumental or vocal score by describing how the elements of music are used and explaining all transpositions and clefs</p> <p>2.14 Read and sing at sight difficult melodies all intervals, and seventh chords and their inversions in arpeggiated form</p>	<p>MTP p. 113-131</p> <p>MTPWB p. 8-9, 43</p> <p>SSASVI p. 54-55</p> <p>SSASV2 p. 63, 65, 67, 69</p> <p>Auralia Chord progressions 1-10</p>	<p>Teacher made work sheets, quizzes and tests</p> <p>Computer tracked success on drills</p> <p>Performance of sight singing drills</p>

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Week 6	<p>1. What is the total breakdown?</p> <p>2. How do you approach a big analization?</p>	<p>Unit 4 – Complete Analization</p> <ul style="list-style-type: none"> • Review Secondary Dominants • Complete analysis including phrase, period, form, cadence, harmonic and non harmonic, modulation • Sight Singing – syncopation, fermata 	<p>2.5 Read whole, half, quarter, eighth and dotted notes and rests in 2/4, 3/4, 4/4, 6/8, 3/8, 9/8, and alla breve meter signatures</p> <p>2.7 Identify, define and use standard notation symbols for pitch, rhythm, dynamics, tempo, articulation and expression</p> <p>2.8 Use standard notation to record their own musical ideas and those of others</p> <p>2.10 Demonstrate the ability to read an instrumental or vocal score of up to four staves by describing how the elements of music are used</p> <p>2.13 Demonstrate the ability to read a full instrumental or vocal score by describing how the elements of music are used and explaining all transpositions and clefs</p> <p>2.14 Read and sing at sight difficult melodies all intervals, and seventh chords and their inversions in arpeggiated form</p>	<p>MTP p. 275-280, 289-293, 297-298</p> <p>SSASVII p. 71-72, 74-75</p> <p>Teacher made worksheets, quizzes and tests</p> <p>Auralia Chord progressions at highest level possible</p>	<p>Teacher made work sheets, quizzes and tests</p> <p>Computer tracked success on drills</p> <p>Performance of sight singing drills</p>

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Week 7	<p>1. How can you create your own music?</p> <p>2. What sounds good, better, worse?</p>	<p>Unit 5 – Harmonizing and Constructing a Melody</p> <ul style="list-style-type: none"> • Melody Writing • Harmonizing a Melody • Adding Nonharmonic tones • Adding secondary chords • Sight Singing in minor keys 	<p>2.5 Read whole, half, quarter, eighth and dotted notes and rests in 2/4, 3/4, 4/4, 6/8, 3/8, 9/8, and alla breve meter signatures</p> <p>2.7 Identify, define and use standard notation symbols for pitch, rhythm, dynamics, tempo, articulation and expression</p> <p>2.8 Use standard notation to record their own musical ideas and those of others</p> <p>2.10 Demonstrate the ability to read an instrumental or vocal score of up to four staves by describing how the elements of music are used</p> <p>2.13 Demonstrate the ability to read a full instrumental or vocal score by describing how the elements of music are used and explaining all transpositions and clefs</p> <p>2.14 Read and sing at sight difficult melodies all intervals, and seventh chords and their inversions in arpeggiated form</p>	<p>MTV4 p. 14-19 PT p. 87-93 AP examples from 1997 and 1999 exams SSASII p. 83, 87, 89, 91 Teacher Made worksheets, quizzes and tests Auralia Chord progressions at highest level possible Melodic Dictation at highest level possible</p>	<p>Teacher made work sheets, quizzes and tests</p> <p>Computer tracked success on drills</p> <p>Performance of sight singing drills</p>

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Week 8 & 9	<p>1. How do you write what you hear?</p> <p>2. Can you create strategies that work for you?</p>	<p>Unit 6 – Dictation</p> <ul style="list-style-type: none"> • Single melodic lines in bass and treble ranges • Bass lines and implied figured bass • Soprano lines only • Bass and Soprano played simultaneously • Bass and Soprano with four parts playing simultaneously • Sight Singing with accidentals 	<p>2.5 Read whole, half, quarter, eighth and dotted notes and rests in 2/4, 3/4, 4/4, 6/8, 3/8, 9/8, and alla breve meter signatures</p> <p>2.7 Identify, define and use standard notation symbols for pitch, rhythm, dynamics, tempo, articulation and expression</p> <p>2.8 Use standard notation to record their own musical ideas and those of others</p> <p>2.10 Demonstrate the ability to read an instrumental or vocal score of up to four staves by describing how the elements of music are used</p> <p>2.13 Demonstrate the ability to read a full instrumental or vocal score by describing how the elements of music are used and explaining all transpositions and clefs</p> <p>2.14 Read and sing at sight difficult melodies all intervals, and seventh chords and their inversions in arpeggiated form</p>	<p>Teacher Made Midi track files used as audio stimulus with teacher made worksheets.</p> <p>Each example will advance to the next level, ending with the four parts being played simultaneously</p> <p>SSASII p. 97-99</p>	<p>Teacher made work sheets, quizzes and tests</p> <p>Computer tracked success on drills</p> <p>Performance of sight singing drills</p>

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Remaining weeks before AP Exam	<p>1. How can you prepare for the AP Exam?</p> <p>2. Can you find your best testing strategies?</p>	Unit 7 – AP Test Preparation	<p>2.5 Read whole, half, quarter, eighth and dotted notes and rests in 2/4, 3/4, 4/4, 6/8, 3/8, 9/8, and alla breve meter signatures</p> <p>2.7 Identify, define and use standard notation symbols for pitch, rhythm, dynamics, tempo, articulation and expression</p> <p>2.8 Use standard notation to record their own musical ideas and those of others</p> <p>2.10 Demonstrate the ability to read an instrumental or vocal score of up to four staves by describing how the elements of music are used</p> <p>2.13 Demonstrate the ability to read a full instrumental or vocal score by describing how the elements of music are used and explaining all transpositions and clefs</p> <p>2.14 Read and sing at sight difficult melodies all intervals, and seventh chords and their inversions in arpeggiated form</p>	<p>Teacher made multiple choice questions based on the following aural stimulus:</p> <p>MTPWB p. 124 Kuhlau Sonata in G Maj p. 232 Mozart String Quartet G Maj K80 p. 226 Mozart Eine Kleine Nachtmusik K525 III</p> <p>AP Teacher's Guide p. 45, All The Things You Are</p> <p>Administer the</p> <p>Administer the</p>	<p>Teacher made work sheets, quizzes and tests</p> <p>1998 AP Exam</p> <p>Sample Test Found online at AP Central</p> <p>Computer tracked success on drills</p> <p>Performance of sight singing drills</p>

Bibliography of AP Music Theory Books

Adams, Ricci. musictheory.net. Interactive Web Site. Copyright © 2000-2007, Ricci Adams.

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Berg, Richard C., Joseph S. Curatilo, ,and Marjorie Farmer. Sing A song At Sight Volumes II & II. Delaware Water Gap, PA: Wide World Music, Inc., 1978

Chaffee, Clark A. Rhythm Workshop. Portland, ME : Walch Publishing, 1993

Feldstein, Sandy. Practical Theory Volume 3. Los Angeles: Alfred Publishing Co., Inc 1962

Lerner-Sexton, Marie. Teacher's Guide AP Music Theory. Educational Testing Service, 1999

Music Lessons I, Computer Software. Northfield, MN: MiBAC Music Software, Inc.

Peters, Charles, and Paul Yoder. Master Theory Series Volumes 4-6. Parkridge, IL: Neil A Kjos Music Company, 1962

Reed, H. Owen. A Workbook in the Fundamentals of Music. Los Angeles: Alfred Publishing Co., Inc, 1962

Steubing, Carl M., and Rufus A. Wheeler. The Sol-Fa Book. Scotia, New York: Dickson-Wheeler, Inc, 1973

Wharram, Barbara. Elementary Rudiments of Music. Cheektowaga, NY: The Frederick Harris Music Co., Limited, 1969

Additional Teacher Made materials with the use of

Sibelius Notation Software. Tewksbury, MA: Sibelius Software Ltd, Avid Technology, Inc.

The Music Maid Software. Pub by Signature Music Software

Abbreviations used for book names in Syllabus

Elementary Rudiments of Music (ERM)

Music In Theory and Practice (MTP)

Music In Theory and Practice Work Book (MTPWB)

Master Theory Series (MT)

Rhythm Workshop (RW)

A Workbook in the Fundamentals of Music (Reed)

Practical Theory Volume 3 (PT)

The Sol-Fa Book (SF)

Music Lessons I (ML)