TRUMBULL PUBLIC SCHOOLS
TRUMBULL, CONNECTICUT

Curriculum Committee
of the
Trumbull Board of Education

Trumbull High School Main Office Conference Room
Thursday, January 21, 2016 – 8:00 a.m.

AGENDA

I.   Approval/Minutes – Regular Meeting 12/16/2015

II.   New Business

     a. Introduction to Music Theory Curriculum Guide

     b. Advanced Music Theory Curriculum Guide

     c. History and Influence of Rock and Roll on Society Curriculum Guide

     d. Report, Director of Curriculum, Instruction, & Assessments

TRUMBULL PUBLIC SCHOOLS
TRUMBULL, CONNECTICUT

Curriculum Committee
of the
Trumbull Board of Education

Special Meeting

Trumbull High School Main Office Conference Room
Wednesday, December 16, 2015 – 8:00 a.m.

MINUTES

The meeting was called to order by Mrs. Petitti at 8:00 a.m.

Members present
M. Petitti, chair
L. Timpanelli
M. Ward
J. Budd, Ph.D., ex officio

Other
J. Spillane, THS English department chair
F. Basbagill, THS mathematics department chair
J. Rosco, THS mathematics teacher

I.   Approval/Minutes – Regular Meeting 10/30/2015 – Dr. Budd indicated the need to
       correct a sentence on page 3 of the Minutes to the following: "Dr. Budd explained that
       the draft for pilot curriculum guide will be developed into a full curriculum guide during
       the summer of 2015 2016 based on student feedback and work completed during the
       course pilot this school year; at this point, the Committee is asked to support the draft for
       pilot curriculum guide for this school year." With that correction, Mr. Ward moved to
       approve the minutes as presented; Mrs. Timpanelli seconded. The motion was
       unanimously agreed to with Mrs. Petitti and Mrs. Timpanelli abstaining.

II.   New Business

       a.   Introductory Remarks, Director of Curriculum, Instruction, & Assessments – Dr.
            Budd observed the new membership of the Curriculum Committee based on the
            recent Board of Education election, and that all three Board Committee members
            are themselves former educators. He noted three main functions of the Curriculum
            Committee: (1) to review new and revised curriculum guides; (2) to review new
            textbook proposals; and (3) to review new course proposals.

b. Draft for Pilot Curriculum Guide: Modern Drama – Ms. Spillane presented this draft for pilot curriculum guide to support a new English elective designed to match the interests of seniors for challenging dramatic texts. The course design thematically pairs plays so that students can engage in close reading and discussion of texts from different modern times that treat similar topics. Dr. Budd explained that current staffing will support this elective offering. Mr. Ward moved to bring the draft for pilot curriculum guide to the Board of Education for approval at its meeting scheduled for January 5, 2016, and Mrs. Timpanelli seconded. The motion was unanimously agreed to.

c. New Course Texts & Rationales
   1. *Fires in the Mirror* by Anna Deavere Smith
   2. *The Heidi Chronicles* by Wendy Wasserstein
   3. *Clybourne Park* by Bruce Norris
   Ms. Spillane presented these proposed texts to support the Modern Drama course; they are complex texts on high-interest contemporary issues, and will be thematically paired with earlier modern texts treating similar topics. Dr. Budd explained that the current textbook budget will support the purchase of these texts for a section of Modern Drama this spring. Mr. Ward moved to bring the texts to the Board of Education for approval at its meeting scheduled for January 5, 2016, and Mrs. Timpanelli seconded. The motion was unanimously agreed to.

d. Applications of Mathematics / Algebra III Curriculum Guide – Ms. Basbagill explained that this course has been piloted as a senior-year mathematics course for students coming from Algebra II and needing additional preparation for SAT and ACT exams, college placement exams, and college and career demands. Mr. Rosco discussed other aspects of the course that take these students' particular needs into account: personal finance, advanced algebraic properties, etc. Committee members requested that Ms. Basbagill consult with Ms. Hilser, guidance department chair, on whether a different title for the course would be desirable; Ms. Basbagill will report the outcome of that conversation to Dr. Budd, and any adjustment will be made in the title of the course. With that caveat, Mr. Ward moved to bring the curriculum guide to the Board of Education for approval at its meeting scheduled for January 5, 2016, and Mrs. Petitti seconded. The motion was unanimously agreed to.

e. Approval of 2016 Curriculum Committee Meeting Dates – Dr. Budd presented the proposed meeting schedule distributed with the agenda for today's meeting, and Committee members endorsed the proposed dates with a starting time at 8:00 a.m. in the Trumbull High School Main Office Conference Room. Mr. Ward moved to approve the distributed 2016 Curriculum Committee meeting dates, and Mrs. Petitti seconded. The motion was unanimously agreed to.

Mrs. Timpanelli moved to adjourn the meeting at 8:40 a.m.; Mr. Ward seconded. The motion was unanimously agreed to.

TRUMBULL PUBLIC SCHOOLS
Trumbull, Connecticut

Introduction to Music Theory
High School
Music

2016

Curriculum Writing Team

Justin Elkins   Orchestra/Theory Instructor

Michael McGrath   K-12 Music Team Leader

Jonathan S. Budd, Ph.D., Director of Curriculum, Instruction and Assessments

Introduction to Music Theory- High School

Table of Contents

The Trumbull Board of Education will continue to take Affirmative Action to ensure that no persons are discriminated against in its employment.

CORE VALUES AND BELIEFS

The Trumbull School Community, which engages in an environment conducive to learning, believes that all students will read and write effectively, therefore communicating in an articulate and coherent manner. All students will participate in activities that address problem-solving through critical thinking. Students will use technology as a tool in decision making. We believe that by fostering self-confidence, self-directed and student-centered activities, we will encourage independent thinking and learning. We believe ethical conduct to be paramount in sustaining our welcoming school climate.

We believe:

- Music is an inextricable part of the human experience, and every individual is inherently musical.
- Every student should be assured a high-quality course of music instruction, taught by qualified music educators.
- Music is a pillar of cultural heritage and a means for interdisciplinary learning.
- Music is an essential, core subject, and providing a musical education is a necessary part of educating the whole child. Therefore, every student should be offered opportunities to perform, create, respond, and connect musically.
- Learning music gives students a mode of artistic expression, a sense of music appreciation, and the tools needed for becoming lifelong musical learners.
- All individuals should have the high-quality resources and facilities necessary to achieve success within a challenging curriculum.

INTRODUCTION

Music Theory is the study of how musicians, through notation and an understanding of musical patterns, relationships, and compositional techniques, are able to convey their musical creations so that others, across generations, are able to interpret and understand these musical creations. Students are then able to enhance their understanding of notation, musical patterns, relationships, and compositional techniques to gain greater appreciations, improve their performances, and convey their musical creations.

Introduction to Music Theory is an elective high school course building upon students' earlier work with music in the Trumbull Public Schools, and providing a formulation for Advanced Music theory should a student elect that next course.

PHILOSOPHY

Music is a universal art form and one of the earliest vehicles through which human beings were able and are still able to express their creativity and emotions, and connects present society to the past and all of us to each other, regardless of race, culture, language, or nationality. Theory is an essential part of this creative process, providing musicians the tools upon which to develop their musical expressions and understand how to effectively communicate musically.

COURSE DESCRIPTION

Course Name

Introduction to Music Theory

Prerequisites

Elective course – open to any ninth, tenth, eleventh, or twelfth grade students.

Materials Required

Students will be provided Alfred's *Essentials of Music Theory* as their main text/reference. Students will maintain a three-ring binder in which they will organize handouts/worksheets, manuscript paper, blank paper for notetaking, and a pencil.

General Description of the Course

This course is designed for the student interested in learning about the basics of musical notation in order to improve his/her own musicianship or to become prepared for the study of voice or any other musical instrument. Notation, manuscript writing, major and minor scales, intervals, basic chords, and cadences will be studied. The course will also include keyboard and ear training skills. In addition, important music history from the Renaissance to the Classical period will be studied.

Major Projects

Students will complete a composer project/presentation.

Assessments

There will be six major quizzes and a final exam.

Texts

Allen, Michael, et al. *Essential Elements for Strings 2000, Book I*. Hal Leonard, 2004.

Dillon, Jacquelyn, et al. *Strictly Strings, Book I. New York:* Alfred Publishing, Montclair, NJ, 1992.

Surmani, Andrew, et al. *Essentials of Music Theory* Books 1-3. Alfred Publishing Co., Inc., 1998.

GOALS

Students will:

- Understand the process by which composers/musicians read/express themselves through notation.

- Learn the basic patterns that comprise melody and harmony, such as scales, chords, and rhythm.

- Learn the vocabulary of musical terms that musicians use to convey their ideas and describe music.

- Be introduced to the basic forms in which music is composed.

- Be able to analyze musical compositions, and develop listening skills.

- Be introduced to basic keyboard skills such as playing scales and chords.

- Learn essential information relating to theory and performance of the Renaissance to the Classical period.

Music Standards

The Performance Standards align with the 2014 National Core Arts Standards for Music.

I. CREATING
- Imagine: The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.
- Plan and Make: Musicians' creative choices are influenced by their expertise, context, and expressive intent.
- Evaluate and Refine: Musicians evaluate and refine their wok through openness to new ideas, persistence, and the application of appropriate criteria.
- Present: Musicians' presentation of creative work is the culmination of a process of creation and communication.

II. PERFORMING
- Select: Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.
- Analyze: Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance.
- Interpret: Performers make interpretive decisions based on their understanding of context and expressive intent.
- Rehearse, Evaluate, and Refine: To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.
- Present: Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence the audience response.

III. RESPONDING
- Select: Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.
- Analyze: Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.
- Interpret: Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.
- Evaluate: The personal evaluation of musical works and performances is informed by analysis, interpretation, and established criteria.

IV. CONNECTING
- Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.
- Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding.

Unit 1 – Scales and Notation

At the completion of this unit, students will:

MU: Re9.1.C.IIa   Explain the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating understanding of music theory as well as compositional techniques and procedures.

MU:Cr3.2.C.Ia   Share music through the use of notation, performance, or technology, and demonstrate how the elements of music have been employed to realize expressive intent.

MU:Re7.2.C.IIa   Analyze aurally and/or by reading the scores of musical works the elements of music (including form), compositional techniques and procedures, relating them to style, mood, and context; and explain how the analysis provides models for personal growth as composer, performer, and/or listener.

Essential Questions

- How does the understanding of theory help musicians express themselves more effectively?
- How do composers and musicians become musically literate, being able to read, write, and convey musical ideas?

Focus Questions

- What is the Diatonic System in music and what importance does it play in creating the patterns that make music sound the way it does?
- How do the whole/half step system, major scale, and triads transfer from a written form to a physical form on the keyboard?
- How can one use solfege syllables/hand symbols to sing patterns of the Major scale?
- Which hand/fingers do I use on the keyboard?
- By understanding the basics of writing and reading notation, how does one use that skill to effectively read music while playing the keyboard?

Scope and Sequence

- The basics of musical notation (staff, notes, clefs, rhythmic values)
- Reading, writing, and playing half steps and whole steps
- The pattern of the Major scale, demonstrated by writing and playing
- The solfege syllables/hand symbols that correspond to the scale
- How to place fingers on the keyboard, specifically the 5-finger pattern
- Playing short songs on the keyboard, right and left hand independently

Instructional/Teaching Strategies

- By using Alfred's *Essentials of Music Theory* and the website musictheory.net, teaching the basics of reading and writing music
- Introducing students to the Diatonic system of music visually (on staff), aurally (by listening), and physically (on keyboard)
- Guiding students in learning the solfege syllables and hand symbols by copying singing/motions of teacher
- Guiding students into correct hand/finger position on keyboard

Evaluation/Assessment Methods

- On a regular basis, teacher will give immediate verbal feedback to students on written class activities, homework, and keyboard activities.
- Students will complete two quizzes of written and performance tasks for this unit.

Time Allotments/Pacing Guide

About 7 weeks

Unit 2 – Intervals and Triads

At the completion of this unit, students will:

MU: Re9.1.C.IIa   Explain the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating understanding of music theory as well as compositional techniques and procedures.

MU:Cr3.2.C.Ia   Share music through the use of notation, performance, or technology, and demonstrate how the elements of music have been employed to realize expressive intent.

MU:Re7.2.C.IIa   Analyze aurally and/or by reading the scores of musical works the elements of music (including form), compositional techniques and procedures, relating them to style, mood, and context; and explain how the analysis provides models for personal growth as composer, performer, and/or listener.

Essential Questions

- How does the number of half steps between notes affect the way certain intervals and triads sound?
- What is the role of melody vs. harmony?

Focus Questions

- How is memorizing the number of half steps between certain notes vital to the ability to construct various types of intervals and triads?
- How do I count a compound time signature/meter differently from a simple time signature/meter?
- What is the purpose of a chord progression, what makes the "primary triads" so important in the construction of an effective harmonic progression, and why is it important to assign Roman Numerals in order to analyze them?
- How do the Renaissance, Baroque, and Classical periods contrast with one another?

Scope and Sequence

- Relating Major/minor 2nd to whole/half step, and counting half steps between 2nds, 3rds, 4ths, and 5th
- Identifying visually on staff, aurally by listening, and physically by keyboard the four types of triads (Major, minor, augmented, and diminished)
- Learning the crossover technique necessary for playing the major scale on the keyboard
- Listening to and constructing the Primary triads, assigning Roman numerals and understanding the correct order (I, IV, V, I) to making a "complete" progression

Instructional/Teaching Strategies

- Through technology as well as text, guiding students to differentiate triads/chords by counting half steps
- Through listening and reading, guiding students to be able to differentiate and be able to perform, by clapping, the difference between rhythms in the simple time signature vs. rhythms in the compound time signature
- Guiding students into correct technique on keyboard to playing the Major scale and arpeggio as well as forming triads
- Students listen to, write and perform the I, IV, V, I harmonic progression.

Assured Experiences (Projects)

Students will complete a project on a composer from the Renaissance, Baroque, or Classical period.

Evaluation/Assessment Methods

- On a regular basis, teacher will give immediate verbal feedback to students on written class activities, homework, and keyboard activities.
- Students will complete two major quizzes of written and performance tasks for this unit.

Time Allotment/Pacing Guide

Approximately 7 weeks

Unit 3 – Tonality, Modality and the Circle of Fifths

At the completion of this unit, students will:

MU: Re9.1.C.IIa   Explain the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating understanding of music theory as well as compositional techniques and procedures.

MU:Cr3.2.C.Ia   Share music through the use of notation, performance, or technology, and demonstrate how the elements of music have been employed to realize expressive intent.

MU:Re7.2.C.IIa   Analyze aurally and/or by reading the scores of musical works the elements of music (including form), compositional techniques and procedures, relating them to style, mood, and context; and explain how the analysis provides models for personal growth as composer, performer, and/or listener.

Essential Questions

- What does "tonality" mean and how does the circle of fifths establish tonal centers?
- What is the effect of the relative minor on the sound of melodies and harmonies?

Focus Questions

- Why is the interval of a perfect fifth so important in music theory?
- What are the different ways to remember/memorize the order of sharps/flats and keys?

Scope and Sequence

- Adding necessary information on a blank circle of fifths.
- The order of sharps/flats and keys by using the interval of a perfect fifth.

Instructional/Teaching Strategies

- Demonstrating the circle of fifths by various methods.
- Comparing the minor scale to the major scale by the pattern of whole and half steps, and the Major Key that shares the same key signature.
- Modeling and guiding students into transferring a Major melody and chord progression to minor.
- Instructing on the correct finger pattern of the Chromatic scale.

Evaluation/Assessment Methods

- On a regular basis, teacher will give immediate verbal feedback to students on written class activities, homework, and keyboard activities.
- Students will complete two major quizzes of written and performance tasks for this unit.
- Students will complete a cumulative final exam for all three units.

Time Allotment/Pacing Guide

Approximately 7 weeks

Technology Competency Standards

1. Creativity and Innovation – Students demonstrate creative thinking, construct knowledge, and develop innovative products and processes using technology. Students:

    b. create original works as a means of personal or group expression

    c. use models and simulations to explore complex systems and issues.

4. Critical Thinking, Problem Solving, and Decision Making – Students use critical thinking skills to plan and conduct research, manage projects, solve problems, and make informed decisions using appropriate digital tools and resources. Students:

    a. identify and define authentic problems and significant questions for investigation.

    b. plan and manage activities to develop a solution or complete a project.

    c. collect and analyze data to identify solutions and/or make informed decisions.

    d. use multiple processes and diverse perspectives to explore alternative solutions.

5. Digital Citizenship – Students understand human, cultural, and societal issues related to technology and practice legal and ethical behavior. Students:

    a. advocate and practice safe, legal, and responsible use of information and technology.

    b. exhibit a positive attitude toward using technology that supports collaboration, learning, and productivity.

    c. demonstrate personal responsibility for lifelong learning.

    d. exhibit leadership for digital citizenship.

Resources

Texts

Allen, Michael, et al. *Essential Elements for Strings 2000, Book I.* Hal Leonard, 2004.

Dillon, Jacquelyn, et al. *Strictly Strings, Book I. New York:* Alfred Publishing, Montclair, NJ, 1992.

Surmani, Andrew, et al. *Essentials of Music Theory* Books 1-3. Alfred Publishing Co., Inc., 1998.

Websites for Teachers

www.nationalartsstandards.org/

nccas.org/

www.nafme.org

TRUMBULL PUBLIC SCHOOLS
Trumbull, Connecticut

Advanced Music Theory
Grades 10-12
Music

2016

Curriculum Writing Team

Justin Elkins   Orchestra/Theory Instructor

Michael McGrath   K-12 Music Team Leader

Jonathan S. Budd, Ph.D.,   Director of Curriculum, Instruction and Assessments

Advanced Music Theory – High School

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CORE VALUES AND BELIEFS

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We believe:

- Music is an inextricable part of the human experience, and every individual is inherently musical.

- Every student should be assured a high-quality course of music instruction, taught by qualified music educators.

- Music is a pillar of cultural heritage and a means for interdisciplinary learning.

- Music is an essential, core subject, and providing a musical education is a necessary part of educating the whole child. Therefore, every student should be offered opportunities to perform, create, respond, and connect musically.

- Learning music gives students a mode of artistic expression, a sense of music appreciation, and the tools needed for becoming lifelong musical learners.

- All individuals should have the high-quality resources and facilities necessary to achieve success within a challenging curriculum.

INTRODUCTION

Music Theory is the study of how musicians, through notation and an understanding of musical patterns, relationships, and compositional techniques, are able to convey their musical creations so that others, across generations, are able to interpret and understand these musical creations. Students are then able to enhance their understanding of notation, musical patterns, relationships, and compositional techniques to gain greater appreciations, improve their performance, and convey their musical creations.

Advanced Music theory is an elective high school course building upon students' earlier work with music theory, particularly in the Introduction to Music To Music Theory elective.

PHILOSOPHY

Music is a universal art form and one of the earliest vehicles through which human beings were able and are still able to express their creativity and emotions, and connects present society to the past and all of us to each other, regardless of race, culture, language, or nationality. Theory is an essential part of this creative process, providing musicians the tools upon which to develop their musical expressions and understand how to effectively communicate musically.

COURSE DESCRIPTION

Course Name

Advanced Music Theory

Prerequisites

Introduction to Music Theory or permission of the instructor

Materials Required

Students will be provided Alfred's *Essentials of Music Theory* and *Theory of Music* as their main text/reference. Students will maintain a three-ring binder in which they will organize handouts/worksheets, manuscript paper, blank paper for notetaking, and a pencil.

General Description of the Course

This course will build on the tools, concepts, and information learned in Introduction to Music Theory, including notation, manuscript writing, major scales, intervals, basic chords, and cadences. New information such as all forms of the minor scales, modes, figured bass, modulation through use of secondary dominants, and Roman numeral analysis will be introduced, as well as dictation and basic composition.

Major Projects

Students will complete a basic composition project as well as a teaching presentation on which student will choose a pattern to thoroughly study and present.

Assessments

There will be six major quizzes and a final exam.

Texts

Surmani, Andrew, et al. *Essentials of Music Theory, Books 1-3*. New York: Alfred Publishing, Inc. 1998

Dasher, Richard T. *Theory of Music. Portland, ME:* J. Weston Walch, 1994.

GOALS

Students will:

- Gain a greater understanding of and proficiency with the process by which composers/musicians read/express themselves through notation.

- Learn more complex patterns that comprise melody and harmony, such as minor/pentatonic scales, modulation, and rhythm including simple and irregular meters.

- Learn how to effectively realize and analyze music using Roman Numeral analysis and figured bass.

- Be introduced to forms of musical composition including Binary, Rondo, and Sonata forms.

- Be able to dictate short melodies and harmony.

- Be able to synthesize knowledge into a coherent, expressive composition.

Music Standards

The Performance Standards align with the 2014 National Core Arts Standards for Music.

I. CREATING
- Imagine: The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.
- Plan and Make: Musicians' creative choices are influenced by their expertise, context, and expressive intent.
- Evaluate and Refine: Musicians evaluate and refine their wok through openness to new ideas, persistence, and the application of appropriate criteria.
- Present: Musicians' presentation of creative work is the culmination of a process of creation and communication.

II. PERFORMING
- Select: Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.
- Analyze: Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance.
- Interpret: Performers make interpretive decisions based on their understanding of context and expressive intent.
- Rehearse, Evaluate, and Refine: To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.
- Present: Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence the audience response.

III. RESPONDING
- Select: Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.
- Analyze: Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.
- Interpret: Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.
- Evaluate: The personal evaluation of musical works and performances is informed by analysis, interpretation, and established criteria.

IV. CONNECTING
- Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.
- Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding.

Unit 1 – Harmonizing a Melody

At the completion of this unit, students will:

MU:Re7.2.C.IIIa   Analyze aurally and/or by reading the scores of musical works the elements of music (including form), compositional technique and procedures, relating them to aesthetic effectiveness, style, mood, and content; and explain how the analysis provides models for personal growth as composer, performer, and/or listener.

MU:Re8.1.C.IIIa   Develop, justify and defend interpretations of varied works, demonstrating an understanding of the composers' intent by citing the use of elements of music (including form), compositional techniques, and the style/genre and context of each work.

Essential Questions

- Why is it important to be able to invert intervals and chords?
- What is the most effective way to analyze a harmonic progression?

Focus Questions

- Why are there three forms of the minor scale?
- What is the pattern of inverting an interval?
- What determines whether an interval is Major, minor, diminished, augmented, or perfect?
- What is the process of inverting a triad/chord and how should one label this?
- How does one go about harmonizing a melody?
- How did Baroque and Classical composers use elements of melody and harmony to bring out stories in their compositions?

Scope and Sequence

- Three forms of the minor scale
- Enharmonic keys on the circle of fifths
- Remaining intervals, and the process of inverting them
- The inversion of triads and chords, and how inverting keeps a smooth line in the bass
- The steps to deciding which harmonies to use when harmonizing a melody

Instructional/Teaching Strategies

- Students listen to and write the three forms of the minor scales, relating the importance of scale degrees 6 and 7 in determining the form
- Guiding students, using their knowledge of the circle of fifths, to complete the remaining circle adding sharp and flat keys of 4-7 sharps/flats, and determining the relationship between enharmonic keys
- Instructing students how to use half steps to count the distance of the remaining intervals and be able to correctly identify, by reading, writing, and listening, the generic and specific intervals

- Guiding students how to invert a triad/chord, and then, by inverting triads/chords of a chord progression in root position, togain the ability to invert triads/chords to create smooth voice leading
- Having students practice listening to and dictating melodies of four measures using tools of solfege and singing
- Modeling and guiding students in the steps of harmonizing a melody and utilizing their knowledge of inversions to create smooth voice leading given melodies to harmonize on their own
- Having students listen to and study "The Elf King" by Schubert and discuss how Schubert used text painting to enhance the poem

Evaluation/Assessment Methods

On a regular basis, teacher will give immediate verbal feedback to students on written class activities, homework, and keyboard activities.

Students will complete two major quizzes for this unit.

Time Allotment/Pacing Guide

Approximately 7 weeks

Unit 2 – Modes, Transposition, Harmonic and Non-Harmonic Tones

At the completion of this unit, students will:

MU:Re7.2.C.IIIa   Analyze aurally and/or by reading the scores of musical works the elements of music (including form), compositional technique and procedures, relating them to aesthetic effectiveness, style, mood, and content; and explain how the analysis provides models for personal growth as composer, performer, and/or listener.

MU:Re8.1.C.IIIa   Develop, justify and defend interpretations of varied works, demonstrating an understanding of the composers' intent by citing the use of elements of music (including form), compositional techniques, and the style/genre and context of each work.

Essential Questions

- Why do some instruments read in keys other than the key of C?
- How did modes of the past influence music of the present?

Focus Questions

- How do I know how to transpose a part?
- Just as there is a circle of fifths, is there a similar system upon which the modes are built?
- What are the differences between harmonic and non-harmonic tones, and why are both essential to making a successful melody?

Scope and Sequence

- The transposing intervals essential to transposing a part
- The modes using the white keys of the piano
- Analyzing melodies to determine which notes are harmonic and which are not, and how non-harmonic tones enhance a melody

Instructional/Teaching Strategies

- Instructing students to complete several exercises transposing a melody into and out of the Key of C, learning by both the transposition interval method and the key signature method
- Relating and comparing Modes to the Major and minor scales, and transferring well-known melodies into various modes to hear the difference between modes
- Guiding students in learning the steps to writing a melody over a given harmony
- Listening to how impressionistic composers used the pentatonic scale

Assured Experiences (Projects)

Students will complete a teaching project, choosing one pattern learned in their theory studies and thoroughly researching, connecting, and presenting it to the class.

Evaluation/Assessment Methods

On a regular basis, teacher will give immediate verbal feedback to students on written class activities, homework, and keyboard activities.

Students will complete two major quizzes for this unit.

Time Allotment/Pacing Guide

Approximately 7 weeks

Unit 3 – Form and Modulation

At the completion of this unit, students will:

MU:Re7.2.C.IIIa   Analyze aurally and/or by reading the scores of musical works the elements of music (including form), compositional techniques and procedures, relating them to aesthetic effectiveness, style, mood, and context; and explain how the analysis provides models for personal growth as composer, performer and/or listener.

MU:Cr3.2.C.IIIa   Share music through the use of notation, solo or group performance, or technology, and demonstrate and explain how the elements of music, compositional techniques and processes have been employed to realize expressive intent.

Essential Questions

- Why would composers want to change tonal centers in a piece of music?
- How is a piece of music organized into sections?

Focus Questions

- From which key to another would a composer most likely modulate?
- How does one make a "smooth" modulation?
- Why are repeating sections in music so important?

Scope and Sequence

- Excerpts that stay in one key, and excerpts that modulate
- The secondary dominants and pivot chords that create a smooth modulation
- The process by which to analyze, using Roman Numerals, an excerpt that modulates
- Various forms of music and repeating sections, including structure formulas (Simple Binary, Rounded Binary, Ternary, Rondo, Sonata)
- Composition of one's own Rondo form

Instructional/ Teaching Strategies

- Having students listen to and analyze excerpts that modulate, using the circle of fifths to determine which keys usually modulate to another
- Instructing students to learn the secondary dominants of a particular key that are used to modulate to another key
- Assigning exercises for students to practice analyzing modulating excerpts by labeling secondary dominants and pivot chords
- Guiding students into dictating melodies that modulate and then determining which chords to use to harmonize, using secondary dominants

- Presenting several examples in Binary form, guiding students in learning the difference between Simple and Rounded
- Having students compare ternary form to binary form, then Rondo form, specifically looking at which sections modulate
- Mapping out and then through guided listening introducing sonata form
- Having students study various compositional techniques (melody, harmony) and then compose an ABACA Rondo in which the C section modulates

Assured Experiences (Projects)

Students complete and present/perform a composition project, composing a 3-part Rondo, each part at least 8 measures long, in which the C section modulates to a new key.

Evaluation/Assessment Methods

On a regular basis, teacher will give immediate verbal feedback to students on written class activities, homework, and keyboard activities.

Students will complete two major quizzes for this unit.

Time Allotment/Pacing Guide

Approximately 7 weeks

Technology Competency Standards

1. Creativity and Innovation – Students demonstrate creative thinking, construct knowledge, and develop innovative products and processes using technology. Students:

    b. create original works as a means of personal or group expression

    c. use models and simulations to explore complex systems and issues.

4. Critical Thinking, Problem Solving, and Decision Making – Students use critical thinking skills to plan and conduct research, manage projects, solve problems, and make informed decisions using appropriate digital tools and resources. Students:

    a. identify and define authentic problems and significant questions for investigation.

    b. plan and manage activities to develop a solution or complete a project.

    c. collect and analyze data to identify solutions and/or make informed decisions.

    d. use multiple processes and diverse perspectives to explore alternative solutions.

5. Digital Citizenship – Students understand human, cultural, and societal issues related to technology and practice legal and ethical behavior. Students:

    a. advocate and practice safe, legal, and responsible use of information and technology.

    b. exhibit a positive attitude toward using technology that supports collaboration, learning, and productivity.

    c. demonstrate personal responsibility for lifelong learning.

    d. exhibit leadership for digital citizenship.

Resources

Texts

  Surmani, Andrew, et al. *Essentials of Music Theory, Books 1-3*. New York: Alfred Publishing, Inc. 1998

  Dasher, Richard T. *Theory of Music. Portland, ME:* J. Weston Walch, 1994.

Websites for Teachers

  www.nationalartsstandards.org/

  ncaas.org/

  www.nafme.org

TRUMBULL PUBLIC SCHOOLS
Trumbull, Connecticut

History and Influence of Rock and Roll on Society

2016

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History and Influence of Rock and Roll on Society

Table of Contents

CORE VALUES AND BELIEFS

The Trumbull School Community, which engages in an environment conducive to learning, believes that all students will read and write effectively, therefore communicating in an articulate and coherent manner. All students will participate in activities that address problem-solving through critical thinking. Students will use technology as a tool in decision making. We believe that by fostering self-confidence, self-directed and student-centered activities, we will encourage independent thinking and learning. We believe ethical conduct to be paramount in sustaining our welcoming school climate.

We believe:

- Music is an inextricable part of the human experience, and every individual is inherently musical.

- Every student should be assured a high-quality course of music instruction, taught by qualified music educators.

- Music is a pillar of cultural heritage and a means for interdisciplinary learning.

- Music is an essential, core subject, and providing a musical education is a necessary part of educating the whole child. Therefore, every student should be offered opportunities to perform, create, respond, and connect musically.

- Learning music gives students a mode of artistic expression, a sense of music appreciation, and the tools needed for becoming lifelong musical learners.

- All individuals should have the high-quality resources and facilities necessary to achieve success within a challenging curriculum.

INTRODUCTION

History and Influence of Rock and Roll on Society is a high school elective course designed for any student regardless of musical experience. Using Rock and Pop music, students will be introduced to how music is structured and how music, specifically of the 1950's to the present, was and is intertwined with societal events. Students will discover how events in society shaped the music as a means of expression, and how music shaped the events surrounding it. In the end, students will have a greater appreciation for and understanding of music, will be able to listen more critically, and will be able to connect music with the world in a more meaningful way.

PHILOSOPHY

Music is one of the most universal of all arts, existing from the very beginnings of human civilization, and has been and continues to be a way for people to express their emotions. Just as the societal events surrounding music affect the way music sounds and the type of music that people create, so too has music affected the events surrounding it, helping to shape history. By studying and listening to music from various decades more critically, one can appreciate (more meaningfully) both the music and the times it was created in.

COURSE DESCRIPTION

Course Name

History and Influence of Rock and Roll on Society

Prerequisites

Elective course – open to any ninth, tenth, eleventh, or twelfth grade students.

Materials Required

Students will keep materials, handouts, and a music listening journal organized in a binder.

General Description of the Course

Students will learn the fundamentals of music, including beat, rhythm, pitch, melody, form, and harmony, through studying a wide range of pop and rock music, from classic to the current. Students will gain greater understanding of how music is constructed, including the role of technology, and be able to understand the history and evolution of the beginnings of rock to the current trends.

Major Projects

Students will map out the structure and major elements of a song of their choice and present that research to the class..

Students will create a computer presentation on a band/artist of their choice; they will research and connect that band/artist to the materials learned over the semester.

Assessments

There will be ongoing journal checks in which teacher will provide feedback on journal/listening prompts.

There will be ongoing quizzes and tests.

GOALS

Students will:

- Develop critical/active listening skills

- Trace the evolution of Rock and Pop from the beginnings to the current, learning about key history, influences, and prominent artists

- Connect music on a broader scale to the events/thoughts/attitudes of the times it was created

MUSIC STANDARDS

The Performance Standards align with the 2014 National Core Arts Standards for Music.

I. CREATING
- Imagine: The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.
- Plan and Make: Musicians' creative choices are influenced by their expertise, context, and expressive intent.
- Evaluate and Refine: Musicians evaluate and refine their wok through openness to new ideas, persistence, and the application of appropriate criteria.
- Present: Musicians' presentation of creative work is the culmination of a process of creation and communication.

II. PERFORMING
- Select: Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.
- Analyze: Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance.
- Interpret: Performers make interpretive decisions based on their understanding of context and expressive intent.
- Rehearse, Evaluate, and Refine: To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.
- Present: Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence the audience response.

III. RESPONDING
- Select: Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.
- Analyze: Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.
- Interpret: Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.
- Evaluate: The personal evaluation of musical works and performances is informed by analysis, interpretation, and established criteria.

IV. CONNECTING
- Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.
- Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding.

Unit 1 – Overview of Rock and its Influence on Society

At the completion of this unit, students will:

MU:Cn10.0.CIIa	Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing and responding to music.
MU:Cn11.0.C.IIa	Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
MUS:Pr4.1.C.Ia	Identify and select specific excerpts, passages, or sections in musical works that express a personal experience, mood, visual image, or storyline in simple forms (such as one-part, cyclical, binary).
MU:Cr1.1.C.IIa	Describe and demonstrate how sounds and musical ideas can be used to represent sonic events, memories, visual images, concepts, texts, or storylines.

Essential Questions

- What makes music vital to human existence?

- What role has music played in society and what role does it play right now?

Focus Questions

- How is active listening different from passive listening? What should I listen for?

- How does one define "pop" music?

- What is the importance of the chorus/verse song structure?

- How does society affect music and music affect society?

- What is the importance of "Rock around the Clock" by Bill Haley and the Comets and what does it show about the birth of Rock and Roll?

- What major influence did Elvis have on Rock?

- What led to and what was the significance of the British Invasion?

- How did the Hippie culture influence music?

- How did other genres of music, such as Folk and Soul, compete/co-exist with Rock?

- How was the message of music of the beginning of Rock (mid-1950's) different from the message of later rock of the 1960's?

Scope and Sequence

- Basic elements of music and practice in listening actively

- Topics of how music affects society and society affects music

- The origin of and key facts of Rock and Roll from 50's rock, British Invasion, Folk/Soul, and Woodstock-era music

Instructional/Teaching Strategies

- Having students listen to contrasting songs and describe the difference between musical elements used.

- Modeling and having students map out sections of two contrasting songs in the same song structure, and then map out songs of their choice

- Assigning students to read essays on the Civil Rights movement and music and Beyoncé and female empowerment and compare and connect the two in their own writing

Assured Experiences/Projects

- Students will complete an essay on how music affects society and society affects music.

- Students will map out the structure and main musical elements of a song of their choice and present that research to the class.

Evaluation/Assessment Methods

- On a regular basis, teacher will give immediate verbal feedback to students on class discussions/activities.

- Teacher will regularly collect student' listening journals and assess their responses to listening prompts.

Time Allotment/Pacing Guide

Approximately 7 weeks

Unit 2 – Fame, Money and Technology

At the completion of this unit, students will:

MU:Cn10.0.IIa   Demonstrate how interest, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

MU:Cn11.0.C.IIa   Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

Essential Questions

- How does fame and money impact the artistic quality of music?
- How does technology shape the way music is composed, performed, and played?

Focus Questions

- What connections did Rock of the 1970's have with the beginning of Rock and Roll?
- What kind of influence does fame and money have on a musician/band?
- Why is the electric guitar so essential to Rock and Roll?

Scope and Sequence

- Key facts and influential rock artists/bands of the 1970's and 1980's and their styles
- Hip-Hop, Disco, and Punk and their connections to societal events
- Guitar unit on history, parts, and influence

Instructional/Teaching Strategies

- Having students view and respond to questions on "The Coolest Year in Hell" comparing Hip-Hop, Disco, and Punk in 1977 in New York City
- Presentation of both acoustic and electric guitars, and, time allowing, allowing students to learn basic guitar technique
- Having students view and listen to playing and commentary of influential guitarists describing the importance of the guitar and evolution of its playing
- Having students view music videos and discuss their effect and then create their own music videos

Evaluation/Assessment Methods

- On a regular basis, teacher will give immediate verbal feedback to students on class discussions/activities.
- Teacher will regularly collect students' listening journals and assess their responses to listening prompts.

Time Allotment/Pacing Guide

Approximately 7 weeks

Unit 3 – Evaluating Artists and Their Music

At the completion of this unit, students will:

MU:Cn10.0.C.IIa   Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

MU:Cn11.0.C.IIa   Demonstrate understanding of relationships between music and the other arts, other disciplines, varied context, and daily life.

MU:Re7.2.C.1a   Analyze aurally the elements of music (including form) of musical works, relating them to style, mood, and context, and describe how the analysis provides models for personal growth as composer, performer, and/or listener.

Essential Questions

- What makes the difference between a "one-hit" sensation and a widely famous musician/group?
- What is the difference between a live performance/concert experience and a recorded performance, and how might the concert experience be different in the future?
- How do personal hardships impact an artist's/group's artistic output?

Focus Questions

- How did Michael Jackson break down the color barrier in Pop music?
- What copyright issues affect music/artists?
- How is music marketed, and what influence does that have on the artists, the listeners, and the music industry?

Scope and Sequence

- The musical characteristics and goals of Pop music and Rock music
- Pop Icons such as Michael Jackson and Madonna and the artistic qualities they possess that enable them to have a lasting legacy/influence
- Live performances and recorded performances, and their comparison
- Current copyright issues present in the music scene, and as compared to the past

Instructional/Teaching Strategies

- Asking students to respond to the difference between a recorded performance and a live performance of the same song/piece
- Modeling and having students create their own MIDI electronic compositions using Garage Band
- Asking students to rank current Pop artists in terms of whether they will be remembered as Icons, Stars, or Idols

Assured Experiences: Projects

Students will, connecting information and topics learned over the course of the semester, create computer presentations on artists/bands of their choosing, and present to the class.

Evaluation/Assessment Methods

- On a regular basis, teacher will give immediate verbal feedback to student on class discussions/activities.
- Teacher will regularly collect students' listening journals and assess their responses to listening prompts.

Time Allotment/Pacing Guide

About 7 weeks

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Resources

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nccas.org/

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