

TRUMBULL PUBLIC SCHOOLS
Trumbull, Connecticut

Advanced Music Theory
Grades 10-12
Music

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Advanced Music Theory – High School

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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 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 work 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, to gain 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