

MUSIC THEORY CURRICULUM STANDARDS GRADES 9-12

Content Standard 1.0 Singing

Students will sing, alone and with others, a varied repertoire of music.

Course Level Expectations (CLEs)

The student will

- 1.1 Sing simple tonal melodies representing a variety of musical styles, with attention to harmonic function and rhythmic momentum.
- 1.2 Sight-sing simple tonal melodies representing a variety of musical styles with attention to harmonic function and rhythmic momentum.
- 1.3 Sing with others in unison and in parts.

Checks for Understanding

- 1.1 Sing a given example with correct pitches.
Sing a given example with correct rhythm.
Sing a given example with proper phrasing.
Sing a given example with correct numbers or solfege syllables
- 1.2 Sight-sing a given example with correct pitches.
Sight-sing a given example with correct rhythm.
Sight-sing a given example with proper phrasing.
Sight-sing a given example with correct numbers or solfege syllables.
- 1.3 Sing an independent part with correct pitches.
Sing an independent part with correct rhythm.
Sing an independent part with proper phrasing.
Sing an independent part with correct numbers or solfege syllables.

Student Performance Indicators (SPIs)

The student is able to

- 1.1.1 Sing correctly, using a number or solfege system, major and minor scale patterns, motives, and simple stepwise melodies.
- 1.1.2 Sing correctly, using a number or solfege system, major and minor scale patterns, motives, and simple melodies, incorporating typical skips, leaps, and non-harmonic tones.

- 1.1.3 Sing correctly, using a number or solfege system, major and minor scale patterns, motives, and simple melodies, incorporating altered tones and atypical meters or rhythm patterns.
- 1.2.1 Sight-sing correctly, using a number or solfege system, major and minor scale patterns, motives, and simple stepwise melodies.
- 1.2.2 Sight- sing correctly, using a number or solfege system, major and minor scale patterns, motives, and simple melodies, incorporating typical skips, leaps, and non-harmonic tones.
- 1.2.3 Sight-sing correctly, using a number or solfege system, major and minor scale patterns, motives, and simple melodies, incorporating altered tones and atypical meters or rhythm patterns.
- 1.3.1 Sing and sight-sing correctly, using a number or solfege system, an outer voice in a simple multi-part arrangement.
- 1.3.2 Sing and sight-sing correctly, using a number or solfege system, any voice in a simple multi-part arrangement, incorporating principles of Common Practice Period voice-leading.
- 1.3.3 Sing and sight-singing correctly, using a number or solfege system, any voice in a simple multi-part arrangement, incorporating altered tones, secondary harmonic function, and atypical meters and rhythm patterns.

Content Standard 2.0 Playing Instruments

Students will perform on instruments, alone and with others, a varied repertoire of music.

Course Level Expectations (CLEs)

- 2.1 Play, on keyboard and primary instrument, simple tonal melodies representing a variety of musical styles with attention to harmonic function and rhythmic momentum.
- 2.2 Sight-read, on keyboard and primary instrument, simple tonal melodies representing a variety of musical styles with attention to harmonic function and rhythmic momentum.
- 2.3 Play with others, on keyboard and primary instruments, in unison and in parts.

Checks for Understanding

- 2.1 Play an example on a keyboard with correct pitches.
Play an example on a keyboard with correct rhythm.
Play an example on a keyboard with proper phrasing.
Play an example on primary instrument with correct pitches.
Play an example on primary instrument with correct rhythm.
Play an example on primary instrument with proper phrasing.
- 2.2 Sight-read an example on a keyboard with correct pitches.
Sight-read an example on a keyboard with correct rhythm.

Sight-read an example on a keyboard with proper phrasing.
Sight-read an example on primary instrument with correct pitches.
Sight-read an example on primary instrument with correct rhythm.
Sight-read an example on primary instrument with proper phrasing.

- 2.3 Play an independent part on a keyboard with correct pitches.
Play an independent part on a keyboard with correct rhythm.
Play an independent part on a keyboard with proper phrasing.
Play an independent part on primary instrument with correct pitches.
Play an independent part on primary instrument with correct rhythm.
Play an independent part on primary instrument with proper phrasing.

Student Performance Indicators (SPIs)

The student is able to

- 2.1.1 Play correctly, on keyboard and primary instrument, major and minor scale patterns, motives, and simple stepwise melodies.
- 2.1.2 Play correctly, on keyboard and primary instrument, major and minor scale patterns, motives, and simple melodies, incorporating typical skips, leaps, and non-harmonic tones.
- 2.1.3 Play correctly, on keyboard and primary instrument, major and minor scale patterns, motives, and simple melodies, incorporating altered tones and atypical meters and rhythm patterns.
- 2.2.1 Sight-read correctly, on keyboard and primary instrument, major and minor scale patterns, motives, and simple stepwise melodies.
- 2.2.2 Sight-read correctly, on keyboard and primary instrument, major and minor scale patterns, motives, and simple melodies, incorporating typical skips, leaps, and non-harmonic tones.
- 2.2.3 Sight-read correctly, on keyboard and primary instrument, major and minor scale patterns, motives, and simple melodies, incorporating altered tones and atypical meters and rhythm patterns.
- 2.3.1 Play correctly, on keyboard and primary instrument, an outer voice in a simple multi-part arrangement.
- 2.3.2 Play correctly, on keyboard and primary instrument, any voice in a simple multi-part arrangement which incorporates principles of Common Practice Period voice-leading.
- 2.3.3 Play correctly, on keyboard and primary instrument, any voice in a simple multi-part arrangement, which incorporates altered tones, secondary harmonic function, and atypical meters and rhythm patterns.

Content Standard 3.0 Improvising

Students will improvise melodies, variations, and accompaniments.

Course Level Expectations (CLEs)

The student will

- 3.1 Improvise unaccompanied simple tonal melodies.
- 3.2 Improvise melodies over basic chord progressions.
- 3.3 Improvise variations of simple tonal melodies using a variety of compositional devices.
- 3.4 Improvise harmonizing parts to accompany simple tonal melodies.

Checks for Understanding

- 3.1 Sing or play an improvised melody which starts and ends on “do”.
Sing or play an improvised melody which starts and ends on “do” and has distinguishable phrases.
Sing or play an improvised melody adding altered tones and using antecedent-consequent phrase structure.
- 3.2 Sing or play an improvised melody using only the notes in the pentatonic and blues scales.
Sing or play an improvised melody selecting notes which correctly correspond to the harmonic changes.
- 3.3 Sing or play an improvised variation maintaining the melodic contour and altering rhythm only.
Sing or play an improvised variation in which melodic motives are repeated.
Sing or play an improvised variation in which melodic motives are ornamented.
Sing or play an improvised variation in which melodic motives are inverted, sequenced, transposed, or fragmented.
- 3.4 Play an improvised accompaniment selecting chords which correctly correspond to the implied harmony of a given melody.

Student Performance Indicators (SPIs)

The student is able to

- 3.1.1 Improvise an unaccompanied melody retaining tonic throughout.
- 3.1.2 Improvise an unaccompanied melody retaining tonic throughout and implying basic harmonic function.
- 3.1.3 Improvise an unaccompanied melody implying some secondary function and acknowledgment of form.
- 3.2.1 Improvise pentatonic and blues scales melodies over teacher-provided accompaniment.
- 3.2.2 Improvise major and minor melodies over teacher-provided accompaniment.

- 3.2.3 Improvise melodies over teacher-provided accompaniment, experimenting with church modes, non-harmonic tones, and non-traditional harmonies.
- 3.3.1 Improvise simple melodic variations by altering the rhythm.
- 3.3.2 Improvise melodic variations through repetition and ornamentation.
- 3.3.3 Improvise melodic variations through motivic transformation.
- 3.4.1 Improvise simple accompaniments for familiar tunes using tonic and dominant harmonies.
- 3.4.2 Improvise accompaniments for melodies using tonic, subdominant, and dominant functions.
- 3.4.3 Improvise accompaniments for melodies experimenting with church modes, secondary harmonic function, and non-traditional harmonies.

Content Standard 4.0 Composing

Students will compose and arrange music within specified guidelines.

Course Level Expectations (CLEs)

The student will

- 4.1 Compose simple tonal melodies using a variety of compositional devices with attention to harmonic function and rhythmic momentum.
- 4.2 Realize Roman numeral and figured bass progressions in four parts, using acceptable voice-leading.
- 4.3 Harmonize simple tonal melodies with attention to chord function.
- 4.4 Arrange a short work for an ensemble whose instrumentation varies from the original, considering basic orchestration principles.

Checks for Understanding

- 4.1 Compose a four-measure diatonic melody that starts and ends on “do.”
Compose a four-measure diatonic melody in which all rhythm patterns correspond to the chosen meter.
Compose an eight-measure diatonic melody in which motives are related by repetition or sequence.
Compose an eight-measure diatonic melody that contains a half cadence at the end of measure four and an authentic cadence in measure eight.
Compose an eight-measure diatonic melody in which all rhythm patterns correspond to the designated simple and compound meter.
Compose a sixteen-measure melody in which motives are related by a variety of compositional devices.
Compose a sixteen-measure melody which modulates or incorporates secondary function with an appropriate cadence at the end of each four measures.

Compose a sixteen-measure diatonic melody in which all rhythm patterns correspond to the designated simple and compound meters.

- 4.2. Notate a chord in four voices from a Roman numeral prompt with correct notes, spacing, and doubling.
Notate a chord in four voices from a figured bass prompt with correct notes, spacing, and doubling.
Connect chords in four voices with acceptable voice leading according to Common Practice Period principles.
- 4.3 Compose a note-against-note countermelody in which all intervals are consonant.
Compose a note-against-note countermelody in which any dissonant intervals are resolved correctly.
Notate chords in four voices, appropriately harmonizing the individual notes in a soprano line, with correct notes, spacing, and doubling.
Connect chords in four voices with acceptable voice leading according to Common Practice Period principles.
Notate chords in four voices, appropriately harmonizing the individual notes in a soprano line, with correct notes, spacing, and doubling.
- 4.4 Transcribe/arrange a work of a designated length for a small ensemble from a different instrument family than the original.
Transcribe/arrange a work of a designated length for a small ensemble in which all parts are written within the playable ranges of the instruments.
Transcribe/arrange a work of a designated length for a small ensemble in which parts are assigned based on timbre of the instruments in order to retain the character of the original work.
Transcribe/arrange a work of a designated length for a small ensemble in which all parts are transposed correctly from the original.
Level 3 only. Arrange a work of a designated length in which original material is added to enhance the composition.

Student Performance Indicators (SPIs)

The student is able to

- 4.1.1 Compose a four-measure melody in major and minor keys, retaining tonic throughout and incorporating rhythm patterns idiomatic to common meters.
- 4.1.2 Compose an eight-measure melody in antecedent/consequent phrase structure incorporating motivic repetition and sequence, half and authentic cadences, and rhythm patterns idiomatic to a variety of simple and compound meters.
- 4.1.3 Compose a sixteen-measure melody with attention to form and cadence, incorporating a variety of melodic compositional devices and an expanded harmonic palette in various meters and keys.

- 4.2.1 Harmonize in four parts, above Roman numeral and figured bass progressions in major and minor keys, using chord voicing typical of the Common Practice Period.
- 4.2.2 Harmonize in four parts, above Roman numeral and figured bass progressions in major and minor keys, using chord voicing and voice leading typical of the Common Practice Period.
- 4.2.3 Harmonize in four parts, above Roman numeral and figured bass progressions in major and minor keys, using chord voicing and voice leading typical of the Common Practice Period, incorporating modulation, secondary harmonic function, and non-harmonic tones.

- 4.3.1 Compose a countermelody above or below a given melody using consonant intervals and correctly resolved dissonances.
- 4.3.2 Harmonize in four parts below a soprano line in major and minor keys using acceptable cadences, chord choices, and voice leading typical of the Common Practice period.
- 4.3.3 Harmonize in four parts below a soprano line in major and minor keys using acceptable cadences, chord choices, and voice leading typical of the Common Practice period, incorporating modulation, secondary harmonic function, and non-harmonic tones.

- 4.4.1 Transcribe a sixteen-measure work for a small ensemble whose instrumentation varies from the original, considering range, timbre, and transposition.
- 4.4.2 Transcribe a thirty-two measure work for a small ensemble whose instrumentation varies from the original, considering range, timbre, and transposition.
- 4.4.3 Arrange a minimum thirty-two measure work written for an ensemble whose instrumentation varies from the original, considering range, timbre, and transposition which includes new material that enhances the composition.

Content Standard 5.0 Reading and Notating

Students will read and notate music.

Course Level Expectations (CLEs)

The student will

- 5.1 Read and write standard notation in all clefs.
- 5.2 Identify and construct scales using interval patterns, key signatures, and the relative and parallel relationships between major and minor keys.
- 5.3 Label and construct intervals of all sizes and qualities.
- 5.4 Label and construct triads and seventh chords of all qualities
- 5.5 Label and construct chords with Roman numerals and commercial chord symbols.
- 5.6 Transcribe rhythmic, melodic, and harmonic patterns from aural stimulus.

Checks for Understanding

- 5.1 Identify names of notes in the designated clefs.
Place notes correctly on the staff in the designated clefs.
Describe the effect of accidentals from double sharp to double flat.
Identify and label notes and rests from whole to thirty-second notes.
Describe the effect of dots, double dots, and ties on the duration of a note or rest.
Define and label common symbols found in printed music.
- 5.2 Label scales by interval formula.
Construct scales by interval formula.
Label scales by key signature.
Construct scales by key signature.
Label scales by referencing the relative and parallel relationships between major and minor keys.
Construct scales by referencing the relative and parallel relationships between major and minor keys.
- 5.3 Label intervals by size and quality.
Construct intervals of given sizes and qualities.
Invert and re-label intervals of given sizes and qualities.
- 5.4 Label triads by quality.
Construct triads of given qualities.
Label triads by bass position.
Construct triads in given bass positions.
Label seventh chords by quality.
Construct seventh chords of given qualities.
Label seventh chords by bass position.
Construct seventh chords in given bass positions.
- 5.5 Label chords with correct Roman numerals.
Construct chords from Roman numeral prompts.
Label chords with correct commercial chord symbols.
Construct chords from commercial chord symbol prompts.
- 5.6 Transcribe correctly four measures of rhythmic dictation.
Transcribe correctly four measures of melodic dictation.
Transcribe correctly four measures of harmonic dictation.

Student Performance Indicators (SPIs)

The student is able to

- 5.1.1 Interpret correctly pitch and rhythmic notation in treble and bass clefs.
- 5.1.2 Interpret correctly pitch and rhythmic notation in treble, alto, tenor, and bass clefs.
- 5.1.3 Interpret correctly pitch and rhythmic notation in treble, bass, and all “C” clefs.

- 5.2.1 Recognize and construct major and minor scales in key signatures from four sharps to four flats.
- 5.2.2 Recognize and construct major and minor scales (all three forms) in key signatures from seven sharps to seven flats.
- 5.2.3 Recognize and construct major and minor scales (all three forms) and church modes in key signatures from seven sharps to seven flats.

- 5.3.1 Recognize, construct, and invert diatonic intervals in major and minor keys in all sizes from unison to octave.
- 5.3.2 Recognize, construct, and invert perfect, major, minor, augmented, and diminished intervals in all sizes from unison to octave.
- 5.3.3 Recognize, construct, and invert perfect, major, minor, augmented, diminished, and doubly diminished intervals in all sizes from unison to thirteenth.

- 5.4.1 Recognize and construct diatonic triads in root position and all inversions.
- 5.4.2 Recognize and construct, in root position and all inversions, major, minor, diminished, and augmented triads, and the dominant seventh chord.
- 5.4.3 Recognize and construct, in root position and all inversions, triads and seventh chords of all qualities.

- 5.5.1 Recognize and construct diatonic triads in root position and all inversions, according to Roman Numerals and commercial chord symbols.
- 5.5.2 Recognize and construct, in root position and all inversions, triads and the dominant seventh chord according to Roman Numerals and commercial chord symbols.
- 5.5.3 Recognize and construct, in root position and all inversions, triads and seventh chords of all qualities according to Roman Numerals and commercial chord symbols including secondary dominants.

- 5.6.1 Transcribe four measures of rhythmic and melodic dictation using only simple meter, note values from dotted half to eighth, and step-wise motion.
- 5.6.2 Transcribe four measures of rhythmic, melodic, and harmonic dictation using only simple meter, note values from dotted half to eighth, primary triads, and a diatonic melody.
- 5.6.3 Transcribe eight measures of rhythmic, melodic and harmonic dictation using simple and compound meter, note values from whole to sixteenth, triads and seventh chords, and a chromatic melody.

Content Standard 6.0 Listening and Analyzing

Students will listen to, analyze, and describe music.

Course Level Expectations (CLEs)

The student will

- 6.1 Interpret the use of rhythm and meter in a variety of vocal and instrumental scores.

- 6.2 Interpret the use of melodic compositional devices in a variety of vocal and instrumental scores.
- 6.3 Interpret the use of harmonic function in a variety of vocal and instrumental scores.
- 6.4 Interpret the use of texture and organizational principles in a variety of vocal and instrumental scores.

Checks for Understanding

- 6.1 Determine a probable meter by listening to a musical score.
Determine the meter by examining a musical score.
Create an inventory of rhythm patterns by listening to a musical score.
Create an inventory of rhythm patterns by examining a musical score.
Identify repetition and imitation of rhythmic motives by listening to a musical score.
Identify repetition and imitation of rhythmic motives by examining a musical score.
Describe the relationship between actual rhythm and harmonic rhythm in a given excerpt from a musical score.
- 6.2 Identify designated melodic compositional devices by listening to a musical score.
Identify designated melodic compositional devices by examining a musical score.
- 6.3 Determine the mode by listening to a musical score.
Determine the key by examining a musical score.
Identify cadence points by listening to a musical score.
Label cadence types by examining a musical score.
Label with Roman numerals and chord symbols a short excerpt of a musical score.
Determine the broad harmonic function by listening to a short excerpt of a musical score.
- 6.4 Classify a texture as thick or thin by listening to a musical score.
Classify a texture as thick or thin by examining a musical score.
Classify a form as binary or ternary by listening to a musical score.
Classify a form as binary or ternary by examining a musical score.
Classify a texture as homophonic or polyphonic by listening to a musical score.
Classify a texture as homophonic or polyphonic by examining a musical score.
Identify discreet sections by listening to a musical score.
Identify and label small forms by examining a musical score.

Student Performance Indicators (SPIs)

The student is able to

- 6.1.1 Determine the meter and create an inventory of rhythm patterns by listening to and reading from a keyboard reduction or condensed score.
- 6.1.2 Determine the meter and identify rhythmic repetition and imitation by listening to and reading from a keyboard, vocal or instrumental score.
- 6.1.3 Determine the meter, and compare the actual rhythm to the harmonic rhythm by listening to and reading from a keyboard, vocal, or instrumental score.

- 6.2.1 Identify melodic repetition and imitation by listening to and reading from a keyboard reduction or condensed score.
- 6.2.2 Identify melodic repetition, imitation, sequence, and inversion by listening to and reading from a keyboard, vocal, or instrumental score.
- 6.2.3 Identify melodic repetition, imitation, sequence, inversion, augmentation, and diminution by listening to and reading from a keyboard, vocal, or instrumental score.

- 6.3.1 Determine the key and identify and label cadences by listening to and reading from a keyboard reduction or condensed score.
- 6.3.2 Determine the key and analyze with Roman numerals and chord symbols a short excerpt by listening to and reading from a keyboard, vocal, or instrumental score.
- 6.3.3 Determine the key and analyze with Roman numerals and chord symbols a short excerpt which includes modulation and secondary dominants by listening to and reading from a keyboard, vocal, or instrumental score.

- 6.4.1 Determine the texture and identify binary and ternary form by listening to and reading from a keyboard reduction or condensed score.
- 6.4.2 Determine the texture and label small forms by listening to and reading from a keyboard, vocal, or instrumental score.
- 6.4.3 Determine the texture, and label and identify small forms by listening to and reading from a keyboard, vocal, or instrumental score.

Content Standard 7.0 Evaluating

Students will evaluate music and music performances.

Course Level Expectations (CLEs)

The student will

- 7.1 Evaluate musical works and performances for technical accuracy.
- 7.2 Evaluate musical works and performances for compositional integrity.

Checks for Understanding

- 7.1 Detect melodic errors in musical performance while following the printed score.
 Detect rhythmic errors in musical performance while following the printed score.
 Identify specific melodic errors in musical performance while following the printed score.
 Correct specific melodic errors in musical performance while following the printed score.
 Identify specific rhythmic errors in musical performance while following the printed score.
 Correct specific rhythmic errors in musical performance while following the printed score.

Identify specific harmonic errors in musical performance while following the printed score.

Correct specific harmonic errors in musical performance while following the printed score.

- 7.2 Detect harmonic errors in musical performance while following the printed score.
Detect compositional discrepancies in musical performance while following the printed score.
Identify specific harmonic errors in musical performance while following the printed score.
Identify specific compositional discrepancies in musical performance while following the printed score.
Correct specific harmonic errors in musical performance while following the printed score.
Correct specific compositional discrepancies in musical performance while following the printed score.
Identify compositional discrepancies in musical performance while following the printed score.
Classify compositional discrepancies as errors, modifications, or innovations.

Student Performance Indicators (SPIs)

The student is able to

- 7.1.1 Detect melodic and rhythmic errors in musical performance while following the printed score.
7.1.2 Identify and correct melodic and rhythmic errors in musical performance while following the printed score.
7.1.3 Identify and correct melodic, rhythmic, and harmonic errors in musical performance while following the printed score.
7.2.1 Detect harmonic errors and compositional discrepancies in musical performance while following the printed score.
7.2.2 Identify and correct harmonic errors and compositional discrepancies in musical performance while following the printed score.
7.2.3 Identify compositional discrepancies in musical performance while following the printed score and classify the discrepancies as errors, modifications, or innovations.

Content Standard 8.0 Interdisciplinary Connections

Students will understand relationships between music, the other arts, and disciplines outside the arts.

Course Level Expectations (CLEs)

The student will

- 8.1 Investigate the physical properties of sound and musical tone production.
- 8.2 Investigate relationships between note value and metric organization.
- 8.3 Investigate works in a variety of musical styles for shared syntactic and narrative characteristics.
- 8.4 Investigate works in other arts disciplines for similar and contrasting compositional features.

Checks for Understanding

- 8.1 Explain the relationship between frequency and musical tone.
Name the intervals in the harmonic series.
Create a hierarchy of intervals based on the distances between notes in the harmonic series.
- 8.2 Organize note and rest values in order of size.
Define duple meter as it relates to numeracy.
Define triple meter as it relates to numeracy.
Define simple meter as it relates to numeracy.
Define compound meter as it relates to numeracy.
Define regular meter as it relates to numeracy.
Define irregular meter as it relates to numeracy.
Classify meter signatures as duple, triple, simple, compound or irregular.
Transpose rhythmic passages from one meter to another.
- 8.3 Define authentic cadence, plagal cadence, half cadence, and deceptive cadence.
Relate each cadence to a corresponding punctuation mark.
Define antecedent phrase.
Define consequent phrase.
Define parallel period.
Define contrasting period.
Relate musical phrases to independent and dependent clauses.
Explain tonic function.
List chords which can function as tonic.
Explain subdominant function.
List chords which can function as subdominant.
Explain dominant function.
List chords which can function as dominant.
Relate sequence of function to sequence of event in a narrative.
- 8.4 Compare and contrast the elements of music to those of other arts disciplines.
Compare and contrast the compositional features of a piece of music with those in other arts disciplines.
Compare different styles of music to corresponding styles of other arts disciplines.

Student Performance Indicators (SPIs)

The student is able to

- 8.1.1 Describe the relationship between frequency and musical tone.
- 8.1.2 Describe how frequency ratios result in the harmonic series.
- 8.1.3 Explore the relationship between the harmonic series and interval qualities and scale patterns.

- 8.2.1 Organize note and rest values in order of size and label duple and triple meters with an appropriate meter signature.
- 8.2.2 Label duple, triple, simple, and compound meters with an appropriate meter signature and transpose from one meter to another keeping the top number the same.
- 8.2.3 Label regular and irregular meters with an appropriate meter signature and transpose from one meter to another.

- 8.3.1 Relate musical cadences to punctuation.
- 8.3.2 Relate musical phrases to clauses and sentences.
- 8.3.3 Relate small forms to narratives.

- 8.4.1 Compare the elements of music to those in other art disciplines.
- 8.4.2 Compare and contrast the compositional features of a piece of music with those of works in other art disciplines.
- 8.4.3 Compare different styles of music to corresponding styles in other art disciplines.

Content Standard 9.0 Historical and Cultural Relationships

Students will understand music in relation to history and culture.

Course Level Expectations (CLEs)

The student will

- 9.1 Trace the development of Common Practice Period voice leading principles.
- 9.2 Compare and contrast music in the Common Practice Period style with music from popular, folk, and non-Western traditions.

Checks for Understanding

- 9.1 Label the texture of a given musical excerpt as one-part, two-part, or multi-part through visual and aural analysis.
Label the texture of a given musical excerpt as monophony, two-part counterpoint, homophony, or polyphony through visual and aural analysis.
Locate and label instances of acceptable and unacceptable Common Practice Period voice leading.

Classify a given musical excerpt as belonging to a particular style period.
Identify musical features that support the classification.

- 9.2 Label the pitch collection of a given musical excerpt as belonging to a diatonic, pentatonic, blues, or non-western scale through aural and visual analysis.
Identify specific melodic and rhythmic motives contained in given excerpts of classical and popular music, western and non-western music.
Identify specific cadences or other points of movement and arrival contained in given excerpts of classical and popular music, western and non-western music.
Identify phrase structure and form contained in given excerpts of classical and popular music, western and non-western music.
Classify a “mystery” piece as classical or popular, western or non-western based on aural and visual analysis of melodic and rhythmic motives.
Classify a “mystery” piece as classical or popular, western or non-western based on aural and visual analysis of cadences or other points of movement and arrival.
Classify a “mystery” piece as classical or popular, western or non-western based on aural and visual analysis of phrase structure and form.

Student Performance Indicators (SPIs)

The student is able to

- 9.1.1 Distinguish between one-part, two-part, and multi-part textures.
9.1.2 Distinguish between monophony, two-part counterpoint, homophony, and polyphony and describe the properties of acceptable voice leading in the Common Practice Period.
9.1.3 Compare and contrast music from the Common Practice Period (1600-1900) with that of earlier and later centuries.
- 9.2.1 Distinguish between diatonic, pentatonic, blues, and non-western scales.
9.2.2 Compare and contrast organizational features of classical and popular music, western and non-western music.
9.2.3 Classify a “mystery” piece of music as classical or popular, western or non-western based on aural and visual analysis.