



Music Theory Curriculum

Orange Board of Education
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Written by: David Milnes

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INTRODUCTION

"Music is a higher revelation than all wisdom and philosophy. Music is the electrical soil in which the spirit lives, thinks and invents." - Ludwig van Beethoven

I am often asked the question "Why do I need to study music theory?" While it is possible to achieve a career in music without learning how to read a single note of music, it is the trained musicians who work professionally. How can one communicate without having a command of their native language? Music theory is the physics behind the music we hear and enjoy. There is a reason why the same chords are used over and over in so many songs. There is functionality behind the most memorable melodies. Understanding why moves are made on the musical playing field will enable a musician to achieve musical greatness.

Studying music theory has benefits that surpass any academic indicator. While there are numerous documented benefits of why students should study music theory, there has always been one defining factor that kept me wanting to learn more: manipulation. I realized that once I grasped a concept and could apply it in every musical key, I could then manipulate it to achieve ultimate expression. Once I was able to express myself musically with a solid knowledge of music theory, I was then able to communicate with other musicians. Slowly, music became a second language and when playing in a group setting with like-minded musician, no words were needed. We all knew what to play and were able to communicate and express ourselves through our instruments.

Musicians with a strong knowledge of music theory are the ones who are employed. Having the ability to sight-read, transpose and improvise are all desired and required skills in the professional world. Studying the function and theory of music enables the musician to be successful in the professional environment. When a vocalist asks to lower a song a minor third, it is the trained musician who can transpose the song. The musician who plays by ear will be unable to satisfy the request.

While most of musical theory training will occur on the college level, starting in high school gives the student a distinct advantage. High school musicians with a strong music theory program yield students who place higher on college music aptitude tests. They raise the bar for the music program district wide. Younger students are inspired to achieve the level of musicianship they see their upperclassmen demonstrating. The music theory students are able to have more fun with music fueling their desire to continue their music education. The music department grows with every year that a theory class is taught. This growth enables the music teachers to challenge the students with more sophisticated and complicated works of art.

Music theory plays a crucial part in the districts music program. The students must be made aware of its importance. They must be motivated to want to learn music theory. With a strong music theory program, the benefits will be seen and heard on levels that supersede music.

This curriculum was designed to help the music theory teacher connect with their students. The material covered is standard however the suggested activities were designed to make learning music theory fun and enjoyable. Every year will present new students with varying levels so take your time to ensure comprehension. The resource section contains over three hundred pages of worksheets accompanied with answer sheets that can be used as a study guide, homework or testing material. The standard Robert Ottman method book “Elementary Harmony: Theory and Practice” fifth edition contains many more worksheets and instructional material.

THE ORANGE BOARD OF EDUCATION

VISION STATEMENT

The Orange Public Schools will ensure that all students, parents, and professional and support staff will be empowered to make schools effective places for learning, where students can realize their full potential while becoming confident, caring and articulate members of society, and in turn, foster a better community.

EDUCATIONAL GOALS

1. To present an educational program that will encourage all students to attend school daily, to take pride in their school, and to assume some responsibility for their schoolwork, punctuality and attendance.
2. To have students acquire academic skills and effectively use information pertaining to our rapidly changing world.
3. To create a climate which fosters high expectations, academic excellence and mutual respect that will encourage and improve students' self-image/self-esteem.
4. To offer opportunities for hands-on experiences in state-of-the-art computer and other technological equipment.
5. To foster a collegial environment for staff members by encouraging attendance at educational seminars, conferences, and workshops and membership in professional organizations.
6. To provide suitable facilities in which teachers can teach and students can learn.

MISSION STATEMENT

The Orange Public Schools will “dare to make a difference” believing that all students will learn in an environment that fosters a comprehensive educational program created for a diverse, urban student population.

The district will prepare students with the knowledge, skills, and intellectual curiosity that are associated with learning, allowing them to successfully enter college, specialized training programs or compete in the open job market.

To achieve this goal, the Orange Public Schools are committed to creating an educational climate for students that is conducive to learning, attaining mutual respect, and caring for one another.

The district encourages a professional atmosphere, characterized by collaboration and cooperation, which enables staff members to perform at their optimum level.

The district will encourage educational partnerships between the Board of Education, staff members, parents, students, the business community, and city government in order to develop specialized and diversified educational programs.

PHILOSOPHY OF MUSIC EDUCATION IN THE ORANGE PUBLIC SCHOOLS

Vital to the education of the Whole Child is the inclusion of a strong, rich Arts program fully supported by parents, faculty and administration. Music teachers everywhere are struggling to keep the pulse of their music programs viable, yet never has this been more difficult in light of the demands put on our children, their teachers, and administrators to “make the grade” in Standardized, State-Administered Testing of Language Arts, Math, and Science. Orange is right at the center of this scenario where we are making positive strides in the academics. The desire to keep this forward momentum can cloud the truth: Music is clearly a core academic subject. Every child deserves what music provides – finding one’s special gifts and talents at the same time developing a strong self-esteem, self-confidence and, of course, self-worth (being a member of a performance ensemble). Ironically, the benefits of music instruction for young people are better understood today than ever before!

- A study led by Dr. Agnes S. Chan of the Chinese University of Hong Kong, published in the July, 2003 journal, *Neurophysiology*, found that school-age students who had participated in music studies, scored significantly higher on verbal memory tests than their classmates who had not.
- A 1999 UCLA study showed that students who participated in music programs scored an average of 40 percent higher in math, reading, history and geography than those who did not, with these increases following into High School.
- Other research over the last decade has linked music participation with enhanced brain development, higher performance in other academic courses, better socialization and improved wellness.

Budget and test scores are easy to see and visually acknowledge, but the slow, developing the universal language of music with which children use to perform and artistically express themselves needs time to flourish and given the support to grow.

An old West African proverb proclaims: *If the rhythm of the drum beat changes, the dance step must adapt.* In light of the No Child Left Behind Act (NCLB), creative scheduling must remain rich in the arts and provide students the regular opportunity to learn this complex language. General Music should meet a *minimum* of one class period per week and be used to learn the basic core curriculum using a wide variety of modalities and hands-on experiences. Chorus should meet at least once a week, preferably more, to focus on how to sing and use the most intricate of all instruments, the voice. Students should learn to read and interpret written music and have the opportunity to publicly perform what they have learned. Instrumental instruction should be given time for individualized lessons as well as ensemble practice. Since it does take a village to raise (educate) a child, the attitudes and support that music students receive from the entire school staff are exceedingly important to achieve the high goal of music proficiency. With the support of the faculty and administration, we can achieve these goals and provide a solid foundation in music education.

ASSESSMENT STRATEGIES

Assessment in the music class is complicated to say the least, and no easy task, especially if the specialist sees every student in the school. Consequently, the music specialist needs to have a system where regular and specific assessment is organized so that it is ongoing and reflective of the objectives of the lesson.

Assessments don't necessarily have to be formal pencil and paper worksheets or quizzes (although these are necessary for some aspects of music instruction) especially since music is a performing art. Largely, the music specialist's assessments should be performance-based, in other words, assessing students as they are singing, playing, dancing, etc. in class. Assessments should be based on the objective stated in the lesson plans so that the specialist knows whether to go ahead in the instruction or to repeat a specific content area until proficiency is attained.

If you are grading over 500 students, how is a notable, running assessment even possible? Every teacher needs to find their own way of doing this, but the important factor is it needs to be quick and concise. Here's one way that has worked for some. Have preset seats for your students, whether in rows or in a horseshoe, the teacher needs to have the same seating every class. Make up a chart for your class with a square for each student, in the shape of your seating arrangement. Keep each sheet in a clear sheet protector, and have your classes in order on a clipboard. During each class, assess your students with a dry erase pen. When you have a moment you can transfer these grades into your grade book and reuse that sheet over again. If you're observing more than one activity, use different color pens. If you don't have the time to observe everything in one week, you continue the next with the same chart, adding new objectives each week with a new color. Can you do this right into your grade book, yes, but if your school experiences a lot of mobility from class to class due to special services or school transfers, or if you service a large population where remembering every name and face is a challenge, you might like the idea of a seating chart for accuracy.

So, what do you write as an assessment score? That is up to the individual school and specialist. Some schools may have you grade your students with S, N, U, some a letter

grade, some a number grade. Rubrics are a true asset in keeping running records of your students and fit into any scoring system. Your scoring can be as simple as 5-4-3-2-1 with the score set as 5-A, 4-B, 3-C, 2-D, 1-F. Or, make it as simple as a 3 pt. rubric. Whatever the activity or objective is, the student receives a 3 if they can perform or complete the activity accurately or almost accurately, without assistance; a 2 if they can do some if it accurately, or can do it but need assistance or a second try; and a 1 if they do little to none of it accurately or can't do it even with assistance (and if they don't participate, they get a 0). Rubrics are wonderful and there are places on the Internet that will help you create your own as you need. The following has become quite a useful site to many teachers:

<http://www.rcampus.com/indexrubric.cfm>

There are two popular books out right now written specifically with the music teacher in mind to help organize assessment procedure:

- *Assessing the Developing Child Musician*, Timothy Brophy, GIA Publishing Company (April 2000)
- *The Ultimate Music Assessment and Evaluation Kit*, Cheryl Lavender, Hal Leonard Publishing Company (June (2000)

Scope and Sequence

Basics

Pitch on the staff: treble and bass clefs
Pitch on the keyboard
Accidentals
Intervals: Half steps and whole steps
Circle of fifths and fourths
Key signatures
Scales: major, minor, harmonic, melodic, pentatonic, blues/jazz, whole-tone (half/whole, whole/half), scales from different cultures.
Scale degree names

Intervals, Chords and Harmonic Analysis

Intervals: Major, minor thirds and perfect fifth
Triads: Major, minor, augmented, diminished, sus4, sus2
Intervals: Perfect and major intervals, minor, diminished and augmented
Staff notation
Consonance and dissonance
Accidentals
Inversions of chords
Harmonic analysis of primary chords in the Ionian Mode
Transposition
Seventh Chords
Inversions of seventh chords
Upper structure triads

Rhythm

Note and rest values
Tempo
Grouping of beats and beaming
Simple and compound beats
Time signatures: simple and compound

Cadences and Chord Progressions

Tonic and dominant
Major and minor cadences
Plagal cadence
Full and half cadence
Deceptive resolution

Reharmonization techniques
Tri-tone substitution
Traditional harmony chord progressions and analysis (traditional)
Contemporary chord progressions and analysis (jazz)

<u>Modes</u>
Modes: Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, Locrain
Modal interchange and harmonic analysis
Chord scales using the modes

<u>Melody and Part Writing</u>
Form: phrase, the period, repetition and sequence
Pitch: Intervals and scales passages, leading tones
Harmonic implication
Rhythm and meter
Melodic composition
Harmonic progressions using the leading tone and inversions
Parallel fifths and eighths
Figured bass
Suspensions, passing and neighbor tones
Motivic development
Modulation

Chapter: Basics Level: 10-12

Series: Robert W. Otman Elementary Harmony Theory and Practice fifth edition

Core Curriculum: NJCCCS 1.1, 1.3, 1.5

Concept: Pitch on the staff

Skills Lines and spaces

Area(s): _____

OBJECTIVES	ASSESSMENT	RESOURCES
<p>Students will be able to:</p> <ul style="list-style-type: none"> - Correctly label, identify and draw notes on the lines and spaces. - Correctly label, identify and draw all notes on the treble and bass clef. - Correctly label and identify all notes on the ledger lines (above and below) in the treble and bass clef. 	<p>Students will be assessed by:</p> <ul style="list-style-type: none"> - ability to identify, label and write notes on the lines and spaces. - ability to draw the note head the correct size and shape. - ability to draw the correct the stem direction. 	<ul style="list-style-type: none"> • Robert W. Ottman Elementary Harmony Theory and Practice textbook. • Any type of printed music can be used to help identify and label notes on both staves • Appendix II
<p>SUGGESTED ACTIVITIES</p> <ul style="list-style-type: none"> - Have the students practice identifying, labeling and writing notes on the lines and spaces focusing on proper note size and stem direction. - Students should practice saying the musical alphabet as the move up and down on the ledger lines. - Have the students count the lines and spaces. Next have the students identify the middle line (B line). Explain that this is the line where the stem direction can change. - Have the students study a variety of music notation focusing on stem direction, lines and spaces and spacing. 		
INTERDISCIPLINARY CONNECTIONS	NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04	
<p>MATH- find mathematical equations that repeat forwards and backwards like the musical alphabet.</p>	<p>1.1 1.3 1.5</p>	

Chapter: Basics Level: 10-12

Series: Robert W. Otman Elementary Harmony Theory and Practice fifth edition

Core Curriculum: NJCCCS 1.1, 1.3, 1.5

Concept: Pitch on the staff

Skills Treble and bass clef notes

Area(s): _____

OBJECTIVES	ASSESSMENT	RESOURCES
<p>Students will be able to:</p> <ul style="list-style-type: none"> - Correctly label, identify and draw all notes on the treble and bass clef. - Correctly label and identify all notes on the ledger lines (above and below) in the treble and bass clef. 	<p>Students will be assessed by:</p> <ul style="list-style-type: none"> - ability to identify, label and draw all notes on the treble and bass clef. - ability to identify, label and draw all notes on the ledger lines of the treble and bass clef. 	<ul style="list-style-type: none"> • Robert W. Ottman Elementary Harmony Theory and Practice textbook. • Any type of printed music can be used to help identify and label notes on both staves • Appendix II
SUGGESTED ACTIVITIES		
<ul style="list-style-type: none"> - Have the students study the notes on the treble clef using the following strategies: <ul style="list-style-type: none"> ○ For the lines “Every Good Boy Does Fine” ○ For the spaces “F-A-C-E” - Have the students practice identifying, labeling and writing notes on the bass clef. - Students should practice saying the musical alphabet as the move up and down on the ledger lines. 		
INTERDISCIPLINARY CONNECTIONS	NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04	
<p>MATH- find mathematical equations that repeat forwards and backwards like the musical alphabet.</p>	<p>1.1 1.3 1.5</p>	

Chapter: Basics Level: 10-12

Series: Robert W. Otman Elementary Harmony Theory and Practice fifth edition

Core Curriculum: NJCCCS 1.1, 1.2, 1.3, 1.5

Concept: Pitch on the keyboard

Skills Piano notes (white keys)

Area(s): _____

OBJECTIVES	ASSESSMENT	RESOURCES
<p>Students will be able to:</p> <ul style="list-style-type: none"> - Correctly label, identify and play all white keys on the piano. 	<p>Students will be assessed by:</p> <ul style="list-style-type: none"> - ability to identify, label and play all notes on the piano. - ability to identify which way the pitch is going on the piano (up or higher in pitch, down or lower in pitch.) 	<ul style="list-style-type: none"> • Robert W. Ottman Elementary Harmony Theory and Practice textbook. • Any beginner piano/keyboard book from Alfred, Bastian or Hal Leonard. • Appendix II
SUGGESTED ACTIVITIES		
<ul style="list-style-type: none"> - Have the students identify and label the groups of two and three black keys. - Using the black keys locate the note “A” and have the students play every “A” on the piano. Help the students discover that the piano starts on the note “A”. - Have the students choose a note and find it on the piano. Have them find all of the selected pitch on the piano. - Have the students listen to the layout of the piano and discover how the piano moves from lower notes to higher notes. - Play a note finding game where two students come up to the piano. The teacher calls out the name of a note and the first students to play it correctly on the piano receives a point for their team. 		
INTERDISCIPLINARY CONNECTIONS		NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04
<p>MATH- Find patterns and sequences that mirror the layout on the piano. INTRO TO MUSIC – Have the students discover how and when the piano was created. Have them study the mechanics and dynamics of the piano in comparison to the harpsichord.</p>		<p>1.1 1.2 1.3 1.5</p>

Chapter: Basics Level: 10-12

Series: Robert W. Otman Elementary Harmony Theory and Practice fifth edition

Core Curriculum: NJCCCS 1.1, 1.2, 1.3, 1.4, 1.5

Concept: Pitch on the keyboard

Skills Area(s): Piano notes (white keys), notes on the grand staff and their location on the piano.

OBJECTIVES	ASSESSMENT	RESOURCES
<p>Students will be able to:</p> <ul style="list-style-type: none"> - Correctly identify all notes on the treble and bass clef and find/play them on the piano. 	<p>Students will be assessed by:</p> <ul style="list-style-type: none"> - ability to identify, label and play all notes on the grand staff on the piano. - ability to play a simple melody on the piano reading notes off of the grand staff moving in step-wise motion. 	<ul style="list-style-type: none"> • Robert W. Ottman Elementary Harmony Theory and Practice textbook. • Any beginner piano/keyboard book from Alfred, Bastian or Hal Leonard. • Appendix II
SUGGESTED ACTIVITIES		
<ul style="list-style-type: none"> - Have the students identify a given note on the grand staff. Next have the students find the note on the piano. - Have the students play a simple melody moving in step-wise motion on the piano. Label all notes on the grand staff and focus on proper piano fingering and posture. - Have the students play a note finding where two students come up to two pianos (or keyboards). Draw a note on the grand staff and the first students to play the correct note in the correct register earns a point for their team. - Have the students critique others performance on the piano focusing on proper posture, fingering and accuracy of notes. 	<ul style="list-style-type: none"> - ability to display proper posture and fingering while playing the piano. - ability to use descriptive terms while critiquing students performance on the piano. 	
INTERDISCIPLINARY CONNECTIONS		
<p>TECHNOLOGY – Have the students use the program Sibelius to input notes on a MIDI keyboard and see where they show up on the grand staff. Pay special attention to stem direction.</p>	<p>NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04</p> <p>1.1 1.2 1.3 1.4 1.5</p>	

Chapter: Basics Level: 10-12

Series: Robert W. Otman Elementary Harmony Theory and Practice fifth edition

Core Curriculum: NJCCCS 1.1, 1.2, 1.3,

Concept: Accidentals

Skills: Accidentals on the staff; sharp; flat; double sharp; double flat
Area(s): flat

OBJECTIVES	ASSESSMENT	RESOURCES
<p>Students will be able to:</p> <ul style="list-style-type: none"> - Correctly identify, label and write accidentals on the grand staff. 	<p>Students will be assessed by:</p> <ul style="list-style-type: none"> - ability to identify, label and write accidentals on the grand staff. - ability to correctly write the accidental on the line or space focusing on size, shape and location. 	<ul style="list-style-type: none"> • Robert W. Ottman Elementary Harmony Theory and Practice textbook. • Any beginner piano/keyboard book from Alfred, Bastian or Hal Leonard. • Music notation software • Appendix II
SUGGESTED ACTIVITIES		
<ul style="list-style-type: none"> - Have the students study accidentals and how they are used in music. Use the piano as a teaching tool illustrating how and when notes are labeled as sharp, flat, double sharp and double flat. - Have the students label each accidentals and write them on manuscript paper. - Have the students focus on precision when drawing their accidentals on the lines and spaces. 		
INTERDISCIPLINARY CONNECTIONS	NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04	
<p>TECHNOLOGY – Using notation software, play a note on any white key and then play the next note sharp or flat. Notice how the program spaces out the accidentals and following note.</p>	<p>1.1 1.2 1.3</p>	

Chapter: Basics Level: 10-12

Series: Robert W. Otman Elementary Harmony Theory and Practice fifth edition

Core Curriculum: NJCCCS 1.1, 1.2, 1.3,

Concept: Accidentals

Skills: Accidentals on the piano; sharp; flat; double sharp; double flat
Area(s): flat

OBJECTIVES	ASSESSMENT	RESOURCES
<p>Students will be able to:</p> <ul style="list-style-type: none"> - Correctly identify, label and play accidentals on the piano. - Correctly read notes and accidentals from written music and play on the piano or other classroom instruments. 	<p>Students will be assessed by:</p> <ul style="list-style-type: none"> - ability to identify, label and play accidentals on the piano. - ability to correctly read accidentals off of written music on the grand staff and play it on the piano in the correct range. - ability to use descriptive words in critiquing students performance on the piano focusing on note accuracy, posture and correct fingering. 	<ul style="list-style-type: none"> • Robert W. Ottman Elementary Harmony Theory and Practice textbook. • Any beginner piano/keyboard book from Alfred, Bastian or Hal Leonard. • Appendix II
SUGGESTED ACTIVITIES		
<ul style="list-style-type: none"> - Have the students practice playing a note on the white key and then playing all possible accidentals: sharp; flat; double sharp; double flat. - Have the students read music with accidentals and play it on the piano focusing on proper posture and fingering as well as note accuracy. Have the students critique the performance. - Play an accidental finding game on the piano where two students come up to the piano. Call out the name of a note and then an accidental up or down. The first students to play the correct note and accidental receives a point for their team. 		
INTERDISCIPLINARY CONNECTIONS	NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04	
<p>VIDEO- Film the students playing the accidental finding piano game. Edit the video to show the players hands and the music notation in split screen. Highlight when a note and accidental is played correctly and incorrectly. Use sound effects.</p>	<p>1.1 1.2 1.3</p>	

Chapter: Basics Level: 10-12

Series: Robert W. Otman Elementary Harmony Theory and Practice fifth edition

Core Curriculum: NJCCCS 1.1, 1.2, 1.3, 1.5

Concept: Intervals

Skills Half and whole steps

Area(s): _____

OBJECTIVES	ASSESSMENT	RESOURCES
<p>Students will be able to:</p> <ul style="list-style-type: none"> - Correctly identify, label and write whole and half steps. - Correctly write or change accidentals to create whole and half steps. 	<p>Students will be assessed by:</p> <ul style="list-style-type: none"> - ability to identify, label and write whole and half steps on the grand staff. - ability to change whole steps to half steps and half steps to whole steps using accidentals. 	<ul style="list-style-type: none"> • Robert W. Ottman Elementary Harmony Theory and Practice textbook. • Any beginner piano/keyboard book from Alfred, Bastian or Hal Leonard. • Appendix II
<p style="text-align: center;">SUGGESTED ACTIVITIES</p> <ul style="list-style-type: none"> - Have the students discover how half and whole steps work. Use the piano as a guide. - Have the students practice identifying, labeling and writing whole and half steps on the grand staff and ledger lines. - Have the students change whole steps to half steps and half steps to whole steps using accidentals. 		
INTERDISCIPLINARY CONNECTIONS	NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04	
<p>ART – have the students study shapes and compare them to intervals. Analyze a score and write down the intervals. Have the students then use the corresponding shapes to create a piece artwork derived from a musical score.</p>	<p>1.1 1.2 1.3 1.5</p>	

Chapter: Basics Level: 10-12

Series: Robert W. Otman Elementary Harmony Theory and Practice fifth edition

Core Curriculum: NJCCCS 1.1, 1.2, 1.3, 1.5

Concept: Intervals

Skills Half and whole steps on the piano

Area(s): _____

OBJECTIVES	ASSESSMENT	RESOURCES
<p>Students will be able to:</p> <ul style="list-style-type: none"> - Correctly identify, label and play whole and half steps on the piano. 	<p>Students will be assessed by:</p> <ul style="list-style-type: none"> - ability to identify, label and play whole and half steps on the piano. - ability to change whole steps to half steps and half steps to whole steps on the piano. - ability to read whole and half steps written on the grand staff and play them on the piano. 	<ul style="list-style-type: none"> • Robert W. Ottman Elementary Harmony Theory and Practice textbook. • Any beginner piano/keyboard book from Alfred, Bastian or Hal Leonard. • Appendix II
SUGGESTED ACTIVITIES		
<ul style="list-style-type: none"> - Have the students practice identifying whole and half step intervals on the piano. - Have the students practice reading half and whole step intervals written on the grand staff and played on the piano in the correct register. - Have the students practice changing intervals from whole step to half step and from half step to whole step on the piano. - Play an interval finding game where to students come up to the piano. Call out the name of a note and either a half or whole step up or down. The first student who plays the note and the interval correctly will receive a point for their team. 		
INTERDISCIPLINARY CONNECTIONS	NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04	
<p>MATH – have the students turn whole steps and half steps into percents and increase/decrease their size in relationship to distance.</p>	<p>1.1 1.2 1.3 1.5</p>	

Chapter: Basics Level: 10-12

Series: Robert W. Otman Elementary Harmony Theory and Practice fifth edition

Core Curriculum: NJCCCS 1.1, 1.2, 1.3, 1.5

Concept: Intervals

Skills Circle of fourths and fifths

Area(s): _____

OBJECTIVES	ASSESSMENT	RESOURCES
<p>Students will be able to:</p> <ul style="list-style-type: none"> - Correctly identify, label and write out the circle of fourths and fifths. 	<p>Students will be assessed by:</p> <ul style="list-style-type: none"> - ability to identify, label, write and play the circle of fourths and fifths. 	<ul style="list-style-type: none"> • Robert W. Ottman Elementary Harmony Theory and Practice textbook. • Appendix II
SUGGESTED ACTIVITIES		
<ul style="list-style-type: none"> - Have the students study the circle of fourths and fifths. Have them study the distance between the root and the fourth or fifth. Have them play the intervals on the piano and sing them as well. - Make up a saying like “Every Good Boy Does Fine” to remember the order of fourths and fifths. 		
INTERDISCIPLINARY CONNECTIONS	NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04	
	1.1 1.2 1.3 1.5	

Chapter: Basics Level: 10-12

Series: Robert W. Otman Elementary Harmony Theory and Practice fifth edition

Core Curriculum: NJCCCS 1.1, 1.2, 1.3, 1.5

Concept: Key Signatures

Skills Key Signatures

Area(s): _____

OBJECTIVES	ASSESSMENT	RESOURCES
<p>Students will be able to:</p> <ul style="list-style-type: none"> - Correctly identify, label and write out all sharp and flat key signatures. 	<p>Students will be assessed by:</p> <ul style="list-style-type: none"> - ability to identify, label and write out all key signatures. - ability to identify, label and write out the order of sharps and flats. 	<ul style="list-style-type: none"> • Robert W. Ottman Elementary Harmony Theory and Practice textbook. • Appendix II
SUGGESTED ACTIVITIES		
<ul style="list-style-type: none"> - Using the circle of fifths, begin writing the key signatures adding one sharp for each new scale. Pay special attention to the order of sharps. - Have the students create a saying to help remember the order of sharps. - Using the circle of fourths, begin writing the key signatures adding one flat for each new scale. Pay special attention to the order of flats. - Have the students create a saying to help remember the order of flats. 		
INTERDISCIPLINARY CONNECTIONS	NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04	
<p>TECHNOLOGY- Have the students use a notation program to help see the order of sharps and flats.</p>	<p>1.1 1.2 1.3 1.5</p>	

Chapter: Basics Level: 10-12

Series: Robert W. Otman Elementary Harmony Theory and Practice fifth edition

Core Curriculum: NJCCCS 1.1, 1.2, 1.3, 1.5

Concept: Scales

Skills Area(s): Major, minor, harmonic minor, melodic minor, pentatonic, blues/jazz, whole-tone (half/whole, whole/half, scales from different cultures.

OBJECTIVES	ASSESSMENT	RESOURCES
<p>Students will be able to:</p> <ul style="list-style-type: none"> - Correctly identify, label and write out a variety of scales. - Correctly identify, label and write out the half step and whole step formula for each scale. 	<p>Students will be assessed by:</p> <ul style="list-style-type: none"> - ability to identify, label and write out a variety of scales in all key signatures. - ability to identify, label and write out the half/whole step formula for all scales in all keys. 	<ul style="list-style-type: none"> • Robert W. Ottman Elementary Harmony Theory and Practice textbook. • Hannon • Appendix II
<p style="text-align: center;">SUGGESTED ACTIVITIES</p> <ul style="list-style-type: none"> - Have the students study all the scales and identify all the formulas used to make up the scales (example: Ionic Major scale WWHWWH) - Have the students write out the scales in all keys paying special attention to accidentals and order of sharps and flats. - Using flash cards, write out a scale in a variety of keys and have the students figure out what scale is written. 		
INTERDISCIPLINARY CONNECTIONS	NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04	
<p>SOCIAL STUDIES: Have the students study the different scales from different cultures. Have the students study how music functions and is related to different cultures.</p>	<p>1.1 1.2 1.3 1.5</p>	

Chapter: Basics Level: 10-12

Series: Robert W. Otman Elementary Harmony Theory and Practice fifth edition

Core Curriculum: NJCCCS 1.1, 1.2, 1.3, 1.5

Concept: Scales

Skills Major, minor, harmonic minor, melodic minor, pentatonic, blues/jazz,
Area(s): whole-tone (half/whole, whole/half, scales from different cultures.

OBJECTIVES	ASSESSMENT	RESOURCES
<p>Students will be able to:</p> <ul style="list-style-type: none"> - Correctly identify, label and play out a variety of scales on the piano. 	<p>Students will be assessed by:</p> <ul style="list-style-type: none"> - ability to identify, label and play a variety of scales in all key signatures on the piano. - ability to identify, label and write out the half/whole step formula for all scales in all keys on the piano. 	<ul style="list-style-type: none"> • Robert W. Ottman Elementary Harmony Theory and Practice textbook. • Hannon • Appendix II
SUGGESTED ACTIVITIES		
<ul style="list-style-type: none"> - Write out several scale types and key signatures on separate pieces of paper. Have the students chose a scale and a key signature and play in on the piano. Have the rest of the class correct any mistakes and critique the technique focusing on posture, proper fingering and tempo. - Play a scale playing game where two students come up to the piano. Call out a scale and a key and the first students to play it correctly gets a point for their team. 		
INTERDISCIPLINARY CONNECTIONS	NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04	
<p>SOCIAL STUDIES: Have the students study the different scales from different cultures. Have the students study how music functions and is related to different cultures.</p>	<p>1.1 1.2 1.3 1.5</p>	

Chapter: Basics Level: 10-12

Series: Robert W. Otman Elementary Harmony Theory and Practice fifth edition

Core Curriculum: NJCCCS 1.1, 1.2, 1.3, 1.5

Concept: Scales

Skills Scale degree names

Area(s): _____

OBJECTIVES	ASSESSMENT	RESOURCES
<p>Students will be able to:</p> <ul style="list-style-type: none"> - Correctly identify, label and write out the scale degree names. - Transpose simple melodies using the scale degree names. 	<p>Students will be assessed by:</p> <ul style="list-style-type: none"> - ability to identify, label and play all scale degrees. 	<ul style="list-style-type: none"> • Robert W. Ottman Elementary Harmony Theory and Practice textbook. • Hannon • Appendix II
SUGGESTED ACTIVITIES		
<ul style="list-style-type: none"> - Have the students study the different ways to label scale degrees <ul style="list-style-type: none"> ○ Solfege: Do, Re, Mi, Fa, Sol, La, Ti, Do ○ Scale Degree names: 1-Tonic, 2-Supertonic, 3-Mediant, 4-Subdominant, 5-Dominant, 6-Submediant, 7-Leading tone 		
INTERDISCIPLINARY CONNECTIONS	NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04	
<p>MATH: Study the different intervals and translate them into a math formula or percent chart.</p>	<p>1.1 1.2 1.3 1.5</p>	

Chapter: Intervals, Chords and Harmonic Analysis **Level:** 10-12

Series: Robert W. Otman Elementary Harmony Theory and Practice fifth edition

Core Curriculum: NJCCCS 1.1, 1.2, 1.3, 1.5

Concept: Intervals

Skills Major/minor thirds and perfect fifths

Area(s): _____

OBJECTIVES	ASSESSMENT	RESOURCES
<p>Students will be able to:</p> <ul style="list-style-type: none"> - Correctly identify, label and write out major/minor thirds and perfect fifth intervals. 	<p>Students will be assessed by:</p> <ul style="list-style-type: none"> - ability to identify, label and write out major/minor thirds and perfect fifths. - ability to correctly listen and identify major/minor thirds and perfect fifths. 	<ul style="list-style-type: none"> • Robert W. Ottman Elementary Harmony Theory and Practice textbook. • Hannon • Appendix II
<p style="text-align: center;">SUGGESTED ACTIVITIES</p>		
<ul style="list-style-type: none"> - Have the students use their knowledge of scale formulas to find out the distance for the creating major/minor thirds and perfect fifths. - Have the students identify, label and write out major/minor thirds and perfect fifths in all keys. Pay special attention to accidentals and notation. - Have the students play an interval finding game where two students stand behind the piano. The teacher plays a major third, minor third or perfect fifth. The first student to call out the correct interval receives a point for their team. 	<p style="text-align: center;">INTERDISCIPLINARY CONNECTIONS</p>	<p style="text-align: center;">NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04</p>
	<p>1.1 1.2 1.3 1.5</p>	

Chapter: Intervals, Chords and Harmonic Analysis **Level:** 10-12

Series: Robert W. Otman Elementary Harmony Theory and Practice fifth edition

Core Curriculum: NJCCCS 1.1, 1.2, 1.3, 1.5

Concept: Intervals

Skills Major/minor thirds and perfect fifths

Area(s): _____

OBJECTIVES	ASSESSMENT	RESOURCES
<p>Students will be able to:</p> <ul style="list-style-type: none"> - Correctly identify, label and play major/minor thirds and perfect fifth intervals. 	<p>Students will be assessed by:</p> <ul style="list-style-type: none"> - ability to identify, label and play major/minor thirds and perfect fifths on the piano. 	<ul style="list-style-type: none"> • Robert W. Ottman Elementary Harmony Theory and Practice textbook. • Hannon • Appendix II
SUGGESTED ACTIVITIES		
<ul style="list-style-type: none"> - Have the students play major/minor thirds and perfect fifths on the piano in all keys. - Have the students play an interval finding game on the piano where two students come up to the piano. Call out an interval in any key and the student who plays it correct first earns a point for their team. 		
INTERDISCIPLINARY CONNECTIONS	NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04	
<p>FOREIGN LANGUAGE- Have the students learn how to say the different intervals and numbers in a different language.</p>	<p>1.1 1.2 1.3 1.5</p>	

Chapter: Intervals, Chords and Harmonic Analysis **Level:** 10-12

Series: Robert W. Otman Elementary Harmony Theory and Practice fifth edition

Core Curriculum: NJCCCS 1.1, 1.2, 1.3, 1.5

Concept: Intervals and chords

Skills Triads: Major, minor, augmented, diminished, sus2 and sus4

Area(s): _____

OBJECTIVES	ASSESSMENT	RESOURCES
<p>Students will be able to:</p> <ul style="list-style-type: none"> - Correctly identify, label and write out select triads. 	<p>Students will be assessed by:</p> <ul style="list-style-type: none"> - ability to identify, label and write out major, minor, augmented, diminished, sus2 and sus4 triads. 	<ul style="list-style-type: none"> • Robert W. Ottman Elementary Harmony Theory and Practice textbook. • Hannon • Appendix II
SUGGESTED ACTIVITIES		
<ul style="list-style-type: none"> - Have the students define a triad. Next, have the students use their knowledge of discovering interval formulas to identify the major, minor, augmented, diminished, sus2 and sus4 triads. - Write out the different triads on the board in all keys and have the students discover the harmonic quality of the triad. - Write out incorrect triads and have the students identify the chord and correct it. (example: use incorrect accidentals and spacing) - Play the triads on the piano and have the students listen and identify the type of chord. 		
INTERDISCIPLINARY CONNECTIONS	NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04	
<p>TECHNOLOGY- Have the students import a song into an editing program. Have them isolate a type of chord that we have learned in class and loop it over and over.</p>	<p>1.1 1.2 1.3 1.5</p>	

Chapter: Intervals, Chords and Harmonic Analysis **Level:** 10-12

Series: Robert W. Otman Elementary Harmony Theory and Practice fifth edition

Core Curriculum: NJCCCS 1.1, 1.2, 1.3, 1.5

Concept: Intervals and chords

Skills Triads: Major, minor, augmented, diminished, sus2 and sus4

Area(s): _____

OBJECTIVES	ASSESSMENT	RESOURCES
<p>Students will be able to:</p> <ul style="list-style-type: none"> - Correctly identify, label and play select triads. 	<p>Students will be assessed by:</p> <ul style="list-style-type: none"> - ability to identify, label and play major, minor, augmented, diminished, sus2 and sus4 triads. 	<ul style="list-style-type: none"> • Robert W. Ottman Elementary Harmony Theory and Practice textbook. • Hannon • Appendix II
SUGGESTED ACTIVITIES		
<ul style="list-style-type: none"> - Play a triad on the piano and have the students identify the tonality of the chord. - Have the students come up to the piano and play all of the above triads in every key. - Play a triad finding game on the piano where two students come up to the piano. Call out a chord in any key and the first student to correctly play it wins a point for their team. 		
INTERDISCIPLINARY CONNECTIONS	NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04	
<p>ART: Have the students chose a color to describe the sound of each of the learned triads and create a piece of artwork.</p>	<p>1.1 1.2 1.3 1.5</p>	

Chapter: Intervals, Chords and Harmonic Analysis **Level:** 10-12

Series: Robert W. Otman Elementary Harmony Theory and Practice fifth edition

Core Curriculum: NJCCCS 1.1, 1.2, 1.3, 1.5

Concept: Intervals

Skills: Perfect and major intervals, minor, diminished and augmented

Area(s):

OBJECTIVES	ASSESSMENT	RESOURCES
<p>Students will be able to:</p> <ul style="list-style-type: none"> - Correctly identify, label and write out perfect and major intervals, minor, diminished and augmented intervals. 	<p>Students will be assessed by:</p> <ul style="list-style-type: none"> - ability to identify, label and write out perfect and major intervals, minor, diminished and augmented intervals. - ability to correctly listen and identify perfect and major intervals, minor, diminished and augmented intervals. 	<ul style="list-style-type: none"> • Robert W. Ottman Elementary Harmony Theory and Practice textbook. • Hannon • Appendix II
SUGGESTED ACTIVITIES		
<ul style="list-style-type: none"> - Have the students use their knowledge of scale formulas to find out the distance for the creating perfect and major intervals, minor, diminished and augmented intervals. - Have the students identify, label and write out perfect and major intervals, minor, diminished and augmented intervals. Pay special attention to accidentals and notation. - Have the students play an interval finding game where two students stand behind the piano. The teacher plays a perfect or major interval, minor, diminished and augmented intervals. The first student to call out the correct interval receives a point for their team. 		
INTERDISCIPLINARY CONNECTIONS	NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04	
	1.1 1.2 1.3 1.5	

Chapter: Intervals, Chords and Harmonic Analysis Level: 10-12

Series: Robert W. Otman Elementary Harmony Theory and Practice fifth edition

Core Curriculum: NJCCCS 1.1, 1.2, 1.3, 1.5

Concept: Intervals

Skills: Perfect and major intervals, minor, diminished and augmented

Area(s): _____

OBJECTIVES	ASSESSMENT	RESOURCES
<p>Students will be able to:</p> <ul style="list-style-type: none"> - Correctly identify, label and play perfect and major intervals, minor, diminished and augmented intervals on the piano. 	<p>Students will be assessed by:</p> <ul style="list-style-type: none"> - ability to identify, label and play perfect and major intervals, minor, diminished and augmented intervals. - ability to correctly listen and identify perfect and major intervals, minor, diminished and augmented intervals. 	<ul style="list-style-type: none"> • Robert W. Ottman Elementary Harmony Theory and Practice textbook. • Hannon • Appendix II
SUGGESTED ACTIVITIES		
<ul style="list-style-type: none"> - Have the students identify, label and play perfect and major intervals, minor, diminished and augmented intervals on the piano and other classroom instruments. - Have the students play an interval finding game where two students come up to the piano. Call out an interval in varying keys and the first student to correctly play it wins a point for their team. 		
INTERDISCIPLINARY CONNECTIONS	NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04	
	1.1 1.2 1.3 1.5	

Chapter: Intervals, Chords and Harmonic Analysis Level: 10-12

Series: Robert W. Otman Elementary Harmony Theory and Practice fifth edition

Core Curriculum: NJCCCS 1.1, 1.2, 1.3, 1.5

Concept: Staff Notation

Skills: Staff Notation

Area(s): _____

OBJECTIVES	ASSESSMENT	RESOURCES
<p>Students will be able to:</p> <ul style="list-style-type: none"> - Correctly use proper technique to write out staff notation. 	<p>Students will be assessed by:</p> <ul style="list-style-type: none"> - ability to identify, label, write and correct staff notation. 	<ul style="list-style-type: none"> • Robert W. Ottman Elementary Harmony Theory and Practice textbook. • Variety of printed music • Appendix II
SUGGESTED ACTIVITIES		
<ul style="list-style-type: none"> - Have the students study the proper technique for writing out various aspects of music notation such as: note head size, stem direction, placement on the lines and spaces, ledger lines, flags, beaming, spacing, two part, vertical and horizontal arrangement of notes, and placement of accidentals. - Have the students identify mistakes in music and correct them. - Have the students study a variety of printed music taking note of all the music notation techniques and forms. 		
INTERDISCIPLINARY CONNECTIONS	NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04	
	1.1 1.2 1.3 1.5	

Chapter: Intervals, Chords and Harmonic Analysis Level: 10-12

Series: Robert W. Otman Elementary Harmony Theory and Practice fifth edition

Core Curriculum: NJCCCS 1.1, 1.2, 1.3, 1.5

Concept: Harmonic Analysis

Skills: Consonance and dissonance

Area(s): _____

OBJECTIVES	ASSESSMENT	RESOURCES
<p>Students will be able to:</p> <ul style="list-style-type: none"> - Correctly identify, label and write out music containing consonance and dissonance. 	<p>Students will be assessed by:</p> <ul style="list-style-type: none"> - ability to identify, label, write and play music containing consonance and dissonance. 	<ul style="list-style-type: none"> • Robert W. Ottman Elementary Harmony Theory and Practice textbook. • Variety of printed music • Variety of audio clips containing consonance and dissonance. • Appendix II
SUGGESTED ACTIVITIES		
<ul style="list-style-type: none"> - Have the students identify and define the terms consonance and dissonance. - Have the students listen to the spectrum of intervals from more consonant to more dissonant. <p>More consonant _____ More Dissonant P8 P5 P4 M3 m6 m3 M6 M2 m7 m2 M7 tritone</p> <ul style="list-style-type: none"> - Have the students listen to music that contains consonance and dissonance. 		
INTERDISCIPLINARY CONNECTIONS	NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04	
<p>SOCIAL STUDIES: Listen to music of other cultures and decide if it sounds like it's make up of consonance or dissonance.</p>	1.1 1.2 1.3 1.5	

Chapter: Intervals, Chords and Harmonic Analysis Level: 10-12

Series: Robert W. Otman Elementary Harmony Theory and Practice fifth edition

Core Curriculum: NJCCCS 1.1, 1.2, 1.3, 1.5

Concept: Staff Notation, Harmonic Analysis

Skills: Accidentals

Area(s): _____

OBJECTIVES	ASSESSMENT	RESOURCES
<p>Students will be able to:</p> <ul style="list-style-type: none"> - Correctly identify, label and write out accidentals. 	<p>Students will be assessed by:</p> <ul style="list-style-type: none"> - ability to identify, label, write and play music containing accidentals. - ability to correctly write all accidentals. 	<ul style="list-style-type: none"> • Robert W. Ottman Elementary Harmony Theory and Practice textbook. • Variety of print music containing accidentals. • Appendix II
SUGGESTED ACTIVITIES		
<ul style="list-style-type: none"> - Have the students study accidentals (sharp, double sharp, flat, double flat, natural) - Have the students transcribe a selection of music writing it using only accidentals. Next have them rewrite the selection in the proper key signature. - Play an accidental finding game where the students use the board and the piano. Have the class split into groups of two. One student goes to the board and the other to the piano. The teacher calls out an interval using accidentals and the student on the board writes it out as the student on the piano plays it. The first team to write and play it correctly wins a point for their team. 		
INTERDISCIPLINARY CONNECTIONS	NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04	
	1.1 1.2 1.3 1.5	

Chapter: Intervals, Chords and Harmonic Analysis Level: 10-12

Series: Robert W. Otman Elementary Harmony Theory and Practice fifth edition

Core Curriculum: NJCCCS 1.1, 1.2, 1.3, 1.5

Concept: Chords, Harmonic Analysis

Skills: Inversions of triads

Area(s): _____

OBJECTIVES	ASSESSMENT	RESOURCES
<p>Students will be able to:</p> <ul style="list-style-type: none"> - Correctly identify, label, and write inversions. - Correctly identify inversions by ear. 	<p>Students will be assessed by:</p> <ul style="list-style-type: none"> - ability to identify, label, and write chords in all inversions. - ability to aurally identify chords and their inversions. 	<ul style="list-style-type: none"> • Robert W. Ottman Elementary Harmony Theory and Practice textbook. • Variety of print music containing inversions. • Appendix II
SUGGESTED ACTIVITIES		
<ul style="list-style-type: none"> - Have the students define the term inversion. - Have the students study inversions. Take three different colored cubes labeled Root, Third and Fifth. Stack them in root position. Take the root and put it on top. Explain how having the root on top creates first inversion. Continue the same process with second inversion. - Play inversions on the piano and have the students identify the tonality and inversion of the chord. - Have the students sing each note of the inversions. Split the class into three parts and have the students invert a variety of triads. 	<p align="center">NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04</p>	
INTERDISCIPLINARY CONNECTIONS	<p>GEOMETRY: have the students discover a formula or shape that can invert like a musical triad.</p>	<p>1.1 1.2 1.3 1.5</p>

Chapter: Intervals, Chords and Harmonic Analysis Level: 10-12

Series: Robert W. Otman Elementary Harmony Theory and Practice fifth edition

Core Curriculum: NJCCCS 1.1, 1.2, 1.3, 1.5

Concept: Chords, Harmonic Analysis

Skills Inversions of triads

Area(s): _____

OBJECTIVES	ASSESSMENT	RESOURCES
<p>Students will be able to:</p> <ul style="list-style-type: none"> - Correctly identify, label, and play inversions. - Correctly identify inversions by ear. 	<p>Students will be assessed by:</p> <ul style="list-style-type: none"> - ability to identify, label, and play chords in all inversions. - ability to aurally identify chords and their inversions. 	<ul style="list-style-type: none"> • Robert W. Ottman Elementary Harmony Theory and Practice textbook. • Variety of print music containing inversions. • Appendix II
SUGGESTED ACTIVITIES		
<ul style="list-style-type: none"> - Have the students write out inversions on flash cards. - Have the students play inversions on the piano. - Play an inversion finding game where two students come up to the piano. Call out an inversion in any key and have the students play the triad. Use all triads learned thus far. The first student to correctly play the inversion receives a point for their team. - Have one student play an inversion and another student identify it by ear. The listener should identify the inversion as well as the tonality. 		
INTERDISCIPLINARY CONNECTIONS	NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04	
<p>GEOMETRY: have the students discover a formula or shape that can invert like a musical triad.</p>	<p>1.1 1.2 1.3 1.5</p>	

Chapter: Intervals, Chords and Harmonic Analysis Level: 10-12

Series: Robert W. Otman Elementary Harmony Theory and Practice fifth edition

Core Curriculum: NJCCCS 1.1, 1.2, 1.3, 1.5

Concept: Chords, Harmonic Analysis

Skills: Harmonic analysis of primary chords in the Ionian Mode

Area(s): _____

OBJECTIVES	ASSESSMENT	RESOURCES
<p>Students will be able to:</p> <ul style="list-style-type: none"> - Correctly identify, label, and write primary chords in the Ionian Mode. - Correctly identify, label, correct and write the harmonic analysis of primary chords in the Ionian Mode. 	<p>Students will be assessed by:</p> <ul style="list-style-type: none"> - ability to identify, label, write and play the primary chords in the Ionian Mode. - ability to aurally identify all primary chords. - ability to apply the harmonic analysis to the primary chords of the Ionian Mode. 	<ul style="list-style-type: none"> • Robert W. Ottman Elementary Harmony Theory and Practice textbook. • Listen to chord progressions using the primary chords in the Ionian Mode. • Appendix II
<p style="text-align: center;">SUGGESTED ACTIVITIES</p> <ul style="list-style-type: none"> - Have the students identify the primary chords in the Ionian Mode. Next have them write them out in all keys. - Have the students write out all inversions of all primary chords in the Ionian Mode. - Have the students play the primary chords on the piano and other classroom instruments. - Apply the harmonic analysis to the chords and write the Roman Numerals on the board. Next assign a key to each student and have them write out the primary chords. 		
INTERDISCIPLINARY CONNECTIONS	NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04	
<p>ART: Have the students correlate the primary colors to the primary chords in the Ionian Mode.</p>	<p>1.1 1.2 1.3 1.5</p>	

Chapter: Intervals, Chords and Harmonic Analysis Level: 10-12

Series: **Robert W. Otman Elementary Harmony Theory and Practice fifth edition**

Core Curriculum: NJCCCS 1.1, 1.2, 1.3, 1.5

Concept: Intervals, Chords, Harmonic Analysis

Skills: Transposition

Area(s): _____

OBJECTIVES	ASSESSMENT	RESOURCES
<p>Students will be able to:</p> <ul style="list-style-type: none"> - Correctly transpose a selection of music containing chords and melody into a new key. 	<p>Students will be assessed by:</p> <ul style="list-style-type: none"> - ability to analyze a melody using harmonic analysis, scale degrees and solfege. - ability to correctly transpose a melody and chords in all keys. 	<ul style="list-style-type: none"> • Robert W. Ottman Elementary Harmony Theory and Practice textbook. • Printed music for transposition. • Listen to songs that have a section that modulates. (My Heart Will Go On –Celine Deion) • Appendix II
<p align="center">SUGGESTED ACTIVITIES</p>		
<ul style="list-style-type: none"> - Have the students define the term transposition. - Have the students analyze a simple melody labeling the following information: solfege syllables, intervals and scale degree. Next have them rewrite the melody in a new key. - Have the students transpose chords and inversions in all keys. - Have the students complete a transposition project where they take an entire song with chords and melody and transpose it into all keys. Have them creatively design an art driven model to show the song-transposed melody moving in the circle of fifths. 		
<p align="center">INTERDISCIPLINARY CONNECTIONS</p>	<p align="center">NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04</p>	
<p>ART: Have the students create a project showing a melody transposed in all keys moving up the circle of fifths.</p>	<p>1.1 1.2 1.3 1.5</p>	

Chapter: Intervals, Chords and Harmonic Analysis Level: 10-12

Series: Robert W. Otman Elementary Harmony Theory and Practice fifth edition

Core Curriculum: NJCCCS 1.1, 1.2, 1.3, 1.5

Concept: Chords, Harmonic Analysis

Skills: Seventh Chords

Area(s): _____

OBJECTIVES	ASSESSMENT	RESOURCES
<p>Students will be able to:</p> <ul style="list-style-type: none"> - Correctly identify, label and write all seventh chords. 	<p>Students will be assessed by:</p> <ul style="list-style-type: none"> - ability to correctly identify, label and write all seventh chords in all keys. - ability to attach an emotion or feeling to the sound of each chord. 	<ul style="list-style-type: none"> • Robert W. Ottman Elementary Harmony Theory and Practice textbook. • Audio clips and scores that utilize the seventh chord. • Appendix II
SUGGESTED ACTIVITIES		
<ul style="list-style-type: none"> - Have the students study the following seventh chords: major seventh, minor seventh, augmented seventh, dominant seventh, minor major seventh, diminished seventh, seven sus2, seven sus4. - Have the students study the intervals between each note that make up the seventh chords. Next have them transpose the seventh chords in all keys. - Study scores and popular songs that incorporate the seventh chord. - Study the 12 bar blues and the function of the dominant seven. - Listen to the color of each seventh chord and describe its emotional attachment and feeling. 	<p align="center">NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04</p>	
INTERDISCIPLINARY CONNECTIONS	<p>1.1 1.2 1.3 1.5</p>	

Chapter: Intervals, Chords and Harmonic Analysis Level: 10-12

Series: Robert W. Otman Elementary Harmony Theory and Practice fifth edition

Core Curriculum: NJCCCS 1.1, 1.2, 1.3, 1.5

Concept: Chords, Harmonic Analysis

Skills: Seventh Chords

Area(s): _____

OBJECTIVES	ASSESSMENT	RESOURCES
<p>Students will be able to:</p> <ul style="list-style-type: none"> - Correctly identify, label and play all seventh chords. - Create a song that uses only seventh chords that invoke a particular feeling. 	<p>Students will be assessed by:</p> <ul style="list-style-type: none"> - ability to correctly identify, label, hear and play all seventh chords in all keys. - ability to attach an emotion or feeling to the sound of each chord. 	<ul style="list-style-type: none"> • Robert W. Ottman Elementary Harmony Theory and Practice textbook. • Audio clips and scores that utilize the seventh chord. • Appendix II
SUGGESTED ACTIVITIES		
<ul style="list-style-type: none"> - Have the play all the seventh chords on the piano in all keys. - Play a seventh chord finding game where two students come up to the piano. Call out a chord and key and the first student to successfully play it on the piano will receive a point for their team. - Write a chord progression using only seventh chords. Chose a particular feeling (happy, sad, scared etc.) and try to capture that feeling using specific seventh chords. Review the sound of each chord. - Invert all seventh chords on the staff and on the piano. - Play all seventh chords on the piano and have the students listen and identify the tonality of the chord. 		
INTERDISCIPLINARY CONNECTIONS	NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04	
<p>VIDEO PODUCTION: Using seventh chords, supply original music that conveys the emotion of a video project.</p>	<p>1.1 1.2 1.3 1.5</p>	

Chapter: Intervals, Chords and Harmonic Analysis Level: 10-12

Series: Robert W. Otman Elementary Harmony Theory and Practice fifth edition

Core Curriculum: NJCCCS 1.1, 1.2, 1.3, 1.5

Concept: Intervals, Chords and Harmonic Analysis

Skills: Seventh chord inversions

Area(s): _____

OBJECTIVES	ASSESSMENT	RESOURCES
<p>Students will be able to:</p> <ul style="list-style-type: none"> - Correctly identify, label, write and play all seventh chord inversions. - Correctly identify by ear, all seventh chords in all inversions. 	<p>Students will be assessed by:</p> <ul style="list-style-type: none"> - ability to correctly identify, label, hear and play all seventh chords and their inversions in all keys. 	<ul style="list-style-type: none"> • Robert W. Ottman Elementary Harmony Theory and Practice textbook. • Audio clips and scores that utilize the seventh chord. • Appendix II
SUGGESTED ACTIVITIES		
<ul style="list-style-type: none"> - Have the students invert all seventh chords and play them on the piano. - Play inverted seventh chords and have the students figure out the harmonic analysis of the chord and it's inversion. - Using leading tones and inversions, voice lead the I Maj7, VIm 7, IVMaj7, V7 progression in one position. 		
INTERDISCIPLINARY CONNECTIONS	NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04	
	1.1 1.2 1.3 1.5	

Chapter: Intervals, Chords and Harmonic Analysis Level: 10-12

Series: Robert W. Otman Elementary Harmony Theory and Practice fifth edition

Core Curriculum: NJCCCS 1.1, 1.2, 1.3, 1.5

Concept: Intervals, Chords and Harmonic Analysis

Skills: Upper structure triads

Area(s): _____

OBJECTIVES	ASSESSMENT	RESOURCES
<p>Students will be able to:</p> <ul style="list-style-type: none"> - Correctly identify, label and write upper structure triads and seventh chords with tensions. 	<p>Students will be assessed by:</p> <ul style="list-style-type: none"> - ability to correctly identify, label, hear and play seventh chords that use upper structure triads. - ability to correctly harmonically analyze jazz charts that use upper structure triads. - ability to label all tensions available during any “chord of the moment” using it’s chord scale. 	<ul style="list-style-type: none"> • Robert W. Ottman Elementary Harmony Theory and Practice textbook. • Audio clips and scores that utilize upper structure triads. • Jazz chats that have complex jazz harmony. • Appendix II
SUGGESTED ACTIVITIES		
<ul style="list-style-type: none"> - Have the students discover tensions. (9,11,13). - Play seventh chords and add tensions starting with simple chords such as: I9, I13. - Write out all the chord scales for the seventh chords and discover the available tensions. Focus on chords that use the flat and sharp 9 (C7b9, C7#9). - Define upper structure triad and build them on top of seventh chords. Study jazz charts that use upper structure triads. - Spell out the voicing on the piano and have the students play the complex chords. - Continue studying complex jazz chords that use b9, #9, b11, #11, b13, #13. 		
INTERDISCIPLINARY CONNECTIONS	NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04	
<p>HISTORY: study the history and origin of American Jazz music.</p>	<p>1.1 1.2 1.3 1.5</p>	

Chapter: Rhythm Level: 10-12

Series: Robert W. Otman Elementary Harmony Theory and Practice fifth edition

Core Curriculum: NJCCCS 1.1, 1.2, 1.3, 1.5

Concept: Note and rest values

Skills Whole, half, dotted half, and quarter notes/rests.

Area(s): _____

OBJECTIVES	ASSESSMENT	RESOURCES
<p>Students will be able to:</p> <ul style="list-style-type: none"> - Correctly identify, label, write, count and play rhythms that contain the whole, dotted half, half and quarter notes/rests. 	<p>Students will be assessed by:</p> <ul style="list-style-type: none"> - ability to correctly identify, label, write, count and play the rhythms containing the whole, dotted half, half and quarter notes/rests. - ability to illustrate rhythms in different ways. 	<ul style="list-style-type: none"> • Robert W. Ottman Elementary Harmony Theory and Practice textbook. • Simple rhythms for sight reading (Jensen sight reading book) • Appendix II
<p style="text-align: center;">SUGGESTED ACTIVITIES</p> <ul style="list-style-type: none"> - Have the students study all rhythms and practice counting with a metronome on classroom instruments. - Have the students find other ways to illustrate the note durations. - Have the students create a chart with all durations. - Have the students play a rhythm game where they play a note on classroom instruments and the students identify the note duration. 		
INTERDISCIPLINARY CONNECTIONS	NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04	
<p>GEOMETRY: Have the students create a chart with the note durations.</p>	<p>1.1 1.2 1.3 1.5</p>	

Chapter: Rhythm Level: 10-12

Series: Robert W. Otman Elementary Harmony Theory and Practice fifth edition

Core Curriculum: NJCCCS 1.1, 1.2, 1.3, 1.5

Concept: Note and rest values

Skills Eighth and sixteenth notes

Area(s): _____

OBJECTIVES	ASSESSMENT	RESOURCES
<p>Students will be able to:</p> <ul style="list-style-type: none"> - Correctly identify, label, write, count and play rhythms that contain the eighth and sixteenth notes/rests. 	<p>Students will be assessed by:</p> <ul style="list-style-type: none"> - ability to correctly identify, label, write, count and play the rhythms containing eighth and sixteenth notes/rests. - ability to illustrate rhythms in different ways. - ability to write ostinatos containing all rhythms. Students should be able to hold their part. 	<ul style="list-style-type: none"> • Robert W. Ottman Elementary Harmony Theory and Practice textbook. • Simple rhythms for sight reading (Jensen sight reading book) • Appendix II
SUGGESTED ACTIVITIES		
<ul style="list-style-type: none"> - Have the students study all rhythms and practice counting with a metronome on classroom instruments. - Have the students find other ways to illustrate the note durations. - Have the students create a chart with all durations. - Have the students play a rhythm game where they play a note on classroom instruments and the students identify the note duration. - Build three part ostinatos containing all rhythms. Have the students play all parts on classroom instruments. Make sure the students play all parts on varying instruments. 		
INTERDISCIPLINARY CONNECTIONS	NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04	
<p>HISTORY: Study instruments from different cultures.</p>	<p>1.1 1.2 1.3 1.5</p>	

Chapter: Rhythm Level: 10-12

Series: Robert W. Otman Elementary Harmony Theory and Practice fifth edition

Core Curriculum: NJCCCS 1.1, 1.2, 1.3, 1.5

Concept: Note and rest values

Skills Tempos

Area(s): _____

OBJECTIVES	ASSESSMENT	RESOURCES
<p>Students will be able to:</p> <ul style="list-style-type: none"> - Correctly identify, label, write, count and play rhythms in varying tempos. - Correctly use proper terms for different tempos. 	<p>Students will be assessed by:</p> <ul style="list-style-type: none"> - ability to identify, label, write, count and play rhythms in varying tempos. - ability to chose the correct tempo term for varying songs. - Ability to critique music based on its tempo. Would it be better faster or slower? 	<ul style="list-style-type: none"> • Robert W. Ottman Elementary Harmony Theory and Practice textbook. • Audio clips of varying tempo • Music dictionary • Appendix II
SUGGESTED ACTIVITIES		
<ul style="list-style-type: none"> - Have the students study and define all terms for varying tempos. Have them listen to the different tempos using a metronome. - Have the students listen to music and label the tempo by BPM and the correct tempo vocabulary word. - Have the students play audio clips (using software or hardware that speeds up and slows down music) at different tempos and decide which tempo sounds the best for that particular piece of music. - Have the students play simple and complex rhythms at different tempos focusing on keeping the beat steady. 		
INTERDISCIPLINARY CONNECTIONS	NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04	
<p>LANGUAGE: Study the different Italian terms for tempo.</p>	<p>1.1 1.2 1.3 1.5</p>	

Chapter: Rhythm Level: 10-12

Series: Robert W. Otman Elementary Harmony Theory and Practice fifth edition

Core Curriculum: NJCCCS 1.1, 1.2, 1.3, 1.5

Concept: Notation

Skills Grouping of beats and beaming

Area(s): _____

OBJECTIVES	ASSESSMENT	RESOURCES
<p>Students will be able to:</p> <ul style="list-style-type: none"> - Correctly identify, label, write and correct beaming for eighth and sixteenth notes. - Correctly fill measures using correct beat notation. 	<p>Students will be assessed by:</p> <ul style="list-style-type: none"> - ability to identify, label, write and correct beaming for eighth and sixteenth notes. - ability to fill measures using correct beat notation. 	<ul style="list-style-type: none"> • Robert W. Ottman Elementary Harmony Theory and Practice textbook. • Notation software • Appendix II
SUGGESTED ACTIVITIES		
<ul style="list-style-type: none"> - Have the study correct beaming and spacing techniques. - Study scores and focus on how notes are spaced and beamed. - Use a notation program and watch how the computer spaces out notes and uses correct beaming. Play a game where the students try to write a rhythm focusing on beaming and note spacing. Enter the rhythm into the notation program and see what student had the best looking notation. - Have the students fix incorrect rhythms and beaming. 		
INTERDISCIPLINARY CONNECTIONS	NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04	
<p>TECHNOLOGY: Have the students play rhythms on the keyboard and watch the notation program space and beam them accordingly.</p>	<p>1.1 1.2 1.3 1.5</p>	

Chapter: Rhythm Level: 10-12

Series: Robert W. Otman Elementary Harmony Theory and Practice fifth edition

Core Curriculum: NJCCCS 1.1, 1.2, 1.3, 1.5

Concept: Rhythm

Skills Simple and compound beats

Area(s): _____

OBJECTIVES	ASSESSMENT	RESOURCES
<p>Students will be able to:</p> <ul style="list-style-type: none"> - Correctly identify, label, write and play simple and compound beats. 	<p>Students will be assessed by:</p> <ul style="list-style-type: none"> - ability to identify, label, write and play simple and compound beats - ability to write and play simple and compound beats on classroom instruments. 	<ul style="list-style-type: none"> • Robert W. Ottman Elementary Harmony Theory and Practice textbook. • Appendix II
<p style="text-align: center;">SUGGESTED ACTIVITIES</p> <ul style="list-style-type: none"> - Have the students listen to simple and compound beats and compare. - Have the students practice writing and playing simple and compound beats. - Have the students layer simple and compound beats. Have them play the rhythms on classroom instruments switching parts constantly. 		
INTERDISCIPLINARY CONNECTIONS	NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04	
<p>MATH: Compare simple and compound fractions to music.</p>	<p>1.1 1.2 1.3 1.5</p>	

Chapter: Rhythm Level: 10-12

Series: Robert W. Otman Elementary Harmony Theory and Practice fifth edition

Core Curriculum: NJCCCS 1.1, 1.2, 1.3, 1.5

Concept: Time Signatures

Skills Simple and compound

Area(s): _____

OBJECTIVES	ASSESSMENT	RESOURCES
<p>Students will be able to:</p> <ul style="list-style-type: none"> - Correctly identify, label, write and play rhythms in simple and compound time signatures. 	<p>Students will be assessed by:</p> <ul style="list-style-type: none"> - ability to identify, label, write and play rhythms in simple and compound meter. 	<ul style="list-style-type: none"> • Robert W. Ottman Elementary Harmony Theory and Practice textbook. • Music in a variety of meter. • Appendix II
<p style="text-align: center;">SUGGESTED ACTIVITIES</p> <ul style="list-style-type: none"> - Have the students study, listen, play, write and correct rhythms in the following simple meters: 2/4, 3/4, 4/4, 5/4, 6/4, 7/4, 3/8, 5/8, 6/8, 7/8, 12/8, cut time etc. - Have the students study and plays rhythms in the following compound meters: 3/2, 6/2, 9/2, 12/2, 9/4, 12/4, 3/16, 6/16, 9/16, 12/16, 3/32, 6/32, 9/32, 12/32. 		
INTERDISCIPLINARY CONNECTIONS	NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04	
<p>MATH: Compare simple and compound fractions to music.</p>	<p>1.1 1.2 1.3 1.5</p>	

Chapter: Cadences and Chord Progressions Level: 10-12 Series: Robert W. Otman Elementary Harmony Theory and Practice fifth edition

Core Curriculum: NJCCCS 1.1, 1.2, 1.3, 1.5 Concept: Cadences

Skills: Tonic and Dominant

Area(s): _____

OBJECTIVES	ASSESSMENT	RESOURCES
<p>Students will be able to:</p> <ul style="list-style-type: none"> - Correctly identify, label, write and play cadences using tonic and dominant progressions and chords. 	<p>Students will be assessed by:</p> <ul style="list-style-type: none"> - ability to identify, label, write and play progressions that use tonic and dominant cadences. 	<ul style="list-style-type: none"> • Robert W. Ottman Elementary Harmony Theory and Practice textbook. • Songs that contain tonic and dominant cadences accompanied with the written music. • Appendix II
SUGGESTED ACTIVITIES		
<ul style="list-style-type: none"> - Have the students listen to cadences that use the tonic and dominant chord progressions. Point out where the cadence happens within a progression. Have the students read and follow along with the music as it plays through the progression ending in a cadence that utilizes the tonic and dominant function. - Have the students write a melody and accompaniment that uses a tonic or dominant cadence. 		
INTERDISCIPLINARY CONNECTIONS	NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04	
	1.1 1.2 1.3 1.5	

Chapter: Cadences and Chord Progressions Level: 10-12 Series: Robert W. Otman Elementary Harmony Theory and Practice fifth edition

Core Curriculum: NJCCCS 1.1, 1.2, 1.3, 1.5 Concept: Cadences

Skills Area(s): Major and minor cadences

OBJECTIVES	ASSESSMENT	RESOURCES
<p>Students will be able to:</p> <ul style="list-style-type: none"> - Correctly identify, label, write and play major and minor cadences. 	<p>Students will be assessed by:</p> <ul style="list-style-type: none"> - ability to identify, label, write and play progressions that use major and minor cadences. 	<ul style="list-style-type: none"> • Robert W. Ottman Elementary Harmony Theory and Practice textbook. • Songs that contain major and minor cadences accompanied with the written music. • Appendix II
SUGGESTED ACTIVITIES		
<ul style="list-style-type: none"> - Have the students listen to major and minor cadences within a chord progression. Point out where the cadence happens within a progression. Have the students read and follow along with the music as it plays through the progression. - Have the students write a melody and accompaniment that uses major and minor cadences. - Have the students listen to progressions using major and minor cadences. Have them critique the progression commenting on the emotion generated from the major or minor cadences. 		
INTERDISCIPLINARY CONNECTIONS	NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04	
	1.1 1.2 1.3 1.5	

Chapter: Cadences and Chord Progressions Level: 10-12 Series: Robert W. Otman Elementary Harmony Theory and Practice fifth edition

Core Curriculum: NJCCCS 1.1, 1.2, 1.3, 1.5 Concept: Cadences

Skills Area(s): Plagual cadence

OBJECTIVES	ASSESSMENT	RESOURCES
<p>Students will be able to:</p> <ul style="list-style-type: none"> - Correctly identify, label, write and play progressions that use a plagual cadences. 	<p>Students will be assessed by:</p> <ul style="list-style-type: none"> - ability to identify, label, write and play progressions that use the plagual cadence. 	<ul style="list-style-type: none"> • Robert W. Ottman Elementary Harmony Theory and Practice textbook. • Songs that contain the plagual cadences accompanied with the written music. • Appendix II
SUGGESTED ACTIVITIES		
<ul style="list-style-type: none"> - Have the students listen to plagual cadences within a chord progression. Point out where the cadence happens within a progression. Have the students read and follow along with the music as it plays through the progression. - Have the students write a melody and accompaniment that uses the plagual cadence. - Have the students study the plagual cadence and it's role in sacred music. 		
INTERDISCIPLINARY CONNECTIONS	NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04	
<p>History/Religion: Have the students study different religions and cultures. Have them discover what types of music from other cultures and religions use the plagual cadence.</p>	<p>1.1 1.2 1.3 1.5</p>	

Chapter: Cadences and Chord Progressions
Level: 10-12

Series: Robert W. Otman Elementary Harmony Theory and Practice fifth edition

Core Curriculum: NJCCCS 1.1, 1.2, 1.3, 1.5

Concept: Cadences

Skills Plagual Cadence

Area(s):

OBJECTIVES	ASSESSMENT	RESOURCES
<p>Students will be able to:</p> <ul style="list-style-type: none"> - Correctly identify, label, write and play Plagual cadences. 	<p>Students will be assessed by:</p> <ul style="list-style-type: none"> - ability to identify, label, write and play progressions that use the Plagual cadence. 	<ul style="list-style-type: none"> • Robert W. Ottman Elementary Harmony Theory and Practice textbook. • Songs that contain the Plagual cadence accompanied with the written music. • Appendix II
SUGGESTED ACTIVITIES		
<ul style="list-style-type: none"> - Have the students listen to songs that contain the Plagual cadence. Study genres that contain the Plagual cadence. (Sacred music) - Transpose songs with the Plagual cadence. - Write music that end with the Plagual cadence. 		
INTERDISCIPLINARY CONNECTIONS	NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04	
	1.1 1.2 1.3 1.5	

Chapter: Cadences and Chord Progressions Level: 10-12 Series: Robert W. Otman Elementary Harmony Theory and Practice fifth edition

Core Curriculum: NJCCCS 1.1, 1.2, 1.3, 1.5 Concept: Cadences

Skills: Full and Half Cadence
Area(s): _____

OBJECTIVES	ASSESSMENT	RESOURCES
<p>Students will be able to:</p> <ul style="list-style-type: none"> - Correctly identify, label, write and play full and half cadences. 	<p>Students will be assessed by:</p> <ul style="list-style-type: none"> - ability to identify, label, write and play progressions that use the full and half cadence. 	<ul style="list-style-type: none"> • Robert W. Ottman Elementary Harmony Theory and Practice textbook. • Songs that contain the full and half cadence accompanied with the written music. • Appendix II
SUGGESTED ACTIVITIES		
<ul style="list-style-type: none"> - Have the students listen to songs that contain the full and half cadence. - Analyze and write music containing the full and half cadence. - Have the students write and transpose the full and half cadence on the board. Have the students make corrections as a class. 		
INTERDISCIPLINARY CONNECTIONS	NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04	
	1.1 1.2 1.3 1.5	

Chapter: Cadences and Chord Progressions Level: 10-12 Series: Robert W. Otman Elementary Harmony Theory and Practice fifth edition

Core Curriculum: NJCCCS 1.1, 1.2, 1.3, 1.5 Concept: Cadences

Skills Area(s): Deceptive Resolution

OBJECTIVES	ASSESSMENT	RESOURCES
<p>Students will be able to:</p> <ul style="list-style-type: none"> - Correctly identify, label, write and play cadences that contain deceptive resolution. 	<p>Students will be assessed by:</p> <ul style="list-style-type: none"> - ability to identify, label, write and play progressions that use deceptive resolution cadence. 	<ul style="list-style-type: none"> • Robert W. Ottman Elementary Harmony Theory and Practice textbook. • Songs that contain deceptive cadences accompanied with the written music. • Appendix II
SUGGESTED ACTIVITIES		
<ul style="list-style-type: none"> - Have the students listen to songs that contain deceptive resolution. Explain to the students how the ear wants to hear a particular resolution and how the progression is dramatically effected when the root resolves to unexpected resolution. (V-vi) - Have the students analyze and write music containing deceptive resolution. 		
INTERDISCIPLINARY CONNECTIONS	NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04	
	1.1 1.2 1.3 1.5	

Chapter: Cadences and Chord Progressions Level: 10-12 Series: Robert W. Otman Elementary Harmony Theory and Practice fifth edition

Core Curriculum: NJCCCS 1.1, 1.2, 1.3, 1.5 Concept: Cadences

Skills Reharmonization techniques.
Area(s): _____

OBJECTIVES	ASSESSMENT	RESOURCES
<p>Students will be able to:</p> <ul style="list-style-type: none"> - Correctly analyze and reharmonize chord changes. 	<p>Students will be assessed by:</p> <ul style="list-style-type: none"> - ability to analyze and reharmonize chord changes. - ability to play a song as is and reharmonized. 	<ul style="list-style-type: none"> • Robert W. Ottman Elementary Harmony Theory and Practice textbook. • Songs performed with their original chord changes and reharmonized. • Appendix II
SUGGESTED ACTIVITIES		
<ul style="list-style-type: none"> - Have the students listen to a standard performed with the original chord changes. Next, have them listen to the same song with a different arrangement that contains Reharmonization. Have the students critique the two performances. Have the compare and contrast. - Have the students study particular changes that are reharmonized often. (tri-tone substitution for the V, I/V for the V etc.) - Have the students play a standard as is and reharmonized. 		
INTERDISCIPLINARY CONNECTIONS	NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04	
	1.1 1.2 1.3 1.5	

Chapter: Cadences and Chord Progressions Level: 10-12 Series: Robert W. Otman Elementary Harmony Theory and Practice fifth edition

Core Curriculum: NJCCCS 1.1, 1.2, 1.3, 1.5 Concept: Cadences

Skills: Tri-tone Substitution
Area(s): _____

OBJECTIVES	ASSESSMENT	RESOURCES
<p>Students will be able to:</p> <ul style="list-style-type: none"> - Correctly analyze, label, read, write and apply tri-tone substitutions. 	<p>Students will be assessed by:</p> <ul style="list-style-type: none"> - ability to analyze, label, read and write tri-tone substitutions. - ability to find the tri-tone of any note or chord. 	<ul style="list-style-type: none"> • Robert W. Ottman Elementary Harmony Theory and Practice textbook. • Songs that contain tri-tone substitutions accompanied with the written music. • Appendix II
SUGGESTED ACTIVITIES		
<ul style="list-style-type: none"> - Have the students study tri-tone substitutions. It is a replacement for the V chord. Define the tri-tone (#IV). Next, have them listen to songs containing tri-tone substitutions along with a recording that does not have the substitution. Have the students critique the harmonic change they hear. Do they like the tri-tone substitution better? How does it change the feel and emotion of the song? - Have the students read and write tri-tone substitutions in original and written music. 		
INTERDISCIPLINARY CONNECTIONS	NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04	
	1.1 1.2 1.3 1.5	

Chapter: Cadences and Chord Progressions Level: 10-12 Series: Robert W. Otman Elementary Harmony Theory and Practice fifth edition

Core Curriculum: NJCCCS 1.1, 1.2, 1.3, 1.5 Concept: Cadences

Skills: Traditional harmony chord progressions and analysis (traditional)

Area(s): _____

OBJECTIVES	ASSESSMENT	RESOURCES
<p>Students will be able to:</p> <ul style="list-style-type: none"> - Correctly analyze, label, read, write and play traditional music using traditional analysis. 	<p>Students will be assessed by:</p> <ul style="list-style-type: none"> - ability to analyze, label, read and write music using traditional composition and analysis. 	<ul style="list-style-type: none"> • Robert W. Ottman Elementary Harmony Theory and Practice textbook. • Scores and traditional music containing traditional harmonic analysis. • Appendix II
SUGGESTED ACTIVITIES		
<ul style="list-style-type: none"> - Have the students study traditional chord analysis. Next teach them 6 (first inversion of a major chord), 64 (second inversion of a major chord), 7 (root of a 7th chord), 65 (first inversion of a 7th chord), 43 (second inversion of a 7th chord), and 42 (third inversion of a 7th chord) inversions. - Have the students study score that have been analyzed using traditional standards. - Have the students analyze chord progressions using traditional methods. 		
INTERDISCIPLINARY CONNECTIONS	NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04	
	1.1 1.2 1.3 1.5	

Chapter: Cadences and Chord Progressions **Level:** 10-12 **Series:** Robert W. Otman Elementary Harmony Theory and Practice fifth edition

Core Curriculum: NJCCCS 1.1, 1.2, 1.3, 1.5 **Concept:** Cadences

Skills Area(s): Contemporary chord progressions and analysis (jazz)

OBJECTIVES	ASSESSMENT	RESOURCES
<p>Students will be able to:</p> <ul style="list-style-type: none"> - Correctly analyze, label, read, write and play contemporary and jazz music. - Use jazz harmonic analysis to analyze music jazz and contemporary music. 	<p>Students will be assessed by:</p> <ul style="list-style-type: none"> - ability to analyze, label, read and write music using jazz composition and analysis. 	<ul style="list-style-type: none"> • Robert W. Ottman Elementary Harmony Theory and Practice textbook. • Scores and contemporary music containing jazz harmonic analysis. • Appendix II
SUGGESTED ACTIVITIES		
<ul style="list-style-type: none"> - Have the students study jazz harmony. Use jazz harmonic analysis to analyze contemporary and jazz scores. - Have the students listen to music while looking at the score with the analysis. Have the students write the analysis on a score while listening to the recording. - Have the students write chord changes in several different keys and harmonically analyze it using jazz theory. 		
INTERDISCIPLINARY CONNECTIONS	NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04	
	1.1 1.2 1.3 1.5	

Chapter: Modes Level: 10-12

Series: Robert W. Otman Elementary Harmony Theory and Practice fifth edition

Core Curriculum: NJCCCS 1.1, 1.2, 1.3, 1.5

Concept: Modes

Skills Modes: Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, Locrain

Area(s): _____

OBJECTIVES	ASSESSMENT	RESOURCES
<p>Students will be able to:</p> <ul style="list-style-type: none"> - Correctly analyze, label, read, write and play all the modes. (Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, Locrain) 	<p>Students will be assessed by:</p> <ul style="list-style-type: none"> - ability to write out the modes in all keys. - ability to analyze, label, read, write and play music in all the modes. 	<ul style="list-style-type: none"> • Robert W. Ottman Elementary Harmony Theory and Practice textbook. • Scores written in all modes. • Appendix II
<p style="text-align: center;">SUGGESTED ACTIVITIES</p> <ul style="list-style-type: none"> - Have the students study the history of the modes. - Have the students write out the major scale in the key of “C”. Next, have them analyze the intervals in half and whole steps. Go through the rest of the modes and analyze the pattern. Explain how the pattern shifts as you increase to the next mode. - Have the students write out all the modes in every key. - Have the students listen and play music written in varying modes. 		
INTERDISCIPLINARY CONNECTIONS	NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04	
	1.1 1.2 1.3 1.5	

Chapter: Modes Level: 10-12

Series: Robert W. Otman Elementary Harmony Theory and Practice fifth edition

Core Curriculum: NJCCCS 1.1, 1.2, 1.3, 1.5

Concept: Modes

Skills: Modal interchange and harmonic analysis

Area(s): _____

OBJECTIVES	ASSESSMENT	RESOURCES
<p>Students will be able to:</p> <ul style="list-style-type: none"> - Correctly analyze scores and label the correct harmonic analysis. - Study modal interchange and correctly apply the concept to songs and improvisation. 	<p>Students will be assessed by:</p> <ul style="list-style-type: none"> - ability to analyze, label, read and write music using all of the modes: Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, Locrain 	<ul style="list-style-type: none"> • Robert W. Ottman Elementary Harmony Theory and Practice textbook. • Scores containing different modes. • Appendix II
SUGGESTED ACTIVITIES		<ul style="list-style-type: none"> - Have the students study jazz harmonic analysis. (see appendix) Have the students analyze jazz standards and apply the correct harmonic analysis. Start with simple songs and changes and progress to harder songs that use modal interchange and key changes. - Have the students study modal interchange.
INTERDISCIPLINARY CONNECTIONS	NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04	
	1.1 1.2 1.3 1.5	

Chapter: Modes Level: 10-12

Series: Robert W. Otman Elementary Harmony Theory and Practice fifth edition

Core Curriculum: NJCCCS 1.1, 1.2, 1.3, 1.5

Concept: Modes

Skills Chord scales using the modes.

Area(s): _____

OBJECTIVES	ASSESSMENT	RESOURCES
<p>Students will be able to:</p> <ul style="list-style-type: none"> - Correctly analyze, label, read, write and play chord scales using all the modes. 	<p>Students will be assessed by:</p> <ul style="list-style-type: none"> - ability to write out the chord scales for every chord within a song. - ability to analyze the harmony of a song. - ability to transpose the harmony of a song and all of its chord scales. 	<ul style="list-style-type: none"> • Robert W. Ottman Elementary Harmony Theory and Practice textbook. • Appendix II
SUGGESTED ACTIVITIES		
<ul style="list-style-type: none"> - Explain to the students how when analyzing the harmony within a song, each chord has it's own scales called "chord scales". Explain how each chord scale is derived from a modal scale. Have the students analyze a simple jazz standard and discover the chord scale for every chord within the song. - Have the students harmonically analyze a song and write out all the chord scales. - Have the students transpose songs and rewrite the chord scales. - Have the students play an improvised melody adjusting to the new chord scale as the harmony changes. - Have the students listen to a jazz musician improvise a song using chord scales. 		
INTERDISCIPLINARY CONNECTIONS	NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04	
	1.1 1.2 1.3 1.5	

Chapter: Melody and part writing Level: 10-12

Series: Robert W. Otman Elementary Harmony Theory and Practice fifth edition

Core Curriculum: NJCCCS 1.1, 1.2, 1.3, 1.5

Concept: Form

Skills Phrase, the period, repetition and sequence

Area(s): _____

OBJECTIVES	ASSESSMENT	RESOURCES
<p>Students will be able to:</p> <ul style="list-style-type: none"> - Correctly analyze, label, read, write and play music that contains the following techniques for establishing form: phrase, the period, repetition and sequence. 	<p>Students will be assessed by:</p> <ul style="list-style-type: none"> - ability to analyze, label, read, write and play music that contains the following techniques for establishing form: phrase, the period, repetition and sequence. - ability to transpose a melody into all keys. - ability to analyze the intervals from each note within their melody. 	<ul style="list-style-type: none"> • Robert W. Ottman Elementary Harmony Theory and Practice textbook. • Music containing phrase, the period, repetition and sequence. • Appendix II
<p style="text-align: center;">SUGGESTED ACTIVITIES</p> <ul style="list-style-type: none"> - Have the students study melody writing and the following techniques: writing a phrase, the period, repetition and sequence. - Have the students write out a melody using those techniques and then transpose it into every key. - Have the students analyze the intervals for every note within their melody. 		
INTERDISCIPLINARY CONNECTIONS	NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04	
<p>Poetry: Have the students study a variety of poetic form. Compare and contrast poems with different forms. Have the students comment on how change in form changes the quality and content of a product.</p>	<p>1.1 1.2 1.3 1.5</p>	

Chapter: Melody and part writing Level: 10-12

Series: Robert W. Otman Elementary Harmony Theory and Practice fifth edition

Core Curriculum: NJCCCS 1.1, 1.2, 1.3, 1.5

Concept: Pitch

Skills Intervals and scales passages, leading tones

Area(s): _____

OBJECTIVES	ASSESSMENT	RESOURCES
<p>Students will be able to:</p> <ul style="list-style-type: none"> - Correctly analyze, label, read and write melodies focusing on intervals, scales passages and leading tones. 	<p>Students will be assessed by:</p> <ul style="list-style-type: none"> - ability to analyze, label, read and write melodies focusing on intervals, scales passages and leading tones. 	<ul style="list-style-type: none"> • Robert W. Ottman Elementary Harmony Theory and Practice textbook. • Music containing scales passages using leading tones. • Appendix II
SUGGESTED ACTIVITIES		
<ul style="list-style-type: none"> - Have the students study how chord scales and leading tones are used in melody construction. Analyze the intervals within the melody and transpose into all keys. - Have the students write several combinations of chords and discover all leading tones. - Have the students harmonically analyze several songs and write the chord scales for each chord. Next, have them isolate the leading tones between each scale. Have the students write a new melody using the chord scales and leading tones. 		
INTERDISCIPLINARY CONNECTIONS	NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04	
	1.1 1.2 1.3 1.5	

Chapter: Melody and part writing Level: 10-12

Series: Robert W. Otman Elementary Harmony Theory and Practice fifth edition

Core Curriculum: NJCCCS 1.1, 1.2, 1.3, 1.5

Concept: Harmonic implication

Skills Harmonic implication in a melody

Area(s): _____

OBJECTIVES	ASSESSMENT	RESOURCES
<p>Students will be able to:</p> <ul style="list-style-type: none"> - Correctly analyze and label the correct harmony through harmonic implication. 	<p>Students will be assessed by:</p> <ul style="list-style-type: none"> - ability to analyze a melody and write the correct harmony by using harmonic implication. - ability to write a melody and use harmonic implication to find the correct harmony. 	<ul style="list-style-type: none"> • Robert W. Ottman Elementary Harmony Theory and Practice textbook. • Appendix II
<p style="text-align: center;">SUGGESTED ACTIVITIES</p> <ul style="list-style-type: none"> - Have the students study harmonic implication. Have the students look at a Mozart melody and discover the harmony using harmonic implication. - Have a students write out a simple melody and have another student discover the melody through harmonic implication. 		
INTERDISCIPLINARY CONNECTIONS	NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04	
	1.1 1.2 1.3 1.5	

Chapter: Melody and part writing Level: 10-12

Series: Robert W. Otman Elementary Harmony Theory and Practice fifth edition

Core Curriculum: NJCCCS 1.1, 1.2, 1.3, 1.5

Concept: Rhythm and meter

Skills Rhythm and meter

Area(s): _____

OBJECTIVES	ASSESSMENT	RESOURCES
<p>Students will be able to:</p> <ul style="list-style-type: none"> - Correctly incorporate rhythm and meter techniques into melody and part writing. 	<p>Students will be assessed by:</p> <ul style="list-style-type: none"> - ability to analyze, label and write melodies using rhythmic devices. - ability to analyze, label and write melodies using metrical techniques. 	<ul style="list-style-type: none"> • Robert W. Ottman Elementary Harmony Theory and Practice textbook. • Music and scores from the fifteenth and sixteenth century with varying rhythmic and metrical techniques. • Appendix II
SUGGESTED ACTIVITIES		
<ul style="list-style-type: none"> - Have the students study rhythmic techniques and the correlation between melodic sequence and rhythmic sequence. Compare, contrast and critique melodies with similar and dissimilar melodic and rhythmic sequences. - Have the students study metrical use from the fifteenth and sixteenth century. Compare and contrast the form and use of meter from fifteenth and sixteenth century to modern music. 		
INTERDISCIPLINARY CONNECTIONS	NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04	
	1.1 1.2 1.3 1.5	

Chapter: Melody and part writing Level: 10-12

Series: Robert W. Otman Elementary Harmony Theory and Practice fifth edition

Core Curriculum: NJCCCS 1.1, 1.2, 1.3, 1.5

Concept: Melodic composition

Skills Melodic composition techniques

Area(s): _____

OBJECTIVES	ASSESSMENT	RESOURCES
<p>Students will be able to:</p> <ul style="list-style-type: none"> - Correctly analyze melodies and incorporate composition techniques in melody writing. 	<p>Students will be assessed by:</p> <ul style="list-style-type: none"> - ability to analyze, label and write melodies using rhythmic devices. - ability to analyze, label and write melodies using metrical techniques. 	<ul style="list-style-type: none"> • Robert W. Ottman Elementary Harmony Theory and Practice textbook. • Music and scores from the fifteenth and sixteenth century with varying rhythmic and metrical techniques. • Appendix II
SUGGESTED ACTIVITIES		
<p>- Have the students study melodic composition techniques such as; retrograde, repetition, sequence, inversion, periods, phrases etc.</p> <p>- Have the students write and analyze melodies using the learned techniques.</p> <p>- Have the students listen to what makes a good melody memorable. Have them sing the melody to simple yet effective melodies (such as Beethoven's ninth). Next have them sing melodies with large leaps and no repetition. Have them compare, contrast and critique the melodies,</p>		
INTERDISCIPLINARY CONNECTIONS	NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04	
	<p>1.1 1.2 1.3 1.5</p>	

Chapter: Melody and part writing Level: 10-12

Series: Robert W. Otman Elementary Harmony Theory and Practice fifth edition

Core Curriculum: NJCCCS 1.1, 1.2, 1.3, 1.5

Concept: Melodic composition

Skills: Harmonic progressions using the leading tone and
Area(s): inversions

OBJECTIVES	ASSESSMENT	RESOURCES
<p>Students will be able to:</p> <ul style="list-style-type: none"> - Correctly analyze, label, read and write harmonic progressions. - Correctly navigate through a harmonic progression using inversions following the leading tone. 	<p>Students will be assessed by:</p> <ul style="list-style-type: none"> - ability to analyze, label, read and write harmonic progressions. - ability to use leading tones to find the closest inversion of a preceding chord within a harmonic progression. 	<ul style="list-style-type: none"> • Robert W. Ottman Elementary Harmony Theory and Practice textbook. • Appendix II
<p style="text-align: center;">SUGGESTED ACTIVITIES</p> <p>- Have the students write out the three notes that make up the C major chord. Next, have them write out the three notes that make up the F chord. Have them circle the common tone (C). Next, show them how the remaining notes of the C chord “lead” into the F chord. (E to F, G to A) - Have the students write out a harmonic progression moving in fourths. (IV → vii°) → iii → vi → ii → V → I → IV etc. Next, have the students write out the triads for each chord. Have them write the closest inversion using leading tones for each chord. Follow the progression increasing the starting chord to the next inversion as you progress. (start on IV root position, when you get back to the IV chord, start it on its first inversion)</p>		
INTERDISCIPLINARY CONNECTIONS	NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04	
<p>GEOMETRY- study a unit on shapes and how they change as you invert them. Do they stay the same? How do they differ?</p>	<p>1.1 1.2 1.3 1.5</p>	

Chapter: Melody and part writing Level: 10-12

Series: Robert W. Otman Elementary Harmony Theory and Practice fifth edition

Core Curriculum: NJCCCS 1.1, 1.2, 1.3, 1.5

Concept: Melodic composition

Skills Parallel fifths and eighths

Area(s): _____

OBJECTIVES	ASSESSMENT	RESOURCES
<p>Students will be able to:</p> <ul style="list-style-type: none"> - Identify and rewrite music containing parallel fifths and octaves. 	<p>Students will be assessed by:</p> <ul style="list-style-type: none"> - ability to identify and correct parallel fifths and octaves. 	<ul style="list-style-type: none"> • Robert W. Ottman Elementary Harmony Theory and Practice textbook. • Article #6 in Ottman: “The Three Demons of Part-Writing” • Appendix II
SUGGESTED ACTIVITIES		
<ul style="list-style-type: none"> - Have the students study parallel fifths and octaves. Have them circle parallel fifths and octaves in written music. Show how easily it is to produce these errors when not using conventional procedures. - Show that by moving the bass note a minor seventh down is still a parallel octave called <i>parallel octaves by contrary motion</i>. Explain that the exception to the rule is typically found at the final cadence of a composition or at the end of one of its major sections. The soprano and bass commonly display the octave by contrary motion. - Have the students fill in cadences avoiding parallel fifths and octaves. 		
INTERDISCIPLINARY CONNECTIONS	NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04	
	1.1 1.2 1.3 1.5	

Chapter: Melody and part writing Level: 10-12

Series: Robert W. Otman Elementary Harmony Theory and Practice fifth edition

Core Curriculum: NJCCCS 1.1, 1.2, 1.3, 1.5

Concept: Melodic composition

Skills Figured bass

Area(s): _____

OBJECTIVES	ASSESSMENT	RESOURCES
<p>Students will be able to:</p> <ul style="list-style-type: none"> - Correctly identify, label, read and write music containing figured bass. 	<p>Students will be assessed by:</p> <ul style="list-style-type: none"> - ability to identify, label, read and write music containing figured bass. 	<ul style="list-style-type: none"> • Robert W. Ottman Elementary Harmony Theory and Practice textbook. • Traditional music accompanied with its score. (Giulio Gaccini) • Appendix II
<p style="text-align: center;">SUGGESTED ACTIVITIES</p> <ul style="list-style-type: none"> - Have the students define figured bass and study its history. - Have the students write out all inversions of three and four note chords and use figured bass to harmonically analyze the chords. - Have the students analyze traditional compositions and write in the correct figured bass. 		
INTERDISCIPLINARY CONNECTIONS	NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04	
	1.1 1.2 1.3 1.5	

Chapter: Melody and part writing Level: 10-12

Series: Robert W. Otman Elementary Harmony Theory and Practice fifth edition

Core Curriculum: NJCCCS 1.1, 1.2, 1.3, 1.5

Concept: Melodic composition

Skills Suspensions, passing and neighbor tones

Area(s): _____

OBJECTIVES	ASSESSMENT	RESOURCES
<p>Students will be able to:</p> <ul style="list-style-type: none"> - Correctly identify, label, read and write suspensions, passing and neighbor tones. 	<p>Students will be assessed by:</p> <ul style="list-style-type: none"> - ability to identify, label, read and write suspensions, passing and neighbor tones. 	<ul style="list-style-type: none"> • Robert W. Ottman Elementary Harmony Theory and Practice textbook. • Appendix II
SUGGESTED ACTIVITIES		
<ul style="list-style-type: none"> - Have the students study non-harmonic tones such as: passing tone unaccented, passing tone accented, neighboring tone upper, neighboring tone lower, suspension, retardation, anticipation, appoggiatura, escaped tone, successive neighbors and pedal. - Have the students analyze melodies and label how the notes are moving (passing tone, upper etc). - Have the students analyze, label and write suspensions found within a melody. - Have the students add suspensions and passing tones to examples changing the rhythm to make the suspensions possible. 		
INTERDISCIPLINARY CONNECTIONS	NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04	
	1.1 1.2 1.3 1.5	

Chapter: Melody and part writing Level: 10-12

Series: Robert W. Otman Elementary Harmony Theory and Practice fifth edition

Core Curriculum: NJCCCS 1.1, 1.2, 1.3, 1.5

Concept: Melodic composition

Skills Motivic development

Area(s): _____

OBJECTIVES	ASSESSMENT	RESOURCES
<p>Students will be able to:</p> <ul style="list-style-type: none"> - Correctly use extensions in motivic development. 	<p>Students will be assessed by:</p> <ul style="list-style-type: none"> - ability to identify, label, read and write extensions in motivic development. 	<ul style="list-style-type: none"> • Robert W. Ottman Elementary Harmony Theory and Practice textbook. • Scores containing motivic development. (Mozart, Mendelssohn etc.) • Appendix II
SUGGESTED ACTIVITIES		
<p>- Explain to the students that extensions are often used for the development of a melodic idea from the principal part of the phrase. Have the students study compositions and identify, analyze and label the following aspects of motivic development:</p> <ul style="list-style-type: none"> - The beginning and ending of each phrase - The form of the entire melody - The location and description of extensions - The location of any phrases other than those of four-measure length - The location of any idea later developed and a description of the process of development. 		
INTERDISCIPLINARY CONNECTIONS	NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04	
<p>CREATIVE WRITING- Have the students study and write short stories. Have them study plot development and rewrite their stories.</p>	<p>1.1 1.2 1.3 1.5</p>	

Chapter: Melody and part writing Level: 10-12

Series: Robert W. Otman Elementary Harmony Theory and Practice fifth edition

Core Curriculum: NJCCCS 1.1, 1.2, 1.3, 1.5

Concept: Melodic composition

Skills Modulation

Area(s): _____

OBJECTIVES	ASSESSMENT	RESOURCES
<p>Students will be able to:</p> <ul style="list-style-type: none"> - Correctly analyze, identify, label, read and write modulation. 	<p>Students will be assessed by:</p> <ul style="list-style-type: none"> - ability to analyze, identify, label, read and write music containing modulation. - ability to listen and critique music containing modulation. 	<ul style="list-style-type: none"> • Robert W. Ottman Elementary Harmony Theory and Practice textbook. • Appendix II
<p style="text-align: center;">SUGGESTED ACTIVITIES</p> <ul style="list-style-type: none"> - Have the students study modulation. Have them listen to modulation in traditional music and contemporary. Next have them study modulation techniques such as enharmonic modulation, common-tone modulation, chromatic modulation, phrase modulation and sequential (rosalia) modulation. - Have the students listen to songs containing modulation and critique how the emotion and flavor of the piece changes. - Have the students write melodies and songs containing modulation. Have them transpose the songs in all keys. 		
INTERDISCIPLINARY CONNECTIONS	NJ VISUAL ARTS STANDARDS EFFECTIVE 6/04	
<p>PHYSICS- Study how modulation is used and analyzed in construction of structures such a bridges and buildings etc.</p>	<p>1.1 1.2 1.3 1.5</p>	

APPENDIX I

MUSIC GLOSSARY

A

Absolute music Instrumental music with no explicit pictorial or literal associations. As opposed to *program music*.

a cappella Music for voices alone, without instrumental accompaniment.

accelerando Getting faster.

accent A conspicuous, sudden emphasis given to a particular sound, usually by an increase in volume.

accidental A notational sign in a score indicating that a specific note is to be played as a flat, sharp, or natural. The most common accidentals (flats and sharps) correspond to the five black notes in each octave of the keyboard.

accompaniment The subordinate material or voices that support a melody.

acoustics (1) the science of sound; (2) the art of optimizing sound in an enclosed space.

adagio Quite slow tempo.

allegro; allegretto Fast tempo; slightly fast tempo

alto (1) The lowest adult female voice; (2) the second-highest voice in a four-part texture.

anacrusis Up beat or pick-up

andante; andantino Moderately slow (walking) tempo; a little faster than andante.

antiphon Originally, a plainchant that framed the singing of a psalm. The term derives from the early practice of singing psalms "antiphonally"- that is, with two or more alternating choirs.

appoggiatura A strong-beat dissonance that resolves to a consonance; used as an expressive device in much tonal music.

arco To bow a stringed instrument

aria In opera or oratorio, a set piece, usually for a single performer, that expresses a character's emotion about a particular situation.

arioso A singing style between aria and recitative.

arpeggio A chord whose individual notes are played successively rather than simultaneously.

arrangement An orchestration of a skeletal score or a reorchestration of a finished composition.

ars nova The "new art" of fourteenth-century France; refers to the stylistic innovations, especially rhythmic, of composers around 1320.

articulation The manner in which adjacent notes of a melody are connected or separated.

artist a person skill in one of the fine arts

art song A song focusing on artistic rather than popular expression.

a tempo At the original tempo.

atonality; atonal The absence of any sense of tonality.

audio technician a person who controls the electronic representation of sound

augmentation The restatement of a theme in longer note values, often twice as long (and therefore twice as slow) as the original.

avant garde In the art, on the leading edge of a change in style.

Axial movement the use of the body in stationary movement, where without traveling from point to point, the artist moves to show the 3 levels (low, middle and high) and various shapes.

B

back beat a popular style of drumming where the second and fourth beats of a measure are emphasized

ballade (1) One of several types of medieval secular songs, usually in A-A-B form; (2) a type of nineteenth-century character piece for piano.

ballad opera A popular eighteenth-century English dramatic form characterized by spoken dialogue on topical themes interspersed with popular folk songs.

ballata A type of fourteenth-century Italian secular song, similar to the French virelai.

ballet The theatrical presentation of group or solo dancing of great precision to a musical accompaniment, usually with costumes and scenery and conveying a story or theme.

bar Same as measure.

baritone Adult male voice of moderately low range.

Baroque The historical period of music roughly from 1600 to 1750.

basic set The underlying tone row in a serial composition.

bass (1) The lowest adult male voice; (2) the lowest voice in a polyphonic texture.

bass clef The clef in the upper staff that shows pitches mostly below middle C

basse danse A popular Renaissance court dance for couples.

beam The horizontal line that connects groups of eighth notes, sixteenth notes, thirty-second notes, etc. in place of flags

belt voice the use of the body in stationary movement, where without traveling from point to point, the artist moves to show the 3 levels (low, middle and high) and various shapes

blue note In blues singing or jazz, the deliberate off pitch lowering of certain pitches.

blues A form of African-American folk music, characterized by simple, repetitive structures and a highly flexible vocal delivery; (2) the style of singing heard in the blues.

body percussion The art of creating percussive sounds using body movement and body parts exclusively

bordun A repeated pattern used to accompany music. It has two pitches, one of which is the home tone

bow In string playing, a bundle of bleached horsehairs stretched tautly between the ends of a wooden stick. To produce a sound, the bow is drawn over one or more of the strings.

branle A high-stepping Renaissance group dance.

brass A family of instruments with cup-shaped mouthpieces through which the player blows into a series of metal tubes. Usually constructed of brass or silver.

bridge (1) A passage connecting two sections of a composition; (2) on string instruments, a small piece of wood that holds the strings above the body.

C

cadence cadential The musical punctuation that separates phrases or periods, creating a sense of rest or conclusion that ranges from momentary to final.

cadenza An improvised passage for a soloist, usually placed within the closing ritornello in a concerto movement.

call and response When separate groups of performers alternate or respond to each other.

canon (1) Strict imitation, in which one voice imitates another at a staggered time interval; (2) a piece that uses canon throughout, such as "Row, Row, Row Your Boat."

cantata A Baroque genre for voice(s) and instruments on a sacred or secular poem, including recitatives, arias, and sometimes choruses.

cantus firmus ("fixed melody") A pre-existing plainchant or secular melody incorporated into a polyphonic composition, common from the twelfth through the sixteenth centuries.

castrato A male singer castrated during boyhood to preserve his soprano or alto vocal

register. Castratos played a prominent role in seventeenth- and eighteenth-century opera.

CD-ROM Compact disc-read only memory. A compact-disc technology that enables a personal computer to access digitally text, still images, moving pictures, and sound.

celesta A small keyboard instrument invented in 1886 whose hammers strike a series of resonating steel plates to produce a bell-like but veiled sound. Used by composers from Tchaikovsky to Boulez.

cell In certain twentieth-century compositions, a brief, recurring musical figure that does not undergo traditional motivic development.

chamber music Music played by small ensembles, such as a string quartet, with one performer to a part.

chance music A type of contemporary music in which some or all of the elements, such as rhythm or the interaction among voices, are left to chance.

chanson (French, "song") The most popular form of secular vocal music in northern Europe during the late fifteenth and early sixteenth centuries. character piece A short Romantic piano piece that expresses a single overall mood. choir (1) A vocal ensemble with more than one singer to a part; (2) a section of an instrumental ensemble, such as a brass choir.

chant Unaccompanied monophonic sacred plainsong in free rhythm

chorale (1) A German hymn, especially popular in the Baroque; (2) a polyphonic setting of such a hymn, such as those by J. S. Bach.

chord A group of three or more pitches sounded simultaneously.

chordal style An alternate term for homophony. chorus (1) Same as choir; (2) each varied repetition of a 12-bar blues pattern; (3) the principal section of an American popular song, following the verse(s).

chorus a group of singers not associated with a church.

chromatic A descriptive term for melodies or harmonies that use all or most of the twelve degrees of the octave.

chromatic scale The pattern that results when all twelve adjacent semitones in an octave are played successively.

Classical The musical period from 1750-1820 where form and structure was stressed over expression. Composers of this period include Haydn, Mozart, and Beethoven. 2. “Serious” or “art” music as opposed to popular or folk music.

clef In musical notation, a symbol at the beginning of a staff that determines the pitches of the lines and spaces. The most common clefs are treble (4) for indicating pitches mostly above middle C and bass (9;) for indicating pitches mostly below middle C.

closing area In a movement in sonata form, the final stage in an exposition or recapitulation that confirms the temporary or home key with a series of cadences.

countermelody A different melody that is played or sung at the same time as the main melody

coda The optional final section of a movement or an entire composition.

combinatorial A descriptive term for tone rows in which the second half is a transposed version of the first half.

compound meters Duple or triple meters in which the individual beats are subdivided into triple units.

concertina The solo group in a Baroque concerto grosso.

concerto An instrumental composition for orchestra and soloist (or a small group of soloists).

concerto grosso The principal variety of Baroque concerto, for a small group of soloists (the concertino) and a larger ensemble (the ripieno).

countermelody A secondary melody that is sounded simultaneously with the principal one

D

da capo From the head or from the beginning. Go back to the beginning.

Dalcroze A method of teaching musical concepts through movement

dal segno Go back and play from the sign. Abbreviated D.S.

descant The highest part in polyphonic music

do In the fixed-*do* system, the note C. 2. In the moveable-*do* system, the first note of the scale.

diction Pronunciation and enunciation of words in singing

dictation The performing of music (rhythm, melody, harmony) to be reproduced by a student

disco A style of popular dance music characterized by slick, ostinato-like rhythms and propulsive, repetitive lyrics.

disjunct motion Melodic motion by a leap rather than by a step.

dissonance Intervals or chords that sound impure, harsh, or unstable.

dominant (1) The fifth degree of the diatonic scale. (2) the triad built on this degree; (3) the key oriented around this degree.

dominant seventh chord A dominant triad with an added seventh degree-for example, G-B-D-F. dotted rhythm The alternation of LONG and short notes, named after the notation used to record them.

dot A dot over or under a note indicates it is to be played staccato. 2. A dot to the right of a note indicates the note's value is increased by half. A second or third dot to the right of a note indicates the note's value is increased by half of the value of the dot.

double flat The symbol that lowers the pitch of a note two half steps or one whole step

double sharp The symbol that raises the pitch of a note two half steps or one whole step

downbeat A strong or accented beat, most frequently the first beat of a measure.

drone A sustained tone (a kind of permanent pedal point) over which a melody unfolds.

duet A composition for two performers.

duple meter The regular grouping of beats into twos (STRONG-weak). The most common duple meters have two or four beats per measure. dynamics The relative softness or loudness of a note or passage.

duration Length.

dynamics The symbols that indicate varying degrees of volume.

E

electronic music Music in which some or all of the sounds are produced by electronic generators. **embellishment** An ornamental addition to a simpler melody.

Engineer

elements of music the basic components which make up the music curriculum (rhythm, beat, pitch, etc.)

ensemble (1) A group of performers; (2) a musical number in an opera, oratorio, or cantata sung by two or more performers; (3) the extent to which a group of performers coordinate their performance.

entry In an imitative texture, the beginning of each statement of the theme.

envelope The graphic representation of a sound's attack, duration, and pattern of decay.

episode (1) In a fugue, a freer passage between full statements of the subject; (2) in ritornello form, a freer concertina passage between ripieno statements of the ritornello.

espressivo Expressively.

estampie A type of early instrumental (perhaps dance) music consisting of independent sections strung together.

Etude A musical piece designed to address a particular technical problem on an instrument.

exposition The first section of a movement in sonata form.

expression (1) The general character of a passage or work; (2) the blend of feeling and intellect brought to a performance by the performer.

Expressionism A short-lived Austro-German art movement at the beginning of the twentieth century, marked by a focus on the dark, mysterious side of the human mind.

F

Fa In the fixed-*do* system, the note F. 2. In the moveable-*do* system, the fourth note of the scale.

Fauvism The French version of Austro-German Expressionism.

fermata In musical notation, a sign (-) indicating the prolongation of a note or rest beyond its notated value.

figure (1) In Baroque and Classical music, the numbers below a staff designating the harmonies to be filled in above; (2) a general term for a brief melodic pattern.

figured bass The Baroque system of adding figures to a bass line, indicating what harmonies are to be improvised on each beat.

final In plainchant, the concluding note in a mode; corresponds roughly to the tonic note in a tonal scale.

finale (1) The last movement of an instrumental work; (2) the large ensemble that concludes an act in an opera.

fine arts The realm of human experience characterized as aesthetic rather than practical or utilitarian, including music, painting, dance, theater, and film.

fingerboard A piece of wood extending from the body of a string instrument; the strings are attached to the end of the fingerboard.

finger cymbals Small cymbals in pairs that are placed on the fingers and struck together.

flat (1) In musical notation, a sign (b) indicating that the note it precedes is to be played a half step lower; (2) the term used to specify a particular note, for example, B \flat .

FM-synthesis Frequency-modulation synthesis; a superior version of electronic synthesis introduced in the consumer market by Yamaha in 1982.

folk music Music indigenous to a particular ethnic group, usually preserved and transmitted orally.

form A term used to designate standardized musical shapes, such as binary form or sonata form.

forte; fortissimo Loud; very loud.

fortepiano The wooden-framed eighteenth-century piano used by Mozart, Haydn, and their contemporaries.

fragmentation The technique of developing a theme, by dividing it into smaller units, most common in the music of the Viennese Classicists.

frequency In acoustics, the number of times per second that the air carrying a sound vibrates as a wave. **fret** A raised strip across the fingerboard of a stringed instrument, designed to produce a specific pitch when stopped at that point.

frottola A light, popular Italian song, a precursor of the Italian madrigal.

fugato A fugal passage within a composition.

fugue A polyphonic composition that makes systematic use of imitation, usually based on a single subject, and that opens with a series of exposed entries on that subject.

fundamental The basic pitch of a tone.

G

gamelan A small Javanese orchestra consisting mainly of metal percussion instruments.

genre. The term used to identify a general category of music that shares similar performance forces, formal structures, and/or style—for example, "string quartet" or "12-bar blues."

glissando Rapid sliding from one note to another, usually on continuous-pitch instruments such as the trombone or violin, but also on discrete-pitch instruments such as the piano or harp.

glockenspiels Percussion instruments made up of tuned metal bars that are arranged like a keyboard and played with mallets.

grand staff The combination of the bass and treble staves which is commonly used to notate music for the piano

ground (bass) A repeating pattern, usually in the bass, over which a melody unfolds, as in Dido's lament from Purcell's *Dido and Aeneas*.

H

half cadence An intermediate cadence, usually on the dominant chord, within a musical period.

half step (semitone) The interval between any two adjacent notes on a keyboard; the smallest interval in common use in Western music.

harmonic (1) In acoustics, a synonym for overtone or partial; (2) in string playing, a high-pitched, whistling tone made by bowing a lightly stopped string. **harmonic minor scale** The scale that results from flattening the third and sixth degrees of the major scale. **harmonic rhythm** The rate at which harmony changes and the degree of regularity with which it changes.

harmonize To provide a melody with a chordal accompaniment.

harmony (1) In general, the simultaneous aspects of music; (2) specifically, the simultaneous playing of two or more different sounds.

harpsichord A Baroque keyboard instrument in which the strings are plucked by quills.

head The beginning of a theme.

head voice The higher register of a voice

heavy metal A descriptive term for rock bands since the 1970s whose heavily amplified electric and percussion sounds have been associated with youthful rebellion and defiance.

heterophony (heter-off-ony) A texture in which two or more variations of the same melody are performed simultaneously, common in folk music.

hexachord the six usable degrees of the modal scale, often used to organize Renaissance music.

hocket In late medieval polyphony, the alternation of short melodic phrases (or even single notes) between two voices.

Home tone The tonal center of a composition

homophony; homophonic (ho-mof-ony; homo-fonick) Texture in which all the voices move more or less together (often referred to as the chordal style).

hymn A simple religious song in several stanzas, sung in a church service by the congregation.

I

idée fixe (French, "fixed idea") Term used by Berlioz for the theme representing his beloved in every movement of his *Symphonie fantastique*.

imitation The successive repetition in different voices of a single musical idea.

improvise Music that is created spontaneously

Impressionism A French art movement of the late nineteenth century that rejected Romanticism in favor of fleeting, informal scenes from everyday life. **improvisation** The spontaneous, on-the-spot creation of music, preserved today largely in jazz but common in Western music well into the nineteenth century. **incidental music** Music performed before and during a play to intensify the mood.

intermedio In the Renaissance, a musical entertainment between the acts of a play.

interpretation The manner in which a performer carries out a composer's performance directions.

interval The acoustical distance between two pitches, usually reckoned by the number of intervening scale degrees.

introduction A passage or section, often in a slow tempo, that prepares the way for a more extended section.

inversion The playing of a melody upside down, with upward intervals played downwards and vice versa, most common in contrapuntal and serial music.

irregular meter The mixture at a single rhythmic level of more than one metric grouping.

J

jazz A style of performance developed largely by African-Americans after 1900; the most original form of American music in the twentieth century.

jongleur; **jongleuress** (zhong-ler;zhong-ler-ess)Male and female musical minstrels of the Middle Ages.

K

key (1) In tonal music, one of twelve possible tonalities organized around a triad built on the main note(2) on a keyboard, a lever pressed down to produce sound.

key signature Sharps or flats placed at the beginning of a staff to indicate the key of a passage or work.

Kodaly

K. numbers The common method of referring to works by Mozart, after the chronological catalogue first published by Ludwig Kochel in 1865.

L

La In the fixed-*do* system, the note A. 2. In the movable-*do* system, the sixth note of the scale.

largo; **larghetto** Very slow tempo; less slow than **largo**.

legato The smooth, seamless connection of adjacent notes in a melody.

Leitmotiv A term adopted by Wagner's disciples to designate the "leading motives" in his operas.

libretto A "little book" that contains the complete text of an opera, oratorio, and so forth.

Lied (German, "song") A vocal piece dating back to the polyphonic Lied of the fourteenth century. The solo German Lied, accompanied by piano, reached its zenith during the nineteenth century.

line A general term for a discrete voice or part in a vocal or instrumental composition.

liturgical drama A sung religious dialogue that flourished during the eleventh and twelfth centuries. Liturgical in spirit even when performed outside the formal liturgy, liturgical dramas were the most elaborate form of medieval music.

lyre An ancient plucked string instrument in the shape of a box (Figure 5. 1), whose association with music especially with the mythological character Orpheus) is so strong that the word lyric is derived from it.

lyrics The words or text of a popular song

M

madrigal A vocal form that arose in Italy during the sixteenth century and developed into the most ambitious secular form of the Renaissance.

madrigalism An alternate term for word painting, reflecting the frequent use of word painting in the Renaissance madrigal.

major mode One of two colorings applied to a key, characterized by the major scale and the resulting predominance of major triads. Generally sounds bright and stable.

major scale A pattern of seven (ascending) notes, five separated by whole steps, with half steps between the third and fourth and the seventh and eighth degrees.

major seventh A highly dissonant interval a half step smaller than an octave.

major third An interval consisting of four half steps-, a major third forms the bottom interval of a major triad.

major triad A triad consisting of a major third plus a minor third bounded by a perfect fifth.

manuscript An original copy of a piece of music physically written by the composer

marcato Accented, stressed.

march A military style (or piece) characterized by strongly accented duple meter and clear sectional structures.

Mass (1) The central worship service of the Roman Catholic Church; (2) the music written for that service.

mazurka Polish folk dance in rapid triple meter with strong offbeat accents.

measure (bar) The single recurrence of each regular pattern in a meter, consisting of a strong first beat and weaker subsidiary beats and set off in musical notation by vertical lines known as bar lines. **melisma**; **melismatic** (muh-liz-muh; mel-iz-mat-ic) Technique of singing in which a single syllable receives many notes.

Medieval The historic period of music roughly from 500 to 1450. Also known as the Middle Ages.

melody (1) The aspect of music having to do with the succession of single notes in a coherent arrangement; (2) a particular succession of such notes (also referred to as tune, theme, or voice).

metallophone a musical instrument consisting of tuned metal bars which are struck to make a sound, usually with a mallet

meter The organization of strong and weak beats into a regular, recurring pattern.

metronome Mechanical (or, today, electrical) device that ticks (or blinks) out regular tempos from about 40 to 208 beats per minute.

metronome marking A number, usually placed at the top of a piece, that indicates tempo by telling how many beats of a certain note value will be heard per minute, for example, $J = 60$.

mezzo (met-zoh) Medium, as in mezzopiano (medium soft).

Mi In the fixed –do system, the note E. In the movable do, the third note of the scale.

microphone An instrument whereby sound waves are caused to generate or modulate an electric current usually for the purpose of transmitting or recording sound.

microtones Intervals smaller than a half step.

MIDI Acronym for "musical instrument digital interface," the industry-wide standard adopted in 1982 that permits personal computers and synthesizers to talk to one another.

miniature A descriptive term for a short Romantic piece, usually for piano.

minimalism A contemporary style marked by steady pulse, simple triadic harmonies, and insistent repetition of short melodic patterns.

minor mode One of two colorings, generally dark and unstable, applied to a key, characterized by the minor scale and the resulting predominance of minor triads.

minor scale The scale in which the third and sixth degrees are the lower of two options. The melodic minor scale raises the sixth and seventh degrees in ascending passages and lowers them in descending passages.

minor third An interval consisting of three half steps; a minor third forms the bottom interval of a minor triad.

minor triad A triad consisting of a minor third plus a major third bounded by a perfect fifth.

minuet A seventeenth-century court dance in moderate triple meter that later served as the model for the third movement of Classical instrumental works. **mode** (1) In the Middle Ages, a means of organizing plainchant according to orientations around the seven-note diatonic scale (corresponding to the white notes on a keyboard); (2) in the tonal system, one of the two colorings, called major and minor, that may be applied to any of twelve keys.

Modal Pertaining to the notes arranged into a specific scale.

modulation The process of changing keys in a tonal work, as in "the modulation from C major to F minor."

modern Music composed during the 20th century also known as contemporary music.

molto allegro Very fast tempo.

monody A style of accompanied solo singing that evolved in the early Baroque in which the meaning of the text was expressed in a flexible vocal line.

monophony; monophonic (mo-nof-ony; mo-no-fonick) A musical texture consisting of a single voice, as in plainchant.

Moog Robert, American inventor of early synthesizers. During the 1970s his most popular synthesizer was itself known as "the Moog." **morality play** In the Middle Ages, a monophonic drama set to music to illustrate a moral point, such as the struggle between good and evil. An example is Hildegard of Bingen's *Play of the Virtues* (pages 79-82).

motet A descriptive term for the several varieties of polyphonic vocal music, mostly **sacred, from the Middle Ages to the present.**

motif A short melodic or rhythmic figure that recurs throughout a composition

motive The smallest coherent unit of a larger musical idea.

movement A self-contained, largely independent portion of a larger piece, such as a symphony or concerto.

multimedia Rapidly developing technology that enables information of all kinds—text, still images, moving pictures, sound—to be stored and retrieved on a single digital medium, such as CD-ROM or videodisc.

multi-timbral A descriptive term for the ability of a synthesizer to record different timbres simultaneously.

music Broadly speaking, sounds organized to express a wide variety of human emotions.

Music synthesis

musical theater (musical) A hybrid form of twentieth-century American musical entertainment that incorporates elements of vaudeville, operetta, jazz, and popular song.

music drama Wagner's designation for his operas. **musicology** The scholarly study of music and its historical contexts.

musique concrete Natural sounds that have been recorded electronically.

mute A mechanical device used with string and brass instruments to muffle the tone.

N

nationalism A nineteenth-century political movement that led in music to the frequent use of national folk songs, styles, and historical subjects.

natural (1) In musical notation, a sign -- -- indicating that the preceding accidental applied to this note is to be cancelled; (2) the name given to such a note, for example, **C**.

neoclassicism A twentieth-century movement characterized by a selective and eclectic revival of the formal proportions and economical means of eighteenth century music.

neumatic In plainchant, a style in which each syllable of text receives several notes.

neume The stemless symbols used in medieval sources to notate plainchant (see Figure 4.12).

nocturne ("night piece") A nineteenth-century character piece for piano.

non-imitative counterpoint Same as unequal-voiced counterpoint.

non-legato The slight separation of adjacent notes.

non-pitched percussion Instruments whose sounds are created by striking or shaking. They include drums, cymbals, tambourine, triangle

notation The method of writing down music (pitch, rhythm, dynamics, etc) for performance

note (1) A sound with a specific pitch and duration; (2) in musical notation, the symbol (e.g., J) for such a sound; (3) a single key on a keyboard.

O

octave The interval in which one pitch is doubled (or halved) in frequency by another pitch. The octave is found in virtually all music systems.

Office (Divine) The eight daily worship services, apart from the Mass, in the Roman Catholic Church.

Orff An approach to music education that includes everyday activities in the purpose of music creation. This includes singing in groups and performing voice instrumental music, rhymes and playing instruments such as the metallophone, xylophone, glockenspiel and other percussive instruments. The music generated to large improvisational and original tonal construction which builds a sense of confidence of interest in the process of creative thinking

ondes martenot An early electronic instrument invented in the late 1920s by Maurice Martenot.

opera A drama set to music; the dominant form of Western music from the seventeenth through the nineteenth centuries.

opera buffa A comic form of eighteenth-century Italian opera featuring everyday characters involved in outlandish plot intrigues.

opera seria A serious, heroic form of eighteenth century opera featuring historical or mythological figures in stereotypical plots stressing the tension between love and duty.

operetta A light, entertaining version of Romantic opera with spoken dialogue between numbers.

opus A "work"; opus numbers were introduced by publishers in the seventeenth century to identify each of a composer's works.

oratorio (English) A musical entertainment usually on a sacred subject and including recitatives, arias, choruses, and an overture.

orchestration The designation of what instruments are to play what voices or notes in a composition. The process of orchestrating is often referred to as scoring.

Ordinary of the Mass In the Roman Catholic liturgy, the five items (Kyrie, Gloria, Credo, Sanctus, Agnus Dei) that are part of every celebration of the Mass.

organ An instrument in which air forced through pipes by mechanical means is controlled by one or more keyboards, including a foot-operated pedal keyboard.

organum The earliest type of medieval polyphonic music, in which voices were added above a plainchant.

ornament An embellishment, such as a trill, used to decorate a melodic line.

ostinato A brief pattern repeated over and over again at the same pitch, often in the bass.

overtones The spectrum of the higher-pitched frequencies that accompany the fundamental of any pitch and determine its tone color (also called harmonic or partials).

overture An instrumental piece that precedes a dramatic work such as an opera (some overtures are nevertheless independent compositions).

P

paraphrase The practice by Renaissance composers of embellishing or elaborating a cantus firmus in polyphonic vocal works.

parlante Nineteenth-century operatic style in which the voices declaim in a rapid, speechlike manner against a backdrop of melody and accompaniment.

part (1) One of the voices in a polyphonic work; (2) the written music for a single player in an ensemble.

partial Same as overtone.

partner songs Two or more different songs that can be sung at the same time to create harmony

passacaglia Baroque technique in which a brief melodic idea repeats over and over while the other voices are varied freely.

passage work Descriptive term for figuration consisting of rapid runs and scales, common in keyboard music.

patch chords On early synthesizers, the cables required to connect various components.

PCM Pulse-code modulation. A more sophisticated method of sampling introduced into the consumer synthesizer market in the late 1980s.

pedal board An organ's foot-operated keyboard.

pedal point Long-held tones, usually in the bass of a polyphonic passage.

pentatonic scale A five-note scale found in numerous non-Western musics and adopted as an exotic element by many twentieth-century Western composers.

percussion Instruments, either tuned or untuned, that produce sounds by being struck, rattled, or scraped. Common percussion include drums, cymbals, and bells.

performance directions Words or symbols provided by composers to instruct performers in how their music is to be played, including articulation, dynamics, expression, and phrasing.

period The musical equivalent of a paragraph. **period instrument** An instrument of a type that was in use at the time a work was originally performed. **phrase** The coherent segments that make up a melody; roughly equivalent to a sentence in prose.

phrase A complete musical idea. Part of a period.

phrasing The manner in which a performer organizes and presents the parts of a composition.

piano A keyboard instrument whose tone is produced by hammers striking strings tightly stretched over a large soundboard. A foot pedal controls the damping of the strings.

piano; pianissimo Soft; very soft. **piano trio** A chamber work for piano and two other instruments, usually violin and cello. **pitch** (1) The high and low of sounds, measured in acoustical frequencies; (2) a particular note, such as middle C.

pitch The location of a note related to its highness or lowness

pitched percussion Instruments that are played by striking in respect to a tone of high or low

pizzicato Playing a string instrument that is normally bowed by plucking the strings with the finger.

plainchant (plainsong, Gregorian chant) Monophonic unison music sung during Catholic church services since the Middle Ages.

poles of attraction A term introduced by Stravinsky to describe the harmonic equilibrium of his neoclassical works.

polyphony; polyphonic (po-lif-ony; poly-fon-ick) A musical texture in which the individual voices move independently of one another.

polyrhythm A texture in which the rhythms of various voices seem to exist independently of one another.

pop A generic term for popular music in contemporary America, overlapping but not identical with rock.

postmodern A term adopted around the mid- 1970s to describe our current eclectic, experimental age.

Posture The position or bearing of the body whether characteristic or assumed for a special purpose.

prelude An introductory piece (though Chopin and other nineteenth-century composers wrote independent preludes).

premiere The first public performance of a musical or dramatic work.

prepared piano In contemporary music, the modifying of a traditional grand piano by such techniques as placing various objects between the strings.

presto; prestissimo Very fast; extremely fast.

primary area In a movement in sonata form, the first stage in an exposition; establishes the tonic key with one or more themes.

producer A person who supervises or finances the production of a stage or screen production or radio or television program.

program music An instrumental work associated explicitly by the composer with a story or other extramusical idea.

progression The movement from one note to another note, or one chord to another chord.

Proper of the Mass The parts of the Mass that vary from day to day according to the church calendar.

punk A descriptive term adopted by the most rebellious heavy metal bands and their followers.

Q

quarter tone Half a semitone.

quartet A piece for four singers or instrumentalists; (2) a group of four singers or instrumentalists.

R

ragtime A type of popular American music, usually for piano, that arose around 1900 and contributed to the emergence of jazz.

range The pitch distance between the lowest note and the highest note of an instrument, a composition, or an individual part.

Re In the fixed-*do* system, the note D. 2. In the moveable-*do* system, the second note of the scale.

recapitulation The third principal section of a movement in sonata form whose function is to resolve the harmonic conflicts set up in the exposition and development.

recitative A flexible style of vocal delivery employed in opera, oratorio, and cantata and tailored to the accents and rhythms of the text.

recorder An end-blown flute with a whistle mouthpiece, not commonly found in music of the Middle Ages and Renaissance. Modern recorders are available in four sizes, soprano, alto, tenor and bass.

reduction The compression of a complex, multi-stave score onto one or two staves.

reed In wind instruments such as the clarinet and oboe, a small vibrating element made of cane that serves as all (double reed) or part (single reed) of the mouthpiece.

refrain A melody of a song that is repeated after each stanza (or verse).

register The relative location within the range of a voice or an instrument, such as "the piercing upper register of the oboe. "

Renaissance The historical period of music roughly from 1450 to 1600.

repetition Music that is the same or almost the same, as music that was heard earlier

resolution A move from a dissonance to a consonance.

rest In music, a brief silence; (2) in musical notation, a sign indicating such a silence.

retransition In sonata form, the passage that leads from the harmonic instability of the development to the stability of the recapitulation.

retrograde Playing a theme backward.

rhythm (1) The pattern in time created by the incidence and duration of individual sounds; (2) used more loosely to refer to a particular rhythm, for example, "a dotted rhythm." **rhythm & blues (R&B)** A term coined in 1949 to describe the heavily rhythmic urban blues cultivated mainly by Midwestern African-American musicians.

rhythmic background The subdivisions of beats within a regular meter.

rhythmic foreground The regular beats provided by meter.

ripieno The largest of the two instrumental groups in a Baroque concerto grosso.

ritard; ritardando Slowing down the tempo.

ritornello (Italian, "the little thing that returns") A recurring theme in eighteenth-century arias and concertos.

ritornello form Baroque instrumental form based on recurrences of a ritornello.

rock'n'roll(rock) Style of popular vocal music, often for dancing, that developed in the United States and England during the 1950s, characterized by a hard, driving duple meter and amplified instrumental accompaniment. Currently the most widespread musical style in the world.

Romantic The historical period of music roughly from 1820 to 1910. Composers of this period include Schubert, Schumann, Chopin, Brahms, Liszt, Wagner and Bruckner among many others.

rondo A musical form in which a main theme alternates with other themes or sections, for example, A-B-A-C-A.

root position The arrangement of a chord in which the root of the chord is the lowest pitch

round A simple sung canon in which all voices enter on the same note after the same time interval.

rubato "Robbed" time; the subtle pressing forward and holding back the tempo in performance.

S

sampling The capacity of a synthesizer to extrapolate from a single example a homogeneous timbre over a wide pitch range.

SATB Abbreviation in choral music for soprano, alto, tenor and bass

scale An array of fixed, ordered pitches bounded by two notes an octave apart. The common Western scales contain seven notes; in non-Western cultures, scales may contain fewer or more than seven notes.

scherzo (Italian, "joke") A faster, often humorous transformation of a minuet, introduced into symphonies by Beethoven.

score The complete musical notation of a composition, especially for an ensemble; the individual parts are lined up vertically.

scoring The process of orchestration.

secondary area In a movement in sonata form, the theme or group of themes that follows the transition and establishes the new key in the exposition.

semitone Same as halfstep.

sequence (1) The repetition of a musical idea at progressively higher or lower pitches; (2) a form of medieval chant.

sequencing On a synthesizer, programming a series of sounds.

serialist The technique, introduced by Schoenberg, of basing a composition on a series, or tone row. Boulez and others have extended serialism to rhythm and timbre.

shape The interrelationship through time of the parts or sections of a piece. Standardized shapes are commonly referred to as forms.

sharp In musical notation, a sign (#) indicating that the note it precedes is to be played a half step higher.

shuffle A repetitive rhythmic style consisting of dotted eighth and sixteenth notes played in succession (often swing time) with an emphasis on the second and fourth beats in 4/4 time.

simple meter A meter in which the main beats are subdivided into twos, such as 2/4 or 3/4.

Singspiel ("sung play") German folk or comic opera in which arias, ensembles, and choruses are interspersed with spoken dialogue.

slur (1) In musical notation, a curved line connecting notes that are to be played legato; (2) in performance, the playing of legato.

Sol In the fixed-do system, the note G. 2. In the moveable-do system, the fifth note of the scale.

solo A piece where a performer plays alone or with accompaniment

solfeggio Vocal exercises in which syllables are assigned to notes. do, re, me, fa, sol, la, ti.

sonata A chamber work in several movements; in the Baroque, typically for three parts (the continuo part normally requiring two instruments); in later periods, for one or two instruments.

sonata-concerto form A hybrid of Baroque ritornello form and sonata form often used in the Classical concerto.

sonata form A musical form or style, originating in the eighteenth century, based on successive stages of stability, tension, and resolution; the most influential form developed during the age of tonality.

sonata-rondo form A synthesis of sonata and rondo forms, especially popular in finales of Classical instrumental works.

song cycle A collection of poems set to music and tied together by mood or story line.

song form A ternary form (ABA)

sonority A general term for sound quality, either of a brief moment or of an entire composition.

soprano (1) The high woman's (or boy's) voice; (2) the highest voice in a polyphonic texture.

spinning-out A translation of the German Fortspinnung, in reference to the single-minded use in Baroque music of a brief motive to generate a long, continuous phrase.

Sprechstimme A vocal delivery, developed by Schoenberg, intermediate between speech and song.

staccato In musical notation, a dot placed above a note-head to indicate that it is to be played crisply, with a short duration of sound.

staff (plural, staves) In musical notation, the five horizontal lines on which one or more voices are notated.

stem In musical notation, the vertical line attached to a notehead.

stop On the organ, hand-operated levers that activate different means of sound production, thereby varying the tone color.

stop (double, triple, quadruple) In string playing, the sounding of two, three, or four strings at once.

string quartet (1) Ensemble consisting of two violins, viola, and cello; (2) a work composed for this ensemble.

strings Family of bowed or plucked instruments in which thin strings are stretched over a wooden frame.

strophic form Vocal form in which each stanza of a poem is set to the same music.
structure A term often used in music to mean shape or form.

style The result of the interaction among rhythm, melody, harmony, texture, color, and shape that gives the music of a particular period or composer its distinctiveness.

subdominant (1) The fourth degree of the diatonic scale- (2) the triad built on this degree; (3) the key oriented around this degree.

subject The main theme of a fugue.

subito Suddenly

support The singer or instrumentalist's use of the breath and body posture to produce and maintain a strong, supple, free and healthy sound

suite (I) A work consisting of a collection of dances, popular in the Baroque; (2) an abbreviated version of a longer work, for example, the suite from the film Star Wars.

swing (I)A style of jazz playing whose flexible, improvised rhythms resist notation; (2) name used to describe big band jazz from the 1930s and 1940s.

syllabic In plainchant, a style in which each syllable of text receives a single note.

symphonic piece An elaborate musical composition for an orchestra. It usually has three or four movements in different tempos but relate keys.

symphonic poem Same as Tone Poem.

symphony A large orchestral composition in several movements- a dominant form of public music in the eighteenth and nineteenth centuries.

syncopation The accenting, within a well-defined meter, of weaker beats or portions of beats.

synthesizer An electronic device that can create a wide variety of sounds in response to the user's instructions.

system A group of staves connected by a brace, indicating that they are to be played simultaneously.

T

tail The end of a theme.

tailpiece The holder to which the strings are attached at the lower end of the body of a string instrument.

tango A duple-meter dance from Argentina that was popular in Paris in the early twentieth century.

tempo (Italian, "time") The speed of a piece of music, usually reckoned by the rate of its beats. **tenor** (1) The high male voice; (2) the second-lowest voice in a four-part texture; (3) the long-held voice in a medieval organum.

tenor The highest natural male singing voice.

ternary form A three-part musical structure (A-B-A) based on statement (A), contrast (B), and repetition (A).

texture The musical weave of a composition, such as homophonic or contrapuntal.

thematic anticipation The Romantic practice of introducing fragments of a theme before presenting it in its entirety.

thematic transformation A Romantic technique that preserves the essential pitch identity of a theme while altering its rhythm or character.

theme A self-contained melodic idea on which musical works are frequently based.

theme and variations Popular form in which a theme is followed by variations that preserve the phrase lengths and harmonization of the theme while varying its rhythms, melodies, and textures.

through-composed A descriptive term for a song or an instrumental movement in which there is no large-scale repetition.

ti In the fixed-*do* system, the note B. 2. In the movable-*do* system, the seventh note of the scale.

tie A curved line that joins two or more notes of the same pitch that last the duration of the combined note values.

timbre (tam-burr) Same as tone color.

time signature The two numbers that appear in a score immediately after the clefs. The upper number indicates how many beats each measure is to receive; the lower number indicates the value of the note that receives each beat.

toccata An improvisatory style of keyboard music especially popular during the Baroque.

tonality; tonal A harmonic system in which triads are arranged hierarchically around a central triad called the tonic.

tone A more general term for pitch or note.

tone duster The simultaneous sounding of adjacent pitches.

tone color (timbre) The acoustical properties of a sound, including its envelope and the distribution of overtones above the fundamental. **tone poem (symphonic poem)** A piece of orchestral program music in one long movement. **tone row** In serial music, the ordering of all twelve notes of the chromatic scale to serve as the basis of a composition.

tone quality The quality of a musical note or sound that distinguishes different types of sound production such as voices or musical instruments.

tonic (1) The first degree, or central note, of the diatonic scale; (2) the triad built on this degree; (3) the key oriented around this degree. **total serialist** The application of serial techniques to all aspects of musical style.

transcription An arrangement, usually for a solo instrument such as a piano, of an orchestral or vocal work.

transition In a movement in sonata form, the unstable stage in an exposition that undertakes the modulation from the tonic to the new key.

transpose; transposition To move a passage (or section or entire work) from one pitch level to another.

treble clef The clef in the upper staff that shows pitches mostly above middle C.

tremolo In string playing, repetitions of a tone produced by rapid alternation between up-and-down strokes of the bow.

triad A chord consisting of three pitches constructed around intervals of interlocking thirds (on the white notes, this amounts to every other note).

trill Musical ornament that consists of two notes a half step or a whole step apart played in rapid alternation.

trio (1) A work for three performers; (2) the second section of a Baroque dance such as a minuet.

trio sonata A Baroque sonata for two treble instruments and continuo, generally requiring four performers.

triple meter The regular grouping of beats into threes, as in a waltz.

triplet The grouping of three notes per beat, usually in contrast to the standard grouping of two notes per beat.

tritone A dissonant interval consisting of three whole steps, known in medieval music as "the devil in music."

trope An addition to the plainchant, usually in the form of new text set to either existing or new music.

troubadors, trouveres Poet/musicians, usually aristocratic, active in southern and northern France during the Middle Ages.

tune A less formal term for a melody, especially a catchy melody.

turn around A chord or group of chords that takes you back to the beginning of a progression.

tutti (Italian, "all") The full ensemble.

Twelve bar blues

U

under-third cadence A fourteenth-century cadence, closely associated with Francesco Landini, in which the melody proceeds from the seventh to the sixth degree of the modal scale before rising a third to the tonic note.

unequal-voiced counterpoint (non-imitative counterpoint) A musical texture in which independent voices of different character compete for attention.

unison A descriptive term for music sung or played at the same pitch by two different voices or instruments.

unit pulse A rhythmic technique in which meter is replaced by a focus on the shortest rhythmic value.

upbeat A weak or unaccented beat that anticipates a strong downbeat.

V

variation (1) Generally, an altered version of a rhythm, motive, or theme; (2) in theme and variations, each regular section following the theme, in which the phrase lengths and harmonization remain true (or close) to the theme while the rhythms, melodies, and textures change.

verismo A descriptive term for a realistic, often sensational, type of late-Romantic Italian opera, whose disreputable characters are caught up in lust, greed, betrayal, or revenge.

vernacular dramas A sung monophonic play presented in the Middle Ages by roving minstrels, who freely mixed secular texts, instrumental music, and plainchant.

verse One of two sections (verse and bridge) of many American popular songs, especially common in the sequence verse-verse-bridge-verse.

vibrato On string instruments, small but rapid fluctuations in pitch used to intensify a sound.

virtuosity In a composition, a focus on exceptional technical demands; in a performance, a focus on exceptional technical display.

virtuoso A performer with exceptional technical skills.

voice (1) The human voice; (2) an independent line in any polyphonic piece.

W

walking bass A Baroque pattern in which a bass part moves steadily in constant rhythms.

waltz A popular nineteenth-century dance in moderate to fast triple meter.

white noise Sounds containing every audible frequency at approximately the same intensity.

whole step (whole tone) An interval equal to two half steps.

whole-tone scale An exotic non-Western scale employed by Debussy and other Western composers.

woodwinds A family of instruments, constructed largely of wood, that produce sound by means of blowing air across an aperture or through a vibrating reed.

word painting A technique that became prominent in the Renaissance, in which musical figures are used to represent specific images-falling, sighing, weeping, rejoicing, and so forth.

word wall A literacy tool composed of an organized collection of words which are displayed in large visible letters on a wall, bulletin board, or other display surface, usually in a classroom

X

Xylophone A percussion instrument consisting of a set of tuned wooden bars, arranged horizontally as on a piano keyboard, which are struck with hard or soft mallets.

Y

Yodel A type of singing popular in the Alps of Austria and Switzerland characterized by frequent alternation of chest tones with falsetto tones.

Z

APPENDIX II

WEBSITES

American Choral Directors Association: <http://acdaonline.org/>

Baroque Music: <http://baroque-music.com/>

Boston Symphony Orchestra: <http://www.bsokids.com/>

Classics for Kids: <http://www.teachersfirst.com/getsource.cfm?id=6372>

Classroom displays and bulletin boards:

<http://home.bellsouth.net/p/s/community.dll?ep=16&groupid=20303&ck>

Dallas Symphony site: http://www.dsokids.com/2001/rooms/DSO_Intro.html

Invaluable Mail list through Teachers.net for music teachers:

www.teachers.net/mentors/music/posts.html

Invaluable Mail list through MENC for music teachers:

www.menc.org/networks/genmus/openforum/wwwboard.htm

Making Tracks: <http://www.bbc.co.uk/radio3/makingtracks/makeatune.shtml>

Morton Subotnik's Creating Music: <http://www.creatingmusic.com/>

Musicclass.com: <http://www.mymusicclass.com>

Music Express Magazine: <http://www.musicexpressmagazine.com/kidscorner/index.jsp>

MusicK8kids.com: <http://www.musick8kids.com/html/links.tpl>

Musical Mysteries:

http://www.bbc.co.uk/northernireland/schools/4_11/music/mm/index.shtml

NY Philharmonic Kids: <http://www.nyphilkids.org/main.phtml>

PBS Jazz site: <http://pbskids.org/jazz/index.html>

Reader's Theater Scripts: <http://www.teachingheart.net/readerstheater.htm>

Ricci Adams musictheory.net: <http://www.musictheory.net/>

SFS Kids: <http://www.sfskids.org/templates/splash.asp>

APPENDIX III

Lift Ev'ry Voice and Sing

Words by James Weidon Johnson

Music by J. Rosamond Johnson

1. Lift ev - 'ry voice and sing, till earth and heav - en ring,
2. Ston - y the road we trod, bit - ter the chas - t'ning rod

Ring with the har - mo - nies of lib - er - ty.
Felt in the days when hope un - born had died.

Let our re - joic - ing rise high as the lis - t'ning skies,
Yet with a stead - y beat have not our wea - ry feet

Let it re - sound loud as the roll - ing sea.
Come to the place for which our fa - thers died.

Sing a song full of the faith that the dark past has taught us;
We have come o - ver a way that with tears has been wa - tered;

Sing a song full of the hope that the pres - ent has brought us;
We have come tread - ing our path through the blood of the slaugh - tered;

Fac - ing the ris - ing sun of our new day be - gun,
Out from the gloom - y past, till now we stand at last

Let us march on till vic - to - ry is won.
Where the white gleam of our bright star is cast.

Chords: C, Em, G, D, Am, Fm, G, F7, Am, G, C, G, Am, D7, G, C, Em, G, C, G, F7, D7, G, Em, Am, D7, G

The Star Spangled Banner

Francis Scott Key

SERVICE VERSION

Attributed to
John Stafford Smith

With Spirit (♩ = 104)

O say! can you see, by the dawn's early light, What so
On the shore, dimly seen thro' the mists of the deep, Where the
O thus be it ever when free men shall stand Be -

proud - ly we hail'd at the twi - light's last gleam - ing? Whose broad stripes and bright
foe's haugh - ty host in dread si - lence re - pos - es, What is that which the
tween their loved homes and the war's des - o - la - tion! Blest with vic - try and

stars, thro' the per - il - ous fight, O'er the ram - parts we watch'd, were so
breeze, o'er the tow - er - ing steep, As it fit - ful - ly blows, half con -
peace, may the heav'n - res - cued land Praise the Pow'r that hath made and pre -

gal - lant - ly stream - ing! And the rock - ets' red glare, the bombs burst - ing in
ceals, half dis - clos - es? Now it catch - es the gleam of the morn - ing's first
served us a nat - tion. Then con - quer we must, for our cause it is

air, Gave proof thro' the night that our flag was still there.
beam, In full glo - ry re - flect - ed now shines on the stream;
just, And this be our mot - to: "In God is our trust."

Chorus (♩ = 96)

O say, does that Star - Span - gled Ban - ner yet
'Tis the Star - Span - gled Ban - ner, O long may it
And the Star - Span - gled Ban - ner in tri - umph shall

f broaden *ff*
wave O'er the land of the free and the home of the brave?
wave O'er the land of the free and the home of the brave!
wave O'er the land of the free and the home of the brave!

APPENDIX IV

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C.L. Hannon. Virtuoso Pianist in 60 Exercises: Complete (Schirmer's Library of Musical Classics) (Paperback) G. Schirmer, Inc. (November 1, 1986)

Willard A. Palmer Alfred's Basic Adult Piano Course: Lesson Book, Level One (Paperback) Alfred Publishing Company (December 1983)

Jane Smisor Bastien, Lisa Bastien, Lori Bastien KP1B - Bastien Piano for Adults, 1 Book Only: A Beginning Course: Lessons, Theory, Technic, Sight Reading (Spiral-bound) Kjos Music Company (June 1, 1999)