

Time Frame	Content/Topic	Observable Proficiencies/Skills	NJCCCS	Performance Benchmarks/Assessment
week 1	Properties of sound and time	Define and identify pitch, duration, intensity, vibration, frequency, timbre, harmonic series, partials, fundamental. Critical listening and visual examples and analysis.	1.1, 1.3, 1.4, 1.5	Utilize wind, brass, string, and percussion instruments, voice; create sounds using various materials. Demonstration and discussion participation.
week 1	Dynamic Markings	Identify signs, terms, and definitions of markings indicating volume. Discuss historical use.	1.3, 1.5	Apply dynamic markings in written and aural examples. Assign dynamics within context of listening examples.
week 2	Pitch Notation	Identify/write the music staff, treble, alto, tenor, and bass clefs, grand staff, middle C, ledger lines, octave identification, accidentals, sharps, flats, double sharps, double flats, naturals, enharmonic equivalents, ottava sign, ottava bassa sign	1.3, 1.4	Write letter names of given written pitches in all clefs. Identify given pitches by octave. Pair enharmonic equivalents. Error detection, corrections in notation. Student writing samples
week 2	Keyboard familiarity	Identify pitch names for the keys on the keyboard.	1.2, 1.3	Name keys; play melodies on keyboard.
week 3-4	Rhythmic Notation	Read, write and identify the following note values and corresponding rests: breve, whole note, half note, quarter note, eighth note, sixteenth note, thirty-second note, sixty-fourth note, one hundred twenty-eighth note, ties, dotted rhythms	1.3, 1.4	Complete a chart of divisions and subdivisions. Error detection, corrections in notation. Compose measures using various rhythms.
		Identify and define time signatures (meter) as simple or compound; duple, triple, quadruple, asymmetrical; determine divisions and subdivisions; discuss the purpose and use of alla breve (cut time) in performance.	1.1, 1.2, 1.3, 1.4	Determine time signatures in musical excerpts which have none indicated (aural examples and written examples). Complete a chart of divisions and subdivisions.
		Initiate patterns for conducting in simple and compound meters.	1.1, 1.2, 1.3, 1.4	Group and individual demonstrations of conducting techniques. Decide how a piece might be conducted based on listening examples ("feel").
		Define syncopation, hemiola, cross rhythms, borrowed divisions.	1.1, 1.3	Identify written and aural examples.
		Apply correct notation practices: note heads, stems, beams, flags, beat groupings.	1.2, 1.3, 1.4	Rewrite incorrect or confusing notation.

		Trace the historic evolution of modern notation from neumatic notation to mensural notation to present notation.	1.5	Create a time line. Discuss and identify examples.
week 5-6	Scale Patterns and Keys	Distinguish chromatic and diatonic half steps. Construct tetrachord patterns.	1.2, 1.3	Identify aurally and visually. Write examples.
		Construct and identify by sight and sound major, natural minor, harmonic minor, melodic minor scales in all keys. Transpose patterns and musical excerpts into alternate key signatures.	1.2, 1.3	Written and aural identification, error detection, write key signatures, determine key based on melodic fragments and pitch inventories. Compose a 4-measure melody in each form of minor; identify in musical context through
		Distinguish between relative and parallel keys.	1.3	Name relative minor and parallel minor given major key; name major key given relative minor or parallel minor.
		Name the scale degrees: tonic, supertonic, mediant, subdominant, dominant, submediant, leading tone.	1.3	Given a key signature, identify the requested scale degree.
		Construct non-diatonic scales: chromatic, whole tone, blues, octatonic (diminished), pentatonic. Become familiar with modes: ionian, dorian, phrygian, lydian, mixolydian, aeolian, locrian. Discuss the historic development of modes and scales.	1.2, 1.3, 1.5	Compose four-measure melodies using non-diatonic scales. Aural and written identification. Construct a timeline demonstrating the implications of modes and scales upon composition and performance.
week 7-8		Visual and aural identification of all ascending and descending intervals: major, minor, augmented, diminished. Define consonance and dissonance in context.	1.2, 1.3	Identify and name given intervals. Write requested interval above or below given note. Both visual and aural performance are assessed.
		Identify and define enharmonic intervals, the tritone, inversion of intervals, compound and simple intervals. Discuss historical transitions.	1.1, 1.3, 1.5	Aural and written identification.
		Apply methods of transposition (intervals, clefs, tonal and non-tonal). Become familiar with the needs of transposing instruments.	1.3, 1.5	Rewrite excerpts for various instruments based on transposition requirements. Arrange a two to four part piece for an ensemble of instruments.
	Tuning Systems	Discuss tuning systems used throughout history, including Pythagorean tuning, just intonation, unequal temperaments, and equal temperament.	1.1, 1.5	Student answers to question list; discussion and research presentations.

week 9-10	Chords and Triads	Discuss tertian harmony. Identify arpeggiated and block chords. Distinguish between major, minor, augmented, and diminished triads.	1.1, 1.3, 1.5	Identify root, third, and fifth based on given pitch. Build a triad on each scale degree in major and minor keys, with designation of Roman numerals (major, minor, augmented, diminished)
		Identify root position and first and second inversions, triads on scale degrees, Roman numerals, figured bass.	1.3	Write triads above given notes. Write triads based on given Roman numerals. Use appropriate superscript symbols. Identify chords in chorales by J.S. Bach and in other musical excerpts
		Build and identify 7th chords, naming each type specifically: Mm7, m7, M7, diminished 7, half-diminished 7. Identify inversions of 7th chords based on location of root, 3rd, 5th, 7th; use figured bass symbols.	1.1, 1.3	Aural and visual identification. Write examples.
	Analysis Techniques	Distinguish between the following methods of analysis: Roman numerals, macroanalysis, popular chord symbols.	1.3, 1.4, 1.5	Application of each system of analysis in musical examples.
week 11-12	Cadences and Non-Harmonic Tones	Define and distinguish between perfect authentic, authentic, half, Phrygian half, plagal, and deceptive cadences. Identify a rhythmic cadence.	1.1, 1.3	Use chordal analysis to identify cadences in examples. Aural and written identification.
		Locate the following non-harmonic tones: unaccented passing tone, accented passing tone, neighboring tone, escape tone, anticipation, suspension, retardation, appoggiatura, successive passing tones, changing tones, double neighboring tones, pedal tone	1.3, 1.4, 1.5	Circle and name non-harmonic tones in musical excerpts. Analysis of Bach chorales. Add non-harmonic tones to a given chorale.
week 13-14	Melodic Organization	Define motive (melodic and rhythmic), sequence (real, tonal, modified, false), phrase, period (antecedent-consequent), parallel period, contrasting period, double period, repeated phrases.	1.2, 1.3, 1.4	Given a melody, determine if the two phrases form a period and if so identify the type. If not, explain the reason. Compose a second phrase to follow a given phrase using parallel or contrasting construction
		Identify compositional techniques in phrases: extended phrase, change of mode. Analyze melodies with attention to climax tone, ascent and descent of the line.	1.2, 1.3, 1.4	Provide an analysis for each given melody.
week 15	Texture and Textural Reduction	Explain texture in terms of density, range, and type (monophonic, polyphonic, homophonic, homorhythmic)	1.1, 1.3, 1.4, 1.5	Determine the texture found in examples from music literature. Find and label textural elements.
		Identify primary and secondary melodies, parallel supporting melodies, static support, harmonic and rhythmic support.	1.3, 1.4	Small group project/presentation

		Complete a textural reduction.	1.1, 1.3, 1.4	Write a harmonic reduction for a given excerpt. Circle non-harmonic tones, if any, and write the harmonic rhythm with Roman numeral analysis.
Week 16	Voice Leading in Two Voices	Compose species counterpoint for a given cantus firmus. Identify motion as parallel, contrary, oblique, similar.	1.2, 1.4	Locate errors in two-voice counterpoint. Compose a counterpoint above or below a given cantus firmus.
Week 17-18	Voice Leading in Four Voices	Determine stylistic practices for 4-part chorale writing, with attention to doubling, open/close position, voice leading (parallel motion), ranges. Realize a figured bass.	1.1, 1.3, 1.5	Given the bass and soprano lines, write the alto and tenor voices. Provide a harmonic analysis. Detect errors in part-writing excerpts.
		Determine stylistic practices for 4-part writing using chord inversions with attention to proper doubling procedures. Realize a figured bass, including alterations (i.e. raising or lowering the third).	1.1, 1.3, 1.5	Complete 4-part chorales using chords in inversion. Realize a given figured bass by composing tenor, alto, and soprano voices above.
Week 19-20	Harmonic Progression and Harmonic Rhythm	Identify root relationships and progressions.	1.2	Harmonize melodies utilizing ascending or descending 5ths, 3rds, and 2nds. Harmonize folk songs.
Week 21	Dominant Seventh Chord	Spell the V7 chord in all keys. Construct a circle progression of V7 chords. Write progressions utilizing the dominant 7th chord in root position and all inversions.	1.3, 1.4, 1.5	Complete a harmonic analysis of excerpts from musical literature. Add alto and tenor parts, given bass and soprano. Detect errors in part-writing.
Week 22	Leading-Tone Seventh Chords	Define half-diminished and fully diminished seventh chords. Adopt procedures for the resolution of the tritone and seventh.	1.2, 1.3	Spell half-diminished and fully diminished seventh chords. Identify aurally and visually. Supply alto and tenor voices to 4-part chorales. Compose the upper three voices above a given figured bass line.
Week 23	Nondominant Seventh Chords	Show analysis symbols and explain dominant and nondominant functions. Apply procedures for resolution of the seventh.	1.3	Spell chords; identify aurally and visually. Complete chorales using nondominant seventh chords.
Week 24	Modulation	Identify shift of tonal center, closely related keys, common chord, pivot chord.	1.1, 1.3, 1.4, 1.5	Decide which keys are closely related to a given key. Provide a harmonic analysis of musical excerpts which include modulation. Continue analysis in the new key. Analyze chorales and musical repertoire which include modulation.
Week 25	Secondary Dominants and Leading-Tone Chords	Define and identify secondary dominants, altered chords, and tonicized chords.	1.2, 1.3	Spell and write secondary dominants in all key signatures. Add accidentals to transform given chord into a secondary dominant or leading-tone chord. Supply alto and tenor voices to 4-part chorale given the figured bass. Analyze

Week 26	Binary Form, Ternary Form, Theme and Variations	Identify the characteristics of and distinguish between two-part form, three-part form, and theme and variations. Describe and locate refrain and bridge. Define compositional devices such as imitation, sequence (real, tonal) and phrase extension.	1.1, 1.2, 1.3, 1.4, 1.5	Outline the form of compositions from music literature and give a harmonic analysis. Compose variations based on a selected theme.
Week 27-28	Review for College Board AP Exam	Answer practice questions. Complete sample tests.	1.1, 1.2, 1.3, 1.4, 1.5	Discussion, sample test results.
Weeks 29-34	Composition Project, 20th Century Music	Compose original pieces in the following formats: 12-tone row, set a poem to original music so it can be sung, original compositions for chamber groups. Differentiate between composing and arranging. Film scoring is discussed and analyzed.	1.2, 1.4	Final projects performed by student groups and/or professional musicians. Discuss and critique performances. Listening activities with correlated discussion and analysis.
	Orchestration	Students study orchestration so they will be able to attend to the notational (transposition, clef), technical (tone production issues, range) needs of the various instruments. Recognize the names of instruments and musical terms in German, French, and Italian.	1.1, 1.2, 1.4, 1.5	Identify and implement orchestration considerations in compositions.
Weeks 35-36	Final Project Performances	Discuss and evaluate performances.	1.4	Individual performances and critiques. Peer critiques.
	Review for Final Exam	Practice sample questions and review course topics as needed.	1.1, 1.2, 1.3, 1.4, 1.5	Demonstration of individual achievement; final exam.