

# **School of Performing Arts: Instrumental Music - Level 1**

**Revised January 2012**

## **School of Performing Arts: Instrumental Music - Level 1**

### **I. Course Description**

This course is designed to teach and/or reinforce the basics of instrumental music to provide groundwork for more advanced study in successive years. Basic music theory is stressed from a written as well as practical standpoint. Basic theory elements include: reading and writing standard music notation including the use of accidentals and enharmonic spellings; rhythmic differentiation; meter; musical signs and markings to include directional signs, articulation marks, dynamics and tempo signs; key signatures of all the keys on the *circle of fifths*; major scales; relative minor scales; three forms of the minor scale; relative and parallel modality. Harmonic skills will include interval, triad and seventh chord writing and identification using guitar chord symbols and Roman numeral with figured bass notation for inversions. A discussion of different types of harmony will also be included. Basic chord progressions will include *the 12-bar blues* and improvisation techniques will use the blues scale. In addition there will be study in transcription, transposition, and composition all at an introductory level. Historic and social references will be made occasionally as the class proceeds as an introduction to music history sections in subsequent years.

Practical techniques will include some basic two-handed homophonic piano techniques, rhythmic study, appropriate level study in a methods book for each student's primary instrument, the playing of all major scales and the chromatic scale, transcribing and playing a solo for the class, working together on duets or small chamber group study, larger full group rehearsal and performance technique. Ear training will begin at this level with aural and solfege exercises to concentrate mainly on diatonic intervals using very little chromaticism. Analysis of listening examples will be introduced through the use of a listening diary. Along the way mention will be made of potential professional opportunities related to music that may or may not include actually playing an instrument.

In addition, students will become aware of available music technologies and be able to use them to their advantage. Besides amplifiers and other manner of sound equipment, students will be able to use computer programs and applications both loaded on the computer and/or available on-line. These technologies will be used for, among other possibilities, keyboard instruction, theory reinforcement, sequencing, ear training, musical historical reference, music electronica, and professional quality music printing techniques to name a few.

## II. Course Objectives/Outline:

A. Students will become familiar with the treble, bass and grand staves.

This includes:

1. note recognition of line and space notes in either clef. [1.1.5.B.1]
2. how to read and properly use ledger lines both above and below the staff. [1.1.5.B.1]
3. the origin of the grand staff. [1.2.8.A.1]
4. the significance of *middle C* and its location in both treble and bass clefs. [1.2.8.A.1] [1.1.5.B.1]
5. the proper use of accidentals for changing pitch either higher or lower. [1.1.5.B.1]
6. an understanding of how enharmonic notes are related to, yet different from, each other. [1.1.5.B.1]
7. the ability to draw notes at visually correct pitch levels on the staff. [1.1.5.B.1]

B. Students will become familiar with the musical keyboard.

This includes:

1. the location of all the notes of the musical alphabet on the *white keys*. [1.2.8.A.1]
2. the names of the *black notes* as they relate to the *white keys* using accidentals. [1.2.8.A.1]
3. the enharmonic relationship of notes with more than one name. [1.2.8.A.1]
4. the use of whole and half steps and their required arrangement needed to play a major scale. [1.3.2.B.1]
5. reading simple right-hand melodies with a simple I, IV, V<sup>7</sup> left-hand accompaniment in *easy* keys. [1.3.2.B.1]

C. Students will become familiar with the proper rhythmic interpretation of notes. This includes:

1. relative note values of whole, half, quarter, 8<sup>th</sup>, 16<sup>th</sup>, and 32<sup>nd</sup> notes. [1.3.2.B.1]
2. relative note values of whole, half, quarter, 8<sup>th</sup>, 16<sup>th</sup>, and 32<sup>nd</sup> rests. [1.3.2.B.1]
3. the ability to correctly read and play differing combinations of these note and rest configurations at an easy to intermediate level. [1.3.2.B.1]

4. the ability to correctly count notes or rests with regard to duration within measures of varying lengths using syllables (i.e. *too ta ta TTTT too*). [1.3.2.B.1]
5. the ability to correctly count notes or rests with regard to placement within measures of varying lengths using beat numbers with accepted fractional verbalizations (i.e. *1e+a 2e+a*). [1.3.2.B.1]
6. the use of simple duple or triple time signatures and compound time signatures to represent meter. [1.3.5.B.1]
7. the proper use of metric divisions of measures and subdivisions within measures. [1.3.5.B.1]
8. the use of common or cut time. [1.3.5.B.1]
9. the use of the dotted note or rest and the tie for note elongation. [1.3.5.B.1]
10. the mathematical subdivisions of beats or notes to include duples, triplets, groups of four and sextuplets. [1.3.5.B.1]
11. introduction of the *swing feel* for eighth notes as it contrasts with a traditional straight eighth feel. [1.3.8.B.2]

D. Students will become familiar with the proper use of the *circle of fifths* in conjunction with the *order of flats* and the *order of sharps* for:

1. determining what key a musical example is written in. [1.1.5.B.1]
2. being able to correctly spell any diatonic major scale. [1.1.5.B.2]
3. being able to correctly write music in various keys. [1.1.5.B.2]
4. determining what notes should be raised or lowered when playing a particular key or scale. [1.1.5.B.1]
5. properly figuring out how to transpose a musical example to another key. [1.1.12.B.2]
6. determining the notes of a relative minor key or scale as it is related to a relative major key. [1.1.5.B.2]
7. figuring out how to draw the correct sharp or flat positions of any required key signature. [1.2.8.A.1]
8. figuring out the correct notes of a relative modal key or scale. [1.1.5.B.1-2]
9. determining harmonic chord qualities of chords built on differing scale degree roots in differing key settings. [1.1.5.B.1-2]

E. Students will become familiar with the language and nomenclature of music as it relates to:

1. the traditional vocabulary of words used almost exclusively in the culture of a musical setting. These words, the roots of which are mostly Italian or English, represent a variety of conditions, styles, techniques and more. [1.1.2.B.2] [9.4.12.B.26]
2. signs or markings that give direction in music as to where to play next. [1.1.2.B.2]
3. signs or markings that give clues of the expected dynamic level to play or changes to the same. [1.1.2.B.2]
4. words or markings that designate specific, relative or changes in tempo of music. [1.1.2.B.2]
5. note articulation or the way particular notes are to be played. [1.1.5.B.1]
6. instruments or parts of instruments and tools that are needed for their repair. [1.1.2.B.4]

F. Students will become familiar with linear uses of melodic material as it relates to:

1. the writing and playing of all diatonic major scales in all keys on their primary instrument. [1.1.5.B.2]
2. the writing and playing of the chromatic scale using sharps in the ascension and flats in the descension on their primary instrument. [1.1.5.B.2]
3. writing and being able to identify all relative and parallel minor scales of each of the major keys. [1.1.5.B.2]
4. writing and being able to identify the three forms of the minor scale. [1.1.5.B.2] [1.2.8.A.1]
5. writing and being able to identify the seven modes in scale form as they relate both in parallel modality and relative modality to all the source keys. [1.1.5.B.2] [1.2.8.A.3]
6. familiarity with the correct use of melodic material in monophony, homophony, polyphony and counterpoint. [1.1.5.B.2] [1.2.5.A.2]
7. the intervallic use of notes to play scale steps, chromatic steps, and diatonic or chromatic melodic intervals of differing size. [1.1.5.B.2]
8. the improvisational use of the blues scale on their primary instrument in the setting of a *12-bar blues* jam session. [1.1.5.B.2] [1.3.8.B.4] [9.1.4.C.1]

G. Students will become familiar with the vertical use of harmonic material as it relates to:

1. the recognition, playing, and writing of the diatonic intervals of the major scale perfect or major. [1.1.5.B.1-2]
2. the recognition, playing, and writing of all other intervals as variations in the number of semitones of the major diatonic intervals defined as minor, diminished, or augmented. [1.1.5.B.1-2]
3. the measurement of an interval's size by counting both note-letter names and semitones and the technique required for counting either. [1.1.5.B.1-2]
4. the recognition, and writing of the inversion an interval. [1.1.5.B.1-2]
5. the stacking of thirds to create chords using standard tertian, or Western harmony. [1.1.5.B.2] [1.2.12.A.1]
6. the recognition, playing, and writing of major, minor, diminished, and augmented triads. [1.1.5.B.1-2]
7. the order of these triads as they appear in any major scale or any harmonic minor scale. ] [1.1.5.B.1-2]
8. the verbal definitions of chords built on various scale degrees as tonic, supertonic, mediant, subdominant, dominant, submediant or leading tone. [1.1.5.B.1-2]
9. the addition of a fourth element to the dominant triad to create the dominant seventh chord ( $V^7$ ) and its important use in leading music back to tonic (I). [1.1.5.B.1-2]
- 10.the addition of a fourth element to other triads to create seventh chord variants such as m7, M7, o7, half o7, +7, or Mm7. [1.1.5.B.1-2]
- 11.the ability to invert triads and seventh chords to their different inversion possibilities. [1.1.5.B.1-2]
- 12.the ability to label each chord according to its root and its inversion using both standard guitar chord symbols and the combination of Roman numerals with figured bass notation. [1.1.5.B.1-2]
- 13.the logical choice of each inversion as a point of practicality in writing or playing a series of chords in a chord progression. [1.1.5.B.1-2]
- 14.the use of the proper order of primary chords in simple keys for creating a standard *12-bar blues* progression upon which students will participate in a jam session using the basic rhythm section instrumentation of keyboard, bass, guitar and drums, as well as their primary instruments. [1.1.5.B.2] [1.3.8.B.4] [9.1.4.C.1]

- 15.the implementation of accepted chord symbolism to create, recreate or play a simple chord progression as a harmonic song outline for a lead sheet. [1.1.5.B.1-2]
- 16.four-part writing and its relationship to the nomenclature of the singing parts of a mixed choir [1.1.5.B.1]

H. Students will be introduced to techniques of musical notation manipulation to include:

1. simple transcription whereby students will copy music by hand onto manuscript paper to develop skills in analytic listening as well as the actual writing of music notation. [1.1.8.B.1][9.1.4.F.2]
2. transposition whereby students will be able to take small samples of music and change it to another key and give examples of reasons for doing so in the first place. [1.1.12.B.1-2] [9.1.4.A.2] [9.1.12.A.1]
3. composition whereby students will write a simple original homophonic piano piece to include a chordal accompaniment in the left hand using primary chords while playing a simple melody in the right hand. [1.3.5.B.3] [9.1.8.B.1] [9.1.8.B.2]

I. Students will work on their personal improvement as all-around musicians and instrumentalists through:

1. regular practice of their primary instruments using various method and techniques books appropriate to each students instrument and ability. [1.3.5.B.1] [1.3.8.B.3]
2. work on individual solos meant to appropriately challenge the student. [1.3.8.B.2]
3. work on cooperative musical ventures with other students to include duets, chamber music, and larger ensembles with and without a conductor and/or written music. [1.3.8.B.2] [9.1.8.C.1]
4. the creation of music spontaneously on various instruments with and without other student input. This music could exist solely as an impromptu experience in improvisation or as the basis for a more formalized composition (written or not). [1.3.8.B.4] [9.1.12.B.2]
5. the regular listening experience where students will listen to a large number of different music examples of varying styles, moods, historical musical periods, instrumentation. The student will then make a journal entry of each experience first describing it objectively in as much detail as possible and then making critical commentary on items such as its performance level, recording quality, compositional

- techniques, and personal taste statements. [1.1.5.B.1-2] [1.4.5.A.1-2] [1.4.8.A.7] [1.4.12.B.1] [9.1.12.A.1]
6. critique offered sensitively to other students in the class based on the concept of constructive criticism whereby both the judge and the judged will be uplifted as students helping each other to improve. [1.4.8.B.1] [1.4.12.B.2] [9.1.4.A.5]
  7. regular sight singing of short simple musical examples using diatonic skips and scale-wise motion with solfege syllables for use of improving pitch recognition and intonation of the student's voice and instrument's pitch. [1.3.2.B.1-2]
  8. regularly taking melodic dictation on staff paper of short musical phrases in easy keys to develop aural acuity in identifying what pitches and rhythms they hear [1.3.12.B.2] [9.4.12.C.12]

J. Students will become computer literate musically as they increase their comfort of using available technology for:

1. improving specific knowledge and skills in music theory, music history, and ear training. [1.1.5.B.1-2] [9.4.12.C.19]
2. researching specific knowledge of form and performance techniques in learning how to play specific musical works. [1.3.12.B.2] [9.4.12.C.21]
3. learning written music printing techniques at a publisher's quality level. [1.3.12.B.4] [9.4.12.C.19]
4. learning specific techniques for playing the piano or other electronic musical keyboard.] [1.3.2.B.1] [9.4.12.C.19]
5. sequencing music as a compositional or an arranging tool. [1.3.5.B.3] [1.3.12.B.4] [9.4.12.C.19]
6. researching specific information about the profession of music past, present, and future and the musical professionals and contributors that have or are currently participating in it. [1.2.8.A.1] [1.2.8.A.2] [1.2.8.A.3] [9.4.12.C.21]
7. manipulating audio material in a computer sound landscape in order to create musical pieces, presentations, video sound tracks and the like. [1.3.12.B.4] [9.4.12.C.19]



### **III. Methods of Student Evaluation**

1. Attendance
2. Daily preparation for class:  
    notebook, pen, pencil, eraser, instrument and music
3. Notebook / listening diary check
4. Class participation / on task / wise use of time
5. Written class work / homework assignments
6. Written research or performance projects
7. Performance critique by students and teacher
8. Unit tests
9. Quizzes
10. Final exam
11. Authentic Assessment

### **IV. List of Textbooks, Instructional Materials, Resources and Software**

- Music First, 6<sup>th</sup> ed.; White; McGraw-Hill; 2007
- Practical Beginning Theory, 8<sup>th</sup> ed.; Benward, Jackson, Jackson; McGraw-Hill; 2000
- Band Director's Curriculum Resource; Erickson; Parker Publishing; 1998
- Alfred's Essentials of Music Theory; Surmani, Surmani, Manus; Alfred Publishing; 1998
- Melodia: A Course in Sight Singing; Cole, Lewis; Oliver Ditson Company; 1904
- On-line and free downloadable music theory practice sites such as: *Ricki Adams' musictheory.net*; *musictechteacher.com*; *teoria.com*; *8notes.com*; *Functional Ear Trainer - Basic and Advanced*; *GNU-Solfège* to name a few.
- Free downloadable reduced technology programs for music composition and printing, such as: *musescore*, *finale notepad*; *Musette*; *Notation Player* (free version); *Easy Music Composer Free* to name a few.
- Free downloadable programs for audio manipulation such as: *Audacity*; *Garage Band*; *LMMS*; *Hydrogen*; *Kristal Audio Engine* for example.

- Various methods and techniques Books for specific levels of specific instruments. Examples include but are not limited to: Accent on Achievement; Ed Sueta Band Method; Essential Elements; Essential Technique; Yamaha Band Student; My First Klose; My First Arban; Modern School for Xylophone, Marimba and Vibraphone; Modern Reading Text in 4/4; 21<sup>st</sup> Century Band Method, Standard of Excellence; Sounds Spectacular Band Course; Rubank Intermediate Method, Rubank Advanced Method; Modern Reading Text in 4/4; and others.
- Various published and/or downloadable solos, duets, chamber music and large ensemble pieces suited to students' abilities and instrument combinations
- Rhythm Vocabulary Charts; Sueta; Macie Publishing Co.; 1985
- Master Theory series; Peters, Yoder; Neil A. Kjos Music Company; 1968
- Music 2000 Classroom Theory Lessons; Moore; Warner Bros. Publications; 1996
- Theory Worksheets for Beginning Bands; J. Weston Walch, publisher; 1988
- The Harvard Brief Dictionary of Music; Apel, Daniel; Washington Square Press; 1960
- Purchased professional computer programs to possibly include: *Finale*; *Sibelius*; *Pro-Tools*; *Music Ace Maestro*; *Musition*; *Music Lessons*; *Practica Musica*; *Alfred's Essentials of Music Theory*; *Auralia*; *Ear Master*; *Piano Suite Premier*; *SmartScore*; *Band-In-A-Box*; *Cakewalk: Sonar XI*; *Cubase* among others.
- Various audio recordings and video recordings both bought and downloaded from the web from sites such as *youTube* or *Google video* for listening or instructional purposes.
- Occasional field trips to a live performance or related work environment, or in-house guest performers

## **V. Instructional Strategies**

A plethora of teaching methods and techniques will be utilized in this course. Meaningful instruction will be given using: chalk board notes, handout worksheets, text books references, lecture, musical demonstration, listening examples, individual and group performance opportunities, sight-singing using solfege, use of method books, various solo and group musical literature, educational videos, cooperative learning, assigned class work/homework, one-on-one instruction, group rehearsal, self-directed personal practice time, on-line reference and tutorials, computer programs both bought and free online, use of piano lab capabilities. Projects and evaluations will be used to reinforce curricular learning. During the course of the year students may be given the opportunity to review current music related magazines, meet with people in music-related industries, or take various related field trips as opportunities are presented.

## VI. Scope and Sequence Chart

**Key:**        I     =     Introduced  
                   D     =     Developed in Depth  
                   R     =     Reinforced

### Suggested Grade Levels

<b>SKILL TO BE LEARNED</b>	<b>9</b>	<b>10</b>	<b>11</b>	<b>12</b>
Students will become familiar with the treble, bass and grand staves.	<b>I</b> <b>D</b>	<b>R</b>	<b>R</b>	<b>R</b>
Students will become familiar with the musical keyboard.	<b>I</b>	<b>D</b>	<b>D</b>	<b>R</b>
Students will become familiar with the proper rhythmic interpretation of notes.	<b>I</b> <b>D</b>	<b>D</b>	<b>R</b>	<b>R</b>
Students will become familiar with the proper use of the circle of fifths in conjunction with the order of flats and or the order of sharps.	<b>I</b> <b>D</b>	<b>D</b>	<b>R</b>	<b>R</b>
Students will become familiar with the language and nomenclature of music.	<b>I</b> <b>D</b>	<b>D</b>	<b>R</b>	<b>R</b>
Students will become familiar with linear uses of melodic material.	<b>I</b>	<b>D</b>	<b>R</b>	<b>R</b>
Students will become familiar with the vertical use of harmonic material.	<b>I</b>	<b>D</b>	<b>D</b>	<b>R</b>
Students will be introduced to techniques of musical notation manipulation.	<b>I</b>	<b>D</b>	<b>D</b>	<b>R</b>
Students will work on their personal improvement as all-around musicians and instrumentalists.	<b>I</b>	<b>D</b>	<b>D</b>	<b>D</b>
Students will become computer literate musically as they increase their comfort of using available technology.	<b>I</b>	<b>D</b>	<b>D</b>	<b>R</b>

## VII. Pacing Chart

<p><u>Staff Familiarity</u>  Clef recognition - MP 1  Names of lines and spaces - MP 1  Grand or Great staff - MP 1  Middle C - MP 1  Ledger lines - MP 1  Accidentals - MP 1  Enharmonics - MP 1  Notation drawing skills - MP 1</p>	<p><u>Keyboard Familiarity</u>  Location of Middle C - MP 1  White note names - MP 1  Black note names - MP 1  Enharmonic notes - MP 1  Beginning fingering skills - MP 4  Easy I-IV-V songs - MP 4</p>
<p><u>Rhythm</u>  Relative note values - MP 1  Relative rest values - MP 1  Read and play rhythmic combinations - MP 1  Beat groupings;      measures, time signatures - MP 1  Count rhythms for duration - MP 1  Count rhythms for placement - MP 1  Simple duple and triple meter - MP 1  Compound meters - MP 1  Common vs. cut time - MP 1  Note elongation;      dotted notes and ties - MP 1  Note division;      duples, triplets, and other tuplets - MP 1  Rhythmic dictation - MP 1  Swing interpretation of eighths - MP 4</p>	<p><u>Circle of 5ths;</u>  <u>Orders of Flats and Sharps</u>  Determining home key - MP 1  Spelling diatonic major scales - MP 1  Writing music in any key - MP 1  Determining key accidentals - MP 1  Proper key signature positioning - MP 1  Determining relative minor - MP 3  Determining diatonic chord quality - MP 3  Determining relative modality - MP 4  Proper transposition - MP 4</p>
<p><u>Musical Lexicon</u>  Traditional musical vocabulary - MP 1-4  Directional signs and markings - MP 3  Dynamic signs and markings - MP 3  Tempo signs and markings - MP 3  Articulation signs and markings - MP 3  Instrument parts and repair tools - MP 4</p>	<p><u>Linear Melodic Material</u>  Diatonic major scales - MP 1  Melodic intervals - MP 2  Relative and parallel minor scales - MP 3  Three minor scale forms - MP 3  Chromatic scales - MP 3  Textural differences of musical lines - MP 3  Relative and parallel modality - MP 4  Blues scale - MP 4</p>
<p><u>Vertical Harmonic Material</u>  Diatonic harmonic intervals - MP 2  Chromatic intervals - MP 2  Interval measurement - MP 2  Intervalllic inversion - MP 2  Chord construction: triads - MP 3  Chord character - MP 3  Major/ harmonic minor;      scale degree chord character - MP 3  Scale degree vocabulary - MP 3  Chord construction: dominant 7ths - MP 3  Chord construction: other 7ths - MP 3  Chord inversion - MP 3  Chord symbols / figured bass notation - MP 3  Chord progression and inversion - MP 3</p>	<p><u>Musical Computer Literacy</u>  Improve skills and knowledge - MP 1-4  Research music related professions - MP 1  Research music related information;      history, styles and cultures - MP 2-4  Research how to play pieces;      construction and technique - MP 2, 4  Piano keyboarding techniques - MP 3  Sequencing;      for arranging or composition - MP 3-4  Printing publisher quality music - MP 4  Audio manipulation - MP 4</p>

<p>Blues chord progression - MP 4  Lead sheet nomenclature - MP 4  Mixed choir voicing - MP 4  Four-part writing - MP 4</p>	
<p><b><u>Music Notation Manipulation</u></b>  Transcription - MP 4  Transposition - MP 4  Arranging - MP 4  Composition - MP 4</p>	<p><b><u>Personal Musical Improvement</u></b>  Method book progress - MP 1-4  Analytic listening - MP 1-4  Collaborative musical projects - MP 2, 4  Sight-singing with solfege - MP 2-4  Melodic dictation - MP 2-4  Appropriate level solos - MP 3-4  Constructive Critique - MP 3  Spontaneous improvisation - MP 4</p>

## VIII. Student Handout Course Description and Proficiencies

# School of Performing Arts: Instrumental Music - Level 1

### Course Description

This course is designed to teach and/or reinforce the basics of instrumental music to provide groundwork for more advanced study in successive years. Basic music theory is stressed from a written as well as practical standpoint. Basic theory elements include: reading and writing standard music notation including the use of accidentals and enharmonic spellings; rhythmic differentiation; meter; musical signs and markings to include directional signs, articulation marks, dynamics and tempo signs; key signatures of all the keys on the *circle of fifths*; major scales; relative minor scales; three forms of the minor scale; relative and parallel modality. Harmonic skills will include interval, triad and seventh chord writing and identification using guitar chord symbols and Roman numeral with figured bass notation for inversions. A discussion of different types of harmony will also be included. Basic chord progressions will include *the 12-bar blues* and improvisation techniques will use the blues scale. In addition there will be study in transcription, transposition, and composition all at an introductory level. Historic and social references will be made occasionally as the class proceeds as an introduction to music history sections in subsequent years.

Practical techniques will include some basic two-handed homophonic piano techniques, rhythmic study, appropriate level study in a methods book for each student's primary instrument, the playing of all major scales and the chromatic scale, transcribing and playing a solo for the class, working together on duets or small chamber group study, larger full group rehearsal and performance technique. Ear training will begin at this level with aural and solfege exercises to concentrate mainly on diatonic intervals using very little chromaticism. Analysis of listening examples will be introduced through the use of a listening diary. Along the way mention will be made of potential professional opportunities related to music that may or may not include actually playing an instrument.

In addition, students will become aware of available music technologies and be able to use them to their advantage. Besides amplifiers and other manner of sound equipment, students will be able to use computer programs and applications both loaded on the computer and/or available on-line. These technologies will be used for, among other possibilities, keyboard instruction, theory reinforcement, sequencing, ear training, musical historical reference, music electronica, and professional quality music printing techniques to name a few.

## **Proficiencies**

Upon completion of this course students will be able to:

1. correctly identify notes in both bass and treble clef and play them on a piano keyboard as well as their primary instrument as it applies.
2. correctly recognize enharmonic tones.
3. identify and draw any major key signature using the circle of fifths and the orders of sharps and flats.
4. count and play rhythms that may include differing combinations of whole, half, quarter, eighth and sixteenth notes and rests.
5. use time signatures correctly and be able to count simple duple or triple meter and various compound meters.
6. identify possible professional opportunities within the music industry.
7. draw or identify various major, minor, perfect, augmented and diminished intervals up to an octave using notes and solfege.
8. sing simple diatonic melodies using scale steps or skips using solfege.
9. correctly identify and perform musical dynamic symbols.
10. correctly identify and perform specific articulation marks over notes.
11. correctly identify and perform traditional tempo markings in music.
12. correctly identify and perform directional markings that tell where to play next.
13. play simple homophonic piano music that uses I, IV, and V chords in easy keys as accompaniment for easy recognizable melodies.
14. recognize and spell specific major, minor, augmented, and diminished triads and seventh chords in root position, first inversion, second inversion or third inversion.
15. identify those chords using guitar chord symbols or the Roman numeral and figured bass combination as they relate to a key center.
16. recognize chords as being tonic, supertonic, mediant, subdominant, dominant, submediant, or leading tone in any given key.
17. transcribe a simple melody.
18. transpose simple musical examples to any key.
19. compose and perform a simple homophonic piano piece.
20. perform a solo for the class on the student's main instrument.
21. recognize or draw the following modal scales in any key: Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, or Locrian.
22. participate in a *12-bar blues* "jam" in a simple key either as rhythm section accompanist or soloist.
23. understand the construction of any major scale in terms of whole and half steps.
24. draw and play any major scale.
25. draw any relative minor scale related to all the major keys.
26. identify and draw the natural, harmonic, and melodic minor scale forms in any key.
27. successfully work with other musicians in a collaborative setting.
28. perform appropriate level music on their primary instrument for an audience either in a small or large group or as a soloist.
29. become conversant with a plethora of music vocabulary that is the language of the trade.
30. correctly calculate, count and perform rhythmic note values that utilize dots after a note or rest, any series of tied notes and tuplets of various quantity.
31. correctly take melodic dictation of brief simple diatonic melodies from aural examples played on the piano.
32. analyze music for style, instrumentation, mood, and historical perspective and critique it for performance quality, recording quality and personal taste.
33. confidently approach new music as a new and exciting challenge with the skills necessary to decode and interpret the written notation.



34. comfortably use computer technology to learn specific musical information or practice specific musical techniques for accuracy and speed.
35. comfortably use computer technology for writing and printing quality music for class or personal use.
36. comfortably use computer technology for sequencing transcriptions, arrangements or original compositions.
37. comfortably use computer technology to be able to manipulate an audio environment for presentations, composition, or video soundtracks.

# IX. Textbook / Instructional Materials Evaluation Form

Passaic County Technical Institute  
45 Reinhardt Road, Wayne, New Jersey 07470

**TEXTBOOK / INSTRUCTIONAL MATERIALS EVALUATION FORM**

New Title Music First (5<sup>th</sup> ed.) Subject Music Theory  
 Publisher McGraw Hill Date of Publication 2007  
 Replaces Title: NA Date of Replaced Publication NA  
 Intended Grade(s) 9-12 Evaluator(s) James Dalton

	Excellent	Acceptable	Unacceptable	Not applicable
<b>I. General Characteristics</b>				
A. Current publication date.	X			
B. Attractive appearance enriched with up-to-date illustrations.	X			
C. Written in clear, concise form.	X			
D. Reasonable cost.	X			
<b>II. Physical and Mechanical Features, Illustrations</b>				
A. Appropriate for information, interest & grade level	X			
B. Tables, graphs, and charts.	X			
<b>III. Philosophy</b>				
A. Acceptable.				X
B. Promotes a positive self-image for all social groups, and individuals depicted.				X
C. Depicts all types of social groups, including minorities, in many different settings.				X
D. Treats controversial issues factually and in a scholarly manner.				X
<b>III. Philosophy (continued)</b>				
E. Stresses equal rights and responsibilities for all.				X
F. When appropriate, supports values such as honesty, responsibility, and respect.				X
G. Uses current learning principles and psychological developments.	X			
<b>IV. Organization of Material</b>				
A. Organizes material clearly and logically.	X			
B. Provides continuity throughout.	X			
C. Provides for individual differences in learners.	X			
<b>V. Objectives</b>				
A. States general objectives of the textbook (probably in teacher's edition).	X			
B. States specific objectives of the textbook (probably in teacher's edition).	X			
C. Problems, exercises, and tests directly or indirectly develop the main objectives.	X			

Passaic County Technical Institute

	Excellent	Acceptable	Unacceptable	Not applicable
<b>VI. Subject-Matter Content</b>				
A. Fulfills most objectives of the course.	X			
B. Contains current material.	X			
C. Presents material correctly and truthfully.	X			
D. Presents historical facts accurately.	X			
E. Develops and presents material in an interesting manner.	X			
F. States main ideas and expands on them.	X			
G. Provides sufficient coverage of the subject.	X			
H. Uses proper terminology.	X			
I. Defines terms accurately.	X			
J. Interest level suitable for grade level.	X			
K. Adequately presents:	X			
1. concepts				
2. skills	X			
L. Provides for individual differences.	X			
<b>VII. Readability</b>				
A. Most of the material estimated to be at or near the appropriate grade level. (Grade level = 9-12)	X			
B. Vocabulary appropriate for grade level.	X			
<b>VIII. Teaching Aids and Supplementary Material</b>				
A. For each lesson, chapter, unit or other subdivision, includes appropriate:	X			
1. activities, exercises or drills.				
B. Includes necessary aids such as workbooks, materials and teacher's guide.	X			

**COMMENTS (Optional):**

This book is mainly set up as a Music Theory workbook: First  
Concepts are presented which are followed up with appropriate  
exercises. There is no real "philosophy" involved.

DATE: December 8, 2011

SIGNATURE OF EVALUATOR(S):  
 \_\_\_\_\_  
 \_\_\_\_\_

SIGNATURE OF SUPERVISOR  
 \_\_\_\_\_

**Passaic County Technical Institute**  
45 Reinhardt Road, Wayne, New Jersey 07470

**TEXTBOOK / INSTRUCTIONAL MATERIALS EVALUATION FORM**

New Title Practical Beginning Theory (8th ed) Subject Music Theory

Publisher McGraw Hill Date of Publication 2000

Replaces Title: NA Date of Replaced Publication NA

Intended Grade(s) 9-12 Evaluator(s) James Dalton

		Excellent	Acceptable	Unacceptable	Not applicable
<b>I. General Characteristics</b>					
A. Current publication date.			X		
B. Attractive appearance enriched with up-to-date illustrations.	X				
C. Written in clear, concise form.	X				
D. Reasonable cost.	X				
<b>II. Physical and Mechanical Features, Illustrations</b>					
A. Appropriate for information, interest & grade level	X				
B. Tables, graphs, and charts.	X				
<b>III. Philosophy</b>					
A. Acceptable.					X
B. Promotes a positive self-image for all social groups, and individuals depicted.					X
C. Depicts all types of social groups, including minorities, in many different settings.					X
D. Treats controversial issues factually and in a scholarly manner.					X
<b>III. Philosophy (continued)</b>					
E. Stresses equal rights and responsibilities for all.					X
F. When appropriate, supports values such as honesty, responsibility, and respect.					X
G. Uses current learning principles and psychological developments.	X				
<b>IV. Organization of Material</b>					
A. Organizes material clearly and logically.	X				
B. Provides continuity throughout.	X				
C. Provides for individual differences in learners.	X				
<b>V. Objectives</b>					
A. States general objectives of the textbook (probably in teacher's edition).	X				
B. States specific objectives of the textbook (probably in teacher's edition).	X				
C. Problems, exercises, and tests directly or indirectly develop the main objectives.	X				

**Passaic County Technical Institute**

		Excellent	Acceptable	Unacceptable	Not applicable
<b>VI. Subject-Matter Content</b>					
A. Fulfills most objectives of the course.	X				
B. Contains current material.	X				
C. Presents material correctly and truthfully.	X				
D. Presents historical facts accurately.	X				
E. Develops and presents material in an interesting manner.	X				
F. States main ideas and expands on them.	X				
G. Provides sufficient coverage of the subject.	X				
H. Uses proper terminology.	X				
I. Defines terms accurately.	X				
J. Interest level suitable for grade level.	X				
K. Adequately presents:	X				
1. concepts					
2. skills	X				
L. Provides for individual differences.	X				
<b>VII. Readability</b>					
A. Most of the material estimated to be at or near the appropriate grade level. (Grade level = 9-12)	X				
B. Vocabulary appropriate for grade level.	X				
<b>VIII. Teaching Aids and Supplementary Material</b>					
A. For each lesson, chapter, unit or other subdivision, includes appropriate:	X				
1. activities, exercises or drills.					
B. Includes necessary aids such as workbooks, materials and teacher's guide.	X				

**COMMENTS (Optional):**

This book is mainly set up as a Music Theory workbook: First

Concepts are presented which are followed up with appropriate

exercises. There is no real "philosophy" involved.

DATE: December 8, 2011

SIGNATURE OF EVALUATOR(S):  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

SIGNATURE OF SUPERVISOR  
\_\_\_\_\_

# X. Affirmative Action Checklist for Textbook Adoption

PASSAIC COUNTY TECHNICAL INSTITUTE  
45 Reinhardt Road  
Wayne, New Jersey 07470

## AFFIRMATIVE ACTION CHECKLIST FOR TEXTBOOK ADOPTION

Title Music First (5th ed.) Subject Music Theory  
Publisher McGraw Hill Date of Publication 2007  
Intended Grade(s) 9-12 Evaluator James Dalton

### ILLUSTRATIONS

- |  | <u>Yes</u> | <u>No</u> |
|--|------------|-----------|
| 1. Do the illustrations promote positive images that students can identify with regardless of gender, race or ethnicity? | <u>NA</u>  | _____     |
| 2. Do the illustrations portray women, minorities and the handicapped as active, contributing members of society?        | <u>NA</u>  | _____     |
| 3. Are males and females presented in non-stereotyped activities and roles?  | <u>NA</u>  | _____     |
| 4. Are the illustrations free of bias and stereotyping?  | <u>X</u>   | _____     |

### TEXTUAL CONTENT

- |  |           |       |
|--|-----------|-------|
| 5. Is there adequate coverage of the contributions of minorities, women and the handicapped where appropriate? | <u>NA</u> | _____ |
| 6. Is all content on matters of race, gender, religion and ethnicity factual?                                  | <u>NA</u> | _____ |
| 7. Is the language free of sexual, cultural and racial bias?   | <u>X</u>  | _____ |

	<u>Yes</u>	<u>No</u>
8. Does the material provide for diversity in career models that appeal to all students regardless of gender, race or ethnicity?	<u>NA</u>	<u>      </u>
9. Do the authors included in an anthology represent a cross section of minorities, males and females?	<u>NA</u>	<u>      </u>
10. Is the textbook acceptable in content and compatible with the curriculum?	<u>X</u>	<u>      </u>
11. Is the textbook recommended for adoption?	<u>X</u>	<u>      </u>

Signature of Evaluator \_\_\_\_\_

Date of Evaluation December 8, 2011

Comments (optional) All text is about music theory and illustrations

are examples of musical notation or a piano keyboard so most of these

affirmative action questions do not apply.

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**PASSAIC COUNTY TECHNICAL INSTITUTE**  
**45 Reinhardt Road**  
**Wayne, New Jersey 07470**

***AFFIRMATIVE ACTION CHECKLIST FOR TEXTBOOK ADOPTION***

Title Practical Beginning Theory (8<sup>th</sup> ed.) Subject Music Theory

Publisher McGraw Hill Date of Publication 2000

Intended Grade(s) 9-12 Evaluator James Dalton

**ILLUSTRATIONS**

	<u>Yes</u>	<u>No</u>
4. Do the illustrations promote positive images that students can identify with regardless of gender, race or ethnicity?	<u>NA</u>	<u>      </u>
5. Do the illustrations portray women, minorities and the handicapped as active, contributing members of society?	<u>NA</u>	<u>      </u>
6. Are males and females presented in non-stereotyped activities and roles?	<u>NA</u>	<u>      </u>
4. Are the illustrations free of bias and stereotyping?	<u>X</u>	<u>      </u>

**TEXTUAL CONTENT**

5. Is there adequate coverage of the contributions of minorities, women and the handicapped where appropriate?	<u>NA</u>	<u>      </u>
12. Is all content on matters of race, gender, religion and ethnicity factual?	<u>NA</u>	<u>      </u>
13. Is the language free of sexual, cultural and racial bias?	<u>X</u>	<u>      </u>

	<u>Yes</u>	<u>No</u>
14. Does the material provide for diversity in career models that appeal to all students regardless of gender, race or ethnicity?	<u>NA</u>	<u>      </u>
15. Do the authors included in an anthology represent a cross section of minorities, males and females?	<u>NA</u>	<u>      </u>
16. Is the textbook acceptable in content and compatible with the curriculum?	<u>X</u>	<u>      </u>
17. Is the textbook recommended for adoption?	<u>X</u>	<u>      </u>

Signature of Evaluator \_\_\_\_\_

Date of Evaluation December 8, 2011

Comments (optional) All text is about music theory and illustrations

are examples of musical notation or a piano keyboard so most of these

affirmative action questions do not apply.

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