

**Effective Date:**

## **Hamburg Area School District**

**Name of Course: Music Major I-IV**

**Department: Music**

**Grade Level: 9-12**

**Instructional Time: 2 years**

**Length of Course: 1 semester per level**

**Period Per Cycle: 6**

**Length of Period: 41 minutes**

### **Texts and Resources:**

**The Musicians Guide to Theory and Musical Analysis-2<sup>nd</sup> edition**

**-text**

**-workbook**

**Written examples for analysis-various sources**

**Recorded examples-various sources**

### **Assessments:**

**End of chapter questions for review**

**Definition of terms**

**Workbook assignment**

**Aural exercises**

**Written and aural tests**

**Music analysis projects**

**Composition projects**

**Hamburg Area School District  
Course Plan  
(Music)**

**Course Name: Music Major 1**

**Unit: Pitch and pitch class**

**Time Line: mastery**

<b>Essential Content/ Essential Questions</b>	<b>Performance Objectives</b>	<b>Standards/Anchors</b>
What are the 7 letter names that make up the musical alphabet?	<ul style="list-style-type: none"> <li>A. Be able to identify the 7 letters of the musical alphabet (A, B, C, D, E, F, G)</li> <li>B. Be able to 'count' fluently through the musical alphabet stepwise and in thirds, both forward and backward.</li> </ul>	5.a, b, d 6.a, b, d, e 7.a
What are the characteristics of pitch and pitch class?	<ul style="list-style-type: none"> <li>A. Be able to define pitch and pitch class.</li> <li>B. Be able to identify pitch class octave identification of written notes.</li> </ul>	5.a, c, d 6.b, c 7.a, b
Half steps, whole steps and enharmonic equivalents.	<ul style="list-style-type: none"> <li>A. Be able to identify the pitches that correspond to the white and black keys on a piano keyboard.</li> <li>B. Be able to identify half steps as adjacent keys on the piano keyboard. (white-black, black-white, and white-white for E-F and B-C)</li> <li>C. Be able to identify enharmonic equivalents of pitches that are natural, have one sharp or one flat and how they are related on piano keyboard.</li> <li>D. Be able to identify the enharmonic equivalents of pitches that use double sharps and double flats.</li> </ul>	5.a, b, d 6.a, b, d, e 7.a

**Hamburg Area School District  
Course Plan  
(Music)**

**Course Name: Music Major 1**

**Unit: Pitch and pitch class**

**Time Line: mastery**

<b>Essential Content/ Essential Questions</b>	<b>Performance Objectives</b>	<b>Standards/Anchors</b>
What are the functions of a musical staff and clef?	<ul style="list-style-type: none"> <li>A. Be able to identify the five lines and four spaces that make up the music staff.</li> <li>B. Be able to identify common clefs- treble and bass, explain how they were derived and identify the note names that each designate to the lines and spaces of the staff.</li> <li>C. Be able to identify less-common clefs (C clefs), explain how they were derived and identify the note names that each designate to the lines and spaces of the staff.</li> <li>D. Be able to identify, with speed and accuracy, note names in treble, bass, tenor and alto clefs.</li> <li>E. Be able to explain the historical derivation of written music and how modern notation is the same and different.</li> </ul>	5.a, b, d 6.a, b, d, e 7.a
Dynamic markings and their functions.	<ul style="list-style-type: none"> <li>A. Be able to identify symbol, name and definition of commonly used dynamic markings.</li> <li>B. Be able to identify and define dynamic variation terms, crescendo, decrescendo and diminuendo.</li> <li>C. Be able to explain the role the use of dynamics plays in music composition and performance.</li> </ul>	5.a, c, d 6.b, c 7.a, b

**Hamburg Area School District  
Course Plan  
(Music Curriculum)**

**Course Name: Music Major I**

**Unit: Meter**

**Time Line: mastery**

<b>Essential Content/ Essential Questions</b>	<b>Performance Objectives</b>	<b>Standards/Anchors</b>
What is rhythm and musical meter?	<ul style="list-style-type: none"> <li>A. Be able to define musical meter.</li> <li>B. Be able to define rhythm and meter.</li> <li>C. Be able to identify the two principle meter types- simple and compound.</li> <li>D. Be able to identify recurring pulses in various recorded example of music.</li> </ul>	5.a, b,d 6.a,b,c,e,f 7.a, b 8.b, d 9.a, d
Rhythmic notation and values.	<ul style="list-style-type: none"> <li>A. Be able to identify notation symbols of notes and rests.</li> <li>B. Be able to define the values of notes and rests in terms of their ratios.</li> </ul>	5.a, b,d 6.a,b,c,e,f 7.a, b
What are the characteristics of simple, compound and irregular meters?	<ul style="list-style-type: none"> <li>A. Be able to explain the function of the top and bottom numbers in a time signature.</li> <li>B. Be able to identify numeric values of rhythmic notations in various key signatures.</li> <li>C. Be able to identify a time signature as simple, compound or irregular.</li> <li>D. Be able to identify the pulse note, its subdivision and rhythmic hierarchy in simple and compound meters.</li> <li>E. Be able to conduct duple, triple and quadruple meter patterns.</li> </ul>	5.a, b,d 6.a,b,c 7.a, b
Other elements of rhythmic notation.	<ul style="list-style-type: none"> <li>A. Be able to identify, define and accurately perform dotted rhythms.</li> <li>B. Be able to identify, define and accurately perform slurs and ties.</li> <li>C. Be able to identify, define and accurately perform syncopated rhythms.</li> <li>D. Be able to identify, define and accurately perform hemiola groupings</li> <li>E. Be able to identify, define and accurately perform music that begins with an anacrusis.</li> </ul>	1.a, c 2. a, c 3.b, c 5.a, b,d 6.a,b,c,e,f 7.a, b

**Hamburg Area School District  
Course Plan  
(Music)**

**Course Name: Music Major I**

**Unit: Pitch Collections, Scales and Major Keys**

**Time Line: mastery**

<b>Essential Content/ Essential Questions</b>	<b>Performance Objectives</b>	<b>Standards/Anchors</b>
What are chromatic and diatonic collections?	<ul style="list-style-type: none"> <li>A. Be able to describe the characteristics of chromatic and diatonic pitch collections.</li> <li>B. Be able to identify the pitch collections in various recorded examples as chromatic or diatonic.</li> </ul>	5.a, b,d 6.a,b,c,e,f 7.a, b
Ordered pitch-class collections.	<ul style="list-style-type: none"> <li>A. Be able to describe the difference between pitch collections and scales.</li> <li>B. Be able to describe the difference between major and chromatic scales.</li> <li>C. Be able to define the characteristics of a major scale.</li> <li>D. Be able to spell major scales using intervals and tetra chords.</li> </ul>	5.a, b,d 6.a,b,c, f 7.a, b
Scale degrees and solfege.	<ul style="list-style-type: none"> <li>A. Be able to identify the notes of a major scale by numeric scale degree</li> <li>B. Be able to identify the notes of a major scale by solfege syllable</li> <li>C. Be able to identify the notes of a major scale by proper name.</li> </ul>	1.a, c 5.a, b,d 6.a,b,c,e,f 7.a, b
Key Signatures-Major Keys	<ul style="list-style-type: none"> <li>A. Be able to identify and describe the function of a key signature in musical notation.</li> <li>B. Be able to describe the derivation of sharp keys and key signatures using the circle of fifths</li> <li>C. Be able to describe the derivation of flat keys and key signatures using the circle of fourths.</li> <li>D. Be able to identify a key name from a given key signature</li> <li>E. Be able to identify a key signature from a given key name.</li> </ul>	5.a, b,d 6.a,b,c,e,f 7.a, b

**Hamburg Area School District  
Course Plan  
(Music)**

**Course Name: Music Major I  
Unit: Minor keys and diatonic modes**

**Time Line: mastery**

<b>Essential Content/ Essential Questions</b>	<b>Performance Objectives</b>	<b>Standards/Anchors</b>
What are parallel major/minor keys?	<ul style="list-style-type: none"> <li>A. Be able to define parallel minor keys.</li> <li>B. Be able to identify the process used to find parallel major/minor keys when given a key signature or a key name</li> <li>C. Be able to identify the relationship of major and minor keys.</li> </ul>	5.a, b,d 6.a,b,c,e,f 7.a, b
What are relative major/minor keys?	<ul style="list-style-type: none"> <li>A. Be able to define relative minor keys.</li> <li>B. Be able to identify the process used to find relative major/minor keys when given a key signature or a key name</li> </ul>	5.a, b,d 6.a,b,c,f 7.a, b
Identifying the key of a musical passage.	<ul style="list-style-type: none"> <li>A. Be able to identify both major and minor keys associated with a given key signature of a musical passage.</li> <li>B. Be able to identify pitch motion in melody and bass lines of a musical passage associated with a major or minor key.</li> <li>C. Be able to identify a tonal center in a musical passage.</li> <li>D. Be able to identify accidentals in a musical passage and describe their function and relationship to major and minor keys.</li> </ul>	5.a, b,d 6.a,b,c,e,f 7.a, b
Different forms of minor scales-natural, harmonic and melodic	<ul style="list-style-type: none"> <li>A. Be able to explain the derivation of minor scale forms as they relate to major scales and other minor forms.</li> <li>B. Be able to accurately perform minor scale forms using correct solfege syllables.</li> <li>C. Be able to transpose scales and melodies to and from major and other minor key forms.</li> <li>D. Be able to identify recorded examples of scales as major or a minor form.</li> </ul>	4.a, b 5.a, b,d 6.a,b,c,e,f 7.a, b

**Hamburg Area School District  
Course Plan  
(Music)**

**Course Name: Music Major I**  
**Unit: Minor keys and diatonic modes**

**Time Line: mastery**

<b>Essential Content/ Essential Questions</b>	<b>Performance Objectives</b>	<b>Standards/Anchors</b>
Modes of the diatonic collection	A. Be able to derive the six traditional diatonic modes using the relative identification method. B. Be able to identify the major scale degree that each diatonic mode is based from. C. Be able to derive the six traditional diatonic modes using the parallel identification method. D. Be able to describe the six traditional diatonic modes as they relate to major and minor scale forms. E. Be able to identify recorded examples of diatonic modes by type.	5.a, b,d 6.a,b,c,e,f 7.a, b 8.a, b, c, d 9.a, d, e

**Hamburg Area School District  
Course Plan  
(Music)**

**Course Name: Music Major II  
Unit: Intervals**

**Time Line: mastery**

<b>Essential Content/ Essential Questions</b>	<b>Performance Objectives</b>	<b>Standards/Anchors</b>
Melodic and harmonic interval size	<ul style="list-style-type: none"> <li>A. Be able to identify the characteristics of harmonic and melodic intervals.</li> <li>B. Be able to identify instruments that play harmonic and melodic intervals.</li> <li>C. Be able to identify the size of harmonic and melodic intervals.</li> <li>D. Be able to identify, with speed and accuracy, intervals of a 3<sup>rd</sup>, 5<sup>th</sup> and 7<sup>th</sup>.</li> </ul>	5.a, b,d 6.a,b,c,e,f 7.a, b
Interval quality	<ul style="list-style-type: none"> <li>A. Be able to identify interval qualities as they relate to the number of half steps</li> <li>B. Be able to identify interval qualities as they relate to diatonic scale degrees in major and minor keys.</li> <li>C. Be able to describe the effect of accidentals on the quality of intervals.</li> <li>D. Be able to identify, with speed and accuracy, size and quality of melodic and harmonic intervals.</li> <li>E. Be able to identify enharmonic intervals using half steps.</li> <li>F. Be able to identify the size and quality of melodic and harmonic intervals played on a keyboard.</li> </ul>	1.a, c 5.a, b,d 6.a,b,c,e,f 7.a, b
Interval inversions	<ul style="list-style-type: none"> <li>A. Be able to identify the inversions of simple interval sizes.</li> <li>B. Be able to identify the inversions of interval qualities.</li> <li>C. Be able to identify descending harmonic intervals using inversions.</li> </ul>	5.a, b,d 6.a,b,c,e,f 7.a, b

**Hamburg Area School District  
Course Plan  
(Music)**

**Course Name: Music Major II  
Unit: Intervals**

**Time Line: mastery**

<b>Essential Content/ Essential Questions</b>	<b>Performance Objectives</b>	<b>Standards/Anchors</b>
Consonance and dissonance in intervals	A. Be able to define consonance and dissonance as it applies to musical harmony. B. Be able to identify the basic intervals in each of the six interval classes C. Be able to identify the harmonic qualities of intervals in each of the six interval classes.	5.a, b,d 6.a,b,c,e,f 7.a, b

**Hamburg Area School District  
Course Plan  
(Music)**

**Course Name: Music Major II  
Unit: Triads and 7<sup>th</sup> chords**

**Time Line: mastery**

Essential Content/ Essential Questions	Performance Objectives	Standards/Anchors
What is a chord?	<ul style="list-style-type: none"> <li>A. Be able to define the characteristics of a chord.</li> <li>B. Be able to define the characteristics of a triad.</li> <li>C. Be able to identify the parts of a triad; root, 3<sup>rd</sup> and 5<sup>th</sup>.</li> <li>D. Be able to build triads on scale degrees.</li> <li>E. Be able to define the harmonic make up and qualities of triads.</li> <li>F. Be able to identify diatonic triad qualities in major and minor keys.</li> </ul>	5.a, b,d 6.a,b,c,e,f 7.a, b
Spelling Triads	<ul style="list-style-type: none"> <li>A. Be able to spell triads in major and minor keys based on diatonic scale degrees.</li> <li>B. Be able to spell triads in all qualities using isolated intervals.</li> <li>C. Be able to spell triads in all qualities based on key signatures.</li> </ul>	5.a, b,d 6.a,b,c,e,f 7.a, b
Scale degree triads in tonal context	<ul style="list-style-type: none"> <li>A. Be able to identify the names and number of each scale degree in a major and minor scale.</li> <li>B. Be able to identify the roman numeral equivalents of scale degree numbers in major and minor keys.</li> <li>C. Be able to identify scale degree triads and qualities using Roman numeral analysis symbols.</li> </ul>	5.a, b,d 6.a,b,c,e,f 7.a, b
Triad inversions	<ul style="list-style-type: none"> <li>A. Be able to define the characteristics of triads in root position, 1<sup>st</sup> and 2<sup>nd</sup> inversion.</li> <li>B. Be able to explain the derivation of the Roman numeral analysis superscript symbols used to indicate inversions.</li> <li>C. Be able to identify triad quality and inversion using Roman numeral analysis symbols.</li> </ul>	5.a, b,d 6.a,b,c,e,f 7.a, b

**Hamburg Area School District  
Course Plan  
(Music)**

**Course Name: Music Major II  
Unit: Triads and 7<sup>th</sup> chords**

**Time Line: mastery**

<b>Essential Content/ Essential Questions</b>	<b>Performance Objectives</b>	<b>Standards/Anchors</b>
7 <sup>th</sup> chords	<ul style="list-style-type: none"> <li>A. Be able to identify the characteristic of 7<sup>th</sup> chords in root position, 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> inversion.</li> <li>B. Be able to explain the derivation of the Roman numeral analysis symbols used to indicate inversions of 7<sup>th</sup> chords.</li> <li>C. Be able to identify the diatonic qualities of 7<sup>th</sup> chords in major and minor scales.</li> <li>D. Be able to identify and describe the interval make up of all qualities of 7<sup>th</sup> chords.</li> <li>E. Be able to identify 7<sup>th</sup> chord quality and inversion using Roman numeral analysis.</li> <li>F. Be able to spell isolated 7<sup>th</sup> chords from a given Roman numeral symbol</li> </ul>	5.a, b,d 6.a,b,c,e,f 7.a, b 8.b, c 9.d
Chord analysis and composition	<ul style="list-style-type: none"> <li>A. Be able to identify chord type, quality and inversion of chords in written four-part compositions.</li> <li>B. Be able to write a four-part composition from a given Roman numeral progression, observing proper voice ranges, voice crossings, spacing and parallels.</li> </ul>	3.a, b, c, d, e 4.a, c, d 5.a, b,d 6.a,b,c,e,f 7.a, b 8.b, c 9.d

**Hamburg Area School District  
Course Plan  
(Music)**

**Course Name: Music Major III  
Unit: Note-to-Note Counterpoint**

**Time Line: mastery**

<b>Essential Content/ Essential Questions</b>	<b>Performance Objectives</b>	<b>Standards/Anchors</b>
Counterpoint composition	<ul style="list-style-type: none"> <li>A. Be able to define the characteristics of counterpoint and voice-leading.</li> <li>B. Be able to describe the origins of counterpoint as it relates to composers in the Baroque era.</li> <li>C. Be able to define the characteristics of cantus firmus as it applies to first-species counterpoint compositions.</li> </ul>	5.a,c,d 6.a,b,c,d,e,f 7.a,b,c 8.a,bd 9.a,d
Connecting melodic intervals	<ul style="list-style-type: none"> <li>A. Be able to identify the techniques used to connect melodic intervals.</li> <li>B. Be able to identify and describe the difference between disjunct and adjunct motion in melodic lines.</li> <li>C. Be able to compose melody lines observing proper composition guidelines.</li> </ul>	4.a,c,d 5.a,c,d 6.a,b,c,d,e,f 7.a,b,c
Connecting harmonic intervals	<ul style="list-style-type: none"> <li>A. Be able to identify the techniques used to connect harmonic intervals.</li> <li>B. Be able to identify the size and quality of intervals between voices in a harmonic counterpoint composition.</li> <li>C. Be able to compose harmonic counterpoint examples observing interval size guidelines.</li> </ul>	4.a,c,d 5.a,c,d 6.a,b,c,d,e,f 7.a,b,c
What are the four types of contrapuntal motion?	<ul style="list-style-type: none"> <li>A. Be able to explain how the voices of each harmonic interval in a composition make a linear connection with the next harmonic interval.</li> <li>B. Be able to identify and define the four types of contrapuntal motion used to connect voices.</li> <li>C. Be able to use the four types of contrapuntal motion when composing examples of harmonic counterpoint.</li> </ul>	4.a,c,d 5.a,c,d 6.a,b,c,d,e,f 7.a,b,c

**Hamburg Area School District  
Course Plan  
(Music)**

**Course Name: Music Major III  
Unit: Note-to-Note Counterpoint**

**Time Line: mastery**

Essential Content/ Essential Questions	Performance Objectives	Standards/Anchors
Consonant harmonic intervals	<ul style="list-style-type: none"> <li>A. Be able to define perfect and imperfect consonant intervals.</li> <li>B. Be able to define the special treatment of a P4 when it appears in specific voices.</li> <li>C. Be able to define the parallel perfect interval rule as it applies to harmonic note-to-note counterpoint.</li> <li>D. Be able to compose examples of note-to-note harmonic counterpoint observing the treatment of perfect and imperfect consonances and parallel intervals.</li> </ul>	<ul style="list-style-type: none"> <li>4.a,c,d</li> <li>5.a,c,d</li> <li>6.a,b,c,d,e,f</li> <li>7.a,b,c</li> </ul>
Composing strict style note-to-note counterpoint	<ul style="list-style-type: none"> <li>A. Be able to describe the sections of a first-species counterpoint composition.</li> <li>B. Be able to describe and demonstrate the rules used to guide the beginning and ending of a first-species counterpoint composition.</li> <li>C. Be able to describe and demonstrate the rules used to guide the middle of a first-species counterpoint composition.</li> <li>D. Be able to define the terms: leap, step, skip, crossed voices, overlapping and invertible counterpoint as they relate to strict-style counterpoint compositions.</li> <li>E. Be able to compose an example of strict-style counterpoint from a given bass line chord progression.</li> </ul>	<ul style="list-style-type: none"> <li>1.b, c, f</li> <li>2.b, c, f</li> <li>4.a,c,d</li> <li>5.a,c,d</li> <li>6.a,b,c,d,e,f</li> <li>7.a,b,c</li> </ul>

**Hamburg Area School District  
Course Plan  
(Music)**

**Course Name: Music Major III**

**Unit: Melodic and Rhythmic Embellishment in Two-Voice Composition**

**Time Line: mastery**

Essential Content/ Essential Questions	Performance Objectives	Standards/Anchors
What is second-species counterpoint?	<ul style="list-style-type: none"> <li>A. Be able to define the characteristics of second-species counterpoint.</li> <li>B. Be able to compare and contrast first and second species counterpoint styles.</li> <li>C. Be able to identify a written or recorded musical example as first or second species counterpoint style.</li> <li>D. Be able to identify accented and unaccented positions in the metrical context of second-species counterpoint.</li> <li>E. Be able to define the intervals used in second-species counterpoint that provide dissonance.</li> <li>F. Be able to identify consonant skips, leaps and steps in written and recorded examples.</li> </ul>	5.a,c,d 6.a,b,c,d,e,f 7.a,b,c 8.a,bd 9.a,d
Consonant and dissonant in second-species counterpoint	<ul style="list-style-type: none"> <li>A. Be able to define and describe the characteristics of passing and neighbor tones</li> <li>B. Be able to identify passing and neighbor tones in written and recorded examples.</li> <li>C. Be able to compose examples of second species counterpoint, using consonant and dissonant steps and skips.</li> </ul>	4.a, c 5.a,c,d 6.a,b,c,d,e,f 7.a,b,c
Composing second-species counterpoint	<ul style="list-style-type: none"> <li>A. Be able to describe the elements used in each section of a second-species counterpoint composition and how they relate to first-species.</li> <li>B. Be able to compare and contrast the use of melodic elements in first and second species counterpoint.</li> <li>C. Be able to compare and contrast the use of harmonic elements in first and second species counterpoint.</li> <li>D. Be able to compose examples of second-species counterpoint, observing the guidelines used in strict-style writing.</li> </ul>	4.a,c 5.a,c,d 6.a,b,c,d,e,f 7.a,b,c

**Hamburg Area School District  
Course Plan  
(Name of Curriculum)**

**Course Name: Music Major III**

**Unit: Third, Fourth and Fifth Species counterpoint**

**Time Line: mastery**

<b>Essential Content/ Essential Questions</b>	<b>Performance Objectives</b>	<b>Standards/Anchors</b>
Third-species counterpoint	<ul style="list-style-type: none"> <li>A. Be able to describe the characteristic of third-species counterpoint composition and how they compare and contrast to first and second species.</li> <li>B. Be able to define and identify double neighbor tones as used in third-species counterpoint.</li> <li>C. Be able to identify written and recorded examples as third-species counterpoint style.</li> </ul>	5.a,c,d 6.a,b,c,d,e,f 7.a,b,c
Fourth-species counterpoint and rhythmic displacement	<ul style="list-style-type: none"> <li>A. Be able to describe the characteristics of fourth-species counterpoint composition and how they compare and contrast to first, second and third species.</li> <li>B. Be able to define the characteristics and treatment of a suspension.</li> <li>C. Be able to define, compare and contrast types of suspensions: dissonant, consonant and chains.</li> <li>D. Be able to identify different types of suspensions in written and recorded examples.</li> <li>E. Be able compose examples of various types of suspensions.</li> </ul>	4.a,c 5.a,c,d 6.a,b,c,d,e,f 7.a,b,c
Fifth species and free counterpoint	<ul style="list-style-type: none"> <li>A. Be able to describe the characteristics of fifth-species counterpoint compositions and how they compare and contrast to first, second, third and fourth species.</li> <li>B. Be able to describe the progression of species counterpoint as it relates to 18<sup>th</sup> century musical studies.</li> <li>C. Be able to identify written and recorded examples as fifth-species counterpoint.</li> </ul>	1.b, c, f 2.b, c, f 4.a,c,d 5.a,c,d 6.a,b,c,d,e,f 7.a,b,c

**Hamburg Area School District  
Course Plan  
(Music)**

**Course Name: Music Major IV**

**Unit: Note-to-note counterpoint in 18<sup>th</sup> century style**

**Time Line: mastery**

Essential Content/ Essential Questions	Performance Objectives	Standards/Anchors
What is 18 <sup>th</sup> century style counterpoint?	<ul style="list-style-type: none"> <li>A. Be able to describe the characteristics of 18<sup>th</sup> century counterpoint as it relates to harmony, melody and rhythmic elements.</li> <li>B. Be able to compare and contrast 18<sup>th</sup> century counterpoint with strict species counterpoint.</li> <li>C. Be able to explain the historical derivation of 18<sup>th</sup> century counterpoint and its uses.</li> <li>D. Be able to identify written and recorded examples as 18<sup>th</sup> century style counterpoint.</li> </ul>	5.a,c,d 6.a,b,c,d,e,f 7.a,b,c 8.a,bd 9.a,d
Contrapuntal motion in 18 <sup>th</sup> century counterpoint.	<ul style="list-style-type: none"> <li>A. Be able to compare and contrast the uses of contrapuntal motion in strict species and 18<sup>th</sup> century counterpoint.</li> <li>B. Be able define: musical phrase and cadence.</li> <li>C. Be able to identify phrases and cadences in written and recorded examples.</li> </ul>	5.a,c,d 6.a,b,c,d,e,f 7.a,b,c 8.a,bd 9.a,d
Chordal dissonance in 18 <sup>th</sup> century counterpoint	<ul style="list-style-type: none"> <li>A. Be able to compare and contrast the use of chordal dissonance in strict species and 18<sup>th</sup> century counterpoint.</li> <li>B. Be able to identify and describe the treatment of dissonant intervals in 18<sup>th</sup> century counterpoint.</li> <li>C. Be able to identify tendency tones and their resolutions in 18<sup>th</sup> century chordal dissonance.</li> <li>D. Be able to describe dissonant intervals occurring within 7<sup>th</sup> chords and the resolution of their tendency tones.</li> <li>E. Be able to identify chordal dissonance in written and recorded examples.</li> </ul>	5.a,c,d 6.a,b,c,d,e,f 7.a,b,c 8.a,bd 9.a,d

**Hamburg Area School District  
Course Plan  
(Music)**

**Course Name: Music Major IV**  
**Unit: 18<sup>th</sup> century melody and bass lines**

**Time Line: mastery**

Essential Content/ Essential Questions	Performance Objectives	Standards/Anchors
Tonal Cadences	<ul style="list-style-type: none"> <li>A. Be able to describe the characteristics and uses of tonal cadences in closing 18<sup>th</sup> century counterpoint.</li> <li>B. Be able to describe scale degree bass line patterns in closing 18<sup>th</sup> century counterpoint.</li> <li>C. Be able to describe scale degree soprano lines in closing 18<sup>th</sup> century counterpoint.</li> <li>D. Be able to define the chords used in various cadence types.</li> <li>E. Be able to identify cadences in written and recorded examples.</li> <li>F. Be able to compose examples of tonal cadences used to close 18<sup>th</sup> century counterpoint compositions.</li> </ul>	4.a, c 5.a,c,d 6.a,b,c,d,e,f 7.a,b,c
Opening the counterpoint	<ul style="list-style-type: none"> <li>A. Be able to describe the treatment of implied tonic harmony when opening a counterpoint composition.</li> <li>B. Be able to describe the treatment of tonic harmonies as they occur with an anacrusis to open a counterpoint composition.</li> </ul>	5.a,c,d 6.a,b,c,d,e,f 7.a,b,c
Writing counterpoint from a given line	<ul style="list-style-type: none"> <li>A. Be able to identify the historical application of writing counterpoint compositions from pre-existing soprano and bass lines</li> <li>B. Be able to describe the process of writing a counterpoint composition from a pre-existing soprano and bass line.</li> <li>C. Be able to identify implied chordal harmonies indicated in an existing soprano and bass line.</li> <li>D. Be able to compose a counterpoint harmony from an existing soprano and bass line, observing guidelines of connecting melodic and harmonic intervals.</li> </ul>	4.a, c 5.a,c,d 6.a,b,c,d,e,f 7.a,b,c

**Hamburg Area School District  
Course Plan  
(Music)**

**Course Name: Music Major IV**  
**Unit: 18<sup>th</sup> century melody and bass lines**

**Time Line: mastery**

<b>Essential Content/ Essential Questions</b>	<b>Performance Objectives</b>	<b>Standards/Anchors</b>
Chordal tendencies	<ul style="list-style-type: none"> <li>A. Be able to describe tendency tones as applied to bass line movement.</li> <li>B. Be able to identify common chordal tendencies in four part compositions.</li> <li>C. Be able to identify harmonic progressions in written and recorded examples.</li> <li>D. Be able to compose a piece of music in four part SATB style, observing proper chordal progression guidelines and harmonic interval connections.</li> </ul>	<ul style="list-style-type: none"> <li>1.b, e, f</li> <li>2.b, e, f</li> <li>4.a, c, d</li> <li>5.a,c,d</li> <li>6.a,b,c,d,e,f</li> <li>7.a,b,c</li> </ul>