

# Wyoming Department of Education Required Virtual Education Course Syllabus

## Niobrara County School District # 1

Program Name	Wyoming Virtual Academy	Content Area	FA
Course ID	D-ART-020AV2-K	Grade Level	9-12
Course Name	Summit Music Appreciation - Semester 1	# of Credits	0.5
SCED Code	05118G0.5012	Curriculum Type	K12 Inc

### COURSE DESCRIPTION

*This course introduces students to the history, theory, and genres of music. The course explores the history of music, from the surviving examples of rudimentary musical forms through to contemporary pieces from around the world.*

*The first semester covers early musical forms, classical music, and American jazz. The second semester presents modern traditions, including gospel, folk, soul, blues, Latin rhythms, rock and roll, and hip hop. The course explores the relationship between music and social movements and reveals how the emergent global society and the prominence of the Internet are making musical forms more accessible worldwide.*

*To comply with certain state standards for the arts, a student "performance practicum" is required for full credit each semester. The performance practicum requirement can be met through participation in supervised instrumental or vocal lessons, church or community choirs, community musical performances, or any other structured program that meets at regular intervals and provides opportunities for students to build vocal and/or instrumental skills. Parents or guardians will be required to present their proposed practicum to the students' teachers for approval, and validate their children's regular participation in the chosen performance practicum.*

### WYOMING CONTENT AND PERFORMANCE STANDARDS

STANDARD#	<a href="#">BENCHMARK (Standard/Indicator) Use the Standards and Benchmarks as Spreadsheets</a>
FPA11.1.M.1	Students refine musicianship through individual practice, rehearsal, revision and performance.
FPA11.1.M.2	Students perform independently and with others a varied repertoire of music, refining musicianship and technical accuracy.
FPA11.1.M.3	Students improvise rhythms, melodies and accompaniments within a consistent style, meter, and tonality, and discuss their musical choices.
FPA11.1.M.4	Students compose and arrange music within specified guidelines, demonstrating creativity in using the elements of music for expressive effect.
FPA11.1.M.5	Students demonstrate musical literacy through reading, sightreading and notating music.
FPA11.2.M.1	Students analyze compositional devices and techniques used in a musical work and give examples of other works that make similar uses of these devices and techniques.

FPA11.2.M.2	Students respond to aural examples by evaluating musical elements and expressive devices of a varied repertoire of music.
FPA11.2.M.3	Students apply criteria in evaluating their own and others' performances, compositions, arrangements, or improvisations by comparing and contrasting them to similar or exemplary models.
FPA11.2.M.4	Students form and defend their preferences for musicians, musical works and genres.
FPA11.3.M.1	Students classify, by genre or style and by historical period or culture, unfamiliar music and explain the reasoning behind their classifications.
FPA11.3.M.2	Students listen to a varied repertoire of music, emphasizing American music, and analyze the characteristics that cause a work to be considered historically or culturally significant.
FPA11.3.M.3	Students evaluate the various purposes of music, select music for a specific purpose, and defend their choice.
FPA11.4.M.1	Students demonstrate safe, responsible and appropriate behavior in a variety of musical settings.
FPA11.4.M.2	Students examine the creative and analytical processes of music in relationship to other disciplines.
FPA11.4.M.3	Students identify how musical skills and dispositions are applied to careers, cultural and recreational opportunities.
FPA11.4.M.4	Students analyze the economics of music including the role of management, patrons, philanthropy and advocacy.

SCOPE AND SEQUENCE		
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UNIT OUTLINE	STANDARD#	OUTCOMES OBJECTIVES/STUDENT CENTERED GOALS
Unit 1: Introduction to Music Appreciation 1.01: Music Logs		<p>Apply music concepts to personal experiences in music.</p> <p>Present knowledge of music in a creative format.</p> <p>Identify and describe music examples.</p> <p>Evaluate music and musical performances using appropriate terminology.</p> <p>Perform a varied repertoire of music (Practice Logs only).</p>
Unit 1: Introduction to Music Appreciation 1.02: Understanding Music, Part 1		<p>Explain what a motive is, and how it can be changed to create variation.</p> <p>Define orchestration.</p>

		<p>Define each music parameter and the effect it has on a piece of music.</p> <p>Identify the music parameters in a piece of music.</p>
<p>Unit 1: Introduction to Music Appreciation 1.03: Understanding Music, Part 2</p>		<p>Describe the four main branches of musicology.</p>
<p>Unit 1: Introduction to Music Appreciation 1.04: Sound and Hearing, Part 1</p>		<p>Explain the relationship between frequency and pitch and between amplitude and volume.</p> <p>Apply music concepts to personal experiences in music.</p> <p>Explain what sound is and how it is created.</p> <p>Identify the parts of a sound wave and explain their impact on our perception of sound.</p>
<p>Unit 1: Introduction to Music Appreciation 1.05: Sound and Hearing, Part 2 1.06: Discuss: Music and You</p>	FPA.11.4.M.1-4	<p>Identify the parts of the ear and describe their function in hearing.</p> <p>Explain the relationship between frequency and pitch and between amplitude and volume.</p> <p>Explain the damage that can be caused by sound and how hearing can be protected.</p> <p>Explain what sound is and how it is created.</p> <p>Identify the parts of a sound wave and explain their impact on our perception of sound.</p>
<p>Unit 1: Introduction to Music Appreciation 1.07: Music Theory: Pitch, Part 1</p>		<p>Identify music note pitches on a staff.</p> <p>Describe why different clefs are used for different instruments.</p>
<p>Unit 1: Introduction to Music Appreciation 1.08: Music Theory: Pitch, Part 2</p>		<p>Identify music note pitches on a staff.</p> <p>Describe why different clefs are used for different instruments.</p> <p>Match notes on a staff to piano keys.</p>
<p>Unit 1: Introduction to Music Appreciation 1.09: Music Theory: Pitch, Part 3</p>		<p>Identify music note pitches on a staff.</p> <p>Match notes on a staff to piano keys.</p> <p>Describe why different clefs are used for different instruments.</p>
<p>Unit 1: Introduction to Music Appreciation 1.010: Composition: Notate Music with Finale NotePad</p>	FPA11.1.M1-5, FPA11.2.M1-M4, FPA11.4.M.1	<p>Notate a music score.</p>

<p>Unit 1: Introduction to Music Appreciation 1.011: Your Choice</p>		
<p>Unit 1: Introduction to Music Appreciation 1.012: Unit Review</p>		<p>Demonstrate mastery of important knowledge and skills learned in this unit.</p>
<p>Unit 1: Introduction to Music Appreciation 1.013: Unit 1 Test: Part 1</p>	<p>FPA11.2.M1-4, FPA11.3.M1-3, FPA11.4.M.1-4</p>	<p>Apply music concepts to personal experiences in music.</p> <p>Present knowledge of music in a creative format.</p> <p>Identify and describe music examples.</p> <p>Evaluate music and musical performances using appropriate terminology.</p> <p>Explain what a motive is, and how it can be changed to create variation.</p> <p>Define orchestration.</p> <p>Define each music parameter and the effect it has on a piece of music.</p> <p>Identify the music parameters in a piece of music.</p> <p>Apply music concepts to personal experiences in music.</p> <p>Explain the relationship between frequency and pitch and between amplitude and volume.</p> <p>Explain what sound is and how it is created.</p> <p>Identify the parts of a sound wave and explain their impact on our perception of sound.</p> <p>Explain the relationship between frequency and pitch and between amplitude and volume.</p> <p>Explain what sound is and how it is created.</p> <p>Identify the parts of a sound wave and explain their impact on our perception of sound.</p> <p>Identify the parts of the ear and describe their function in hearing.</p>

		<p>Explain the damage that can be caused by sound and how hearing can be protected.</p> <p>Identify music note pitches on a staff.</p> <p>Describe why different clefs are used for different instruments.</p> <p>Match notes on a staff to piano keys.</p> <p>Match notes on a staff to piano keys.</p>
<p>Unit 1: Introduction to Music Appreciation 1.014: Unit 1 Test: Part 2</p>	<p>FPA11.1.M1-5, FPA11.2.M1-4, FPA11.3.M1-3, FPA11.4.M.1-4</p>	<p>Apply music concepts to personal experiences in music.</p> <p>Present knowledge of music in a creative format.</p> <p>Identify and describe music examples.</p> <p>Evaluate music and musical performances using appropriate terminology.</p> <p>Explain what a motive is, and how it can be changed to create variation.</p> <p>Define orchestration.</p> <p>Define each music parameter and the effect it has on a piece of music.</p> <p>Identify the music parameters in a piece of music.</p> <p>Apply music concepts to personal experiences in music.</p> <p>Explain the relationship between frequency and pitch and between amplitude and volume.</p> <p>Explain what sound is and how it is created.</p> <p>Identify the parts of a sound wave and explain their impact on our perception of sound.</p> <p>Explain the relationship between frequency and pitch and between amplitude and volume.</p> <p>Explain what sound is and how it is created.</p>

		<p>Identify the parts of a sound wave and explain their impact on our perception of sound.</p> <p>Identify the parts of the ear and describe their function in hearing.</p> <p>Explain the damage that can be caused by sound and how hearing can be protected.</p> <p>Identify music note pitches on a staff.</p> <p>Describe why different clefs are used for different instruments.</p> <p>Match notes on a staff to piano keys.</p> <p>Match notes on a staff to piano keys.</p> <p>Perform a varied repertoire of music (Practice Logs only).</p>
<p>Unit 2: Prehistoric and Ancient Music 2.01: Music Logs</p>		<p>Apply music concepts to personal experiences in music.</p> <p>Present knowledge of music in a creative format.</p> <p>Identify and describe music examples.</p> <p>Evaluate music and musical performances using appropriate terminology.</p> <p>Perform a varied repertoire of music (Practice Logs only).</p>
<p>Unit 2: Prehistoric and Ancient Music 2.02: Prehistoric World Music, Part 1</p>		<p>Explain how archaeologists know what music was like in ancient times.</p> <p>Describe how prehistoric people created music.</p> <p>Identify key musical instruments of the ancient world: shofar, sistrum.</p>
<p>Unit 2: Prehistoric and Ancient Music 2.03: Prehistoric World Music, Part 2</p>		<p>Explain how archaeologists know what music was like in ancient times.</p> <p>Describe how prehistoric people created music.</p> <p>Describe how music was used in Israel and Egypt.</p> <p>Explain how music was developed and supported in ancient China.</p> <p>Identify key musical instruments of the ancient world: shofar, sistrum.</p>

<p>Unit 2: Prehistoric and Ancient Music 2.04: Ancient Greco-Roman Music, Part 1</p>		<p>Identify the origins of music according to Greek mythology.</p> <p>Describe the beliefs of Pythagoras concerning the relationship between music and math.</p> <p>Explain the beliefs of Plato and Aristotle regarding the role of music in education.</p> <p>Describe the uses of music in the Roman military.</p> <p>Explain how Roman citizens incorporated music into their daily lives and religious practices.</p> <p>Identify key musical instruments of the ancient Greeks and Romans.</p>
<p>Unit 2: Prehistoric and Ancient Music 2.05: Ancient Greco-Roman Music, Part 2 2.06: Discuss: Music and Society</p>	<p>FPA.11.4.M.1-4</p>	<p>Identify key musical instruments of the ancient Greeks and Romans.</p>
<p>Unit 2: Prehistoric and Ancient Music 2.07: Music Theory: Rhythm, Part 1</p>		<p>Read, write, and perform common rhythms.</p>
<p>Unit 2: Prehistoric and Ancient Music 2.08: Music Theory: Rhythm, Part 2</p>		<p>Read, write, and perform common rhythms.</p>
<p>Unit 2: Prehistoric and Ancient Music 2.09: Music Theory: Rhythm, Part 3</p>		<p>Notate a music score.</p> <p>Read, write, and perform common rhythms.</p> <p>Identify time signatures.</p> <p>Organize notes into measures.</p>
<p>Unit 2: Prehistoric and Ancient Music 2.10: Ear Training: Identifying Music Samples</p>		<p>Identify and describe music examples.</p>
<p>Unit 2: Prehistoric and Ancient Music 2.11: Composition: Writing Rhythms</p>		<p>Notate a music score.</p>
<p>Unit 2: Prehistoric and Ancient Music 2.12: Your Choice</p>		
<p>Unit 2: Prehistoric and Ancient Music 2.13: Unit Review</p>		<p>Demonstrate mastery of important knowledge and skills learned in this unit.</p>
<p>Unit 2: Prehistoric and Ancient Music 2.14: Unit 2 Test: Part 1</p>	<p>FPA11.2.M1-4,FPA11.3.M1-3, FPA11.4.M.1-4</p>	<p>Apply music concepts to personal experiences</p>

		<p>in music.</p> <p>Present knowledge of music in a creative format.</p> <p>Identify and describe music examples.</p> <p>Evaluate music and musical performances using appropriate terminology.</p> <p>Explain how archaeologists know what music was like in ancient times.</p> <p>Describe how prehistoric people created music.</p> <p>Describe how music was used in Israel and Egypt.</p> <p>Explain how music was developed and supported in ancient China.</p> <p>Identify key musical instruments of the ancient world: shofar, sistrum.</p> <p>Identify the origins of music according to Greek mythology.</p> <p>Describe the beliefs of Pythagoras concerning the relationship between music and math.</p> <p>Explain the beliefs of Plato and Aristotle regarding the role of music in education.</p> <p>Describe the uses of music in the Roman military.</p> <p>Explain how Roman citizens incorporated music into their daily lives and religious practices.</p> <p>Identify key musical instruments of the ancient Greeks and Romans.</p> <p>Identify and describe music examples.</p>
<p>Unit 2: Prehistoric and Ancient Music 2.15: Unit 2 Test: Part 2</p>	<p>FPA11.1.M1-5, FPA11.2.M1-4, FPA11.3.M1-3, FPA11.4.M.1-4</p>	<p>Apply music concepts to personal experiences in music. Present knowledge of music in a creative format. Identify and describe music examples. Evaluate music and musical performances using appropriate terminology. Explain how archaeologists know what music was like in ancient times. Describe how prehistoric people created music. Describe</p>



		<p>how music was used in Israel and Egypt. Explain how music was developed and supported in ancient China. Identify key musical instruments of the ancient world: shofar, sistrum. Identify the origins of music according to Greek mythology. Describe the beliefs of Pythagoras concerning the relationship between music and math. Explain the beliefs of Plato and Aristotle regarding the role of music in education. Describe the uses of music in the Roman military. Explain how Roman citizens incorporated music into their daily lives and religious practices. Identify key musical instruments of the ancient Greeks and Romans. Identify and describe music examples. Notate a music score. Read, write, and perform common rhythms. Identify time signatures. Organize notes into measures.</p>
<p>Unit 3: Middle Ages and Renaissance Music 3.01: Music Logs</p>		<p>Apply music concepts to personal experiences in music.</p> <p>Present knowledge of music in a creative format.</p> <p>Identify and describe music examples.</p> <p>Evaluate music and musical performances using appropriate terminology.</p> <p>Perform a varied repertoire of music (Practice Logs only).</p>
<p>Unit 3: Middle Ages and Renaissance Music 3.02: Middle Ages Music, Part 1</p>		<p>Describe the importance of plainchant, Hildegard von Bingen, and the Notre Dame School composers in the development of sacred music in the Middle Ages.</p> <p>Describe the sacred music contributions of Guillaume de Machaut in the Middle Ages.</p> <p>Explain the development of early music notation.</p>
<p>Unit 3: Middle Ages and Renaissance Music 3.03: Middle Ages Music, Part 2</p>		<p>Distinguish between sacred and secular music.</p> <p>Describe the importance of plainchant, Hildegard von Bingen, and the Notre Dame School composers in the development of sacred music in the Middle Ages.</p> <p>Explain the development of early music notation.</p> <p>Compare the role of the jongleur to that of the troubadour.</p>

		<p>Describe the secular music styles motet and madrigal that developed during the Middle Ages.</p> <p>Identify the importance of the lute and sackbut in the Middle Ages.</p> <p>Describe the sacred music contributions of Guillaume de Machaut in the Middle Ages.</p>
<p>Unit 3: Middle Ages and Renaissance Music 3.04: Ear Training: Identifying Music Samples</p>	FPA11.1.M1-5, FPA11.2.M1-4	<p>Identify and describe music examples.</p>
<p>Unit 3: Middle Ages and Renaissance Music 3.05: Renaissance Music, Part 1</p>		<p>Describe the changes that occurred in music from the Middle Ages to the Renaissance.</p> <p>Explain how the invention of the printing press changed music notation during the Renaissance.</p> <p>Describe the roles of Amati and Stradivari in the creation of the violin.</p>
<p>Unit 3: Middle Ages and Renaissance Music 3.06: Renaissance Music, Part 2 3.07: Discuss: Institutional Influences on Music</p>	FPA.11.4.M.1-4	<p>Describe the changes that occurred in music from the Middle Ages to the Renaissance.</p> <p>Identify the contributions made by Gabrieli, Victoria, and Praetorius.</p> <p>Describe the effect of the Protestant Reformation on music during the Renaissance.</p>
<p>Unit 3: Middle Ages and Renaissance Music 3.08: Music Theory: Scales, Part 1</p>		<p>Describe the purpose of accidentals and how they are used to identify the black keys on the piano.</p> <p>Identify whole- and half-step intervals.</p> <p>Construct major and minor scales using whole- and half-step intervals.</p>
<p>Unit 3: Middle Ages and Renaissance 3.09: Music Theory: Scales, Part 2</p>		<p>Identify whole- and half-step intervals.</p> <p>Construct major and minor scales using whole- and half-step intervals.</p>
<p>Unit 3: Middle Ages and Renaissance Music 3.10: Composition: Major Scales</p>	FPA11.1.M1-5, FPA11.2.M1-4	<p>Notate a music score.</p>
<p>Unit 3: Middle Ages and Renaissance Music 3.11: Your Choice</p>		
<p>Unit 3: Middle Ages and Renaissance Music 3.12: Unit Review</p>		<p>Demonstrate mastery of important knowledge and skills learned in this unit.</p>

<p>Unit 3: Middle Ages and Renaissance Music 3.13: Unit 3 Test: Part 1</p>	<p>FPA11.2.M1-4,FPA11.3.M1-3, FPA11.4.M.1-4</p>	<p>Apply music concepts to personal experiences in music.</p> <p>Present knowledge of music in a creative format.</p> <p>Identify and describe music examples.</p> <p>Evaluate music and musical performances using appropriate terminology.</p> <p>Perform a varied repertoire of music (Practice Logs only).</p> <p>Describe the importance of plainchant, Hildegard von Bingen, and the Notre Dame School composers in the development of sacred music in the Middle Ages.</p> <p>Describe the sacred music contributions of Guillaume de Machaut in the Middle Ages.</p> <p>Explain the development of early music notation.</p> <p>Explain the development of early music notation.</p> <p>Identify the importance of the lute and sackbut in the Middle Ages.</p> <p>Describe the sacred music contributions of Guillaume de Machaut in the Middle Ages.</p> <p>Distinguish between sacred and secular music.</p> <p>Compare the role of the jongleur to that of the troubadour.</p> <p>Describe the secular music styles motet and madrigal that developed during the Middle Ages.</p> <p>Describe the changes that occurred in music from the Middle Ages to the Renaissance.</p> <p>Explain how the invention of the printing press changed music notation during the</p>
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		<p>Renaissance.</p> <p>Describe the roles of Amati and Stradivari in the creation of the violin.</p> <p>Describe the purpose of accidentals and how they are used to identify the black keys on the piano.</p> <p>Identify whole- and half-step intervals.</p> <p>Construct major and minor scales using whole- and half-step intervals.</p>
<p>Unit 3: Middle Ages and Renaissance Music 3.14: Unit 3 Test: Part 2</p>	<p>FPA11.1.M1-5, FPA11.2.M1-4, FPA11.3.M1-3, FPA11.4.M.1-4</p>	<p>Apply music concepts to personal experiences in music.</p> <p>Present knowledge of music in a creative format.</p> <p>Identify and describe music examples.</p> <p>Evaluate music and musical performances using appropriate terminology.</p> <p>Perform a varied repertoire of music (Practice Logs only).</p> <p>Describe the importance of plainchant, Hildegard von Bingen, and the Notre Dame School composers in the development of sacred music in the Middle Ages.</p> <p>Describe the sacred music contributions of Guillaume de Machaut in the Middle Ages.</p> <p>Explain the development of early music notation.</p> <p>Explain the development of early music notation.</p> <p>Identify the importance of the lute and sackbut in the Middle Ages.</p> <p>Describe the sacred music contributions of Guillaume de Machaut in the Middle Ages.</p> <p>Distinguish between sacred and secular music.</p>

		<p>Compare the role of the jongleur to that of the troubadour.</p> <p>Describe the secular music styles motet and madrigal that developed during the Middle Ages.</p> <p>Describe the changes that occurred in music from the Middle Ages to the Renaissance.</p> <p>Explain how the invention of the printing press changed music notation during the Renaissance.</p> <p>Describe the roles of Amati and Stradivari in the creation of the violin.</p> <p>Describe the purpose of accidentals and how they are used to identify the black keys on the piano.</p> <p>Identify whole- and half-step intervals.</p> <p>Construct major and minor scales using whole- and half-step intervals.</p>
<p>Unit 4: Baroque and Opera Music 4.01: Music Logs</p>		<p>Apply music concepts to personal experiences in music.</p> <p>Present knowledge of music in a creative format.</p> <p>Identify and describe music examples.</p> <p>Evaluate music and musical performances using appropriate terminology.</p> <p>Perform a varied repertoire of music (Practice Logs only).</p>
<p>Unit 4: Baroque and Opera Music 4.02: Music of the Baroque Period, Part 1</p>		<p>Identify the essential qualities of Baroque music.</p> <p>Identify important instruments in the Baroque period.</p>
<p>Unit 4: Baroque and Opera Music 4.03: Music of the Baroque Period, Part 2</p>		<p>Identify the essential qualities of Baroque music.</p> <p>Describe the concerto form of Baroque orchestral music.</p> <p>Explain the three forms of Baroque chamber music.</p>

		<p>Contrast chamber music with orchestral music.</p> <p>Define the major baroque vocal forms oratorio and cantata.</p>
<p>Unit 4: Baroque and Opera Music</p> <p>4.04: Ear Training: Perfect Intervals</p>	FPA11.1.M1-5, FPA11.2.M1-4	<p>Identify and describe music examples.</p>
<p>Unit 4: Baroque and Opera Music</p> <p>4.05: Baroque Period Composers, Part 1</p>		<p>Identify Baroque characteristics in the works of Bach, Vivaldi, and Handel.</p>
<p>Unit 4: Baroque and Opera Music</p> <p>4.06: Baroque Period Composers, Part 2</p> <p>4.07: Discuss: Enduring Composers</p>	FPA.11.4.M.1-4	<p>Identify Baroque characteristics in the works of Bach, Vivaldi, and Handel.</p>
<p>Unit 4: Baroque and Opera Music</p> <p>4.08: Opera Music, Part 1</p>		<p>Define opera.</p> <p>Describe important operatic elements.</p> <p>Define operatic form from the seventeenth and eighteenth centuries (tragedie-lyrique, opera seria, opera buffa, singspiel, ballad opera).</p> <p>Trace important musical events throughout the history of opera beginning with the birth of opera at the dawn of the seventeenth century through the eighteenth century.</p> <p>Use specific vocabulary to describe parts of an opera.</p>
<p>Unit 4: Baroque and Opera Music</p> <p>4.09: Opera Music, Part 2</p>		<p>Define opera.</p> <p>Describe important operatic elements.</p> <p>Use specific vocabulary to describe parts of an opera.</p> <p>Define operatic forms from the nineteenth and twentieth centuries (grand opera, music drama).</p> <p>Trace important musical events throughout the history of opera from the nineteenth and twentieth centuries.</p>
<p>Unit 4: Baroque and Opera Music</p> <p>4.10: Music Theory: Key Signatures, Part 1</p>		<p><i>Explain how key signatures are derived from scales.</i></p> <p><i>Identify major and minor key signatures.</i></p> <p><i>Explain the circle of fifths.</i></p>
<p>Unit 4: Baroque and Opera Music</p> <p>4.11: Music Theory: Key Signatures, Part 2</p>		<p>Explain how key signatures are derived from scales.</p> <p>Identify major and minor key signatures.</p> <p>Explain the circle of fifths.</p>

<p>Unit 4: Baroque and Opera Music 4.12: Composition: Music Parameters and Form</p>	<p>FPA11.1.M1-5, FPA11.2.M1-4</p>	<p>Notate a music score.</p>
<p>Unit 4: Baroque and Opera Music 4.13: Your Choice</p>		
<p>Unit 4: Baroque and Opera Music 4.14: Unit Review</p>		<p>Demonstrate mastery of important knowledge and skills learned in this unit.</p>
<p>Unit 4: Baroque and Opera Music 4.15: Unit 4 Test: Part 1</p>	<p>FPA11.2.M1-4, FPA11.3.M1-3, FPA11.4.M.1-4</p>	<p>Apply music concepts to personal experiences in music.</p> <p>Present knowledge of music in a creative format.</p> <p>Identify and describe music examples.</p> <p>Evaluate music and musical performances using appropriate terminology.</p> <p>Identify the essential qualities of Baroque music.</p> <p>Identify important instruments in the Baroque period.</p> <p>Describe the concerto form of Baroque orchestral music.</p> <p>Explain the three forms of Baroque chamber music.</p> <p>Contrast chamber music with orchestral music.</p> <p>Define the major baroque vocal forms oratorio and cantata.</p> <p>Identify and describe music examples.</p> <p>Identify Baroque characteristics in the works of Bach, Vivaldi, and Handel.</p> <p>Define opera.</p> <p>Describe important operatic elements.</p> <p>Define operatic form from the seventeenth and eighteenth centuries (tragedie-lyrique, opera seria, opera buffa, singspiel, ballad opera).</p> <p>Trace important musical events throughout the history of opera beginning with the birth of opera at the dawn of the seventeenth century through the eighteenth century.</p> <p>Use specific vocabulary to describe parts of an opera.</p>

		<p>Define operatic forms from the nineteenth and twentieth centuries (grand opera, music drama).</p> <p>Trace important musical events throughout the history of opera from the nineteenth and twentieth centuries.</p> <p>Explain how key signatures are derived from scales.</p> <p>Identify major and minor key signatures.</p> <p>Explain the circle of fifths.</p>
<p>Unit 4: Baroque and Opera Music 4.16: Unit 4 Test: Part 2</p>	<p>FPA11.1.M1-5, FPA11.2.M1-4, FPA11.3.M1-3, FPA11.4.M.1-4</p>	<p>Apply music concepts to personal experiences in music.</p> <p>Present knowledge of music in a creative format.</p> <p>Identify and describe music examples.</p> <p>Evaluate music and musical performances using appropriate terminology.</p> <p>Identify the essential qualities of Baroque music.</p> <p>Identify important instruments in the Baroque period.</p> <p>Describe the concerto form of Baroque orchestral music.</p> <p>Explain the three forms of Baroque chamber music.</p> <p>Contrast chamber music with orchestral music.</p> <p>Define the major baroque vocal forms oratorio and cantata.</p> <p>Identify and describe music examples.</p> <p>Identify Baroque characteristics in the works of Bach, Vivaldi, and Handel.</p> <p>Define opera.</p> <p>Describe important operatic elements.</p> <p>Define operatic form from the seventeenth and eighteenth centuries (tragedie-lyrique, opera seria, opera buffa, singspiel, ballad opera).</p> <p>Trace important musical events throughout the history of opera beginning with the birth of opera at the dawn of the seventeenth century through the</p>



		<p>eighteenth century.</p> <p>Use specific vocabulary to describe parts of an opera.</p> <p>Define operatic forms from the nineteenth and twentieth centuries (grand opera, music drama).</p> <p>Trace important musical events throughout the history of opera from the nineteenth and twentieth centuries.</p> <p>Explain how key signatures are derived from scales.</p> <p>Identify major and minor key signatures.</p> <p>Explain the circle of fifths.</p>
<p>Unit 5: Classical Music 5.01: Music Logs</p>		<p>Apply music concepts to personal experiences in music.</p> <p>Present knowledge of music in a creative format.</p> <p>Identify and describe music examples.</p> <p>Evaluate music and musical performances using appropriate terminology.</p> <p>Perform a varied repertoire of music (Practice Logs only).</p>
<p>Unit 5: Classical Music 5.02: Classical Music, Part 1</p>		<p>Describe the major characteristics of the Classical style.</p> <p>Describe the importance of symmetrical phrasing and emphasis on melody in Classical music.</p> <p>Define a symphony.</p> <p>Identify the four movements of a Classical period symphony.</p> <p>Outline the three main parts of sonata form.</p> <p>Define the Classical forms serenade, divertimento, and string quartet.</p> <p>Describe how the cadenza was used in the Classical era concerto.</p>
<p>Unit 5: Classical Music 5.03: Classical Music, Part 1</p>		<p>Describe the major characteristics of the Classical style.</p>

<p>Unit 5: Classical Music 5.04: Ear Training: More Intervals</p>	<p>FPA11.1.M1-5, FPA11.2.M1-4</p>	<p>Identify and describe music examples.</p>
<p>Unit 5: Classical Music 5.05: Classical Composers, Part 1</p>		<p>Identify classical elements in Haydn’s “Surprise” Symphony.</p> <p>Trace Mozart's musical development, from his start as a child prodigy to his maturity as an accomplished composer in Vienna.</p> <p>Identify classical elements in Mozart’s Symphony No. 40.</p>
<p>Unit 5: Classical Music 5.06: Classical Composers, Part 2</p>		<p>Summarize the three periods of Beethoven’s life.</p> <p>Identify classical elements in Beethoven’s Pathetique Sonata.</p> <p>Describe how changes in the patronage system affected composers.</p>
<p>Unit 5: Classical Music 5.07: The Orchestra 5.08: Discuss: The Role of Music</p>	<p>FPA.11.4.M.1-4</p>	<p>Identify the four main sections of an orchestra and the instruments contained within each section.</p> <p>Trace the evolution of the orchestra through the major periods of classical music.</p> <p>Describe how modern composers have influenced the structure of the orchestra.</p>
<p>Unit 5: Classical Music 5.09: Music Parameters</p>		<p>Define each music parameter and the effect it has on a piece of music.</p> <p>Describe the effect of tempo in music, and explain how tempo can change within a song or composition.</p> <p>Define Italian terms used to describe varying tempos.</p> <p>Describe the effect of dynamics in music, and explain how dynamics can change within a song or composition.</p> <p>Define Italian terms used to describe dynamics.</p> <p>Define and describe articulation markings.</p>
<p>Unit 5: Classical Music 5.10: Composition: Creating Harmony, Part 1</p>	<p>FPA11.1.M1-5, FPA11.2.M1-4</p>	<p>Notate a music score.</p>
<p>Unit 5: Classical Music 5.11: Composition: Creating Harmony, Part 2</p>	<p>FPA11.1.M1-5, FPA11.2.M1-4</p>	<p>Notate a music score.</p>
<p>Unit 5: Classical Music 5.12: Your Choice</p>		

<p>Unit 5: Classical Music 5.13: Unit Review</p>		<p>Demonstrate mastery of important knowledge and skills learned in this unit.</p>
<p>Unit 5: Classical Music 5.14: Unit 5 Test: Part 1</p>	<p>FPA11.2.M1-4, FPA11.3.M1-3, FPA11.4.M.1-4</p>	<p>Apply music concepts to personal experiences in music.</p> <p>Present knowledge of music in a creative format.</p> <p>Identify and describe music examples.</p> <p>Evaluate music and musical performances using appropriate terminology.</p> <p>Describe the major characteristics of the Classical style.</p> <p>Describe the importance of symmetrical phrasing and emphasis on melody in Classical music.</p> <p>Define a symphony.</p> <p>Identify the four movements of a Classical period symphony.</p> <p>Outline the three main parts of sonata form.</p> <p>Define the Classical forms serenade, divertimento, and string quartet.</p> <p>Describe how the cadenza was used in the Classical era concerto.</p> <p>Describe the major characteristics of the Classical style.</p> <p>Identify and describe music examples.</p> <p>Identify classical elements in Haydn's "Surprise" Symphony.</p> <p>Trace Mozart's musical development, from his start as a child prodigy to his maturity as an accomplished composer in Vienna.</p> <p>Identify classical elements in Mozart's</p>

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<p>Unit 5: Classical Music 5.15: Unit 5 Test: Part 2</p>	<p>FPA11.1.M1-5, FPA11.2.M1-4, FPA11.3.M1-3, FPA11.4.M.1-4</p>	<p>Apply music concepts to personal experiences in music.</p> <p>Present knowledge of music in a creative format.</p> <p>Identify and describe music examples.</p> <p>Evaluate music and musical performances using appropriate terminology.</p>

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Identify the four movements of a Classical period symphony.

Outline the three main parts of sonata form.

Define the Classical forms serenade, divertimento, and string quartet.

Describe how the cadenza was used in the Classical era concerto.

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Identify and describe music examples.

Identify classical elements in Haydn's "Surprise" Symphony.

Trace Mozart's musical development, from his start as a child prodigy to his maturity as an accomplished composer in Vienna.

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Summarize the three periods of Beethoven's life.

Identify classical elements in Beethoven's Pathetique Sonata.

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<p>Unit 6: Romantic Period and Twentieth-Century Music 6.01: Music Logs</p>		<p>Apply music concepts to personal experiences in music.</p> <p>Present knowledge of music in a creative format.</p> <p>Identify and describe music examples.</p> <p>Evaluate music and musical performances using appropriate terminology.</p> <p>Perform a varied repertoire of music (Practice Logs only).</p>
<p>Unit 6: Romantic Period and Twentieth-Century Music 6.02: Romantic Period Music, Part 1</p>		<p>Identify key characteristics of Romantic music and the new musical forms that were favored.</p> <p>Define the three main forms of program music.</p> <p>Describe examples of style typical of the Romantic period in the composition Symphonie Fantastique by Hector Berlioz.</p> <p>Identify key composers and musical works that demonstrate the passion and pathos of the Romantic era.</p>

<p>Unit 6: Romantic Period and Twentieth-Century Music 6.03: Romantic Period Music, Part 2</p>		<p>Identify key characteristics of Romantic music and the new musical forms that were favored.</p> <p>Identify key composers and musical works that demonstrate the passion and pathos of the Romantic era.</p>
<p>Unit 6: Romantic Period and Twentieth-Century Music 6.04: Nationalistic Music, Part 1</p>		<p>Identify and describe the music and careers of the nationalistic composers known as the Russian Five.</p> <p>Explain why Tchaikovsky is not considered one of the Russian Five.</p> <p>Explain how the works of Chopin, Tchaikovsky, and Dvorak demonstrate the influence of nationalism in the Romantic era.</p> <p>Describe the nationalist traits in the works of Bedrich Smetana and Edvard Grieg.</p>
<p>Unit 6: Romantic Period and Twentieth-Century Music 6.05: Nationalistic Music, Part 2 6.06 Discuss: Music and Emotions</p>	<p>FPA.11.4.M.1-4</p>	<p>Trace the origins of American patriotic songs.</p> <p>Describe the music of John Phillip Sousa, Charles Ives, and Aaron Copland.</p>
<p>Unit 6: Romantic Period and Twentieth-Century Music 6.07: Twentieth-Century Music, Part 1</p>		<p>Describe how chords were used differently to create a modern sound.</p> <p>Describe the music and compositional styles of Claude Debussy and Arnold Schoenberg.</p> <p>Explain how a composer works with a tone row.</p> <p>Describe the music and compositional styles of John Cage and Edgard Varese.</p> <p>Apply music concepts to personal experiences in music.</p>
<p>Unit 6: Romantic Period and Twentieth-Century Music 6.08: Twentieth-Century Music, Part 2</p>		<p>Identify important events and people in history that influenced the music of the twentieth century.</p>
<p>Unit 6: Romantic Period and Twentieth-Century Music 6.09: Composition: Tone Rows, Part 1</p>	<p>FPA11.1.M1-5, FPA11.2.M1-4</p>	<p>Notate a music score.</p>
<p>Unit 6: Romantic Period and Twentieth-Century Music 6.10: Composition: Tone Rows, Part 2</p>	<p>FPA11.1.M1-5, FPA11.2.M1-4</p>	<p>Notate a music score.</p>
<p>Unit 6: Romantic Period and Twentieth-Century Music 6.11: Twentieth-Century Composers, Part 1</p>		<p>Trace the life and music of Richard Wagner. Identify important twentieth-century conductors. Trace the life and music of Igor Stravinsky.</p>

<p>Unit 6: Romantic Period and Twentieth-Century Music 6.12: Twentieth-Century Composers, Part 2</p>		<p>Describe the role of the conductor in the orchestra and how it has changed over the years.</p> <p>Identify important twentieth-century conductors.</p>
<p>Unit 6: Romantic Period and Twentieth-Century Music 6.13: Ear Training: Major, Minor, and Atonal Music</p>	<p>FPA11.1.M1-5, FPA11.2.M1-4</p>	<p>Identify and describe music examples.</p>
<p>Unit 6: Romantic Period and Twentieth-Century Music 6.14: Your Choice</p>		<p>Demonstrate mastery of important knowledge and skills learned in this unit.</p>
<p>Unit 6: Romantic Period and Twentieth-Century Music 6.15: Unit Review</p>		
<p>Unit 6: Romantic Period and Twentieth-Century Music 6.16: Unit 6 Test: Part 1</p>	<p>FPA11.2.M1-4, FPA11.3.M1-3, FPA11.4.M.1-4</p>	<p>Identify key characteristics of Romantic music and the new musical forms that were favored.</p> <p>Define the three main forms of program music.</p> <p>Describe examples of style typical of the Romantic period in the composition <i>Symphonie Fantastique</i> by Hector Berlioz.</p> <p>Identify key composers and musical works that demonstrate the passion and pathos of the Romantic era.</p> <p>Identify key composers and musical works that demonstrate the passion and pathos of the Romantic era.</p> <p>Identify and describe the music and careers of the nationalistic composers known as the Russian Five.</p> <p>Explain why Tchaikovsky is not considered one of the Russian Five.</p> <p>Explain how the works of Chopin, Tchaikovsky, and Dvorak demonstrate the influence of nationalism in the Romantic era.</p> <p>Describe the nationalist traits in the works of Bedrich Smetana and Edvard Grieg.</p> <p>Trace the origins of American patriotic songs.</p> <p>Describe the music of John Phillip Sousa, Charles Ives, and Aaron Copland.</p>



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<p>Unit 6: Romantic Period and Twentieth-Century Music 6.17: Unit 6 Test: Part 2</p>	<p>FPA11.1.M1-5, FPA11.2.M1-4, FPA11.3.M1-3, FPA11.4.M.1-4</p>	<p>Identify key characteristics of Romantic music and the new musical forms that were favored.</p> <p>Define the three main forms of program music.</p> <p>Describe examples of style typical of the Romantic period in the composition Symphonie Fantastique by Hector Berlioz.</p> <p>Identify key composers and musical works that demonstrate the passion and pathos of the Romantic era.</p> <p>Identify key composers and musical works that demonstrate the passion and pathos of the Romantic era.</p> <p>Identify and describe the music and careers of the nationalistic composers known as the Russian Five.</p> <p>Explain why Tchaikovsky is not considered one of the Russian Five.</p> <p>Explain how the works of Chopin, Tchaikovsky, and Dvorak demonstrate the influence of nationalism in the Romantic era.</p>

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<p>Unit 7: Semester Review and Test 7.01: Semester Review, Part 1</p>		

<p>Unit 7: Semester Review and Test 7.02: Semester Review, Part 2</p>		
<p>Unit 7: Semester Review and Test 7.03: Semester Review, Part 3</p>		
<p>Unit 7: Semester Review and Test 7.04: Semester Review, Part 4</p>		
<p>Unit 7: Semester Review and Test 7.05: Semester Test: Part 1 7.05: Semester Test: Part 2</p>	<p>FPA11.2.M1-4,FPA11.3.M1-3, FPA11.4.M.1-4</p>	