

CRLS Music Learning Expectations

Grades 9-12

1st Year

(A = all students C = choral students P = piano students I = instrumental students)

CRLS Learning Expectations	Mass. Standard	Topic/Theme	Key Understandings	Assessments/Evidence
	5.12-5.17 6.5-6.8 7.5-7.10 8.6-8.11 9.5-9.9 10.3-10.4	Historical/Cultural Contexts of Music	<p>Students will:</p> <p>(A) Discuss 2 pieces of music (at least one of which was heard live), detailing the title, composer, time and place or origin, comparing and contrasting societal function and relevance, societal support systems, relevant technological advances, compositional form, instrumentation, and primary melodic/harmonic/rhythmic characteristics. In addition, students will make these comparisons to other musical works of the same period, works of another period and works from another discipline (dance/poetry) of the same period, interviewing at least one professional musician during the process.</p> <p>NOTE: all pieces shall be chosen from the following genres of music;</p> <ul style="list-style-type: none"> • European classical • Jazz • Music representative of a specific ethnic or cultural group 	
	1.10/3.11 3.11 3.11	Singing and Playing	<p>(A) Demonstrate good posture, diaphragmatic breathing, hand position and/or proper embouchure/facial & throat positioning as it applies to specific areas of study.</p> <p>(I) Assemble and disassemble their instruments, and keep them in good basic repair.</p> <p>(I) Coarse-tune their instruments mechanically using functions of the instruments themselves.</p>	

CRLS	Mass.	Topic/Theme	Key Understandings	Assessments/Evidence
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Learning Expectations	Standard			
	<p>2.11</p> <p>2.11/5.15 5.16</p> <p>2.11</p> <p>2.11/5.15 5.16</p> <p>5.15/5.16</p> <p>5.12/5.15 5.16</p> <p>5.16</p> <p>4.12/4.13</p>	Singing and Playing	<p>Students will:</p> <p>Sing/play the following scales:</p> <p>(I) major scales in 3 keys, pentatonic blues in 3 keys, 1 scale from “supplemental” handout</p> <p>(P) major scales in 12 keys</p> <p>(C) sing a major scale</p> <p>Identify by ear, the following diatonic major scale intervals</p> <p>(I/C) Perfect Unison up to a Perfect 5th</p> <p>(P) Perfect Unison/Major 3rd/Perfect 5th/Perfect Octave</p> <p>Sing/Play the following major and minor triads:</p> <p>(I) 3 keys in root position</p> <p>(P) 12 keys in root position</p> <p>(C) sing a major and minor triad</p> <p>(A) Identify major and minor triads by ear.</p> <p>Identify the following progressions by ear:</p> <p>(I/C) blues progression</p> <p>(P) I/IV/V/I</p> <p>Play the following progressions:</p> <p>(I) blues progression in any key</p> <p>(P) I/IV/V/I in 12 keys</p> <p>(A) Successfully transcribe 4 bars of music 1 performance level below their evaluated level.</p> <p>Improvise 4 bar solo passages and/or match call and response patterns using:</p> <p>(I) notes from major, dorian or blues scales up to a Perfect 5th on one chord.</p> <p>(C/P) notes from major or natural minor scales up to a Perfect 5th on one chord.</p>	
CRLS	Mass.	Topic/Theme	Key Understandings	Assessments/Evidence

Learning Expectations	Standard			
	<p>1.10 thru 1.15 & 3/11 thru 3/14</p> <p>1.10 thru 1.15 & 3.11 thru 3.14</p> <p>2.12</p>	Singing and Playing	<p>Students will:</p> <p>(I/P) Perform repertoire (using state standards – p.51) at following levels;</p> <ul style="list-style-type: none"> • students evaluated in September at Level I or II will be expected to reach the next level within 10 months • students evaluated in September at Level III will be expected to reach Level IV within 18 months. • students evaluated in September at Level IV or V will be expected to reach the next level within 24 months. <p>(P) Perform repertoire (using the New England Piano Teachers Association Guild standards for 1st year students)</p> <p>(A) Sight read material rated one Performance Level below their evaluated position</p>	
	<p>2.11/5.13</p> <p>2.11/5.13</p> <p>2.10/2.12 5.12/5.13 5.15</p>	Understanding Music	<p>Visually identify, and/or describe, and/or write the following modes/scales:</p> <p>(I) major scales, pentatonic blues scales, 1 Supplemental Scale (in 3 keys each)</p> <p>(C) major scales (in 3 keys)</p> <p>(P) major scales and the 7 Greek “modes” (in 12 keys)</p> <p>Visually identify, and/or describe, and/or write the following triads:</p> <p>(I/C) major, minor</p> <p>(P) major, minor (but not in written form)</p> <p>Visually identify and/or describe duple or triple meter</p>	
CRLS	Mass.	Topic/Theme	Key Understandings	Assessments/Evidence

Learning Expectations	Standard			
	4.14/5.12 5.13/5.15 5.16 4.14/5.13 2/13/4.15 5.13 4.15/4.20 5.12 4/14/5.12	Understanding Music	<p>Students will:</p> <p>Visually identify and/or describe the following forms: (A) basic song form (I) blues and call & response form (P) theme and variations</p> <p>Visually identify, and/or describe, and/or write the following progression: (I) 12 bar blues progression (P) I/IV/V/I</p> <p>(I) Visually identify, and/or describe, and/or write in concert pitch and in a Bb transposition.</p> <p>Write 4 bars appropriately for the range and basic limitations of: (I/P) your own instrument (C) your own part</p> <p>(A) Compose a 4 bar single line, solo melody using a single major, minor, pentatonic blues or modal tonal center, with basic melodic techniques of tension and release in binary meter.</p>	
	2.10/2.13 5.13 2.11/5.13 2.10/5.13 2.10/2.11 2.12/5.13	Notation	<p>(A) Identify and define the staff and up to 3 clef signs.</p> <p>(A) Identify all 9 pitches on a bass clef or treble clef staff, and pitches located up to 1 ledger line above and below the staff.</p> <p>(A) visually identify, describe, and/or write enharmonic spellings.</p> <p>(A) Identify and define rhythmic notation up to, and including, 8th notes and 8th note rests, inclusive: dotted half notes.</p>	
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Learning Expectations	Standard			
	2.10/2.12 5.13 2.10/2.12 5.13 4.15/4.19 4.20 4.15/4.19 4.20	Notation	<p>Students will:</p> <p>(A) Identify and define the concept of time signatures, and identify and define the three basic time signatures of 2/4, 3/4, and 4/4.</p> <p>(A) Identify and define the concept of key signatures.</p> <p>(A) Write correctly:</p> <ul style="list-style-type: none"> • the pitch placement for the 9 basic on-staff pitches • the three basic accidentals • rhythmic notation for whole, half, dotted half, quarter notes/rests, eighth notes/rests <p>(A) Compose a 4 bar melody using a major, minor, modal, or pentatonic blues scale, with appropriate pitch and accidental placement, and appropriate rhythmic notation up to 8th notes and rests.</p>	
	7.5-7.10 10.3, 10.4	Music in Society	<p>(A) Make an oral presentation discussing a specific career in the music industry:*</p> <p>INCLUSIVE:</p> <ul style="list-style-type: none"> • required/recommended educational background • required/recommended musical training/experience • responsibilities/tasks • career advancement • salaries/income • job opportunities/availability <p><i>*an addendum will be added listing possible careers for research/study.</i></p>	

SECOND YEAR

CRLS	Mass.	Topic/Theme	Key Understandings	Assessments/Evidence
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Learning Expectations	Standard			
	5.12-5.14 6.5-6.8 7.5-7.10 8.6-8.11 9.5-9.9 10.3-10.4	Historical/Cultural Contexts of Music	Students will: (A) Discuss 2 pieces of music (at least one of which was heard live), detailing the title, composer, time and place of origin, comparing and contrasting societal function and relevance, societal support systems, relevant technological advances, compositional form, instrumentation, and primary melodic/harmonic/rhythmic characteristics. In addition, students will make these comparisons to other musical works of the same period, works of another period and works from another discipline (dance/poetry) of the same period, interviewing at least one professional musician during the process. NOTE: all pieces shall be chosen from the following genres of music; <ul style="list-style-type: none"> • European classical • jazz • music representative of a specific ethnic or cultural group. 	
	3.11 2.11 2.11/5.15 5.16 2.11	Singing and Playing	(I) Fine tune their instrument and experiment with timbre Play/sing the following scales: (A) pure minor scales in 3 keys. (I) also play dorian scales in 3 keys, and 1 Supplemental Scale from the “Family of Scales” handout (2 keys). (P) also play harmonic minor scales in 3 keys. Identify the following diatonic major scale intervals by ear; (A) Perfect Unison to Perfect Octave Play/sing the following triads: (I) diminished and augmented triads in 3 keys in root position. (C) diminished and augmented triad in root position.	
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Expectations				
	<p>2.11</p> <p>2.11/5.15 5.16</p> <p>5.15/5.16</p> <p>5.16</p> <p>4.12/4.13</p> <p>1.10 thru 1.15 & 3.11 thru 3.14</p> <p>1.10 thru 1.15 & 3.11 thru 3.14</p> <p>2.12</p>	<p>Singing and Playing</p>	<p>Students will:</p> <p>(P) diminished and augmented triads in all 12 keys in root position.</p> <p>(A) identify augmented and diminished triads in root position by ear:</p> <p>identify by ear the following progressions: (A) I-V-I and I-IV-I</p> <p>(A) successfully transcribe 8 bars of music 1 performance level below their evaluated level.</p> <p>improvise 8 bar solo passages and/or match call and response patterns using: (I) notes from major, dorian or blues scales up to an octave over 3 chords using a single tonal center. (C/P) notes from major or natural minor scales up to an octave over 3 chords using a single tonal center.</p> <p>(I/C) perform repertoire (using state standards – p. 51) at the following levels (A) students evaluated in September at Level I or Level II will be expected to reach the next level within 10 months. (B) students evaluated in September at Level III will be expected to reach Level IV within 18 months. (C) students evaluated in September at Level IV or V will be expected to reach the next level within 24 months.</p> <p>(P) perform repertoire (using the New England Piano Teachers Association Guild standards for 2nd year students)</p> <p>(A) sight read material rated one Performance Level below their evaluated position.</p>	
CRLS Learning	Mass. Standard	Topic/Theme	Key Understandings	Assessments/Evidence

Expectations				
	<p>2.11/5.13</p> <p>2.11/5.13</p> <p>2.11/5.13</p> <p>4.14/5.13</p> <p>5.12/5.13</p> <p>4.14/5.12 5.13/5.15 5.16</p> <p>2.13/4.15 5.13</p> <p>4.15/4.20 5.12</p>	<p>Understanding Music</p>	<p>Students will:</p> <p>visually identify, and/or describe, and/or write the following intervals: (I/P) major, minor and perfect intervals to an octave. (C) major, minor and perfect intervals to a Perfect 5th.</p> <p>visually identify, and/or describe, and/or write the following modes/scales: (I) dorian, pure and harmonic minor scales (in 3 keys) (C) pure minor (in 3 keys) (P) pure minor, harmonic minor and melodic minor (in 12 keys)</p> <p>visually identify, and/or describe, and/or write the following triads: (I/C) diminished and augmented. (P) diminished and augmented (but not in written form).</p> <p>visually identify, and/or describe, and/or write the following progressions: (A) I-V-I, I-IV-I (I) (in addition) chord scales for major, pure minor or dorian mode tonalities.</p> <p>(A) visually identify and/or describe syncopation.</p> <p>(A) visually identify and/or describe binary & tertiary song form, theme & variations, rondo form, and introduction & codas.</p> <p>(I) visually identify, and/or describe, and/or write in Eb transportation.</p> <p>Write appropriately for the range and basic limitations of: (I) 2 different musical instruments (one of which is not your own).</p>	
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Expectations				
	4.15/4.20 5.12 4.14/5.12	Understanding Music	Students will: (C) 2 different voice parts (one of which is not your own). (P) both hands (within the grand staff) (A) compose an 8 bar melody using techniques of sequencing, transportation, and thematic development and employing the following progressions: (I/C) blues, I-V-I, I-IV-I (P) I-V-I, I-IV-I, I-IV-V-I	
	2.10/2.13 5.13 2.10/2.11 2.12/5.13 2.10/2.11 2.12/5.13 2.10/2.12 5.13 2.11/2.12 5.13 2.11/2.12 5.13 4.15/4.19 4.20 4.15/4.19 4.20	Notation	(A) identify and define extended ledger lines, above and below the staff. Identify and define the following rhythmic values; (A) 8 th note syncopation, triplet 8 th notes and rests, tied rhythms, dotted quarters (I) (in addition) “jazz” or “swing” 8 th notes (A) identify and define the time signatures of 6/8, 12/8 and 2/2. (A) identify and define the formatting symbols; repeat signs, 1 st & 2 nd endings, D.C., D.S. al Coda, CODA (A) identify and define note-heads, beams, stems and flags. (A) write correctly: clef and meter placement, rhythmic notation for dotted quarter notes, 8 th note syncopation and tied rhythms (D) compose an 8 bar melody for their own instrument in compound time, using extended ledger lines, dotted quarters, triplet 8ths, 8 th note syncopation and tied rhythms (I)	
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Expectations				
	7.5-7.10, 10.3, 10.4	Music In Society	<p>Students will:</p> <p>(A) make an oral presentation discussing a specific career in the music industry:*</p> <p>INCLUSIVE:</p> <ul style="list-style-type: none"> - required/recommended educational background - required/recommended musical training/experience - responsibilities/tasks - career advancement - salaries/income - job opportunities/availability <p>*an addendum will be added listing possible careers for research/study.</p>	

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	5.12-5.17 6.5-6.8 7.5-7.10 8.6-8.11 9.5-9.9 10.3-10.4	Historical/Cultural Contexts of Music	<p>Students will:</p> <p>(A) discuss 2 pieces of music (at least one of which was heard live), detailing the title, composer, time and place of origin, comparing and contrasting societal function and relevance, societal support systems, relevant technological advances, compositional form, instrumentation, and primary melodic/harmonic/rhythmic characteristics. In addition, students will make these comparisons to other musical works of the same period, works of another period and works from another discipline (dance/poetry) of the same period, interviewing at least one professional musician during the process.</p> <p>NOTE: all pieces shall be chosen from the following genres of music:</p> <ul style="list-style-type: none"> - European classical - jazz - music representative of a specific ethnic or cultural group 	
	2.11 2.11/5.15 5.16	Singing and Playing	<p>Play/sing the following scales;</p> <p>(I) a harmonic minor scale, a mixolydian scale, and any other scale chosen from the “Family of Scales” handout in 3 keys.</p> <p>(C) sing a melodic minor scale.</p> <p>(P) pure minor (and their related major scales) in all 12 keys.</p> <p>Identify by ear the following intervals:</p> <p>(A) chromatic intervals; Perfect Unison to an Augmented 4th /Diminished 5th</p>	
CRLS Learning Expectations	Mass. Standard	Topic/Theme	Key Understandings	Assessments/Evidence

	2.14 2.14/5.15 5.16 2.10/2.13 5.12 5.15/5.16 5.16 4.12/4.13		<p>Students will:</p> <p>play/sing the following 7th chords in root position: (I) major 7ths, minor 7ths, dominant 7ths in 3 keys. (P) major 7ths, minor 7ths, dominant 7ths in all 12 keys. (C) sing a major 7th chord, minor 7th chord, and dominant 7th chord.</p> <p>identify the following 7th chords in root position by ear; (A) major 7ths, minor 7ths, dominant 7ths</p> <p>(A) apply their current knowledge of chords and scales to the piano keyboard.</p> <p>Identify the following progression by ear: (I/P) ii-V-I (C) I/IV/V/I</p> <p>(I/C) successfully transcribe a 16 bar piece of music 1 performance level below their evaluated level</p> <p>successfully improvise 16 bar solo passages and match call and response patterns using the following scales: (I) pure minor, mixolydian or a scale from the supplemental handout to one octave over 3 chords using a single tonal center, and the chromatic scale to a major 3rd.</p>	
	4.12/4.13 1.10 thru 1.15 & 3.11 thru 3.14	Singing and Playing	<p>(C/P) pentatonic blues to one octave.</p> <p>(I/C) perform repertoire (using state standards – p. 51) at the following levels:</p> <ul style="list-style-type: none"> - students evaluated in September at Level I or II will be expected to reach the next level within 10 months. - students evaluated in September at Level III will be expected to reach Level IV within 18 months. 	
CRLS Learning Expectations	Mass. Standard	Topic/Theme	Key Understandings	Assessments/Evidence
			Students will:	

	1.10 thru 1.15 & 3.11 thru 3.14 2.12		- students evaluated in September at Level IV or V will be expected to reach the next level within 24 months. (P) perform repertoire (using the New England Piano Teachers Association Guild standards for 3 rd year students) (A) sight read material rated one Performance Level below their evaluated position (C/I)	
	2.11/5.13 2.11/5.13 2.10/2.13 2.15/5.12 5.13 2.11/5.13 4.14/5.13	Understanding Music	visually identify, and/or describe, and/or write the following intervals: (I) major, minor and perfect intervals to Major 13ths. (C/P) major, minor and perfect intervals to Perfect Octaves visually identify, and/or describe, and/or write the following modes/scales: (I) mixolydian, melodic minor and any other scale from the supplemental handout (3 keys) (C) melodic minor (in keys) (P) whole-tone scales (in 12 keys) (A) visually identify and/or describe key signatures to 4 #’s and 4 b’s. visually identify, and/or describe, and/or write the following 7 th chords: (I/C) major, minor and dominant 7 th chords. visually identify, and/or describe, and/or write the following progressions: (I) ii-V-I and I-vi-ii-V-I (C) I-IV-V-I (P) I-IV-V-V7-I, I – ii-iii-vi-V-V7-I, ii-V-I and I-vi-ii-V-I	
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	2.10/2.13	Understanding Music	Students will:	

	<p>4.14/4.20 5.12/5.13 5.15</p> <p>4.14/5.12 5.13/5.15 5.16</p> <p>2.13/4.15 5.13</p> <p>4.15/4.20 5.12</p> <p>4.14/5.12</p>		<p>(I/C) visually identify, and/or describe, and/or write a diatonic harmonic analyzation with a single tonal center.</p> <p>(A) visually identify, and/or describe sonata-allegro form, symphonic, sonata and concerti forms.</p> <p>(I) visually identify, and/or describe, and/or write a transposition in F(I)</p> <p>write appropriately for the range and basic limitations of: (I) 2 different musical instruments (not previously studied). (C) 2 different voice parts (not previously studied). (P) 2 hands piano (employing pitches beyond the grand staff), and a single line instrument i.e. flute, trumpet, violin</p> <p>(A) compose a 16 bar duet using syncopation, basic techniques of parallel harmonic writing, a newly studied scale/mode and a traditional harmonic progression (see 4.14/5.13 above).</p>	
	<p>2.10/2.11 2.12/5.13</p> <p>2.10/2.13 5.13</p> <p>2.10/2.13 5.13</p>	Notation	<p>(A) identify and define 16th notes/rests, 16th note syncopation and dotted-eighth & sixteenth note combinations.</p> <p>(A) identify and define the terms staccato, legato, marcato, tenuto, dolce, accents</p> <p>(A) identify and define all basic dynamic markings from pianissimo to fortissimo</p>	
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	2.10/2.13		Students will:	

	5.13 2.10/2.12 5.13 2.10/2.11 2.12/5.13		(A) identify and define the concept of phrasing (A) identify and define odd meters such as 5/4, 7/4, 9/4 etc. (A) correctly write the following notation: <ul style="list-style-type: none"> - dotted 8ths & 16ths, triplet 8ths - stem, beam and flag placements - articulation placement; staccato, tenuto, accents 	
	7.5-7.10, 10.3, 10.4	Music In Society	(A) make an oral presentation discussing a specific career in the music industry: * <ul style="list-style-type: none"> - required/recommended educational background - required/recommended musical training/experience - responsibilities/tasks - career advancement - salaries/income - job opportunities/availability *an addendum will be added listing possible careers to research/study.	

FOURTH YEAR				
CRLS Learning Expectations	Mass. Standard	Topic/Theme	Key Understandings	Assessments/Evidence
	5.12-5.17 6.5-6.8	Historical/Cultural Contexts of Music	Students will: (A) discuss 2 pieces of music (at least one of which was	

	7.5-7.10 8.6-8.11 9.5-9.9 10.3-10.4		<p>heard live), detailing the title, composer, time and place of origin, comparing and contrasting societal function and relevance, societal support systems, relevant technological advances, compositional form, instrumentation, and primary melodic/harmonic/rhythmic characteristics. In addition, students will make these comparisons to other musical works of the same period, works of another period and works from another discipline (dance/poetry) of the same period, interviewing at least one professional musician during the process.</p> <p>NOTE: all pieces shall be chosen from the following genres of music:</p> <ul style="list-style-type: none"> - European classical - Jazz - Music representative of a specific ethnic or cultural group. 	
	2.11 2.11/5.15 5.16 2.14	Singing and Playing	<p>play/sing the following scales: (I) lydian mode (3 keys), a whole-tone scale (3 keys) and any other scale chosen from the “Family Of Scales” handout (C) a harmonic minor scale (P) harmonic minor in all 12 keys</p> <p>identify by ear the following intervals: (I) chromatic intervals up to an octave</p> <p>play/sing the following 7th chords in root position: (I) half-diminished, diminished, augmented, minor-major 7th (in 3 keys) (P) half-diminished, diminished, augmented, minor-major 7th (in 12 keys) (C) sing a half-diminished, diminished, augmented, minor-major 7th chord</p>	
CRLS Learning Expectations	Mass. Standard	Topic/Theme	Key Understandings	Assessments/Evidence
	2.14/5.15 5.16	Singing and Playing	<p>Students will:</p> <p>(A) identify by ear the following 7th chords in root position; half-diminished, diminished, augmented, minor-</p>	

	<p>2.10/2.13 5.12</p> <p>5.15/5.16</p> <p>5.16</p> <p>4.12/4.13</p> <p>1.10 thru 1.15 & 3.11 thru 3.14</p> <p>1.10 thru 1.15 & 3.11 thru 3.14</p> <p>2.12</p>		<p>major 7th</p> <p>(A) apply their knowledge of chords and scales to the piano keyboard</p> <p>identify by ear the following progression(s): (A) I-vi-ii-V-I</p> <p>(I/C) successfully transcribe a 32 bar piece of music 1 performance level below their evaluated level</p> <p>successfully improvise a 32 bar solo passage and match call and response patterns using the following scales: (I) chromatic scale to a major 6th (C/P) dorian or mixolydian mode to one octave.</p> <p>(I/C) perform repertoire (using state standards – p. 51) at the following levels:</p> <ul style="list-style-type: none"> - students evaluated in September at Level I or II will be expected to reach the next level within 10 months. - students evaluated in September at Level III will be expected to reach Level IV within 18 months. - students evaluated in September at Level IV or V will be expected to reach the next level within 24 months. <p>(P) perform repertoire (using the New England Piano Teachers Association Guild standards for 4th year students)</p> <p>(A) sight read material rated one Performance Level below their evaluated position (C/I)</p>	
CRLS Learning Expectations	Mass. Standard	Topic/Theme	Key Understandings	Assessments/Evidence
	2.11-5.13	Understanding Music	Students will: visually identify, and/or describe, and/or write the following intervals:	

	2.11/5.13		(I) Augmented & Diminished intervals to a Major 13th (C/P) Augmented & Diminished intervals to a Perfect Octave	
	2.11/5.13		visually identify, and/or describe, and/or write the following scales/modes: (I) phrygian, lydian, locrian, and whole-tone scales and one other scale chosen from the “Family of Scales” handout (in 3 keys) (C) dorian and mixolydian modes (in 3 keys) (P) diminished scales (in 12 keys)	
	2.10/2.13 2.15/5.12 5.13		visually identify, and/or describe, and/or write the following 7 th chords (I) half-diminished, diminished, augmented, minor-major 7 th (in 3 keys) (P) half-diminished, diminished, augmented, minor-major 7 th (in 12 keys) (C) sing a half-diminished, diminished, augmented, minor-major 7 th chord	
	4.14/5.12 5.13/5.15 5.16		(A) visually identify, and/or describe, and/or write key signatures up to 7#’s and 7b’s.	
	2.10/2.12 4.14/4.20 5.12/5.13 5.15		(A) visually identify, and/or describe atonal music, serial music, aleatory music and minimalism in music (C/I) visually identify, describe, and/or write a diatonic harmonic analyzation with multiple tonal centers.	
CRLS Learning Expectations	Mass. Standard	Topic/Theme	Key Understandings	Assessments/Evidence
	2.13/4.15 5.13	Understanding Music	Students will: (I) visually identify, and/or describe, and/or write a transportation other than Bb, Eb or F	

	4.15/4.20 5.12 4.14/5.12		(A) visually identify, describe, and/or write appropriately for the range and basic limitations of 3 different musical instruments or voice parts (A) compose a 32 bar trio using: form with contrasting thematic sections, multiple tonal centers, combinations of binary and tertiary rhythms and basic techniques of counter melodic writing	
	2.10/2.13 5.13 2.10/2.11 2.12/5.13 2.10/2.12 5.13 2.10/2.12 5.13 2.10/2.11 2.12/5.13 4.15/4.19 4.20 4.15/4.19 4.20	Notation	(A) identify and define 2 supplementary clefs (A) identify and define triplet quarters and rests, 32 nd notes and rests, grace notes, and double-dotted rhythms (A) identify and define multi-metered pieces (A) identify and define the following tempi; grave, lento, adagio, andante, moderato, allegro, vivace, presto (A) write correctly: double-dotted rhythms, triplet 4ths, 32 nd notes and rests (A) write correctly all Major and minor key signatures up to 7b's and 7#'s (A) compose a 32 bar piece for trio instrumentation/voicing, using multiple staves, transposing instruments (not a vocal requirement), and multiple clefs.	
CRLS Learning Expectations	Mass. Standard	Topic/Theme	Key Understandings	Assessments/Evidence
	7.5-7.10, 10.3, 10.4	Music In Society	Students will: (A) make an oral presentation discussing a specific career in the music industry:*	

			<p>INCLUSIVE:</p> <ul style="list-style-type: none"> - required/recommended educational background - required/recommended musical training/experience - responsibilities/tasks - career advancement - salaries/income - job opportunities/availability <p>*an addendum will be added listing possible careers for research/study.</p>	
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Addendum's for: Learning Expectations

Historical/Cultural Contexts of Music Students shall choose from the following list to satisfy requirements for Historical/Cultural Contexts of Music:

European Classical:

Renaissance:

Forms: (TBA) *Key Terms:* polyphony

Musicians: Palestrina, Gabrieli,

Baroque:

Forms: Aria, Concerto, Fugue, Opera, Oratorio, Overture, Sonata,

<u>Classical:</u>	<p><i>Key Terms:</i> embellishment, polyphony, recitative</p> <p><i>Musicians:</i> Bach, Handel, Lully, Monteverdi, Purcell, Scarlatti, Vivaldi</p> <p><i>Forms:</i> Sonata, Symphony</p> <p><i>Key Terms:</i> classicism, clavichord, harpsichord, piano, string quartet</p> <p><i>Musicians:</i> Boccherini, Gluck, Haydn, Mozart</p>
<u>Romantic</u>	<p><i>Forms:</i> Ballad, Fantasy, Nocturne, Romanza, Symphonic Poem</p> <p><i>Key Terms:</i> chromaticism, 7th chord, 9th chord, modulation, nationalism, orchestration, virtuoso</p> <p><i>Musicians:</i> Beethoven, Berlioz, Brahms, Chopin, Liszt, Mendelssohn, Rimsky-Korsakov, Rossini, Schubert, Schumann, Wagner, Verdi</p>
<u>20th Century:</u>	<p><i>Forms:</i> (TBA) <i>Key Terms:</i> polytonality, atonality, neo-, avant garde, 11th & 13th chords, transposition, retrograde, quartal harmony, electronic music</p> <p><i>Musicians:</i> Babbitt, Berg, Cage, Debussy, Hindemith, Ravel, Mahler, Schoenberg, Strauss, Stravinsky</p>
<u>Jazz:</u>	
<u>Dixieland:</u>	<p><i>Forms:</i> song form, blues</p> <p><i>Key Terms:</i> boogie-woogie, improvisation, playing by ear, swing 8ths, ragtime, rhythm section, Syncopation</p> <p><i>Musicians:</i> Armstrong, Bechet, Beiderbecke, Crosby, Dodds, Henderson, Johnson, Joplin, Morton, Oliver</p>
<u>Swing:</u>	<p><i>Forms:</i> song form, blues</p> <p><i>Key Terms:</i> big band, doublings, riffing, Tin Pan Alley, comping</p> <p><i>Musicians:</i> Basie, Ellington, Fitzgerald, Goodman, Hawkins, Hodges, Holiday, Jones, Tatum, Young</p>
<u>Bop:</u>	<p><i>Forms:</i> adapted standards, song form, blues, head arrangements</p> <p><i>Key Terms:</i> chord substitutions, double-time, Afro-Cuban, interaction, standards</p> <p><i>Musicians:</i> Davis, Getz, Gillespie, Gordon, Lewis, Monk, Parker, Powell, Roach, Vaughn</p>
<u>Cool:</u>	<p><i>Forms:</i> original compositions, cyclical composition, modalism</p> <p><i>Key Terms:</i> West Coast Jazz, Third Stream Music</p> <p><i>Musicians:</i> Baker, Brubeck, Davis, Desmond, Hamilton, Konitz, Mulligan, Tristano</p>
<u>Hard Bop:</u>	<p><i>Forms:</i> Gospel & Funk influences, original compositions</p> <p><i>Key Terms:</i> (TBA) <i>Musicians:</i> Brown, Carter, Chambers, Coltrane, Corea, Davis, Evans, Hancock, Haynes, Hubbard, Jones, Rollins, Shorter, Silver</p>
<u>Free:</u>	<p><i>Forms:</i> (TBA)</p> <p><i>Key Terms:</i> ensemble roles, audience expectations, harmelodic</p> <p><i>Musicians:</i> Braxton, Cherry, Coleman, Davis, Dolphy, Holland, Jarrett, Mingus, Motian, Sun Ra, Taylor, Tristano</p>
<u>Fusion:</u>	<p><i>Forms:</i> (TBA) <i>Key Terms:</i> funk</p> <p><i>Musicians:</i> Corea, Davis, Hancock, Davis, Dolphy, Holland, Jarrett, Mingus, Motian, Sun Ra,</p>

Post-Bop: Taylor, Tristano
Forms: (TBA)
Key Terms: chromaticism, harmonic extrapolation, stylistic integration
Musicians: Allen, Marsalis, Brecker, Redman, Carter, Lovano, Hargrove, Payton, Wallace, Corea, Roberts, Schofield, McBride, DeJohnette, Scott, Reeves, Wilson, Mahogany

Alternative styles: (to be decided between student and instructor)

Inclusive: Forms/Key Terms/Musicians

Music In Society

Students shall choose from the following list to satisfy requirements for Music In Society

Teaching: elementary, secondary, post-secondary, studio (private) teaching

Music Therapy: hospital, school, outpatient, mental health center, nursing home, private practice

Performance: solo, small ensemble, large ensemble, classical, jazz, folk, popular

Church/Temple Musician: organist, choir director, soloist, minister of music, liturgist, choir soloist

Composer/Conductor: educational music, art music, popular, films, TV

Music Industry: publisher/editor, manufacturer/importer/wholesaler/retailer of instruments, accessories, electronics, recordings, software, music software programmer, manager, booking agent, public relations/publicity, newspaper critic, reporter, tuner technician, instrument repair

Television/Radio Industry: copyright/clearance administrator, music editor, producer, composer, sound technician, post production, scoring, disc jockey, video jockey, program director (radio), music advisor, music researcher

Music Librarian: college/university/conservatory, public library, orchestra/band/chorus, radio/TV station music coordinator

Musicologists

Music Business Attorney

Architectural Acoustic Consultant

Arts Administrator

Music Historian

Biographer

Lyricist