

Music Lesson Plan Form

Teacher: Ryan Sweer

Class/Course: AP Music Theory

Grade Level: 11-12

A. National Music Standards (indicate which standards are associated with this lesson)

<http://www.nafme.org/my-classroom/standards/>

1. Creating: MU:Cr2.1.C.IIIa, MU:Cr3.2.C.IIIa
2. Performing: MU:Pr6.1.C.IIIa
3. Responding: MU:Re9.1.C.IIIa

Include one or more Core Standards that the lesson focus include:

- [Core Music Standards \(PK-8 General Music\)](#)
- [Core Music Standards \(Composition/Theory\)](#)
- [Core Music Standards \(Music Technology\)](#)
- [Core Music Standards \(Guitar/Keyboard/Harmonizing Instruments\)](#)
- [Core Music Standards \(Ensemble\)](#)

B. Optional: List your state standards that are addressed in this lesson

C. Indicate the TI:ME Technology Areas of Competency that are addressed in this lesson

<https://ti-me.org/index.php/home/tapsu.html>

1. Music Instruction Software
2. **Computer Music Notation**
3. **Multimedia Development**
4. **Productivity Tools, Classroom and Lab Resources**
5. Electronic Music Production
6. **Live Sound Reinforcement**

D. Objective(s): as a result of this lesson students will know and/or be able to...

1. Analyze a bass line and apply a chord progression appropriate to the Common Practice Period
2. Compose a melody to fit a chord progression
3. Fill out four-part harmony using proper voice leading techniques
4. Arrange their work for a quartet of instruments, including three transposing instruments

E. Required Prior Knowledge and Skills:

What must the students know or have experienced prior to this lesson?

Noteflight Learn notation entry and editing
Requirements of a well-constructed melody
Proper voice-leading procedures and rules
Chord progressions: common patterns and default responses through all V-chord variations
Minor key-signatures and raised leading-tone rules

F. Materials, Repertoire, Equipment needed:

What materials do you need to accomplish this lesson?

Chromebook
Noteflight Learn
Pencil/notebook
SmartBoard
YouTube

G. Modifications/ Accommodations:

(for example: peer partners, visuals, preferential seating, frequent individual check-in)

Music-arrangement based on students in the class

H. Assignments:

What must the students do after the class in preparation for the next class?

Multi-day lesson including composition, transposition/arranging, and performing. Composition/arranging is to be done out of class.

I. Evaluation

(optional: include a grading rubric <http://rubistar.4teachers.org/index.php>)

Composition Exercise #1 - Grading

Based on steps in the exercise

Title Name	(10) Name listed, creative title given	(5) One of two requirements met	(0) No name or title listed.
Key Chordal Analysis Pattern Coloring	(20) Full points for correct key, roman numeral analysis, and color-coding of patterns. -1 per incorrect answer.		
Well-constructed Melody	(20) Melody follows all rules for a well- constructed melody (focal point, steps vs. leaps, leap resolution, cadence, notes fit chords, interesting shape). -1 per error in melody.		
Inner Part Voice-Leading	(30) Inner parts follow proper voice-leading technique (proper doubling of notes, tendency tone resolutions, movement to closest-possible options to avoid unnecessary leaps, stepwise motion when possible, avoidance of parallelism). -1 per avoidable errors.		
Non-Chord Tones	(20) Uses at least one example of Upper Neighbor, Lower Neighbor, Double Neighbor, Chordal Skip, Passing, and Chordal Skip + Passing. One NCT is used at a time per beat, used outside of the bass voice. -1 per error.		

Arrangement Exercise - Grading

By hand on staff paper

Parts for each instrument written clearly: 40 pts

Parts for each instrument transposed correctly: 40 pts

Audio sync with score: 20 Pts.

TOTAL: 100 pts

J. Lesson Sequence

(indicate the sequence of activities and the estimated time of each; include and screen shots and hyperlinks that you will reference in the lesson)

Day 1, Activity 1: Introduce composition exercise to class. Show NFL on SmartBoard to go over requirements with class, discuss grading procedures. Address questions. Students are given until the next class to complete [this assignment using NFL](#).

Composition Exercise #1

Composition Exercise #1: Melody, Voice Leading, NCTs (Part 1)

(Lyricist)

(Composer)

- 1: Re-title the piece (leave the subtitle) and list your name as the composer.
- 2: Change the 1st ? below to the key shown.
- 3: Using your default responses, fill in the chord progression below (Write what you know, when you know it!). For every set of chords that are part of a learned pattern, change the color of the analysis.
- 4: Compose a "well-constructed melody" in the same rhythm of the bass. (Make sure to have a single focal point, step-wise motion as much as possible, and that your notes are in the triads/seventh chords listed in your analysis).
HINT Contrary/oblique motion to the bass will help avoid parallelism problems!
- 5: Using our solfege chord progression patterns as guidelines, fill in the alto/tenor lines (stems up or down depending on the part). If you encounter chords that do not have a learned progression, use as little vertical motion as possible. Avoid parallelism and spacing errors.
- 6: Add Non-Chord Tones to make your piece more interesting! Use at least one of the following: UN, LN, DN, CS, P, CS+P. You may use more if you wish. FOR NOW, you may only add NCTs into one voice per beat. FOR NOW, avoid placing them in the bass.

♩ = 72

? ? ? ? ? ? ? ? ? ?

Day 1, Activity 2: Video and discussion on transposing instruments and “how-to” write music for them. “When you See a C, you Hear its Key”. When they get to the “Do it yourself” examples in the video, pause and solve the transpositions as a class. Use SmartBoard markers to write on the staff shown. Play video to see if we are correct.

Day 2, Activity 1: Review instrument transpositions. “When you See a C, you Hear its Key.” Based on students in the class, create a quartet of at least three transposing instruments and do more of those instruments’ transposition examples. Include review of key-signature transposition.

Day 2, Activity 2: Take out staff paper, Chromebook. Students are to begin transposing each voice from the composition onto its own sheet of music while I rotate around the room and help as needed. Students are to finish this for homework.

Day 3, Activity 1a: Instrumental student volunteers will warm up their instruments while all students get out their instrumental sheet music. Students will get to hear their compositions played while seeing the score on the board projected through NFL. *Student instrumentalists are asked to play EXACTLY what is written on the page, even if they notice a mistake in composition or transposition*. As each piece is played, we will discuss positives and improvements based on what we see and hear.

Day 3, Activity 1b: Performances will be recorded and shared with students. Students are to upload their recordings to their NFL account and sync the audio with their scores so they can watch and listen to their arrangement. This will be done at home prior to the following class period