

# **Music Theory I**

## **Art's Education**

In today's society, it is important for students to develop themselves with a well rounded education. This includes education in the Sciences, Humanities, Physical Education, Technology, and the Arts. Having a basic knowledge of all areas will enable the student to better compete in an ever changing Global Society.

Art's Education is essential in developing creativity; critical thinking and analytical skills; aesthetic reasoning; independent thought and production; and understanding of culture. A student with a basic knowledge of the arts and the role that they play in their culture will be better suited to adapt to different global communities in business, politics, humanities, etc. It will also help the student foster their own skills to various degrees in order to be a successful contributor to their society as a whole.

## **Music Theory I** **Course Summary**

Music Theory I is an entry level course in the Musical side of Art's Education. In Music Theory I, students will study the history behind music and where it comes from. They will also learn the language of music in regards to the technique behind its creation and implementation. Involved in this process are various skills that can be cross referenced in many areas of education such as math skills, creative problem solving skills, etc which will help the student achieve success in other areas besides music.

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Unit Overview Template	
<b>Content Area:</b> Music	
<b>Unit Title:</b> The Musical Staff and Basic Notation (week 1 – 3)	
<b>Target Course/Grade Level:</b> Music Theory I	
<p><b>Unit Summary</b> Students will begin to identify with the <i>language</i> of music by identifying all notes on the bass and treble clef, using ledger lines, and working with the grand staff. Students will also learn the basics of musical structure by learning about measures, repeat signs, and first and second endings.</p> <p><b>Primary interdisciplinary connections:</b> History, Mathematics, Vocabulary</p> <p><b>21<sup>st</sup> century themes:</b> Creativity &amp; Innovation, Critical Thinking &amp; Problem Solving</p>	
<b>Unit Rationale:</b> The Musical Staff and basic notation are the building blocks of all music. Students must first understand how these aspects work in order to proceed forward with learning about music in all facets.	
Learning Targets	
<b>Standards</b>	
<p><b>1.1 The Creative Process:</b> All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music theatre, and visual art.</p> <p><b>1.2 History of the Arts and Culture:</b> All students will understand the role, development, and influence of the arts throughout history and across cultures.</p>	
<b>Content Statements</b>	
<ul style="list-style-type: none"> <li>- Understanding nuanced stylistic differences among various genres of music is a component of musical fluency. Meter, rhythm, tonality, and harmonics are determining factors in the categorization of musical genres.</li> <li>- Cultural and historical events impact art-making as well as how audiences respond to works of art.</li> </ul>	
CPI #	Cumulative Progress Indicator (CPI)
1.1.12.B.1	Examine how aspects of meter, rhythm, tonality, intervals, chords, and harmonic progressions are organized and manipulated to establish unity and variety in genres of musical compositions.
1.1.12.B.2	Synthesize knowledge of the elements of music in the deconstruction and performance of complex musical scores from diverse cultural contexts.
1.2.12.A.1	Determine how dance, music, theatre, and visual art have influenced world cultures throughout history.
<b>Unit Essential Questions</b> <ul style="list-style-type: none"> <li>• Why do we study music as a part of society?</li> </ul>	<b>Unit Enduring Understandings</b> <ul style="list-style-type: none"> <li>• Music is a key part of any civilized culture. To truly understand the evolution of one’s musical identity is to truly understand the growth, or decline of all aspects of society.</li> </ul>

<ul style="list-style-type: none"> <li>• <b>Why do we study the basic techniques of how to write music?</b></li> </ul>	<ul style="list-style-type: none"> <li>• <b>We must study music like we study any other language. In order to be able to properly portray thoughts and ideas in music, we must understand the concepts and “theory” behind how music is created.</b></li> </ul>
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**Unit Learning Targets** By the end of week three, students will be able to identify and show a proficient working knowledge of the following:

- The Treble and Bass Clef staves and all notes that correspond with them.
- The Grand Staff and all of its corresponding notes.
- Ledger lines and how they expand musical range.
- Measures and the Percussion Staff.
- Repeat Signs, First and Second Endings, and other tools used in the process of defining musical “form” and structure.

**Evidence of Learning**

**Formative Assessments:**

- Participation Evaluations
- Group and Individual Demonstrations.
- Homework Assignments
- Small Quizzes

**Summative Assessment**

- Unit Test
- Unit Project (Individual or Group)

**Equipment needed:** White Board, Computer, CD Player and/or iPod, Music Text Book/Worksheets, Piano, Finale Notation Software.

**Teacher Resources:** *Practical Theory, Basics of Music, The Practice of Harmony, Tonal Music, The Study of Orchestration, Principles of Orchestration, Ear Training and Sight Singing*, text books; websites such as You Tube, etc; Individual notes, Various scores of major musical works..

**Differentiated Instruction**

**Basic Skills/ Special Education Accommodations**

- Print out of Notes and copies of text.
- Group work and learning games for interpersonal and kinesthetic learners
- More time on quizzes and tests for needy students.
- Audio and Visual components to lessons for specific learners

**Challenge Activities**

- Extra puzzles and worksheets for students interested in moving forward
- Topic specific projects for extra credit.
- Pair up with a struggling student to allow them to apply knowledge in a leadership/teaching role for that student.

**ELL Adaptations:**

- Fine-tune language to child’s level

- Use repetition; simplify and rephrase, expand, extend directions
- Support communication with gestures, actions, facial expressions, pictures and real-life objects
- Start slowly; create low-demand goals.

### **Technology Integration**

iPod and/or CD player. Computer and/or SmartBoard. Internet sites and shareware including but not limited to YouTube & Audacity.

### **Interdisciplinary Connections**

Vocabulary due to the expanding pool of descriptive words and phrases both specialized to music and standard English. Mathematics due to the ability to use simple counting in regards to music and its construction. History through the experience of music from varied cultures as well as its evolution in construction and performance.

## Unit Overview Template

**Content Area:** Music

**Unit Title:** Rhythm & Note Values (week 4 – 6)

**Target Course/Grade Level:** Music Theory I

**Unit Summary** In this unit, students will explore the idea of musical rhythm and how to construct it; from simple ideas such as note duration to complex ideas such as compound meter. At the end of the unit, students will be able to demonstrate a good working knowledge of rhythm and all of its components.

**Primary interdisciplinary connections:** Mathematics & Vocabulary

**21<sup>st</sup> century themes:** Creativity & Innovation, Critical Thinking & Problem Solving, Productivity & Accountability

**Unit Rationale** Learning Rhythm and all of its components is the next step in the process of learning how music works. This step will help the students better understand the construction of music and how to put ideas down on a page.

### Learning Targets

#### Standards

**1.1 The Creative Process:** All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music theatre, and visual art.

**1.3 Performance:** All Students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.

#### Content Statements

- Understanding nuanced stylistic differences among various genres of music is a component of musical fluency. Meter, rhythm, tonality, and harmonics are determining factors in the categorization of musical genres.
- Musical proficiency is characterized by the ability to sight-read advanced notation. Musical fluency is also characterized by the ability to classify and replicate the stylistic differences in music of varying traditions.
- The Ability to read and interpret music impacts musical fluency.
- Understanding of how to manipulate the elements of music is a contributing factor to musical artistry.

CPI #	Cumulative Progress Indicator (CPI)
1.1.12.B.1	Examine how aspects of meter, rhythm, tonality, intervals, chords, and harmonic progressions are organized and manipulated to establish unity and variety in genres of musical compositions.
1.1.12.B.2	Synthesize knowledge of the elements of music in the deconstruction and performance of complex musical scores from diverse cultural contexts.
1.3.12.B.2	Analyze how the elements of music are manipulated in original or prepared musical scores.
1.3.12.B.3	Improvise works through the conscious manipulation of the elements of music, using a variety of traditional and nontraditional sound sources, including electronic sound-generating equipment and music generation programs.

<p><b>Unit Essential Questions</b></p> <ul style="list-style-type: none"> <li>• Why do we study music as a part of society?</li> <li>• Why do we study the basic techniques of how to write music?</li> </ul>	<p><b>Unit Enduring Understandings</b></p> <ul style="list-style-type: none"> <li>• Music is a key part of any civilized culture. To truly understand the evolution of one’s musical identity is to truly understand the growth, or decline of all aspects of society.</li> <li>• We must study music like we study any other language. In order to be able to properly portray thoughts and ideas in music, we must understand the concepts and “theory” behind how music is created.</li> </ul>
<p><b>Unit Learning Targets:</b> By the end of week six, students will be able to identify and show a proficient working knowledge of the following:</p> <ul style="list-style-type: none"> <li>- Note &amp; Rest Values</li> <li>- Dotted and Triplet Rule</li> <li>- Time Signatures</li> <li>- Simple &amp; Complex Meters</li> <li>- Syncopation</li> </ul>	
<b>Evidence of Learning</b>	
<p><b>Formative Assessments:</b></p> <ul style="list-style-type: none"> <li>- Participation Evaluations</li> <li>- Group and Individual Demonstrations.</li> <li>- Homework Assignments</li> <li>- Small Quizzes</li> </ul>	
<p><b>Summative Assessment</b></p> <ul style="list-style-type: none"> <li>- Unit Test</li> <li>- Unit Project (Individual or Group)</li> </ul>	
<p><b>Equipment needed:</b> White Board, Computer, CD Player and/or iPod, Music Text Book/Worksheets, Piano, Finale Notation Software.</p> <p><b>Teacher Resources:</b> <i>Practical Theory, Basics of Music, The Practice of Harmony, Tonal Music, The Study of Orchestration, Principles of Orchestration, Ear Training and Sight Singing</i>, text books; websites such as You Tube, etc; Individual notes, Various scores of major musical works..</p>	
<b>Differentiated Instruction</b>	
<p><b>Basic Skills/ Special Education Accommodations</b></p> <ul style="list-style-type: none"> <li>- Print out of Notes and copies of text.</li> <li>- Group work and learning games for interpersonal and kinesthetic learners</li> <li>- More time on quizzes and tests for needy students.</li> <li>- Audio and Visual components to lessons for specific learners</li> </ul>	

**Challenge Activities**

- Extra puzzles and worksheets for students interested in moving forward
- Topic specific projects for extra credit.
- Pair up with a struggling student to allow them to apply knowledge in a leadership/teaching role for that student

**ELL Adaptations:**

- Fine-tune language to child's level
- Use repetition; simplify and rephrase, expand, extend directions
- Support communication with gestures, actions, facial expressions, pictures and real-life objects
- Start slowly; create low-demand goals.

**Technology Integration**

iPod and/or CD player. Computer and/or SmartBoard. Internet sites and shareware including but not limited to YouTube & Audacity.

**Interdisciplinary Connections**

Mathematics due to the ability to use simple counting in regards to music and its construction. Vocabulary due to the expanding pool of descriptive words and phrases both specialized to music and standard English.

Unit Overview Template	
<b>Content Area:</b> Music	
<b>Unit Title:</b> Intervals (week 7 – 9)	
<b>Target Course/Grade Level:</b> Music Theory I	
<p><b>Unit Summary</b> In this unit, students will move on to the space between notes (intervals) and how they are built both vertically and horizontally. They will start to deal with music in a more polyphonic idea instead of monophonic.</p> <p><b>Primary interdisciplinary connections:</b> Mathematics, Vocabulary</p> <p><b>21<sup>st</sup> century themes:</b> Creativity &amp; Innovation, Critical Thinking &amp; Problem Solving</p>	
<p><b>Unit Rationale</b> In this unit, the students will start to learn the “texture” of music both vertically and horizontally. From this unit the students will develop the basic skills necessary to complete Melodies, Harmonies, and Key Signatures.</p>	
Learning Targets	
<p><b>Standards</b></p> <p><b>1.2 The Creative Process:</b> All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music theatre, and visual art.</p> <p><b>1.4 Performance:</b> All Students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.</p>	
<p><b>Content Statements</b></p> <ul style="list-style-type: none"> <li>- Understanding nuanced stylistic differences among various genres of music is a component of musical fluency. Meter, rhythm, tonality, and harmonics are determining factors in the categorization of musical genres.</li> <li>- Musical proficiency is characterized by the ability to sight-read advanced notation. Musical fluency is also characterized by the ability to classify and replicate the stylistic differences in music of varying traditions.</li> <li>- The Ability to read and interpret music impacts musical fluency.</li> <li>- Understanding of how to manipulate the elements of music is a contributing factor to musical artistry.</li> </ul>	
CPI #	Cumulative Progress Indicator (CPI)
1.1.12.B.1	Examine how aspects of meter, rhythm, tonality, intervals, chords, and harmonic progressions are organized and manipulated to establish unity and variety in genres of musical compositions.
1.1.12.B.2	Synthesize knowledge of the elements of music in the deconstruction and performance of complex musical scores from diverse cultural contexts.
1.3.12.B.2	Analyze how the elements of music are manipulated in original or prepared musical scores.
1.3.12.B.3	Improvise works through the conscious manipulation of the elements of music, using a variety of traditional and nontraditional sound sources, including electronic sound-generating equipment and music generation programs.

<p><b>Unit Essential Questions</b></p> <ul style="list-style-type: none"> <li>• Why is it important to learn how to write down music?</li> <li>• Why do we study intervals before we study scales and chords?</li> </ul>	<p><b>Unit Enduring Understandings</b></p> <ul style="list-style-type: none"> <li>• It is important to learn how to write down music in order to keep a record of our culture, where it has come from, and where it is going.</li> <li>• We study them before scales and chords because intervals are the building blocks of scales and chords. Without intervals, you would not be able to build the rest.</li> </ul>
<p><b>Unit Learning Targets:</b> By the end of week nine, students will be able to identify and show a proficient working knowledge of the following:</p> <ul style="list-style-type: none"> <li>- Accidentals</li> <li>- Vertical &amp; Horizontal Space</li> <li>- Diatonic &amp; Chromatic Intervals</li> <li>- Compound Intervals.</li> </ul>	
<b>Evidence of Learning</b>	
<p><b>Formative Assessments:</b></p> <ul style="list-style-type: none"> <li>- Participation Evaluations</li> <li>- Group and Individual Demonstrations.</li> <li>- Homework Assignments</li> <li>- Small Quizzes</li> </ul>	
<p><b>Summative Assessment</b></p> <ul style="list-style-type: none"> <li>- Unit Test</li> <li>- Unit Project (Individual or Group)</li> </ul>	
<p><b>Equipment needed:</b> White Board, Computer, CD Player and/or iPod, Music Text Book/Worksheets, Piano, Finale Notation Software.</p> <p><b>Teacher Resources:</b> <i>Practical Theory, Basics of Music, The Practice of Harmony, Tonal Music, The Study of Orchestration, Principles of Orchestration, Ear Training and Sight Singing</i>, text books; websites such as You Tube, etc; Individual notes, Various scores of major musical works..</p>	
<b>Differentiated Instruction</b>	
<p><b>Basic Skills/ Special Education Accommodations</b></p> <ul style="list-style-type: none"> <li>- Print out of Notes and copies of text.</li> <li>- Group work and learning games for interpersonal and kinesthetic learners</li> <li>- More time on quizzes and tests for needy students.</li> <li>- Audio and Visual components to lessons for specific learners</li> </ul>	

**Challenge Activities**

- Extra puzzles and worksheets for students interested in moving forward
- Topic specific projects for extra credit.
- Pair up with a struggling student to allow them to apply knowledge in a leadership/teaching role for that student

**ELL Adaptations:**

- Fine-tune language to child's level
- Use repetition; simplify and rephrase, expand, extend directions
- Support communication with gestures, actions, facial expressions, pictures and real-life objects
- Start slowly; create low-demand goals.

**Technology Integration**

iPod and/or CD player. Computer and/or SmartBoard. Internet sites and shareware including but not limited to YouTube & Audacity.

**Interdisciplinary Connections**

Mathematics due to the ability to use simple counting in regards to music and its construction. Vocabulary due to the expanding pool of descriptive words and phrases both specialized to music and standard English.

Unit Overview Template	
<b>Content Area:</b> Music	
<b>Unit Title:</b> Scales & Key Signatures (week 10 – 14)	
<b>Target Course/Grade Level:</b> Music Theory I	
<p><b>Unit Summary</b> In this unit, students will take previous knowledge of intervals and apply them to learning how to build all scales major and minor as well as all key signatures, major and minor. This unit will encompass learning how to build scales and key signatures separately from each other, then how they are related together.</p> <p><b>Primary interdisciplinary connections:</b> History, Mathematics, Vocabulary</p> <p><b>21<sup>st</sup> century themes:</b> Creativity &amp; Innovation, Critical Thinking &amp; Problem Solving, Productivity &amp; Accountability</p>	
<p><b>Unit Rationale</b> This unit is the last of the “basic building block” units before we get into more complex melodic and harmonic content. It is the culmination of all of the units before (especially intervals) and the stepping stone to all of the units after. Without proper knowledge and confidence in this unit, students will not be able to complete what is ahead of them.</p>	
Learning Targets	
<b>Standards</b>	
<p><b>1.1 The Creative Process:</b> All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.</p> <p><b>1.2 History of the Arts and Culture:</b> All students will understand the role, development, and influence of the arts throughout history and across cultures.</p> <p><b>1.3 Performance:</b> All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.</p>	
<b>Content Statements</b>	
<ul style="list-style-type: none"> <li>- Understanding nuanced stylistic differences among various genres of music is a component of musical fluency. Meter, rhythm, tonality, and harmonics are determining factors in the categorization of musical genres.</li> <li>- Musical proficiency is characterized by the ability to sight-read advanced notation. Musical fluency is also characterized by the ability to classify and replicate the stylistic difference in music of varying traditions.</li> <li>- Cultural and historical events impact art-making as well as how audiences respond to works of art.</li> <li>- The ability to read and interpret music impacts musical fluency.</li> <li>- Understanding of how to manipulate the elements of music is a contributing factor to musical artistry.</li> </ul>	
CPI #	Cumulative Progress Indicator (CPI)
1.1.12.B.1	Examine how aspects of meter, rhythm, tonality, intervals, chords, and harmonic progressions are organized and manipulated to establish unity and variety in genres of musical compositions.
1.1.12.B.2	Synthesize knowledge of the elements of music in the deconstruction and performance of complex musical scores from diverse cultural contexts.
1.2.12.A.1	Determine how dance, music, theatre, and visual art have influenced world cultures throughout history.
1.3.12.B.2	Analyze how the elements of music are manipulated in original or prepared musical

	scores.
1.3.12.B.3	Improvise works through the conscious manipulation of the elements of music, using a variety of traditional and nontraditional sound sources, including electronic sound-generating equipment and music generation programs.
<b>Unit Essential Questions</b> <ul style="list-style-type: none"> <li>• Why do we study the basic techniques of how to write music?</li> <li>• Why do we learn how to build scales and keys?</li> </ul>	<b>Unit Enduring Understandings</b> <ul style="list-style-type: none"> <li>• We must study music like we study any other language. In order to be able to properly portray thoughts and ideas in music, we must understand the concepts and “theory” behind how music is created.</li> <li>• All western music was based on major and minor scales/key signatures. In order to understand the evolution of music, we must first understand its composition.</li> </ul>
<b>Unit Learning Targets</b> By the end of week fourteen, students will be able to identify and show a proficient working knowledge of the following: <ul style="list-style-type: none"> <li>- All Major and Minor Key Signatures</li> <li>- All Major and Minor Scales</li> <li>- Chromatic Scales</li> <li>- The Circle of 5ths</li> </ul>	
<b>Evidence of Learning</b>	
<b>Formative Assessments:</b> <ul style="list-style-type: none"> <li>- Participation Evaluations</li> <li>- Group and Individual Demonstrations.</li> <li>- Homework Assignments</li> <li>- Small Quizzes</li> </ul>	
<b>Summative Assessment</b> <ul style="list-style-type: none"> <li>- Unit Test</li> <li>- Unit Project (Individual or Group)</li> </ul>	
<b>Equipment needed:</b> White Board, Computer, CD Player and/or iPod, Music Text Book/Worksheets, Piano, Finale Notation Software.	
<b>Teacher Resources:</b> <i>Practical Theory, Basics of Music, The Practice of Harmony, Tonal Music, The Study of Orchestration, Principles of Orchestration, Ear Training and Sight Singing</i> , text books; websites such as You Tube, etc; Individual notes, Various scores of major musical works..	
<b>Differentiated Instruction</b>	
<b>Basic Skills/ Special Education Accommodations</b> <ul style="list-style-type: none"> <li>- Print out of Notes and copies of text.</li> </ul>	

- Group work and learning games for interpersonal and kinesthetic learners
- More time on quizzes and tests for needy students.
- Audio and Visual components to lessons for specific learners

**Challenge Activities**

- Extra puzzles and worksheets for students interested in moving forward
- Topic specific projects for extra credit.
- Pair up with a struggling student to allow them to apply knowledge in a leadership/teaching role for that student.

**ELL Adaptations:**

- Fine-tune language to child's level
- Use repetition; simplify and rephrase, expand, extend directions
- Support communication with gestures, actions, facial expressions, pictures and real-life objects
- Start slowly; create low-demand goals.

**Technology Integration**

iPod and/or CD player. Computer and/or SmartBoard. Internet sites and shareware including but not limited to YouTube & Audacity.

**Interdisciplinary Connections**

Vocabulary due to the expanding pool of descriptive words and phrases both specialized to music and standard English. Mathematics due to the ability to use simple counting in regards to music and its construction. History through the experience of music from varied cultures as well as its evolution in construction and performance.

## Unit Overview Template

**Content Area:** Music

**Unit Title:** Chords (weeks 15 – 18)

**Target Course/Grade Level:** Music Theory I

**Unit Summary** Students will learn how to use intervals in order to build all major and minor chord triads. They will also learn how to build more complex chords like the 7<sup>th</sup>, 9<sup>th</sup>, and 11<sup>th</sup> chords, plus all of their inversions.

**Primary interdisciplinary connections:** Mathematics, Vocabulary

**21<sup>st</sup> century themes:** Creativity & Innovation, Critical Thinking & Problem Solving

**Unit Rationale** In order to learn how to create proper harmonies for a song, students must first learn how to create simple chord triads as well as more complex chords.

### Learning Targets

**Standards**

**1.1 The Creative Process:** All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.

**1.3 Performance:** All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.

**Content Statements**

- Understanding nuanced stylistic differences among various genres of music is a component of musical fluency. Meter, rhythm, tonality, and harmonics are determining factors in the categorization of musical genres.
- Musical proficiency is characterized by the ability to sight-read advanced notation. Musical fluency is also characterized by the ability to classify and replicate the stylistic differences in music of varying traditions.
- The ability to read and interpret music impacts musical fluency.
- Understanding of how to manipulate the elements of music is a contributing factor to musical artistry.

<b>CPI #</b>	<b>Cumulative Progress Indicator (CPI)</b>
1.1.12.B.1	Examine how aspects of meter, rhythm, tonality, intervals, chords, and harmonic progressions are organized and manipulated to establish unity and variety in genres of musical compositions.
1.1.12.B.2	Synthesize knowledge of the elements of music in the deconstruction and performance of complex musical scores from diverse cultural contexts.
1.3.12.B.2	Analyze how the elements of music are manipulated in original or prepared musical scores.
1.3.12.B.3	Improvise works through the conscious manipulation of the elements of music, using a variety of traditional and nontraditional sound sources, including electronic sound-generating equipment and music generation programs.

<b>Unit Essential Questions</b> <ul style="list-style-type: none"> <li>• <b>Why is it important to study chords in music?</b></li>   <li>• <b>Why is it important to learn how to write down music?</b></li> </ul>	<b>Unit Enduring Understandings</b> <ul style="list-style-type: none"> <li>• <b>It is important to study chords in order to later be able to create harmonic texture in the song, thus creating more interest.</b></li>   <li>• <b>It is important to learn how to write down music in order to keep a record of our culture, where it has come from, and where it is going.</b></li> </ul>
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**Unit Learning Targets:** By the end of week eighteen, students will be able to identify and show a proficient working knowledge of the following:

- All Major and Minor Triads
- All 7<sup>th</sup> Chords
- All 9<sup>th</sup> and 11<sup>th</sup> chords
- All Inversions

### Evidence of Learning

**Formative Assessments:**

- Participation Evaluations
- Group and Individual Demonstrations.
- Homework Assignments
- Small Quizzes

**Summative Assessment**

- Unit Test
- Unit Project (Individual or Group)

**Equipment needed:** White Board, Computer, CD Player and/or iPod, Music Text Book/Worksheets, Piano, Finale Notation Software.

**Teacher Resources:** *Practical Theory, Basics of Music, The Practice of Harmony, Tonal Music, The Study of Orchestration, Principles of Orchestration, Ear Training and Sight Singing*, text books; websites such as You Tube, etc; Individual notes, Various scores of major musical works..

### Differentiated Instruction

**Basic Skills/ Special Education Accommodations**

- Print out of Notes and copies of text.
- Group work and learning games for interpersonal and kinesthetic learners
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**Challenge Activities**

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- Topic specific projects for extra credit.
- Pair up with a struggling student to allow them to apply knowledge in a leadership/teaching role

for that student

**ELL Adaptations:**

- Fine-tune language to child's level
- Use repetition; simplify and rephrase, expand, extend directions
- Support communication with gestures, actions, facial expressions, pictures and real-life objects
- Start slowly; create low-demand goals.

**Technology Integration**

iPod and/or CD player. Computer and/or SmartBoard. Internet sites and shareware including but not limited to YouTube & Audacity.

**Interdisciplinary Connections**

Mathematics due to the ability to use simple counting in regards to music and its construction. Vocabulary due to the expanding pool of descriptive words and phrases both specialized to music and standard English.

Unit Overview Template	
<b>Content Area:</b> Music	
<b>Unit Title:</b> Chord Progressions (weeks 19 – 22)	
<b>Target Course/Grade Level:</b> Music Theory I	
<p><b>Unit Summary</b> Students will take previous of knowledge of chords and learn how to put them together into progressions. They will learn various tendencies of chords both major and minor and how to expand on a simple progression in order to create a longer phrase.</p> <p><b>Primary interdisciplinary connections:</b> Mathematics, Vocabulary, History</p> <p><b>21<sup>st</sup> century themes:</b> Creativity &amp; Innovation, Critical Thinking &amp; Problem Solving, Initiative &amp; Self-Direction, Productivity &amp; Accountability</p>	
<p><b>Unit Rationale</b> Students will learn about harmonies in this unit. They will learn the history behind chord progressions, what works and what does not. They will also learn how to create their own progression in order to better understand how to compose a song.</p>	
Learning Targets	
<p><b>Standards</b></p> <p><b>1.4 The Creative Process:</b> All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.</p> <p><b>1.5 History of the Arts and Culture:</b> All students will understand the role, development, and influence of the arts throughout history and across cultures.</p> <p><b>1.6 Performance:</b> All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.</p> <p><b>1.7 Aesthetic Responses &amp; Critique Methodologies:</b> All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.</p>	
<p><b>Content Statements</b></p> <ul style="list-style-type: none"> <li>- Understanding nuanced stylistic differences among various genres of music is a component of musical fluency. Meter, rhythm, tonality, and harmonics are determining factors in the categorization of musical genres.</li> <li>- Musical proficiency is characterized by the ability to sight-read advanced notation. Musical fluency is also characterized by the ability to classify and replicate the stylistic difference sin music of varying traditions.</li> <li>- Cultural and historical events impact art-making as well as how audiences respond to works of art.</li> <li>- Technical accuracy, musicality, and stylistic considerations vary according to genre, culture, and historical era</li> <li>- The ability to read and interpret music impacts musical fluency.</li> <li>- Understanding of how to manipulate the elements of music is a contributing factor to musical artistry.</li> <li>- The cohesiveness of a work of art and its ability to communicate a theme or narrative can be directly affected by the artist’s technical proficiency as well as by the manner and physical context in which it is performed or shown.</li> </ul>	
<b>CPI #</b>	<b>Cumulative Progress Indicator (CPI)</b>

1.1.12.B.1	Examine how aspects of meter, rhythm, tonality, intervals, chords, and harmonic progressions are organized and manipulated to establish unity and variety in genres of musical compositions.		
1.1.12.B.2	Synthesize knowledge of the elements of music in the deconstruction and performance of complex musical scores from diverse cultural contexts.		
1.2.12.A.1	Determine how dance, music, theatre, and visual art have influenced world cultures throughout history.		
1.3.12.B.1	Analyze compositions from different world cultures and genres with respect to technique, musicality, and stylistic nuance, and/or perform excerpts with technical accuracy, appropriate musicality, and the relevant stylistic nuance.		
1.3.12.B.2	Analyze how the elements of music are manipulated in original or prepared musical scores.		
1.3.12.B.3	Improvise works through the conscious manipulation of the elements of music, using a variety of traditional and nontraditional sound sources, including electronic sound-generating equipment and music generation programs.		
1.4.12.B.2	Evaluate how an artist's technical proficiency may affect the creation or presentation of a work of art, as well as how the context in which a work is performed or shown may impact perceptions of its significance/meaning.		
<table border="1" style="width: 100%;"> <tr> <td style="width: 50%; vertical-align: top;"> <b>Unit Essential Questions</b> <ul style="list-style-type: none"> <li>• What are the relationships of chords to keys?</li> <li>• Why is harmony important in music?</li> </ul> </td> <td style="width: 50%; vertical-align: top;"> <b>Unit Enduring Understandings</b> <ul style="list-style-type: none"> <li>• Many chords can be built off of various scale steps of any key. Most Western harmonic progressions to this day are based off a certain Key or tonal center.</li> <li>• Harmony is important for the express reason that it creates more interest and texture to music. Harmony can determine the mood and complexity of a piece of music, and how it is viewed by the audience.</li> </ul> </td> </tr> </table>		<b>Unit Essential Questions</b> <ul style="list-style-type: none"> <li>• What are the relationships of chords to keys?</li> <li>• Why is harmony important in music?</li> </ul>	<b>Unit Enduring Understandings</b> <ul style="list-style-type: none"> <li>• Many chords can be built off of various scale steps of any key. Most Western harmonic progressions to this day are based off a certain Key or tonal center.</li> <li>• Harmony is important for the express reason that it creates more interest and texture to music. Harmony can determine the mood and complexity of a piece of music, and how it is viewed by the audience.</li> </ul>
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<b>Unit Learning Targets</b> By the end of week twenty-two, students will be able to identify and show a proficient working knowledge of the following: <ul style="list-style-type: none"> <li>- All Major and Minor Key Signatures</li> <li>- All Major and Minor Scales</li> <li>- Chromatic Scales</li> <li>- The Circle of 5ths</li> </ul>			
Evidence of Learning			
<b>Formative Assessments:</b> <ul style="list-style-type: none"> <li>- Participation Evaluations</li> <li>- Group and Individual Demonstrations.</li> <li>- Homework Assignments</li> <li>- Small Quizzes</li> </ul>			
<b>Summative Assessment</b> <ul style="list-style-type: none"> <li>- Unit Test</li> <li>- Unit Project (Individual or Group)</li> </ul>			

**Equipment needed:** White Board, Computer, CD Player and/or iPod, Music Text Book/Worksheets, Piano, Finale Notation Software.

**Teacher Resources:** *Practical Theory, Basics of Music, The Practice of Harmony, Tonal Music, The Study of Orchestration, Principles of Orchestration, Ear Training and Sight Singing*, text books; websites such as You Tube, etc; Individual notes, Various scores of major musical works..

### Differentiated Instruction

#### Basic Skills/ Special Education Accommodations

- Print out of Notes and copies of text.
- Group work and learning games for interpersonal and kinesthetic learners
- More time on quizzes and tests for needy students.
- Audio and Visual components to lessons for specific learners

#### Challenge Activities

- Extra puzzles and worksheets for students interested in moving forward
- Topic specific projects for extra credit.
- Pair up with a struggling student to allow them to apply knowledge in a leadership/teaching role for that student.

#### ELL Adaptations:

- Fine-tune language to child's level
- Use repetition; simplify and rephrase, expand, extend directions
- Support communication with gestures, actions, facial expressions, pictures and real-life objects
- Start slowly; create low-demand goals.

### Technology Integration

iPod and/or CD player. Computer and/or SmartBoard. Internet sites and shareware including but not limited to YouTube & Audacity.

### Interdisciplinary Connections

Vocabulary due to the expanding pool of descriptive words and phrases both specialized to music and standard English. Mathematics due to the ability to use simple counting in regards to music and its construction. History through the experience of music from varied cultures as well as its evolution in construction and performance.

## Unit Overview Template

**Content Area:** Music

**Unit Title:** Musicality, Form, & Performance Practice (weeks 23 – 25)

**Target Course/Grade Level:** Music Theory I

**Unit Summary** Students will learn about various performance practice ideas, musicality ideas such as form, phrasing, and dynamics, and various vocabulary related to the performance of a musical composition.

**Primary interdisciplinary connections:** Vocabulary & History

**21<sup>st</sup> century themes:** Creativity & Innovation, Critical Thinking & Problem Solving

**Unit Rationale** There are other aspects to music besides notes and rhythm. Stylistic ideas and techniques that are used to create a certain sound and intent in the music which students must understand in order to correctly communicate their true musical ideas.

### Learning Targets

#### Standards

**1.8 The Creative Process:** All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.

**1.9 History of the Arts and Culture:** All students will understand the role, development, and influence of the arts throughout history and across cultures.

**1.10 Performance:** All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.

#### Content Statements

- Understanding nuanced stylistic differences among various genres of music is a component of musical fluency. Meter, rhythm, tonality, and harmonics are determining factors in the categorization of musical genres.
- Musical proficiency is characterized by the ability to sight-read advanced notation. Musical fluency is also characterized by the ability to classify and replicate the stylistic difference in music of varying traditions.
- Cultural and historical events impact art-making as well as how audiences respond to works of art.
- Technical accuracy, musicality, and stylistic considerations vary according to genre, culture, and historical era.
- The ability to read and interpret music impacts musical fluency.
- Understanding of how to manipulate the elements of music is a contributing factor to musical artistry.

CPI #	Cumulative Progress Indicator (CPI)
1.1.12.B.1	Examine how aspects of meter, rhythm, tonality, intervals, chords, and harmonic progressions are organized and manipulated to establish unity and variety in genres of musical compositions.
1.1.12.B.2	Synthesize knowledge of the elements of music in the deconstruction and performance of complex musical scores from diverse cultural contexts.
1.2.12.A.1	Determine how dance, music, theatre, and visual art have influenced world cultures

	throughout history.
1.3.12.B.1	Analyze compositions from different world cultures and genres with respect to technique, musicality, and stylistic nuance, and/or perform excerpts with technical accuracy, appropriate musicality, and the relevant stylistic nuance.
1.3.12.B.2	Analyze how the elements of music are manipulated in original or prepared musical scores.
1.3.12.B.3	Improvise works through the conscious manipulation of the elements of music, using a variety of traditional and nontraditional sound sources, including electronic sound-generating equipment and music generation programs.
<b>Unit Essential Questions</b> <ul style="list-style-type: none"> <li>• Why is it important to learn other aspects of music besides rhythm and notes?</li> <li>• What is the importance of musical form and phrasing?</li> </ul>	<b>Unit Enduring Understandings</b> <ul style="list-style-type: none"> <li>• There are aesthetic concepts to music that are created with other ideas such as dynamics and tempo. Without these ideas, music would be very one-dimensional and bland.</li> <li>• The study of musical form and phrasing is the study of the construction of music. To understand form and phrasing better helps one create their own piece of music more securely.</li> </ul>
<b>Unit Learning Targets</b> By the end of week twenty-five, students will be able to identify and show a proficient working knowledge of the following: <ul style="list-style-type: none"> <li>- Dynamics, Tempo, and Articulations</li> <li>- Musical Phrasing and Form</li> <li>- Musical terms used for performance practices.</li> </ul>	
<b>Evidence of Learning</b>	
<b>Formative Assessments:</b> <ul style="list-style-type: none"> <li>- Participation Evaluations</li> <li>- Group and Individual Demonstrations.</li> <li>- Homework Assignments</li> <li>- Small Quizzes</li> </ul>	
<b>Summative Assessment</b> <ul style="list-style-type: none"> <li>- Unit Test</li> <li>- Unit Project (Individual or Group)</li> </ul>	
<b>Equipment needed:</b> White Board, Computer, CD Player and/or iPod, Music Text Book/Worksheets, Piano, Finale Notation Software.	
<b>Teacher Resources:</b> <i>Practical Theory, Basics of Music, The Practice of Harmony, Tonal Music, The Study of Orchestration, Principles of Orchestration, Ear Training and Sight Singing</i> , text books; websites such as You Tube, etc; Individual notes, Various scores of major musical works..	
<b>Differentiated Instruction</b>	

**Basic Skills/ Special Education Accommodations**

- Print out of Notes and copies of text.
- Group work and learning games for interpersonal and kinesthetic learners
- More time on quizzes and tests for needy students.
- Audio and Visual components to lessons for specific learners

**Challenge Activities**

- Extra puzzles and worksheets for students interested in moving forward
- Topic specific projects for extra credit.
- Pair up with a struggling student to allow them to apply knowledge in a leadership/teaching role for that student.

**ELL Adaptations:**

- Fine-tune language to child's level
- Use repetition; simplify and rephrase, expand, extend directions
- Support communication with gestures, actions, facial expressions, pictures and real-life objects
- Start slowly; create low-demand goals.

**Technology Integration**

iPod and/or CD player. Computer and/or SmartBoard. Internet sites and shareware including but not limited to YouTube & Audacity.

**Interdisciplinary Connections**

Vocabulary due to the expanding pool of descriptive words and phrases both specialized to music and standard English. History through the experience of music from varied cultures as well as its evolution in construction and performance.

Unit Overview Template	
<b>Content Area:</b> Music	
<b>Unit Title:</b> Melody & Harmony (weeks 26 – 30)	
<b>Target Course/Grade Level:</b> Music Theory I	
<p><b>Unit Summary</b> In this unit, students will begin working with the main aspects that go together to build a song. Aspects such as Melody &amp; Harmony. The students will learn how to create both as well as embellish each in order to better suit their needs in creative composition.</p> <p><b>Primary interdisciplinary connections:</b> History, Mathematics, Vocabulary</p> <p><b>21<sup>st</sup> century themes:</b> Creativity &amp; Innovation, Critical Thinking &amp; Problem Solving, Communication &amp; Collaboration, Initiative &amp; Self-Direction</p>	
<p><b>Unit Rationale:</b> This unit will help the students to create their own ideas in musical composition. Learning how to write a melody from scratch as well as a harmony will give the students the tools to take what is in their head and put it down on paper. Learning how to embellish those ideas will enable the students to correctly communicate their intent to the audience.</p>	
Learning Targets	
<p><b>Standards</b></p> <p><b>1.11 The Creative Process:</b> All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.</p> <p><b>1.12 History of the Arts and Culture:</b> All students will understand the role, development, and influence of the arts throughout history and across cultures.</p> <p><b>1.13 Performance:</b> All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.</p>	
<p><b>Content Statements</b></p> <ul style="list-style-type: none"> <li>- Understanding nuanced stylistic differences among various genres of music is a component of musical fluency. Meter, rhythm, tonality, and harmonics are determining factors in the categorization of musical genres.</li> <li>- Musical proficiency is characterized by the ability to sight-read advanced notation. Musical fluency is also characterized by the ability to classify and replicate the stylistic difference in music of varying traditions.</li> <li>- Cultural and historical events impact art-making as well as how audiences respond to works of art.</li> <li>- Technical accuracy, musicality, and stylistic considerations vary according to genre, culture, and historical era</li> <li>- The ability to read and interpret music impacts musical fluency.</li> <li>- Understanding of how to manipulate the elements of music is a contributing factor to musical artistry.</li> <li>- Basic Vocal and instrumental arranging skills require theoretical understanding of music composition.</li> </ul>	
CPI #	Cumulative Progress Indicator (CPI)
1.1.12.B.1	Examine how aspects of meter, rhythm, tonality, intervals, chords, and harmonic progressions are organized and manipulated to establish unity and variety in genres of

	musical compositions.
1.1.12.B.2	Synthesize knowledge of the elements of music in the deconstruction and performance of complex musical scores from diverse cultural contexts.
1.2.12.A.1	Determine how dance, music, theatre, and visual art have influenced world cultures throughout history.
1.3.12.B.1	Analyze compositions from different world cultures and genres with respect to technique, musicality, and stylistic nuance, and/or perform excerpts with technical accuracy, appropriate musicality, and the relevant stylistic nuance.
1.3.12.B.2	Analyze how the elements of music are manipulated in original or prepared musical scores.
1.3.12.B.3	Improvise works through the conscious manipulation of the elements of music, using a variety of traditional and nontraditional sound sources, including electronic sound-generating equipment and music generation programs.
1.3.12.B.4	Arrange simple pieces for voice or instrument using a variety of traditional and nontraditional sound sources or electronic media, and/or analyze prepared scores using music composition software.
<b>Unit Essential Questions</b> <ul style="list-style-type: none"> <li>• Why do we follow rules in composing a Melody?</li> <li>• What is the importance of transposing music?</li> </ul>	<b>Unit Enduring Understandings</b> <ul style="list-style-type: none"> <li>• We first learn how to follow rules in composing a melody in order to understand how a melody works and flows. Once we understand, then we can know how to break the rules to better suit our needs.</li> <li>• Transposing music helps when we are learning how to write for various different ensembles. It also helps when we must change the key of the song to get a different aural intention for the piece.</li> </ul>
<b>Unit Learning Targets:</b> By the end of week thirty, students will be able to identify and show a proficient working knowledge of the following: <ul style="list-style-type: none"> <li>- The rules for composing a Melody</li> <li>- Embellishment Tones</li> <li>- Composing a Melody for a given Harmony</li> <li>- Composing a Harmony for a given Melody</li> <li>- Transposing a Melody and a Harmony</li> </ul>	
<b>Evidence of Learning</b>	
<b>Formative Assessments:</b> <ul style="list-style-type: none"> <li>- Participation Evaluations</li> <li>- Group and Individual Demonstrations.</li> <li>- Homework Assignments</li> <li>- Small Quizzes</li> </ul>	
<b>Summative Assessment</b> <ul style="list-style-type: none"> <li>- Unit Test</li> </ul>	

- Unit Project (Individual or Group)

**Equipment needed:** White Board, Computer, CD Player and/or iPod, Music Text Book/Worksheets, Piano, Finale Notation Software.

**Teacher Resources:** *Practical Theory, Basics of Music, The Practice of Harmony, Tonal Music, The Study of Orchestration, Principles of Orchestration, Ear Training and Sight Singing*, text books; websites such as You Tube, etc; Individual notes, Various scores of major musical works..

### Differentiated Instruction

#### Basic Skills/ Special Education Accommodations

- Print out of Notes and copies of text.
- Group work and learning games for interpersonal and kinesthetic learners
- More time on quizzes and tests for needy students.
- Audio and Visual components to lessons for specific learners

#### Challenge Activities

- Extra puzzles and worksheets for students interested in moving forward
- Topic specific projects for extra credit.
- Pair up with a struggling student to allow them to apply knowledge in a leadership/teaching role for that student.

#### ELL Adaptations:

- Fine-tune language to child's level
- Use repetition; simplify and rephrase, expand, extend directions
- Support communication with gestures, actions, facial expressions, pictures and real-life objects
- Start slowly; create low-demand goals.

### Technology Integration

iPod and/or CD player. Computer and/or SmartBoard. Internet sites and shareware including but not limited to YouTube & Audacity.

### Interdisciplinary Connections

Vocabulary due to the expanding pool of descriptive words and phrases both specialized to music and standard English. Mathematics due to the ability to use simple counting in regards to music and its construction. History through the experience of music from varied cultures as well as its evolution in construction and performance.

Unit Overview Template	
<b>Content Area:</b> Music	
<b>Unit Title:</b> Orchestration (weeks 31 – 36)	
<b>Target Course/Grade Level:</b> Music Theory I	
<p><b>Unit Summary</b> Students will learn the differences in writing for each instrument family and how to “transpose” music for each one. They will also learn how to write for different types of small ensembles and the history behind a multitude of pairings.</p> <p><b>Primary interdisciplinary connections:</b> Mathematics, Vocabulary, History</p> <p><b>21<sup>st</sup> century themes:</b> Creativity &amp; Innovation, Critical Thinking and Problem Solving, Initiative &amp; Self-Direction, Productivity &amp; Accountability</p>	
<p><b>Unit Rationale</b> In order for the students to properly convey their musical ideas while writing for different instruments, they must learn how the instruments work, what are the differences, what are the similarities, and what are the different combinations that sound good (or not so good) when put together.</p>	
Learning Targets	
<p><b>Standards</b></p> <p><b>1.14 The Creative Process:</b> All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.</p> <p><b>1.15 History of the Arts and Culture:</b> All students will understand the role, development, and influence of the arts throughout history and across cultures.</p> <p><b>1.16 Performance:</b> All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.</p>	
<p><b>Content Statements</b></p> <ul style="list-style-type: none"> <li>- Understanding nuanced stylistic differences among various genres of music is a component of musical fluency. Meter, rhythm, tonality, and harmonics are determining factors in the categorization of musical genres.</li> <li>- Musical proficiency is characterized by the ability to sight-read advanced notation. Musical fluency is also characterized by the ability to classify and replicate the stylistic difference in music of varying traditions.</li> <li>- Cultural and historical events impact art-making as well as how audiences respond to works of art.</li> <li>- Technical accuracy, musicality, and stylistic considerations vary according to genre, culture, and historical era</li> <li>- The ability to read and interpret music impacts musical fluency.</li> <li>- Understanding of how to manipulate the elements of music is a contributing factor to musical artistry.</li> <li>- Basic Vocal and instrumental arranging skills require theoretical understanding of music composition.</li> </ul>	
<b>CPI #</b>	<b>Cumulative Progress Indicator (CPI)</b>

1.1.12.B.1	Examine how aspects of meter, rhythm, tonality, intervals, chords, and harmonic progressions are organized and manipulated to establish unity and variety in genres of musical compositions.		
1.1.12.B.2	Synthesize knowledge of the elements of music in the deconstruction and performance of complex musical scores from diverse cultural contexts.		
1.2.12.A.1	Determine how dance, music, theatre, and visual art have influenced world cultures throughout history.		
1.3.12.B.1	Analyze compositions from different world cultures and genres with respect to technique, musicality, and stylistic nuance, and/or perform excerpts with technical accuracy, appropriate musicality, and the relevant stylistic nuance.		
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<p><b>Unit Learning Targets:</b> By the end of week thirty-six, students will be able to identify and show a proficient working knowledge of the following:</p> <ul style="list-style-type: none"> <li>- Transposing for Bb Instruments</li> <li>- Transposing for Eb Instruments</li> <li>- Transposing for F &amp; C Instruments</li> <li>- How to develop a musical score</li> <li>- Orchestration for Woodwinds, Brass</li> <li>- Orchestration for Percussion, and Strings</li> <li>- Orchestration for small ensemble</li> </ul>			
<b>Evidence of Learning</b>			
<p><b>Formative Assessments:</b></p> <ul style="list-style-type: none"> <li>- Participation Evaluations</li> </ul>			

- Group and Individual Demonstrations.
- Homework Assignments
- Small Quizzes

**Summative Assessment**

- Unit Test
- Unit Project (Individual or Group)

**Equipment needed:** White Board, Computer, CD Player and/or iPod, Music Text Book/Worksheets, Piano, Finale Notation Software.

**Teacher Resources:** *Practical Theory, Basics of Music, The Practice of Harmony, Tonal Music, The Study of Orchestration, Principles of Orchestration, Ear Training and Sight Singing*, text books; websites such as You Tube, etc; Individual notes, Various scores of major musical works..

**Differentiated Instruction**

**Basic Skills/ Special Education Accommodations**

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- More time on quizzes and tests for needy students.
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**Challenge Activities**

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**ELL Adaptations:**

- Fine-tune language to child's level
- Use repetition; simplify and rephrase, expand, extend directions
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**Technology Integration**

iPod and/or CD player. Computer and/or SmartBoard. Internet sites and shareware including but not limited to YouTube & Audacity.

**Interdisciplinary Connections**

Vocabulary due to the expanding pool of descriptive words and phrases both specialized to music and standard English. Mathematics due to the ability to use simple counting in regards to music and its construction. History through the experience of music from varied cultures as well as its evolution in construction and performance.

Unit Overview Template	
<b>Content Area:</b> Music	
<b>Unit Title:</b> Aural Training (weeks 7 – 36)	
<b>Target Course/Grade Level:</b> Music Theory I	
<p><b>Unit Summary</b> In this unit, students will work on training their ear through various dictation exercises used to work on rhythm, melody, and harmony. Students will enhance their listening skills as well as singing skills in order to better understand music and write down what they hear more accurately. This unit will start in week 7 and progress throughout the rest of the year.</p> <p><b>Primary interdisciplinary connections:</b> History, Vocabulary, Health</p> <p><b>21<sup>st</sup> century themes:</b> Creativity &amp; Innovation, Critical Thinking &amp; Problem Solving, Communication &amp; Collaboration, Flexibility &amp; Adaptability</p>	
<p><b>Unit Rationale:</b> Composition is about taking musical ideas out of thin air and writing them down on a page to create a song. In order to accurately write down what a composer “hears” in his/her head; they must be able to identify all of the rhythms and pitches. Aural Training is the best way to be able to train the ear in order to do this effectively.</p>	
Learning Targets	
<p><b>Standards</b></p> <p><b>1.17 The Creative Process:</b> All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.</p> <p><b>1.18 History of the Arts and Culture:</b> All students will understand the role, development, and influence of the arts throughout history and across cultures.</p> <p><b>1.19 Performance:</b> All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.</p>	
<p><b>Content Statements</b></p> <ul style="list-style-type: none"> <li>- Understanding nuanced stylistic differences among various genres of music is a component of musical fluency. Meter, rhythm, tonality, and harmonics are determining factors in the categorization of musical genres.</li> <li>- Musical proficiency is characterized by the ability to sight-read advanced notation. Musical fluency is also characterized by the ability to classify and replicate the stylistic difference in music of varying traditions.</li> <li>- Cultural and historical events impact art-making as well as how audiences respond to works of art.</li> <li>- Technical accuracy, musicality, and stylistic considerations vary according to genre, culture, and historical era</li> <li>- The ability to read and interpret music impacts musical fluency.</li> <li>- Understanding of how to manipulate the elements of music is a contributing factor to musical artistry.</li> <li>- Basic Vocal and instrumental arranging skills require theoretical understanding of music composition.</li> </ul>	
<b>CPI #</b>	<b>Cumulative Progress Indicator (CPI)</b>

1.1.12.B.1	Examine how aspects of meter, rhythm, tonality, intervals, chords, and harmonic progressions are organized and manipulated to establish unity and variety in genres of musical compositions.
1.1.12.B.2	Synthesize knowledge of the elements of music in the deconstruction and performance of complex musical scores from diverse cultural contexts.
1.2.12.A.1	Determine how dance, music, theatre, and visual art have influenced world cultures throughout history.
1.3.12.B.1	Analyze compositions from different world cultures and genres with respect to technique, musicality, and stylistic nuance, and/or perform excerpts with technical accuracy, appropriate musicality, and the relevant stylistic nuance.
1.3.12.B.2	Analyze how the elements of music are manipulated in original or prepared musical scores.
1.3.12.B.3	Improvise works through the conscious manipulation of the elements of music, using a variety of traditional and nontraditional sound sources, including electronic sound-generating equipment and music generation programs.
<b>Unit Essential Questions</b> <ul style="list-style-type: none"> <li>• Why is it important to train one's ear when learning about writing music?</li> <li>• Why is it important to learn how to sing pitches accurately in order to write music?</li> </ul>	<b>Unit Enduring Understandings</b> <ul style="list-style-type: none"> <li>• You must have a good sense of rhythm, melody, and pitch when you are trying to compose music. If you can not take what is in your head and accurately identify it, you will not be able to write it down.</li> <li>• There is a direct relationship between being able to sing a note correctly and being able to hear a note accurately. By learning how to sing pitches accurately and in rhythm, a composer will be better prepared to communicate his/her ideas to the audience.</li> </ul>
<b>Unit Learning Targets:</b> By the end of week thirty-six, students will be able to identify and show a proficient working knowledge of the following: <ul style="list-style-type: none"> <li>- Interval Dictation</li> <li>- Rhythmic Dictation</li> <li>- Melodic Dictation</li> <li>- Sight Singing</li> </ul>	
<b>Evidence of Learning</b>	
<b>Formative Assessments:</b> <ul style="list-style-type: none"> <li>- Participation Evaluations</li> <li>- Group and Individual Demonstrations</li> <li>- Small Quizzes</li> </ul>	
<b>Summative Assessment:</b> <ul style="list-style-type: none"> <li>- Students will be assessed via periodic tests and performances in front of and as a part of the class on all</li> </ul>	

topics covered in the class.

**Equipment needed:** Computer, White-Board, Piano

**Teacher Resources:** *Tonal Music, Ear Training and Sight Singing*, various websites, individual notes, teacher handouts.

### Differentiated Instruction

#### Basic Skills/ Special Education Accommodations

- Print out of Notes and copies of text.
- Group work and learning games for interpersonal and kinesthetic learners
- More time on quizzes and tests for needy students.
- Audio and Visual components to lessons for specific learners

#### Challenge Activities

- Extra puzzles and worksheets for students interested in moving forward
- Topic specific projects for extra credit.
- Pair up with a struggling student to allow them to apply knowledge in a leadership/teaching role for that student.

#### ELL Adaptations:

- Fine-tune language to child's level
- Use repetition; simplify and rephrase, expand, extend directions
- Support communication with gestures, actions, facial expressions, pictures and real-life objects
- Start slowly; create low-demand goals.

### Technology Integration

iPod and/or CD player. Computer and/or SmartBoard. Internet sites and shareware including but not limited to YouTube & Audacity.

### Interdisciplinary Connections

Vocabulary due to the expanding pool of descriptive words and phrases both specialized to music and standard English. Health through the discussion and implementation of the ears, lungs, vocal chords, etc in order to correctly identify and sing rhythms, melodies, and intervals. History through the experience of music from varied cultures as well as its evolution in construction and performance.

## Pacing Schedule

### First Marking Period

<u>Weeks</u>	<u>Topics</u>
1	The 5 Line/4 Space Staff, Measures, Treble Clef
2	Bass Clef, Ledger Lines, Grand Staff
3	First & Second Endings, D.C./D.S./Coda/Fine, Percussion Staff
4	Whole Note, Half Note, Quarter, Note, Eighth Note, Corresponding Rests, Dotted Rule
5	Sixteenth Note & Rest, Triplet Rule, Time Signatures
6	Simple & Complex Meters, Syncopation, Ties
7	Accidentals, Rhythmic Dictation
8	Diatonic Intervals, Rhythmic Dictation
9	Chromatic Intervals, Compound Intervals, Rhythmic Dictation

### Second Marking Period

<u>Weeks</u>	<u>Topics</u>
1	Major Keys (sharps), Interval Dictation
2	Major Keys (flats), Interval Dictation, Rhythmic Dictation
3	Circle of 5ths, Minor Key Signatures, Interval Dictation, Rhythmic Dictation
4	Chromatic & Major Scales, Interval Dictation, Rhythmic Dictation
5	Minor Scales, Interval Dictation, Rhythmic Dictation
6	Major & Minor Triads, Interval Dictation, Rhythmic Dictation
7	Augmented & Diminished Triads, Interval Dictation, Rhythmic Dictation
8	7 <sup>th</sup> , 9 <sup>th</sup> , & 11 <sup>th</sup> Chords, Interval Dictation, Rhythmic Dictation
9	Inversions, Interval Dictation, Rhythmic Dictation

### **Third Marking Period**

<u>Weeks</u>	<u>Topics</u>
1	Chords Per Key, Chord Relationships & Tendencies, Melodic Dictation
2	Beginning Progressions in Major Keys, Tonic – Dominant Expansions, Melodic Dictation
3	Smooth Voice Leading, Melodic Dictation
4	Minor Progressions, Melodic Dictation
5	Dynamics, Performance Based Vocabulary, Melodic Dictation
6	Tempo, Articulation, Performance Based Vocabulary, Melodic Dictation
7	Musical Phrasing and Form, Melodic Dictation
8	Rules for Composing a Melody, Melodic Dictation
9	Embellishment Tones, Melodic Dictation

### **Fourth Marking Period**

<u>Weeks</u>	<u>Topics</u>
1	Composing a Melody from a given Harmony, Sight Singing
2	Harmonizing a Melody, Sight Singing
3	Transposing a Melody & Harmony, Sight Singing
4	Transposing for Bb Instruments, Sight Singing
5	Transposing for Eb Instruments, Sight Singing
6	Transposing for F & C Instruments, Sight Singing
7	Score Order, Orchestration for Woodwinds, Sight Singing
8	Orchestration for Brass & Percussion, Sight Singing
9	Orchestration for Strings, Sight Singing