Music Theory I	**Unit #1: Note Reading/Grand Staff 3-4 days**
Enduring Understandings	• Students will be able to read notes anywhere on the Grand Staff, including ledger lines. • Students will know the difference between the treble and bass clef
Essential Questions	• How many lines and spaces are there in each staff? • What are the names of the lines and spaces? • What are ledger lines? • Where is middle C? • How do you draw the treble and bass clef? • How do you know where the treble clef curl ends and where the two dots of the bass clef belong?
Common Core/ Massachusetts Standards/ AP Standards	MA 2.2 Use a system (syllables, numbers, or letters) to read and sing at sight simple pitch notation in the treble clef CCSS.ELA-Literacy.SL.11-12.1
Instructional Strategies* **TI** = Technology Integration **ID** = Interdisciplinary connections	Lecture Note taking Discussion Practice on the white board
Assessment Expectations for Student Learning **CT** = Critical Thinking **LS** = Literacy Skills **CS** = Communication Skills **CI** = Collaborative/Independent Learning	Quiz CI
Major Resources	No text currently (class notes/handouts)

Music Theory I	**Unit #2: Major Scales and Key Signatures 2-3 weeks**
Enduring Understandings	• Students will understand and be able to identify and write all major key signatures and the structure/pattern of all major scales.

	● The notes in a major scales are diatonic. ● The pattern of flats or sharps in the key signature, as well as their location does not change. ● The key signature applies to all notes in the piece of the same name, unless otherwise noted in a measure or by a change to another key signature.
Essential Questions	● What is a flat, sharp and natural? How do you draw them accurately on the staff? ● What is the order of flats and sharps in a key signature? ● Where exactly do the flats and sharps go on the staves? ● What is the pattern of intervals in all major scales? ● What does diatonic mean?
Common Core/ Massachusetts Standards/ AP Standards	MA 2.7 Identify, define, and use standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, and expression in treble and bass clefs MA 5.3 Use appropriate terminology in describing music, music notation, music instruments and voices, and music performances MA 5.9 Demonstrate knowledge of the basic principles of meter, rhythm, tonality, intervals, chords, and harmonic progressions in an analysis of music
Instructional Strategies* **TI** = Technology Integration **ID** = Interdisciplinary connections	Lecture Note taking Discussion Group work Collaboration Practice on the board
Assessment: Expectations for Student Learning **CT** = Critical Thinking **LS** = Literacy Skills **CS** = Communication Skills **CI** = Collaborative/Independent Learning	Classwork/Homework Assignments CI, CT Quizzes/tests CT
Major Resources	No text currently (class notes/handouts)

Music Theory I	**Unit #3: Intervals 2-3 weeks**
Enduring Understandings	● Intervals are the measurement of the space between two notes. ● Diatonic intervals in a major scale can only be Major or Perfect. ● Augmented, minor and diminished intervals are found in music, but are not diatonic in a major scale. ● Harmonic intervals are between notes that are sounded at the same time. ● Melodic intervals are between notes that are in succession.
Essential Questions	● What does it mean for a note to be diatonic? ● How do you label intervals? ● How do you figure out the interval if you do not know the scale of the bottom note? ● What is the difference between a harmonic interval and a melodic interval? Do you determine their distance using the same technique(s)?
Common Core/ Massachusetts Standards/ AP Standards	MA 2.7 Identify, define, and use standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, and expression in treble and bass clefs MA 5.3 Use appropriate terminology in describing music, music notation, music instruments and voices, and music performances MA 5.9 Demonstrate knowledge of the basic principles of meter, rhythm, tonality, intervals, chords, and harmonic progressions in an analysis of music
Instructional Strategies* **TI** = Technology Integration **ID** = Interdisciplinary connections	Lecture Note taking Discussion Group work; practice with manipulatives Collaboration Practice on the white board
Assessment Expectations for Student Learning **CT** = Critical Thinking **LS** = Literacy Skills **CS** = Communication Skills **CI** = Collaborative/Independent Learning	Classwork/Homework Assignments CI, CT Manipulatives-choosing the right notes to create the requested interval CT, CI Quizzes/tests CT
Major Resources	No text currently (class notes/handouts)

Music Theory I	**Unit #3 Rhythm Reading Semester**
Enduring Understandings	● A steady beat is a consistent, evenly divided pulse. ● Rhythm is the combination of short and long tones in music. ● The notes' values informs you how that rhythmic pattern would sound. ● The time signature helps you figure out the notes' values and how the measures are organized.
Essential Questions	● What is a steady beat? ● What is rhythm? ● How are steady beat and rhythm different? ● What does each of the two numbers in the time signature tell you? ● What are the values of each of the notes in 4/4, ¾, 2/4, 6/8, 9/8, etc? ● How do the different time signatures change the values of the notes? ● What are rests? ● How do you count out any rhythm to determine how it would sound?
Common Core/ Massachusetts Standards/ AP Standards	MA 2.4 Use standard symbols to notate meter, rhythm, pitch, and dynamics in simple patterns performed by the teacher MA 2.5 Read whole, half, quarter, eighth, sixteenth, and dotted notes and rests in 2/4, 3/4, 4/4, 6/8, 3/8, and 9/8meter signatures MA 5.3 Use appropriate terminology in describing music, music notation, music instruments and voices, and music performances
Instructional Strategies* **TI** = Technology Integration **ID** = Interdisciplinary connections	Lecture Note taking Discussion Group work Collaboration Practice Dictation
Assessment: Expectations for Student Learning **CT** = Critical Thinking **LS** = Literacy Skills **CS** = Communication Skills **CI** = Collaborative/Independent Learning	Classwork/Homework Assignments CI, CT Clapping and counting rhythms aloud CI, LS Quizzes CT
Major Resources	No text currently (class notes/handouts)

Music Theory I	**Unit #4: Triads 3 weeks**
Enduring Understandings	● Chords found within a major scale are diatonic, but not all chords found in music are diatonic. ● By using knowledge of intervals and major scales, students can figure out the quality of any triad, even if it is not diatonic. ● Chords and chord progressions are the foundation of tonal music. ● Using a selected key and chord progression, one can create a melody using chord tones on each of the chord changes. ● A melody is a series of notes that is pleasing to the ear and is used to communicate a musical idea. ● Harmony is the combination of simultaneously sounded musical notes that create chords or can be created from chords.
Essential Questions	● What does it mean for a note or chord to be diatonic? ● How are diatonic and non-diatonic chords labeled/identified within a major key (roman numerals) versus just labeling the quality of the triad? ● How can you use a chord progression to develop a melody? ● What is a melody and harmony?
Common Core/ Massachusetts Standards/ AP Standards	MA 2.7 Identify, define, and use standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, and expression in treble and bass clefs MA 4.5 Create and arrange short songs and instrumental pieces within teacher-specified guidelines MA 5.3 Use appropriate terminology in describing music, music notation, music instruments and voices, and music performances MA 5.9 Demonstrate knowledge of the basic principles of meter, rhythm, tonality, intervals, chords, and harmonic progressions in an analysis of music
Instructional Strategies* **TI** = Technology Integration **ID** = Interdisciplinary connections	Lecture Note taking Discussion Group work Collaboration Authentic application-using the knowledge of triads to create a melody Using Noteflight to practice composition of a melody based on triads in root position and inversions TI

Assessment: Expectations for Student Learning **CT** = Critical Thinking **LS** = Literacy Skills **CS** = Communication Skills **CI** = Collaborative/Independent Learning	Classwork/Homework Assignments CI, CT Manipulatives CT, CI-demonstrating each chord using note cards based on the given label Quizzes/tests CT
Major Resources	No text currently (class notes/handouts)

Music Theory I	**Unit #5: Inversions of Triads 1-2 weeks**
Enduring Understandings	● Chords based on a major scale are diatonic. Not all chords found in music are diatonic. ● Chords and chord progressions are the foundation of tonal music. ● The order of notes can be changed to create an inverted chord. Each inverted chord has a specific structure (1st inversion vs. 2nd inversion) and a unique label.
Essential Questions	● How are diatonic and non-diatonic chords labeled once they are inverted? ● How do you invert a triad? ● How different do these inversions sound?
Common Core/ Massachusetts Standards/ AP Standards	MA 5.3 Use appropriate terminology in describing music, music notation, music instruments and voices, and music performances MA 5.9 Demonstrate knowledge of the basic principles of meter, rhythm, tonality, intervals, chords, and harmonic progressions in an analysis of music
Instructional Strategies* **TI** = Technology Integration **ID** = Interdisciplinary connections	Lecture Note taking Discussion Group work Collaboration Using Noteflight to practice composition of a melody based on triads in root position and inversions TI
Assessment Expectations for Student Learning **CT** = Critical Thinking **LS** = Literacy Skills	Classwork/Homework Assignments CI, CT Manipulatives CT, CI-demonstrating each chord using note cards based on the given label Quizzes/tests CT

CS = Communication Skills **CI** = Collaborative/Independent Learning	
Major Resources	No text currently (class notes/handouts)

Music Theory I	**Unit #6: Seventh Chords and their Inversions 3 weeks**
Enduring Understandings	● The I and IV chords are the only chords in a major key that have a major seventh diatonically. ● The V is the only major triad in a major key that has a minor seventh. ● When measuring the intervals in the chord, assess the two thirds that make up the triad and then look at the interval between the root and the 7th. ● The fully diminished chord is not diatonic. ● Non-diatonic chords often occur in music but are just not within a major key signature, so there would be an altered noted used to create that diminished quality. ● Using triads and seventh chords to create a chord progression gives you the framework to compose an original melody.
Essential Questions	● What does it mean for a note or chord to be diatonic? ● How are diatonic and non-diatonic chords labeled/identified? ● How can you use a chord progression to develop a melody, then harmony, then a full choral/band score composition? ● How do you invert seventh chords? ● What are the labels for seventh chords and how are they different from the labels for inverted triads? ● What chords work in succession? Can any chord move to any other chord in a chord progression? ● How do you go from a simple chord progression to building a melody?
Common Core/ Massachusetts Standards/ AP Standards	2.7 Identify, define, and use standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, and expression in treble and bass clefs 2.8 Use standard notation to record their own musical ideas and those of others 4.5 Create and arrange short songs and instrumental pieces within teacher-specified guidelines 5.1 Perceive, describe, and respond to basic elements of music, including beat, tempo, rhythm, meter, pitch, melody, texture, dynamics, harmony, and form 5.3 Use appropriate terminology in describing music, music notation, music instruments and voices, and music performances 5.9 Demonstrate knowledge of the basic principles of meter, rhythm, tonality, intervals, chords, and

	harmonic progressions in an analysis of music 5.13 Demonstrate knowledge of the technical vocabulary of music
Instructional Strategies* **TI** = Technology Integration **ID** = Interdisciplinary connections	Lecture Note taking Discussion Group work Collaboration Using Noteflight to practice composition-creating a melody using a chord progression of 7th chords TI
Assessment Expectations for Student Learning **CT** = Critical Thinking **LS** = Literacy Skills **CS** = Communication Skills **CI** = Collaborative/Independent Learning	Classwork/Homework Assignments CI, CT Manipulatives-using small papers with each letter name, flat or sharp written on them, and in groups, building the chord assigned (ie. build a Mm4/3 with Ab as the root) CT, CI Quizzes/tests CT Analysis of 4-part writing
Major Resources	No text currently (class notes/handouts)

Music Theory I	**Unit #7: Melody/Harmony Composition Timeframe: ~1 term (to be done while working on other topics, to change things up, or apply other concepts, triads, intervals, etc.)**
Enduring Understandings	● Use a chord progression and chord tones to develop a melody or compose a melody of your own ideas and then harmonize it with chords. ● A melody has a contour that guides the pattern of the notes. ● Melodies might use some repetition of a motif to unify the composition, sometimes in its original form and sometimes in a varied form. ● Melodies might use an antecedent/consequent, question/answer concept. ● Melodies and harmonies are most often consonant with each other.
Essential Questions	● What is a motif? ● How can you vary a melody? (inversion, sequence, retrograde, retrograde inversion) ● What does it sound like when a melody has an antecedent/consequent structure? ● What is consonance vs. dissonance? ● How do you develop a melody based on a selected chord progression? ● How do you harmonize your original melody with chords?

Common Core/ Massachusetts Standards/ AP Standards	MA 2.8 Use standard notation to record their own musical ideas and those of others MA 4.5 Create and arrange short songs and instrumental pieces within teacher-specified guidelines MA 5.3 Use appropriate terminology in describing music, music notation, music instruments and voices, and music performances
Instructional Strategies* **TI** = Technology Integration **ID** = Interdisciplinary connections	Lecture Note taking Discussion Group work Collaboration Using Noteflight to practice composition-creating a melody using a chord progression of 7th chords: TI
Assessment: Expectations for Student Learning **CT** = Critical Thinking **LS** = Literacy Skills **CS** = Communication Skills **CI** = Collaborative/Independent Learning	Classwork/Homework Assignments CI, CT Short compositions meeting certain requirements CT, CI
Major Resources	No text currently (class notes/handouts)

Music Theory	**Unit #8: Non-chord tones 2-3 weeks**
Enduring Understandings	● Non-chord tones (NCTs) are used to fill in rhythms between the chord tones which occur on the chord changes. ● NCTs must be notes that are not found in the chord happening at that time in the music. ● All NCTs must be preceded and followed by chord tones.
Essential Questions	● What is a non-chord tone? ● What is a passing tone, neighboring tone, neighboring group, appogiatura, anticipation, escape tone, suspension, retardation, and pedal point? ● How do you label each NCT? ● What is the difference between a leap and a step?
Common Core/ Massachusetts Standards/ AP Standards	MA 4.5 Create and arrange short songs and instrumental pieces within teacher-specified guidelines MA 4.6 Improvise and compose simple harmonic accompaniments MA 4.9 Compose and arrange short pieces for voices or instruments within teacher-specified guidelines, using the elements of music to achieve unity and variety, tension and release, and balance

	MA 4.19 Compose and arrange music, demonstrating imagination and technical skill in applying the principles of composition MA 4.20 Demonstrate an understanding of choral and instrumental scoring in composition MA 5.13 Demonstrate knowledge of the technical vocabulary of music
Instructional Strategies* **TI** = Technology Integration **ID** = Interdisciplinary connections	Lecture Note taking Discussion Group composition Collaboration

Assessment Expectations for Student Learning **CT** = Critical Thinking **LS** = Literacy Skills **CS** = Communication Skills **CI** = Collaborative/Independent Learning	Classwork/Homework Assignments CI, CT Short Compositions CT, CS, CI
Major Resources	No text currently (class notes/handouts)

Music Theory I	**Unit #9 Final Composition Project 4-6 weeks**
Enduring Understandings	● Chords and chord progressions are the foundation of tonal music. ● Using a motif throughout a composition unifies the work. ● Creating original music is a way express one's thoughts and feelings. ● The main idea of the music is usually communicated in the melody. ● Students will understand the elements of music and and demonstrate that through composition ● Everyone can create music. ● Form is the structure of music, the musical architecture, the plan of a piece of music. ● A modulation in music reflects a key change. ● Authentic cadences and plagal cadences are two common progressions to end a phrase or an entire piece of music.
Essential Questions	● What is the order of flats and sharps in a key signature? ● What is the pattern of intervals in all major scales? ● What does it mean for a note or chord to be diatonic? ● How are diatonic and non-diatonic chords labeled/identified?

	● How can you use a chord progression to develop a melody, then harmony, then a full choral/band score composition? ● What is a motif? How can you alter that motif to use it within a composition? ● What is a melody and harmony? ● What are the elements of music and how can you use them to express thoughts and feelings in a composition? ● What is ABA' form? ● How do you write a modulation to go from the tonic to the dominant key? ● What chords are in an authentic cadence? a plagal cadence?
Common Core/ Massachusetts Standards/ AP Standards	MA 4.5 Create and arrange short songs and instrumental pieces within teacher-specified guidelines MA 4.9 Compose and arrange short pieces for voices or instruments within teacher-specified guidelines, using the elements of music to achieve unity and variety, tension and release, and balance MA 4.19 Compose and arrange music, demonstrating imagination and technical skill in applying the principles of composition MA 4.20 Demonstrate an understanding of choral and instrumental scoring in composition MA 5.12 Demonstrate an understanding of how musical elements interact to create expressiveness in music MA 5.13 Demonstrate knowledge of the technical vocabulary of music CC: RST- 1 Initiate and participate effectively in a range of collaborative discussions with diverse partners on topics, texts, and issues building on others' ideas and expressing their own clearly and persuasively. CC: RST-3 Follow precisely a complex multi-step procedure when carrying out experiments, taking measurements or performing technical tasks; analyze the specific results based on explanations in the text.
Instructional Strategies* **TI** = Technology Integration **ID** = Interdisciplinary connections	Practice/trial and error Discussion Using Noteflight to compose and listen to work in progress TI Listen to classmates' compositions to give and get feedback, share ideas and make improvements/changes to individual composition
Assessment Expectations for Student Learning **CT** = Critical Thinking **LS** = Literacy Skills **CS** = Communication Skills **CI** = Collaborative/Independent Learning	Composition Project CT, CS, CI Composition benchmarks for section 1, section 2 and complete work CI, CT Peer review CI, CT
Major Resources	No text currently (class notes/handouts)