MUSIC THEORY I - MUS430 – NIAGARA FALLS HIGH SCHOOL

OVERVIEW OF UNITS OF STUDY AND TOPICS	
Unit I Basic Music Comprehension Skills 20 Weeks	Topic 1: Notation - Rhythmic & Melodic Topic 2: Meter & Time Signatures Topic 3: Scales: Major, Chromatic Topic 4: Key Signatures & the Circle of 5ths Topic 5: Terminology Topic 6: Intervals Topic 7: Aural Skills - Ear Training, Sight Singing, Rhythmic and Melodic Dictation
Unit 2 Intermediate Music Comprehension Skills 20 Weeks	Topic 1: Triads and Inversions Topic 2: Seventh Chords and Inversions, Augmented & Diminished Triads Topic 3: Alternate Scale Construction Topic 4: Figured Bass Topic 5: Minor Tonality, Triads, Scales, Progressions Topic 6: Modes Topic 7: Harmonizing & Composing in Major & Minor Topic 8: Basic Forms of Music Topic 9: Aural Skills: Dictation and Sight- Singing

Essential Curriculum Questions:

1. How is music presented in written form?

2. How is tonality presented in written form?

3. How does the music heard aurally translate into written form?

4. How does specific music terminology assist the student in the comprehension of music theory?

Enduring Understanding:

1. Music utilizes a symbolic notation on staves to indicate duration and pitch of sound.

2. Music tonality is created through combinations of whole & half steps which create scale patterns (ie major & minor) and can be represented by key signatures.

3. Aural skills will be introduced and subsequently acquired through progressively more difficult sight singing practice, rhythmic & melodic dictation examples, and recognition of intervals.

4. The Music Lexicon will be introduced and re-enforced throughout the curriculum: terms pertaining to intervals, scales, rhythm and meter, texture, and musical performance combine to become the foundation of understanding the language of music theory.

5. Music Compositions: demonstrate music literacy, synthesizing student comprehension and expression

6. Through a variety of written, visual, and aural examples, students will recognize standard conventions of music notation and utilize these devices to create their own examples to further demonstrate understanding.

7. Ear training, melodic dictation, sight singing, and rhythmic dictation will accompany each unit and topic and will be ongoing throughout each unit.

NOTATION (MELODIC)				
CONCEPTS	**SKILLS/PRACTICES**	**SUGGESTED ASSESSMENTS BENCHMARKS**	**NYS STANDARDS**	**SUGGESTED MATERIALS/ RESOURCES**
The music staff is comprised of 5 lines and 4 spaces. Music written in the treble clef reads as E, G, B, D, F for lines and F, A, C, E for spaces. Music written in the bass clef reads as G, B, D, F, A for lines and A, C, E, G. The grand staff is the unification of the treble and bass clefs, demonstrating their relationship to one another. Ledger lines temporarily extend the staff to notate pitches outside the ordinary ranges of clefs. A flat sign lowers a pitch to the very next note to the left on the musical keyboard.	Create musical staves. Copy treble and bass clefs on musical staves. Identify pitches on the musical staff in treble and bass clef. Draw pitches on the musical staff in treble and bass clef. Create the grand staff. Name pitches that use ledger lines relative to treble and bass clefs. Place pitches using ledger lines relative to treble and bass clefs. Identify flat notes on a musical keyboard given the notation. Draw notation using flat signs given pitches on the musical keyboard.	Write and create music staves with treble and bass clefs Correctly identify and notate pitches on the staff in treble and bass clef Write and create the grand staff Correctly identify and notate using ledger lines in bass and treble clef Correctly create notation using flat, sharp, and natural signs in notation in relation to the keyboard	MU:Cr1.1.C.HSI MU:Cr2.1.C.HSI MU:Cr3.1.C.HSI MU:Cr3.2.C.HSI	**Textbooks:** **Alfred's Essentials of Music Theory**. Surmani, et al **Alfred's Essentials of Music Theory Teacher's Activity Kit** **The Complete Musician: An Integrated Approach to Tonal Theory, Analysis, and Listening.** Stephen G. Laitz **McGraw Hill, Music In Theory and Practice** **Tonal Harmony.** Kostka, Payne, Allman **Web Resources:** **Teoria.com** **Musictheory.net** **Emusictheory.com** **ToneSavvy.com** **Supplemental Materials** **Alfred's Essentials of Music Theory Note Naming Flash Cards**. Surmani et al

A sharp sign raises a pitch to the very next note to the right on the right on the musical keyboard. A natural sign cancels a previous sharp or flat.	Identify sharp notes on a musical keyboard or primary instrument given the notation. Draw notation using sharp signs given pitches on the musical keyboard. Recognize notated pitches as flat, sharp, or natural when they follow accidentals.			

NOTATION (RHYTHMIC), TIME SIGNATURES				
CONCEPTS	**SKILLS/PRACTICES**	**SUGGESTED ASSESSMENTS BENCHMARKS**	**NYS STANDARDS**	**SUGGESTED MATERIALS/ RESOURCES**
The values of whole, half, quarter, and eighth notes/rests represent the fractions by which they are named. Sheet music is divided into measures by bar lines to ease reading. Time signatures indicate the number of beats per measure and the type of note value that equals one beat. A dotted note has 50% more length than its un-dotted counterpart A tie joins two notes of the same pitch, combining their values into a note of longer duration.	Draw, identify, and quantify whole, half, quarter, and eighth notes/rests. Count and perform simple rhythms using whole, half, quarter, and eighth notes/rests. Use bar lines to divide music into measures. Count basic rhythms using 4/4, 3/4, and 2/4 time signatures. Draw, identify, quantify, and count dotted half and dotted quarter notes Count and perform rhythms containing dotted half and dotted quarter notes.	Draw, identify, and quantify rests, simple duple and triple rhythm patterns, and dotted rhythms Count and perform simple rhythms using rests Draw and create bar lines to divide music into measures in duple and triple time signatures Count and perform basic rhythms in duple and triple time signatures Draw and perform rhythms containing ties correctly	MU:Cr1.1.C.HSI MU:Cr2.1.C.HSI MU:Cr3.1.C.HSI MU:Pr.5.1.C.HSI	**Textbooks:** **Alfred's Essentials of Music Theory**. Surmani, et al **Alfred's Essentials of Music Theory Teacher's Activity Kit** **The Complete Musician: An Integrated Approach to Tonal Theory, Analysis, and Listening.** Stephen G. Laitz **McGraw Hill, Music In Theory and Practice** **Tonal Harmony.** Kostka, Payne, Allman **Web Resources:** **Teoria.com** **Musictheory.net** **Emusictheory.com** **ToneSavvy,com** **Supplemental Materials**

	Draw, identify, quantify, and count tied notes. Count and perform rhythms containing ties.			**-ClearTouch or equivalent to show video and audio recordings, speakers -Piano, Guitar, student's primary instruments where applicable**

CHROMATIC & MAJOR SCALES				
CONCEPTS	**SKILLS/PRACTICES**	**SUGGESTED ASSESSMENTS BENCHMARKS**	**NYS STANDARDS**	**SUGGESTED MATERIALS/ RESOURCES**
Scales are comprised of whole and half steps. Major scales are constructed of whole and half steps in a specific pattern. Chromatic scales are constructed of all half steps.	Analyze the step structure of music on both the staff and the musical keyboard. Build whole and half steps in sheet music and on the musical keyboard. Recognize a scale as major based on the pattern of whole and half steps. Construct a major scale when given a starting pitch. Use contextual clues to identify scales and music passages as chromatic. Write a chromatic scale when given a starting pitch. Perform (on instrument or voice) major and chromatic scales	Write and correctly identify intervals on a keyboard and in notation, using whole and half steps Write major scales using notation using the combination of whole and half steps on various starting pitches Correctly notate the chromatic scale ascending and descending on various starting pitches Perform 12 Major Scales and the chromatic scale on respective instrument or voice	MU:Cr1.1.C.HSI MU:Cr2.1.C.HSI MU:Pr.5.1.C.HSI	**Textbooks:** **Alfred's Essentials of Music Theory**. Surmani, et al **Alfred's Essentials of Music Theory Teacher's Activity Kit** **The Complete Musician: An Integrated Approach to Tonal Theory, Analysis, and Listening.** Stephen G. Laitz **McGraw Hill, Music In Theory and Practice Tonal Harmony.** Kostka, Payne, Allman **Web Resources:** **Teoria.com** **Musictheory.net** **Emusictheory.com** **ToneSavvy,com** **Supplemental Materials** **Alfred's Essentials of Music Theory Note Naming Flash Cards**. Surmani et al

				Alfred's Essentials of Music Theory Ear Training CD's 1-3 **-ClearTouch or equivalent to show video and audio recordings, speakers** **-Piano, Guitar, student's primary instruments where applicable**

KEY SIGNATURES				
CONCEPTS	**SKILLS/PRACTICES**	**SUGGESTED ASSESSMENTS BENCHMARKS**	**NYS STANDARDS**	**SUGGESTED MATERIALS/ RESOURCES**
Each major scale has a unique key signature. The key of C major has no sharps or flats. Sharp keys are identified by the pitch one half step higher than the last sharp in the key signature, reading left to right. Flat keys are identified by the penultimate flat in the key signature, reading left to right. The order of sharps in key signatures is fixed throughout all music. The order of flats in key signatures is the inverse of the order of sharps.	Match key signatures to their corresponding major scales and keys. Recognize the key of C major by the lack of an apparent key signature. Name the major key using the appropriate procedure when provided with sharp key signatures. Name the major key using the appropriate procedure when provided with flat key signatures. Use the order of sharps to construct key signatures when given the major key. Use the order of flats to construct key signatures when given the major key.	Correctly identify major key signatures and identify them in short excerpts Identify sharp and flat key signatures and correctly construct them when given various keys	MU.Cr.1.C.HSI	**Textbooks:** **Alfred's Essentials of Music Theory**. Surmani, et al **Alfred's Essentials of Music Theory Teacher's Activity Kit** **The Complete Musician: An Integrated Approach to Tonal Theory, Analysis, and Listening.** Stephen G. Laitz **McGraw Hill, Music In Theory and Practice** **Tonal Harmony.** Kostka, Payne, Allman **Web Resources:** **Teoria.com** **Musictheory.net** **Emusictheory.com** **ToneSavvy,com**

TERMINOLOGY				
CONCEPTS	**SKILLS/PRACTICES**	**SUGGESTED ASSESSMENTS BENCHMARKS**	**NYS STANDARDS**	**SUGGESTED MATERIALS/ RESOURCES**
Repeat signs, including their various forms, simplify sheet music leading to more efficient practicing and publishing. Dynamic markings are used to vary the volume of music. Tempo markings indicate the speed of music. Articulation describes the various ways in which individual notes are to be played or sung outside the realms of dynamic and tempo.	Recognize repeat signs in all their variations and perform music containing these symbols appropriately. Determine when repeat signs can lead to more efficient sheet music and demonstrate their correct usage. Locate, translate, and define the various dynamic markings as well as perform music containing these symbols appropriately. Select the appropriate dynamic marking for a passage and write it into the music. Find and respond to tempo markings when performing. Mark music with an appropriate tempo after listening to a recording. Identify and define articulation symbols.	Identify where repeat signs occur in music and respond to the notation appropriately Analyze existing repertoire and identify instances where composers utilize repeat signs effectively Write a short melody that uses repeat signs Correctly mark music with appropriate dynamic, tempo, and articulations after listening to a recording Perform music on respective voice or instrument correctly demonstrating repeat sings, dynamic, and articulation markings	MU:Cr3.1.C.HSI MU:Cr.3.2.C.HSI MU:Pr.4.1.C.HSI	**<u>Textbooks:</u>** **Alfred's Essentials of Music Theory**. Surmani, et al **Alfred's Essentials of Music Theory Teacher's Activity Kit** **The Complete Musician: An Integrated Approach to Tonal Theory, Analysis, and Listening.** Stephen G. Laitz **McGraw Hill, Music In Theory and Practice Tonal Harmony.** Kostka, Payne, Allman **-ClearTouch or equivalent to show video and audio recordings, speakers** **-Piano, Guitar, student's primary instruments where applicable**

	Perform music containing articulation symbols with the proper effects. Create and draw articulation symbols correctly			

INTERVALS				
CONCEPTS	**SKILLS /PRACTICES**	**ASSESSMENTS BENCHMARKS**	**NYS STANDARDS**	**SUGGESTED MATERIALS/ RESOURCES**
Intervals are named using ordinal numbers. Melodic intervals are formed when the notes are separated rhythmically whereas harmonic intervals sound as a simultaneity.	Quantify intervals. Construct ascending and descending intervals based on a starting pitch Identify written and sounded intervals as either melodic or harmonic. Detect interval relationships in passages of sheet music.	Identify and construct ascending and descending intervals based on various starting pitches Perform intervals on respective voice or instrument Identify and write interval relationships in provided excerpts	MU.Pr.4.2.C.HSI MU.Re.7.1.C.HSI MU.Re.7.2.C.HSI	**Textbooks:** **Alfred's Essentials of Music Theory**. Surmani, et al **Alfred's Essentials of Music Theory Teacher's Activity Kit** **The Complete Musician: An Integrated Approach to Tonal Theory, Analysis, and Listening.** Stephen G. Laitz **McGraw Hill, Music In Theory and Practice Tonal Harmony.** Kostka, Payne, Allman **Web Resources:** **Teoria.com** **Musictheory.net** **Emusictheory.com** **ToneSavvy,com** **Supplemental Materials** **Alfred's Essentials of Music Theory Ear Training CD's 1-3** **-ClearTouch or equivalent to show video and audio recordings, speakers** **-student's primary instruments where applicable**

TRIADS, 7TH CHORDS, AUGMENTED/DIMINISHED, INVERSIONS				
CONCEPTS	**SKILLS/PRACTICES**	**ASSESSMENTS BENCHMARKS**	**NYS STANDARDS**	**SUGGESTED MATERIALS/ RESOURCES**
A triad is a chord consisting of the root, third, and fifth pitches of a major or minor scale. The primary chords are major triads built on the tonic (I), subdominant (IV), and dominant (V). The dominant 7^{th} chord (V^7) is a dominant triad with the minor 7^{th} from the root. A chord in which the third is in bass (lowest sounding) is a first inversion chord. A chord in which the fifth is in the bass is a second inversion chord. Augmented triads are created by raising the fifth of a major triad one half step. Diminished triads are created by lowering the fifth of a minor triad one half step.	Name and draw major and minor triads. Label and construct primary chords in written music. Find and build V^7 chords. Aurally discern the difference between major and dominant 7^{th} chords. Write and identify, both visually and aurally, triads and dominant 7^{th} chords in inversions. Name and draw augmented and diminished triads. Aurally discern the differences among major, minor, diminished, and augmented triads.	Correctly draw and label major and minor triads on the staff using notation Identify V7 chords in repertoire Create V7 chords in short compositions Notate triads and dominant 7^{th} chords in root, 1^{st}, 2^{nd} inversions Identify augmented and diminished triads and aurally differentiate MAJ7 and Dominant7, minor 7, diminished, and augmented chords.	MU:Cr1.1.C.HSI MU:Cr2.1.C.HSI MU:Cr3.1.C.HSI MU:Re9.1.C.HSI	**Textbooks:** **Alfred's Essentials of Music Theory**. Surmani, et al **Alfred's Essentials of Music Theory Teacher's Activity Kit** **The Complete Musician: An Integrated Approach to Tonal Theory, Analysis, and Listening.** Stephen G. Laitz **McGraw Hill, Music In Theory and Practice** **Tonal Harmony.** Kostka, Payne, Allman **Web Resources:** **Teoria.com** **Musictheory.net** **Emusictheory.com** **ToneSavvy,com**

		Create and use augmented, diminished, MAJ7, Dom7, min7 chords in short compositional exercises		**<u>Supplemental Materials</u>** **Alfred's Essentials of Music Theory Ear Training CD's 1-3** **-ClearTouch or equivalent to show video and audio recordings, speakers** **-Piano**

FIGURED BASS, BASIC FORM, HARMONIZING (MAJOR/MINOR)				
CONCEPTS	**SKILLS/ PRACTICES**	**ASSESSMENTS BENCHMARKS**	**NYS STANDARDS**	**SUGGESTED MATERIALS/ RESOURCES**
Figured bass is a Baroque method of labelling chord structure in sheet music. It is used today to streamline notation and analysis. Like sentence structure, chords often flow in predictable and logical progressions. Knowledge of chords and progressions can be used to harmonize melodies. Chords in music can appear as simultaneities or as arpeggios. Not every note in music belongs to the prevailing harmony of the measure. Pitches which are not in the established chord as known as non-harmonic tones. The two most common non-	Label chords, both in exercises and in passages of sheet music, using figured bass analysis. Write chords from their figured bass labels. Find and explain chord progression in exercises and passages of sheet music. Synthesize music within provided guidelines based on established chord progressions. Use acquired knowledge of logical chord progressions to select appropriate chords to harmonize melodies. Construct chords from given arpeggios and deconstruct chords into arpeggios. Recognize and add passing and neighbor tones in sheet music.	Construct chords using notation based on figured bass analysis Label existing sheet music with figured bass analysis Identify chord progressions in short musical excerpts Harmonize and notate chord progressions based on simple melodies Compose short excerpts using arpeggios and chords and neighboring tones	MU:Cr1.1.C.HSI MU:Cr2.1.C.HSI MU:Cr3.1.C.HSI	**<u>Textbooks:</u>** **Alfred's Essentials of Music Theory**. Surmani, et al **Alfred's Essentials of Music Theory Teacher's Activity Kit** **The Complete Musician: An Integrated Approach to Tonal Theory, Analysis, and Listening.** Stephen G. Laitz **McGraw Hill, Music In Theory and Practice** **Tonal Harmony.** Kostka, Payne, Allman **<u>Web Resources:</u>** **Teoria.com** **Musictheory.net** **Emusictheory.com** **ToneSavvy,com** **<u>Supplemental Materials</u>** **Alfred's Essentials of Music Theory Note Naming Flash Cards**. Surmani et al

harmonic tones are passing and neighbor tones.				**Alfred's Essentials of Music Theory Ear Training CD's 1-3** **-ClearTouch or equivalent to show video and audio recordings, speakers** **-Piano, Guitar, student's primary instruments where applicable**

MODES, COMPOSITION				
CONCEPTS	**SKILLS/ PRACTICES**	**ASSESSMENTS BENCHMARKS**	**NYS STANDARDS**	**SUGGESTED MATERIALS RESOURCES**
For each major scale and key, there is a relative minor scale and key that shares its key signature. There are three forms of the minor scale: natural, harmonic, and melodic. There are 7 modes	Develop and systematically use a process to relate major and minor keys and scales. Use previously acquired knowledge of whole and half steps to build and manipulate the different forms of minor scales. Aurally and visually recognize major and minor modes, including the three forms of minor, in both isolated exercises and larger works of music.	Visually identify major and minor pairs based off of key signatures. Aurally and visually recognize major, natural, harmonic, and melodic minor scales and modes Notate the three types of minor scales and each of the 7 modes. Perform them on respective voice/instrument.	MU.Cn10.1.C.HSI MU.Cr1.1.C.HSI MU.9.1.C.HSI MU:Pr.4.1.C.HSI	**Textbooks:** **Alfred's Essentials of Music Theory**. Surmani, et al **Alfred's Essentials of Music Theory Note Naming Flash Cards**. Surmani et al **Alfred's Essentials of Music Theory Teacher's Activity Kit** **Alfred's Essentials of Music Theory Ear Training CD's 1-3** **The Complete Musician: An Integrated Approach to Tonal Theory, Analysis, and Listening.** Stephen G. Laitz **McGraw Hill, Music In Theory and Practice Tonal Harmony.** Kostka, Payne, Allman
No single concept of music theory acts in isolation. Pitch, rhythm, intervals, scales, and chords are brought together to create music.	As a final culminating activity, use all acquired knowledge of music theory to compose a melody and harmonize it appropriately.	Compose a melody and harmonize it correctly, using acquired knowledge of pitch, rhythm, intervals, scales, chords, and notation.	MU:Cr1.1.C.HSI MU:Cr2.1.C.HSI MU:Cr3.1.C.HSI MU:Re7.1.C.HSI MU:Re7.2.C. HSI MU:Re8.1.C.HSI MU:Re9.1.C.HSI MU:Cn11.1.C.HSI	**Web Resources:** **Teoria.com** **Musictheory.net** **Emusictheory.com** **ToneSavvy,com**