

**Course:** *Music Theory I*  
**Unit #3:** *Fundamentals of Pitch*

**Year of Implementation:** 2023-2024

**Curriculum Team Members**

Keith Styers; kstyers@lrhsd.org; x663600  
Robert C. Joubert; rjoubert@lrhsd.org; x446000  
D. Michael Lynch; dlynch@lrhsd.org; x220600

**Stage One - Desired Results**

**Link(s) to New Jersey Student Learning Standards for this course:**

<https://www.state.nj.us/education/cccs/2020/>

- **Unit Standards:**

- **Content Standards**

- 1.3A.8.Cr3a: Evaluate, refine and explain their own work by selecting and applying criteria including appropriate application of elements of music, compositional techniques, style and form, and use of sound sources.
- 1.3A.8.Pr5a: Identify and apply personally developed criteria (e.g., demonstrating correct interpretation of notation, technical skill of performer, originality, emotional impact, variety, interest) to rehearse, refine and determine when the music is ready to perform.

*Anchor Standard 1: Generating and conceptualizing ideas.*

- Novice 1.3.C.12nov.Cr1a: Compose and improvise ideas and motives for melodies and rhythmic passages based on characteristic(s) of music or text(s) studied in rehearsal.
- Intermediate 1.3.C.12int.Cr1a: Compose and improvise ideas and motives for melodies and rhythmic passages based on characteristic(s) of music or text(s) studied in rehearsal.
- Proficient 1.3.C.1prof.Cr1a: Compose and improvise ideas for melodies, rhythmic passages and arrangements for specific purposes that reflect characteristic(s) of music from a variety of historical periods or cultures studied in rehearsal.

*Anchor Standard 3: Refining and completing products.*

- Proficient 1.3B.12prof.Cr3a: Identify, describe and apply teacher-provided criteria to assess and refine the technical and expressive aspects of evolving drafts leading to final versions.
- Proficient 1.3B.12prof.Cr3b: Share music through the use of notation, performance or technology, and demonstrate how the elements of music have been employed to realize expressive intent.
- Accomplished 1.3B.12acc.Cr3a: Identify, describe and apply selected teacher-provided or personally developed criteria to assess and refine the technical and expressive aspects of evolving drafts leading to final versions.
- Accomplished 1.3B.12acc.Cr3b: Share music through the use of notation, solo or group performance, or technology, and demonstrate and describe how the elements of music and compositional techniques have been employed to realize expressive intent.

*Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.*

- Novice 1.3C.12nov.Pr5a: Use self-reflection and peer feedback to refine individual and ensemble performances of a varied repertoire of music.
- Intermediate 1.3C.12int.Pr5a: Develop strategies to address technical challenges in a varied repertoire of music and evaluate their success using feedback from ensemble peers and other sources to refine performances.
- Proficient 1.3C.12prof.Pr5a: Develop strategies to address expressive challenges in a varied repertoire of music, and evaluate their success using feedback from ensemble peers and other sources to refine performances.

○ **21st Century Life & Career Standards**

- 9.4.12.Cl.1: Demonstrate the ability to reflect, analyze, and use creative skills and ideas (e.g., 1.1.12.prof.CR3a)
- 9.4.12.Cl.2: Identify career pathways that highlight personal talents, skills, and abilities (e.g., 1.4.12prof.CR2b, 2.2.12.LF.8).
- 9.4.12.Cl.3: Investigate new challenges and opportunities for personal growth, advancement, and transition (e.g., 2.1.12.PGD.1).
- 9.4.12.CT.1: Identify problem-solving strategies used in the development of an innovative product or practice (e.g., 1.1.12acc.C1b, 2.2.12.PF.3).
- 9.4.12.CT.2: Explain the potential benefits of collaborating to enhance critical thinking and problem solving (e.g., 1.3E.12profCR3.a).

- 9.4.12.CT.3: Enlist input from a variety of stakeholders (e.g., community members, experts in the field) to design a service learning activity that addresses a local or global issue (e.g., environmental justice).
- **English Companion Standards**
  - NJSLSA.R1. Read closely to determine what the text says explicitly and to make logical inferences and relevant connections from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.
- **NJ Statutes:** NJ State law mandates the inclusion of the following topics in lesson design and instruction as aligned to elementary and secondary curriculum.

Amistad Law: N.J.S.A. 18A 52:16A-88 Every board of education shall incorporate the information regarding the contributions of African-Americans to our country in an appropriate place in the curriculum of elementary and secondary school students.

Holocaust Law: N.J.S.A. 18A:35-28 Every board of education shall include instruction on the Holocaust and genocides in an appropriate place in the curriculum of all elementary and secondary school pupils. The instruction shall further emphasize the personal responsibility that each citizen bears to fight racism and hatred whenever and wherever it happens.

LGBT and Disabilities Law: N.J.S.A. 18A:35-4.35 A board of education shall include instruction on the political, economic, and social contributions of persons with disabilities and lesbian, gay, bisexual, and transgender people, in an appropriate place in the curriculum of middle school and high school students as part of the district's implementation of the New Jersey Student Learning Standards (N.J.S.A. 18A:35-4.36) A board of education shall have policies and procedures in place pertaining to the selection of instructional materials to implement the requirements of N.J.S.A. 18A:35-4.35.

Diversity and Inclusion (N.J.S.A. 18A:35-4.36a) A board of education shall incorporate instruction on diversity and inclusion in an appropriate place in the curriculum of students in grades kindergarten through 12 as part of the district's implementation of the New Jersey Student Learning Standards.

Asian American and Pacific Islanders (AAPI) P.L.2021, c.410 Ensures that the contributions, history, and heritage

of Asian Americans and Pacific Islanders (AAPI) are included in the New Jersey Student Learning Standards (NJSLS) for Social Studies in kindergarten through Grade 12 (P.L.2021, c.416)

For additional information, see

**NJ Amistad Curriculum:** <http://www.njamistadcurriculum.net/>

**Diversity and Inclusion:** <https://www.nj.gov/education/standards/dei/index.shtml>

- (Sample Activities/ Lessons): <https://www.nj.gov/education/standards/dei/samples/index.shtml>

**Asian American and Pacific Islanders:**

- [\*\*\*Asian American and Pacific Islander Heritage and History in the U.S.\*\*\*](#)

*A Teacher's Guide from EDSITEment offering a collection of lessons and resources for K-12 social studies, literature and arts classrooms that center around the experiences, achievements and perspectives of Asian Americans and Pacific Islanders across U.S. history.*

**Transfer Goal:** Students will be able to independently use their learning to hear, write and sing melodies.

As aligned with LRHSD Long Term Learning Goal(s):<https://www.lrhdsd.org/Page/6163>

- develop creative thinking and problem-solving skills
- understand the principles that govern the elements of music
- apply acquired knowledge to make sense of unfamiliar music in order to persevere in listening to, performing, and/or composing independently and collaboratively
- critique and be critiqued in a helpful and ethical manner

Enduring Understandings

Students will understand that. . .

*EU 1*

melody is a linear succession of pitch.

Essential Questions

*EU 1*

- What role does melody play in the context of music?
- What makes a melody memorable?

<p><i>EU 2</i> scales and their relative modes use the same collection of pitches.</p> <p><i>EU 3</i> key signatures represent a defined pitch collection.</p>	<ul style="list-style-type: none"> <li>• What differentiates between a good or bad melody?</li> </ul> <p><i>EU 2</i></p> <ul style="list-style-type: none"> <li>• How can the same collection of pitches produce different sounds?</li> <li>• What emotions do various scales and their modes elicit?</li> <li>• How does chromaticism affect a melody?</li> </ul> <p><i>EU 3</i></p> <ul style="list-style-type: none"> <li>• Why is there an order to the accidentals in a key signature?</li> <li>• Are key signatures necessary?</li> <li>• Why is tonality important?</li> <li>• Why was atonal music created?</li> </ul>
<p><u>Knowledge</u> <i>Students will know . . .</i></p> <p><i>EU 1</i></p> <ul style="list-style-type: none"> <li>• melodies are a pattern of pitches. (1.3.C.12nov.Cr1a)</li> <li>• how to recognize melodic material (1.3.C.1prof.Cr1a)</li> <li>• how to write a melody. (1.3.C.1prof.Cr1a)</li> </ul> <p><i>EU 2</i></p> <ul style="list-style-type: none"> <li>• how to connect modes visually and aurally. (1.3A.8.Cr3a)</li> <li>• how to construct modes starting on any pitch. (1.3A.8.Cr3a)</li> </ul>	<p><u>Skills</u> <i>Students will be able to. . .</i></p> <p><i>EU 1</i></p> <ul style="list-style-type: none"> <li>• identify a melody in a piece of music. (1.3.C.1prof.Cr1a)</li> <li>• compose a melody within a given collection of pitches. (1.3.C.1prof.Cr1a)</li> <li>• perform and notate a melody using a variety of scales. (1.3B.12prof.Cr3b)</li> </ul> <p><i>EU 2</i></p> <ul style="list-style-type: none"> <li>• aurally distinguish between modes. (1.3A.8.Cr3a)</li> <li>• compose a melody within a given mode. (1.3A.8.Cr3a)</li> <li>• label pitches within the context of tonality. (1.3C.12int.Pr5a)</li> <li>• write and aurally identify melodic intervals. (1.3C.12int.Pr5a)</li> </ul>

- solfege syllables and their relation to pitch collections. (1.3C.12int.Pr5a)
- various names of each scale degree. (1.3C.12int.Pr5a)

*EU 3*

- the purpose of a key signature. (1.3C.12int.Pr5a)
- diatonic scales are spelled in alphabetical order (A – G).
- tonality defines the function of pitch. (1.3.C.1prof.Cr1a)
- the circle of 4<sup>th</sup>/5<sup>th</sup>s as a visual representation of key signatures. (1.3C.12int.Pr5a)

*EU 3*

- spell various scales. (1.3.C.1prof.Cr1a)
- sing various scales. (1.3A.8.Cr3a)
- aurally and visually identify the tonic within a collection of pitches. (1.3C.12int.Pr5a)
- write and identify key signatures including the circle of 4<sup>th</sup>/5<sup>th</sup>s. (1.3C.12int.Pr5a)

**Stage Two - Assessment**

**Stage Three - Instruction**

**Learning Plan: Suggested Learning Activities to Include Differentiated Instruction and Interdisciplinary Connections:** Each learning activity listed must be accompanied by a learning goal of A= Acquiring basic knowledge and skills, M= Making meaning and/or a T= Transfer. The following color codes are used to notate activities that correspond with interdisciplinary connections and 21st Century Life & Career Connections (which involves Technology Literacy): **Red = Interdisciplinary Connection;** **Purple = 21st Century Life & Career Connection**

- Teacher-led discussion on melody as the singable part of a tune. (A) (EU1)
- Teacher-led discussion on linear development of pitches. (A) (EU1)
- **Students compose multiple two-bar melodies in various key signatures. (M, T) (EU1, EU2, EU3)**
- Teacher-led discussion on writing and aurally identifying melodic intervals. (A) (EU1, EU2)
- Students will sing diatonic melodies. (M, T) (EU1, EU2, E3)
- Teacher-led discussion on aurally and visually identifying the tonic note within a collection of pitches. (A) (EU3)
- Teacher-led discussion on writing both a diatonic and chromatic melody. (A) (EU1, EU2, EU3)
- Students will dictate diatonic and chromatic melodies. (M, T) (EU1, EU2)
- Teacher-led discussion on writing and identifying key signatures. (A) (EU3)
- **Students identify the tonality of given musical excerpts. (M) (EU2, EU3)**
- Teacher-led discussion on aurally distinguishing between modes. (A) (EU2, EU3)
- Teacher-led discussion on performing a melody within a given mode. (A) (EU1, EU2)
- **Students perform and compose melodies in various modes. (M, T) (EU1, EU2, EU3)**

## Pacing Guide

<b><i>Unit #</i></b>	<b><i>Title of Unit</i></b>	<b><i>Approximate # of teaching days</i></b>
1	Music Notation	45
2	Rhythm and Meter	45
3	Fundamentals of Pitch	45
4	Harmony	45

### **Instructional Materials**

- Music manuscript book



## Accommodations

*Special Education:* The curriculum will be modified as per the Individualized Education Plan (IEP). Students will be accommodated based on specific accommodations listed in the IEP.

*Students with 504 Plans:* Students will be accommodated based on specific accommodations listed in the 504 Plan.

*English Language Learners:* Students will be accommodated based on individual need and in consultation with the ELL teacher.

*Students at Risk of School Failure:* Students will be accommodated based on individual need and provided various structural supports through their school.

*Gifted and Talented Students:* Students will be challenged to enhance their knowledge and skills through acceleration and additional independent research on the subject matter.