

Final Theory Project: Unit Plan

Final Theory Project- Unit Plan

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Final Theory Project: Unit Plan

Scope and Sequence- Theory, and Analysis Unit

Grade Level: Grade 5th and 6th Grade

Duration: Approximately 3-4 Weeks

Frequency: 40 Minutes

Unit Description:

This unit will demonstrate how to take a short piece of music and analyze this piece of music. Through this unit we will discover that form of the piece, the simple harmonic structure, and each section through a number of methods:

- Discussion
- Simple Form Analysis
- Simple Harmonic Structure Analysis
- Class Demonstration of form Identification

Skill Development Practice:

In this unit a number of skill building practices will be used:

- Scale Degrees and Chord Description
- Chords and Inversions
- Simple Basic Form- Binary, Ternary, DS al Fine, DS al Coda, Sonata Rondo, Rondo Form, and Rounded Binary Form.
- Basic Form of a Pop Song- <https://youtu.be/oXifpctf7ewU>
- Simple Structure Mapping
- Identification each section: Exposition, Development, Recapitulation, Verse, Refrain, Coda, etc.

Materials Used:

In this unit we will use the following materials to complete the required checklist of skills. The following materials are several theory books allowing us to use well developed material to develop, enrich, and reteach the skills we are building.

- Alfred's Essentials of Music Theory- Andrew Surmani, Karen Surmani, Morton Manus
- Techniques and Materials of Music from the Common Practice Period Through the Twentieth Century- Thomas Benjamin, Michael Horvit, Robert Nelson
- Basic Form of a Pop Song- <https://youtu.be/oXifpctf7ewU>
- Khan Academy Lessons

These materials are very helpful, and have great lesson materials to use while we are building on our skills.

Final Theory Project: Unit Plan

Unit Objectives:

CREATING:

1. Organize and develop artistic ideas and work-

B. Organize musical ideas using expanded forms such as rondo, and theme and variation.

PERFORMING:

4. Select, analyze and interpret artistic work for presentation- *Identify standard notation symbols and musical terms referring to dynamics, tempo, articulations, meter, and expression and apply them when performing.*

RESPONDING:

7. Perceive and analyze artistic work- *Analyze how an artwork's form (e.g. use of repetition, contrasting patterns, phrases, and themes) supports the composer's intentions.*

8. Interpret intent and meaning in artistic work- *Use specific vocabulary to identify details about a musical work.*

9. Apply criteria to evaluate work- *Apply a rubric to evaluate a musical work (e.g. a rubric that includes accuracy, sound quality, and expressiveness.)*

Learning Outcomes:

- *Students will identify chords within the different degrees of the scale.*
- *Students will identify specific chord progressions within a simple pop song.*
- *Students will demonstrate a simple analysis on a simple pop song.*
- *Students will complete an analysis on several pieces through the duration of the unit.*
- *Students will demonstrate form analysis, and harmonic structure map.*
- *Students will demonstrate understanding of the forms presented in the unit.*
- *Students will identify I, IV, V, vi, chords within a simple song/piece.*
- *Students will perform mapping of the structure of a simple song/piece.*
- *Students will demonstrate proficient knowledge on all class work through the duration of this unit.*

Final Theory Project: Unit Plan

Lesson 1- Understanding the Major Scale

Mr. Lucas Brown

General Music

Grade Level: Grade 5th and 6th Grade

Duration: Approximately 1 Class Period

Frequency: 40 Minutes

Unit Objectives:

CREATING:

1. Organize and develop artistic ideas and work-

B. Organize musical ideas using expanded forms such as rondo, and theme and variation.

PERFORMING:

4. Select, analyze and interpret artistic work for presentation- *Identify standard notation symbols and musical terms referring to dynamics, tempo, articulations, meter, and expression and apply them when performing.*

RESPONDING:

7. Perceive and analyze artistic work- *Analyze how an artwork's form (e.g. use of repetition, contrasting patterns, phrases, and themes) supports the composer's intentions.*

8. Interpret intent and meaning in artistic work- *Use specific vocabulary to identify details about a musical work.*

9. Apply criteria to evaluate work- *Apply a rubric to evaluate a musical work (e.g. a rubric that includes accuracy, sound quality, and expressiveness.)*

Learning Outcomes:

- *Students will identify chords within the different degrees of the scale.*
- *Students will identify specific chord progressions within a simple pop song.*
- *Students will demonstrate a simple analysis on a simple pop song.*
- *Students will complete an analysis on several pieces through the duration of the unit.*
- *Students will demonstrate form analysis, and harmonic structure map.*
- *Students will demonstrate understanding of the forms presented in the unit.*
- *Students will identify I, IV, V, vi, chords within a simple song/piece.*
- *Students will perform mapping of the structure of a simple song/piece.*
- *Students will demonstrate proficient knowledge on all class work through the duration of this unit.*

PROCEDURE:

-*Discuss Major Scales- talk about how they sound, and the patterns of whole steps and half steps.*

- *W W H W W H*

Final Theory Project: Unit Plan

-Students will construct scales using off instruments, in the key of G, and D- NOTE THEY WILL NEED TO USE THE ENHARMONIC BARS FOR THIS ACTIVITY.

- Students will transcribe the teachers notes from the board onto manuscript paper, as a guide to their own personal work.*
- Students will label the whole steps and half steps of the major scale on staff paper, provided.*
- We will complete a Check Point (#1)- Worksheet (Alfred's Essentials of Music Theory- Pg. 43-45- Major Scales)*
 - Enrichment- Work through this worksheet and talk about how to find each answer AEMT- Teachers Resource Kit- pg. 52-55- Identifying Scale Degrees*
- Students will be assessed verbally in class, and by playing a dictated assessment.*
 - Student assessment will include playing the following scales on the barred instruments.*
 - C, G, F!*

Lesson 1- Understanding the Major Scale

Materials Used, and Included:

Alfred's Complete Essentials of Music Theory:

Pg. 43- Lesson 26- Tetrachords and Major Scales

Pg. 44- Lesson 27- The Sharp Scales- G and D Major

Pg. 45- Lesson 28- The Flat Scales- F and Bb Major

Alfred's Complete Essential of Music Theory- Teacher Resource Kit-

Pg. 52- Activity 2- Tetra Chords (F, C, and Bb), Whole and Half Steps

Pg. 53- Activity 3- Scales and Key Signatures—C, D, and G

Pg. 54- Activity 4- Scales and Key Signatures—F and Bb

Pg. 55- Activity 5- Scales and Key Signatures—C, G, D, F, and Bb

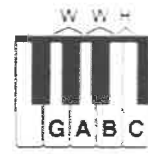
Tetrachords and Major Scales

The word TETRA means four. A TETRACHORD is a series of four notes having a pattern of whole step, whole step, half step. The four notes of a tetrachord must be in alphabetical order.



C Major Scale

Keynote Whole Step Keynote



The MAJOR SCALE consists of eight notes—two tetrachords joined by a whole step.

Each scale begins and ends on a note of the same name, called the KEYNOTE. A scale can begin on any note.

The tones of a scale are also called the DEGREES (or steps) of the scale.

There are eight degrees in a major scale:

In all major scales, half steps occur between the 3rd and 4th and the 7th and 8th scale degrees.

The distances between all other scale degrees are whole steps.

Exercises

- Write tetrachords starting on the following notes, then add the note names under the staff. The notes must be in alphabetical order. Write where the whole (W) and half (H) steps occur above the staff.

- Write a C major scale. Add the scale degrees under each note and indicate where the whole and half steps occur above the staff.

- Write whether the distance between each note is a whole step (W) or half step (H).

The Sharp Scales — G and D Major

Using the same pattern for tetrachords of whole step, whole step, half step, you can build the sharp scale of G major with the G and D tetrachords. G is the 2nd tetrachord of the C major scale.

G Major Scale
 Keynote
 W W H Whole Step W W H
 G A B C D E F# G
 G tetrachord D tetrachord

The F must be raised to F# to create a whole step.
 An F# is used instead of Gb to stay in alphabetical order.

Using the same pattern for tetrachords, you can build the sharp scale of D major with the D and A tetrachords. D is the 2nd tetrachord of the G major scale.

D Major Scale
 Keynote
 W W H Whole Step W W H
 D E F# G A B C# D
 D tetrachord A tetrachord

The C must be raised to C# to create a whole step.
 A C# is used instead of Db to stay in alphabetical order.

Important!

- The 2nd tetrachord of the C major scale is the 1st tetrachord of the G major scale.
 - The 2nd tetrachord of the G major scale is the 1st tetrachord of the D major scale.
- Starting with the C major scale, the 2nd tetrachord is always the 1st tetrachord of the following sharp scale. This overlapping pattern continues through all the major sharp scales.

Exercises

- 1 Write tetrachords starting on the following notes, then add the note names below the staff. The notes must be in alphabetical order. Remember to include the necessary accidentals. Write where the whole and half steps occur above the staff.

- 2 Write a G major scale. Add the scale degrees and indicate where the whole and half steps occur.

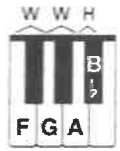
Keynote

- 3 Write a D major scale. Add the scale degrees and indicate where the whole and half steps occur.

Keynote

The Flat Scales — F and B \flat Major

Using the same pattern for tetrachords, you can build the flat scale of F major with the F and C tetrachords. C is the 1st tetrachord of the C major scale.

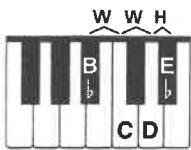


F Major Scale

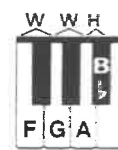


The B must be lowered to B \flat to create a half step.
A B \flat is used instead of A \sharp to stay in alphabetical order.

Using the same pattern for tetrachords, you can build the flat scale of B \flat major with the B \flat and F tetrachords. F is the 1st tetrachord of the F major scale.



B \flat Major Scale



The E must be lowered to E \flat to create a half step.
An E \flat is used instead of D \sharp to stay in alphabetical order.

Important!

- The 4th scale degree of the C major scale (F) is the 1st scale degree of the F major scale.
 - The 4th scale degree of the F major scale (B \flat) is the 1st scale degree of the B \flat major scale.
- Starting with the C major scale, the 4th scale degree is always the 1st scale degree (keynote) of the following flat scale. This pattern continues through all the major flat scales.

Exercises

- 1 Write tetrachords starting on the following notes, then add the notes names below the staff. The notes must be in alphabetical order. Remember to include the necessary accidentals. Write where the whole and half steps occur above the staff.



- 2 Write an F major scale. Add the scale degrees and indicate where the whole and half steps occur.

Keynote

- 3 Write a B \flat major scale. Add the scale degrees and indicate where the whole and half steps occur.

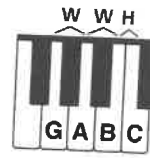
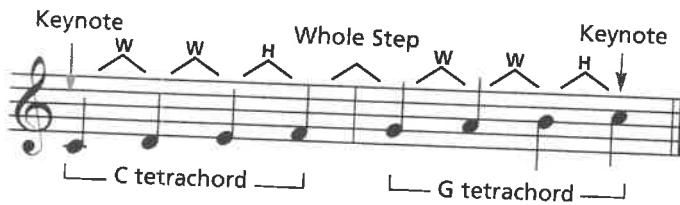
Keynote

Tetrachords and Major Scales

The word TETRA means four. A TETRACHORD is a series of four notes having a pattern of whole step, whole step, half step. The four notes of a tetrachord must be in alphabetical order.



C Major Scale



The MAJOR SCALE consists of eight notes—two tetrachords joined by a whole step.

Each scale begins and ends on a note of the same name, called the KEYNOTE. A scale can begin on any note.

The tones of a scale are also called the DEGREES (or steps) of the scale.

There are eight degrees in a major scale:

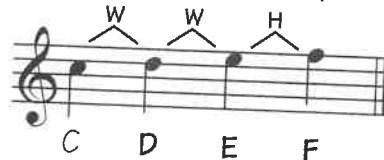
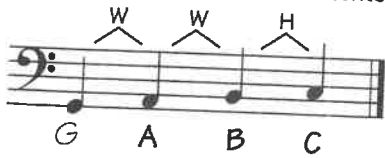


In all major scales, half steps occur between the 3rd and 4th and the 7th and 8th scale degrees.

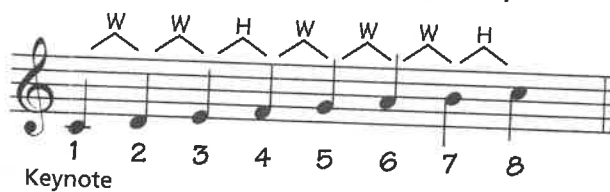
The distances between all other scale degrees are whole steps.

Exercises

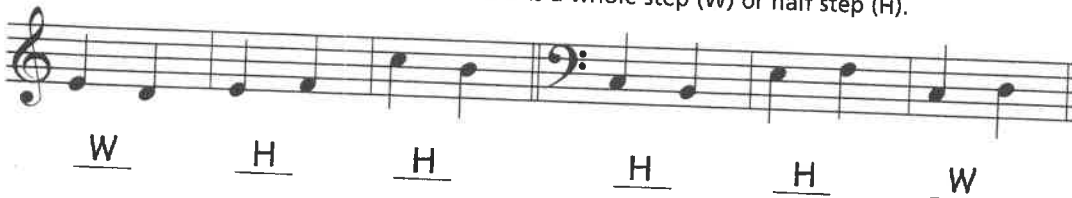
- 1 Write tetrachords starting on the following notes, then add the note names under the staff. The notes must be in alphabetical order. Write where the whole (W) and half (H) steps occur above the staff.



- 2 Write a C major scale. Add the scale degrees under each note and indicate where the whole and half steps occur above the staff.



- 3 Write whether the distance between each note is a whole step (W) or half step (H).



e Sharp Scales — G and D Major

Using the same pattern for tetrachords of whole step, whole step, half step, you can build the sharp scale of G major with the G and D tetrachords. G is the 2nd tetrachord of the C major scale.

The F must be raised to F# to create a whole step. An F# is used instead of Gb to stay in alphabetical order.

Using the same pattern for tetrachords, you can build the sharp scale of D major with the D and A tetrachords. D is the 2nd tetrachord of the G major scale.

The C must be raised to C# to create a whole step. A C# is used instead of Db to stay in alphabetical order.

Important!

- The 2nd tetrachord of the C major scale is the 1st tetrachord of the G major scale.
 - The 2nd tetrachord of the G major scale is the 1st tetrachord of the D major scale.
- Starting with the C major scale, the 2nd tetrachord is always the 1st tetrachord of the following sharp scale. This overlapping pattern continues through all the major sharp scales.

Exercises

- 1** Write tetrachords starting on the following notes, then add the note names below the staff. The notes must be in alphabetical order. Remember to include the necessary accidentals. Write where the whole and half steps occur above the staff.

- 2** Write a G major scale. Add the scale degrees and indicate where the whole and half steps occur.

- 3** Write a D major scale. Add the scale degrees and indicate where the whole and half steps occur.



The Flat Scales — F and B \flat Major

Using the same pattern for tetrachords, you can build the flat scale of F major with the F and C tetrachords. C is the 1st tetrachord of the C major scale.

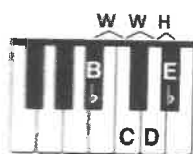


F Major Scale
Keynote

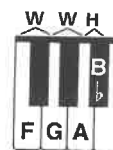


The B must be lowered to B \flat to create a half step.
A B \flat is used instead of A \sharp to stay in alphabetical order.

Using the same pattern for tetrachords, you can build the flat scale of B \flat major with the B \flat and F tetrachords. F is the 1st tetrachord of the F major scale.



B \flat Major Scale
Keynote



The E must be lowered to E \flat to create a half step.
An E \flat is used instead of D \sharp to stay in alphabetical order.

Important!

- The 4th scale degree of the C major scale (F) is the 1st scale degree of the F major scale.
- The 4th scale degree of the F major scale (B \flat) is the 1st scale degree of the B \flat major scale.

Starting with the C major scale, the 4th scale degree is always the 1st scale degree (keynote) of the following flat scale. This pattern continues through all the major flat scales.

Exercises

- 1** Write tetrachords starting on the following notes, then add the notes names below the staff. The notes must be in alphabetical order. Remember to include the necessary accidentals. Write where the whole and half steps occur above the staff.

B \flat C D E \flat

F G A B \flat

C D E F

- 2** Write an F major scale. Add the scale degrees and indicate where the whole and half steps occur.

1 2 3 4 5 6 7 8
Keynote

- 3** Write a B \flat major scale. Add the scale degrees and indicate where the whole and half steps occur.

1 2 3 4 5 6 7 8
Keynote

Tetrachords (F, C and B^b), Whole and Half Steps

1 Write a half note in each measure above or below the first half note as indicated. Use the next note name (up or down) in alphabetical order. This example uses all the whole and half steps in the F, C and B^b tetrachords.

- a. whole step below b. half step below c. whole step above d. whole step below e. half step below f. whole step below



- g. whole step above h. whole step above i. half step above j. whole step above k. half step above l. whole step above

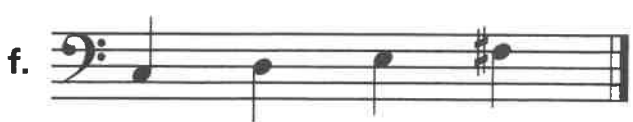


- m. whole step below n. half step below o. whole step below p. whole step above q. whole step below r. half step above



4-72

2 Circle the incorrect note in each tetrachord below, then write the correct note name below it.



4-24

3 The tones of a scale are called the _____ (or steps) of the scale.

2

4 The keynote is the _____ and _____ note of a scale.

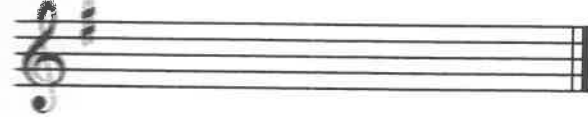
1-2

100

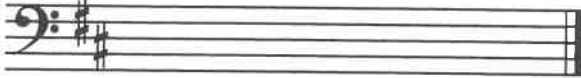
Scales and Key Signatures—C, G and D

1 For each example, name the key and write the scale using quarter notes.


Key of: _____

a. 

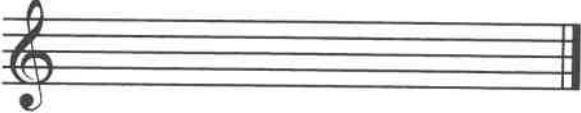
Key of: _____

b. 

Key of: _____

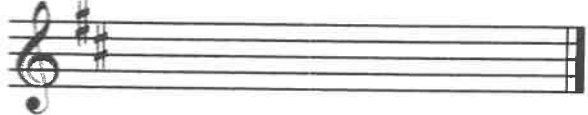
c. 

Key of: _____


d. 

Key
5-30

Key of: _____

e. 

Key of: _____

f. 

Notes
8-48

2 Draw a line connecting the 1st tetrachord on the left with the 2nd tetrachord on the right to complete a major scale.

1st Tetrachord

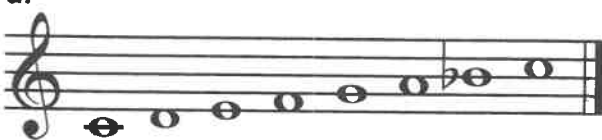
D
C
G

2nd Tetrachord

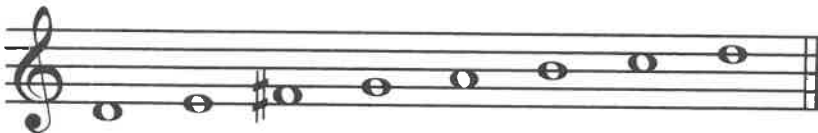
G
D
A

2-6

3 Circle the incorrect note in each scale, then write the correct letter name below it.

a. 

b. 

c. 

2-6

4 Draw a line matching each key signature on the left with the letter names of the corresponding major scale on the right.



D E F# G A B C# D



G A B C D E F# G



C D E F G A B C

2-6

5 The first two sharps in a key signature are _____ and _____.

2-4

100

Unit 7 ACTIVITY 4 Name/Class _____

Scales and Key Signatures—F and B^b

1 For each example, name the key and write the scale using quarter notes.

	Key of: _____	Key of: _____	Key
a.			<input type="text"/> 5-20
	Key of: _____	Key of: _____	Notes
c.			<input type="text"/> 8-32

2 Draw a line connecting the 1st tetrachord on the left with the 2nd tetrachord on the right to complete a major scale.

<u>1st Tetrachord</u>	<u>2nd Tetrachord</u>	
F	F	<input type="text"/>
B ^b	C	<input type="text"/> 5-10

3 Circle the incorrect note in each scale, then write the correct letter name below it.

a.		<input type="text"/>
b.		<input type="text"/> 5-10

4 Draw a line matching each key signature on the left with the letter names of the corresponding major scale on the right.

a.		F G A B ^b C D E F	<input type="text"/> 5-10
b.		B ^b C D E ^b F G A B ^b	

5 Using the accidentals from the notes on the right, identify the key of each scale and write the key signature on the staff provided.

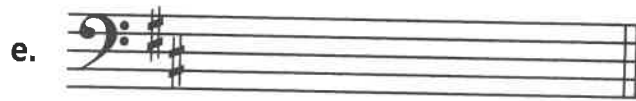
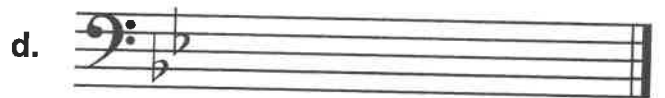
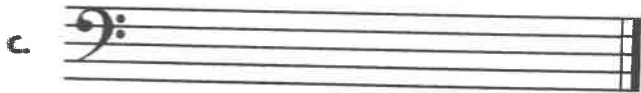
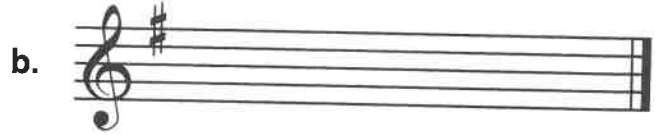
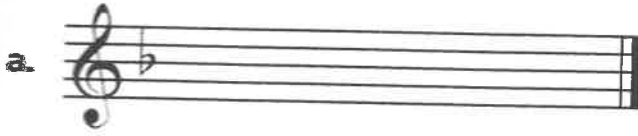
a.		A B ^b C D E ^b F G A	<input type="text"/> 5-10
b.		A B ^b C D E F G A	<input type="text"/>

6 The first two flats in a key signature are _____ and _____.

<input type="text"/> 4-8	<input type="text"/> 100
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Scales and Key Signatures—C, G, D, F and B \flat

1 For each of the following key signatures, write the scale using whole notes on the staff provided.

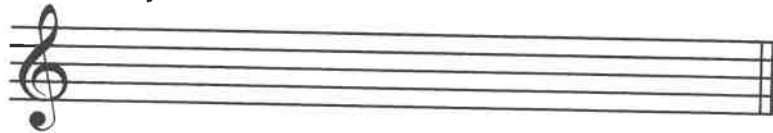


8-40

2 Draw the indicated key signature, then write the scale using whole notes. Be sure to include any accidentals.

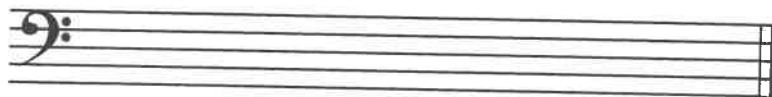
Key of D

D major scale



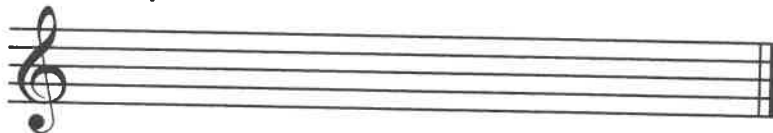
Key of F

F major scale



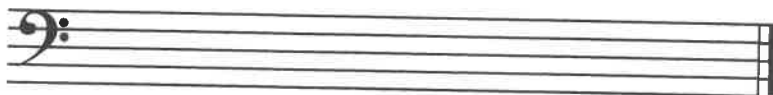
Key of B \flat

B \flat major scale



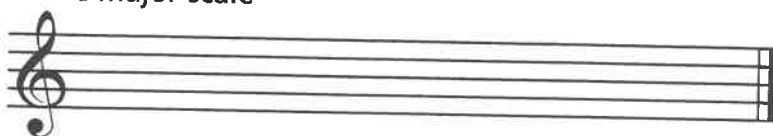
Key of G

G major scale



Key of C

C major scale



Keys

4-20

Scales

8-40

100

ANSWER KEYS TO BOOK 2

Unit 7 ACTIVITY 1

Use after completing page 44 of *Alfred's Essentials of Music Theory, Book 2*.

Tetrachords (C, G and D), Whole and Half Steps

1 The distance from any key on the keyboard to the very next key above or below it, whether black or white, is a half step. 4-8

2 The distance from any key on the keyboard to two keys above or below it is a whole step. 4-8

3 Write the following tetrachords using quarter notes. Use accidentals as needed.*

a. the 1st tetrachord of the G major scale b. the 1st tetrachord of the C major scale



c. the 2nd tetrachord of the C major scale d. the 2nd tetrachord of the G major scale



e. the 1st tetrachord of the D major scale f. the 2nd tetrachord of the D major scale



*Correct student answers may vary.

4 Write the letter name of the note for each example below, using the keyboard as a guide. Use the next note name (up or down) in alphabetical order. This example uses all the whole and half steps in the C, G and D tetrachords.



- a. A half step above E is F
- b. A half step below D is C#
- c. A half step below F is E
- d. A half step above B is C
- e. A half step above F# is G
- f. A half step below C is B
- g. A half step below G is F#
- h. A half step above C# is D
- i. A whole step above D is E
- j. A whole step below B is A
- k. A whole step above B is C#
- l. A whole step above E is F#
- m. A whole step above A is B
- n. A whole step below E is D
- o. A whole step below F# is E
- p. A whole step below C# is B
- q. A whole step above C is D
- r. A whole step above G is A
- s. A whole step below D is C
- t. A whole step below A is G

3-60
100

51

Unit 7 ACTIVITY 2

Use after completing page 45.

Tetrachords (F, C and Bb), Whole and Half Steps

1 Write a half note in each measure above or below the first half note as indicated. Use the next note name (up or down) in alphabetical order. This example uses all the whole and half steps in the F, C and Bb tetrachords.

- a. whole step below
- b. half step below
- c. whole step above
- d. whole step below
- e. half step below
- f. whole step below



- g. whole step above
- h. whole step above
- i. half step above
- j. whole step above
- k. half step above
- l. whole step above



- m. whole step below
- n. half step below
- o. whole step below
- p. whole step above
- q. whole step below
- r. half step above



2 Circle the incorrect note in each tetrachord below, then write the correct note name below it.

- a. b.
- c. d.
- e. f.

3 The tones of a scale are called the degrees (or steps) of the scale. 2

4 The keynote is the first and last note of a scale. 1-2

52

Unit 7 ACTIVITY 3

Use after completing page 46.

Scales and Key Signatures—C, G and D

1 For each example, name the key and write the scale using quarter notes.

- a. Key of: G
- b. Key of: D
- c. Key of: C
- d. Key of: C
- e. Key of: D
- f. Key of: G

2 Draw a line connecting the 1st tetrachord on the left with the 2nd tetrachord on the right to complete a major scale.

1st Tetrachord: D, C, G
2nd Tetrachord: G, D, A

Connections: D-G, C-D, G-A

3 Circle the incorrect note in each scale, then write the correct letter name below it.

- a. b.
- c.

4 Draw a line matching each key signature on the left with the letter names of the corresponding major scale on the right.

- D E F# G A B C# D
- G A B C D E F# G
- C D E F G A B C

5 The first two sharps in a key signature are F# and C#. 2-4

53

Unit 7 ACTIVITY 4

Use after completing page 47.

Scales and Key Signatures—F and Bb

1 For each example, name the key and write the scale using quarter notes.

- a. Key of: F
- b. Key of: Bb
- c. Key of: F
- d. Key of: Bb

2 Draw a line connecting the 1st tetrachord on the left with the 2nd tetrachord on the right to complete a major scale.

1st Tetrachord: F, Bb
2nd Tetrachord: F, C

Connections: F-F, Bb-C

3 Circle the incorrect note in each scale, then write the correct letter name below it.

- a.
- b.

4 Draw a line matching each key signature on the left with the letter names of the corresponding major scale on the right.

- a. F G A Bb C D E F
- b. Bb C D Eb F G A Bb

5 Using the accidentals from the notes on the right, identify the key of each scale and write the key signature on the staff provided.

- a. b.

6 The first two flats in a key signature are Bb and Eb. 4-8

54

Scales and Key Signatures—C, G, D, F and B \flat

1 For each of the following key signatures, write the scale using whole notes on the staff provided.

a. b.

c. d.

e. 8-40

2 Draw the indicated key signature, then write the scale using whole notes. Be sure to include any accidentals.

a.	D major scale	Keys 4-20
b.	F major scale	
c.	B \flat major scale	
d.	G major scale	
e.	C major scale	

Scales
8-40
100

1 Indicate whether the distance between the notes of each pair is a whole step (W) or half step (H).

a. W H H W H W W H H W

b. H H W W W W W W W H 1-20

2 Write tetrachords starting on the following notes. Use accidentals as needed.

a. b. c.

d. e. f. 3-18

3 Write major scales that begin on the following notes. Use quarter notes. Be sure to include any accidentals.

a. b.

c. d.

e. 7-35

4 Name the following major key signatures.

a. D b. F c. B \flat d. G 3-12

5 Write the following major key signatures.

a. F major b. D major c. C major d. B \flat major e. G major 3-15 100

Major and Chromatic Scales

1 Write the indicated key signature, then write the scale using beamed eighth notes.

a. A \flat major 2-20	b. F \sharp major 4-40
c. E major	d. G \flat major
e. E \flat major	f. C \sharp major
g. D \flat major	h. B major
i. A major	j. G major

2 A chromatic scale is made up entirely of half steps. 1/2-1

3 Using half notes, write chromatic scales starting on the following notes as indicated.

D ascending (use sharps) 13-39

E descending (use flats)

G ascending (use sharps) 100

Identifying Key Signatures

1 In total, there are 15 major scales: 7 sharp keys, 7 flat keys, and the key of C, which has no sharps or flats. 1-4

2 Maestro Pianoforte has a concert tonight and has lost the key signatures to the music. Help him by examining the accidentals in each example and writing the key signatures in their proper position on the staff. 12-96

O Canada Key of B \flat Canadian National Anthem

a.

San Severino Key of C Chilean Folk Song

b.

Who Built the Ark? Key of F African-American Spiritual

c.

Music Alone Shall Live Key of G German Folk Song

d.

Sur le Pont D'Avignon Key of D French Folk Song

e.

March of the Men of Harlech Key of A \flat Welsh Folk Song

f.

Ma-Oz Tsur (Rock of Ages) Key of E \flat Traditional Hanukkah Song

g.

Morning Has Broken Key of A Irish Folk Song

h. 100

Final Theory Project: Unit Plan

Lesson 2- Understanding Scale Degrees

Mr. Lucas Brown

General Music

Grade Level: Grade 5th and 6th Grade

Duration: Approximately 1 Class Period

Frequency: 40 Minutes

Unit Objectives:

CREATING:

1. Organize and develop artistic ideas and work-

B. Organize musical ideas using expanded forms such as rondo, and theme and variation.

PERFORMING:

4. Select, analyze and interpret artistic work for presentation- *Identify standard notation symbols and musical terms referring to dynamics, tempo, articulations, meter, and expression and apply them when performing.*

RESPONDING:

7. Perceive and analyze artistic work- *Analyze how an artwork's form (e.g. use of repetition, contrasting patterns, phrases, and themes) supports the composer's intentions.*

8. Interpret intent and meaning in artistic work- *Use specific vocabulary to identify details about a musical work.*

9. Apply criteria to evaluate work- *Apply a rubric to evaluate a musical work (e.g. a rubric that includes accuracy, sound quality, and expressiveness.)*

Learning Outcomes:

- *Students will identify chords within the different degrees of the scale.*
- *Students will identify specific chord progressions within a simple pop song.*
- *Students will demonstrate a simple analysis on a simple pop song.*
- *Students will complete an analysis on several pieces through the duration of the unit.*
- *Students will demonstrate form analysis, and harmonic structure map.*
- *Students will demonstrate understanding of the forms presented in the unit.*
- *Students will identify I, IV, V, vi, chords within a simple song/piece.*
- *Students will perform mapping of the structure of a simple song/piece.*
- *Students will demonstrate proficient knowledge on all class work through the duration of this unit.*

PROCEDURE:

-Discuss Scale Degrees- Tonic, Super Tonic, Median, Subdominant, Dominant, Submediant, Subtonic (Leading Tone).

Final Theory Project: Unit Plan

Draw Notes on board, talk about the degrees, their numbers, and their names.

Demonstrate their function in a scale- have them try to play on off instruments.

- Students will take notes and draw out the scale degrees on large manuscript paper.

- We will complete a scale degree Check Point (#2)- Worksheet (Alfred's Essentials of Music Theory- Pg. 76- Scale Degree Names)

- Enrichment- Work through this worksheet and talk about how to find each answer
AEMT- Teachers Resource Kit- pg. 83- Identifying Scale Degrees*

Students will be assessed verbally in class, and by playing a dictated assessment.

Lesson 2- Understanding Scale Degrees

Alfred's Complete Essential of Music Theory

Pg. 76- Lesson 49- Scale Degree Names

Alfred's Complete Essentials of Music Theory- Teacher Resource Kit

Pg. 83- Identifying Scale Degrees

Scale Degree Names

Each tone of a scale can be identified by a name as well as by a **numbered** scale degree (see page 43). The most important scale degrees are the same as those on which the primary chords are built: 1, 4 and 5. The three most important scale degree names are the **Tonic (I)**, **Subdominant (IV)** and **Dominant (V)**.

TONIC (I)

The keynote of a scale is called the **TONIC**. It is the lowest *and* highest tone of the scale. Since the tonic is the **1st** scale degree, it is given the Roman numeral **I**. In C major, C is the tonic note or chord.

DOMINANT (V) and SUBDOMINANT (IV)

The tone a 5th **above** the tonic is called the **DOMINANT**. Since the dominant is the **5th** scale degree, it is given the Roman numeral **V**. In C major, G is the dominant note or chord.

The tone a 5th **below** the tonic is called the **SUBDOMINANT**. Since the subdominant is the **4th** scale degree, it is given the Roman numeral **IV**. In C major, F is the subdominant note or chord. The prefix "sub" means under or below.

Important!

The names of scale degrees were derived from an arrangement in which the tonic was the central tone. The subdominant was given its name because it is the same distance **below** the tonic as the dominant is **above** the tonic. It is not called subdominant because it is just below the dominant. See bottom staff.

MEDIANT (iii) and SUBMEDIANT (vi)*

The tone a 3rd degree **above** the tonic (midway between the tonic and the dominant) is called the **MEDIANT** (a Latin word meaning "in the middle"). Since the mediant is the **3rd** scale degree, it is given the Roman numeral **iii**. In C major, E is the mediant note or chord.

The tone a 3rd degree **below** the tonic (midway between the tonic and the subdominant) is called the **SUBMEDIANT**. Since the submediant is the **6th** scale degree, it is given the Roman numeral **vi**. In C major, A is the submediant note or chord.

SUPERTONIC (ii) and LEADING TONE (vii)

The tone a 2nd degree **above** the tonic is called the **SUPERTONIC**. Since the supertonic is the **2nd** scale degree, it is given the Roman numeral **ii**. In C major, D is the supertonic note or chord. The prefix "super" means over or above.

The tone a 2nd degree **below** the tonic is called the **LEADING TONE** - sometimes called the **SUBTONIC**. Leading tone is most often used since the note has a strong tendency to "lead" to the tonic, as it does in an ascending scale. Since the leading tone is the **7th** scale degree, it is given the Roman numeral **vii**. In C major, B is the leading tone or chord.

In **scale degree order**, the name and Roman numeral of each scale tone is:

A musical staff in treble clef showing the notes of a scale in ascending order. Above the staff, labels with arrows point to each note: TONIC, SUPERTONIC, MEDIANT, SUBDOMINANT, DOMINANT, SUBMEDIANT, LEADING TONE, and TONIC. Below the staff, Roman numerals are written: I, ii, iii, IV, V, vi, vii, and I.

With the tonic being the central tone, the name and Roman numeral of each scale tone is:

A musical staff in treble clef showing the notes of a scale in tonic-centered order. Above the staff, labels with arrows point to each note: SUBDOMINANT, SUBMEDIANT, LEADING TONE, TONIC, SUPERTONIC, MEDIANT, and DOMINANT. Below the staff, Roman numerals are written: IV, vi, vii, I, ii, iii, and V.

*The reason for upper and lower case Roman numerals is explained in Unit 14, Lesson 58.

Scale Degree Names

Each tone of a scale can be identified by a name as well as by a **numbered scale degree** (see page 43). The most important scale degrees are the same as those on which the primary chords are built: 1, 4 and 5. The three most important scale degree names are the **Tonic (I)**, **Subdominant (IV)** and **Dominant (V)**.

TONIC (I)

The keynote of a scale is called the TONIC. It is the lowest *and* highest tone of the scale. Since the tonic is the **1st** scale degree, it is given the Roman numeral I. In C major, C is the tonic note or chord.

DOMINANT (V) and SUBDOMINANT (IV)

The tone a 5th **above** the tonic is called the DOMINANT. Since the dominant is the **5th** scale degree, it is given the Roman numeral V. In C major, G is the dominant note or chord.

The tone a 5th **below** the tonic is called the SUBDOMINANT. Since the subdominant is the **4th** scale degree, it is given the Roman numeral IV. In C major, F is the subdominant note or chord. The prefix "sub" means under or below.

Important!

The names of scale degrees were derived from an arrangement in which the tonic was the central tone. The subdominant was given its name because it is the same distance **below** the tonic as the dominant is **above** the tonic. It is not called subdominant because it is just below the dominant. See bottom staff.

MEDIANT (III) and SUBMEDIANT (VI)

The tone a 3rd degree **above** the tonic (midway between the tonic and the dominant) is called the MEDIANT (a Latin word meaning "in the middle"). Since the mediant is the **3rd** scale degree, it is given the Roman numeral III. In C major, E is the mediant note or chord.

The tone a 3rd degree **below** the tonic (midway between the tonic and the subdominant) is called the SUBMEDIANT. Since the submediant is the **6th** scale degree, it is given the Roman numeral VI. In C major, A is the submediant note or chord.

SUPERTONIC (II) and LEADING TONE (VII)

The tone a 2nd degree **above** the tonic is called the SUPERTONIC. Since the supertonic is the **2nd** scale degree, it is given the Roman numeral II. In C major, D is the supertonic note or chord. The prefix "super" means over or above.

The tone a 2nd degree **below** the tonic is called the LEADING TONE - sometimes called the SUBTONIC. Leading tone is most often used since the note has a strong tendency to "lead" to the tonic, as it does in an ascending scale. Since the leading tone is the **7th** scale degree, it is given the Roman numeral VII. In C major, B is the leading tone or chord.

In **scale degree** order, the name and Roman numeral of each scale tone is:

A musical staff in treble clef showing the eight scale degrees of a major scale. Notes are placed on the lines and spaces: C (line 1), D (space 1), E (line 2), F (space 2), G (line 3), A (space 3), B (line 4), and C (line 5). Above each note is its name and Roman numeral: TONIC I, SUPERTONIC II, MEDIANT III, SUBDOMINANT IV, DOMINANT V, SUBMEDIANT VI, LEADING TONE VII, and TONIC I. Arrows point from the names down to the notes.

With the tonic being the central tone, the name and Roman numeral of each scale tone is:

A musical staff in treble clef showing the seven scale degrees relative to the tonic (C) as the central tone. Notes are placed on the lines and spaces: F (space 2), A (space 3), B (line 4), C (line 5), D (space 1), E (line 2), and G (line 3). Above each note is its name and Roman numeral: SUBDOMINANT IV, SUBMEDIANT VI, LEADING TONE VII, TONIC I, SUPERTONIC II, MEDIANT III, and DOMINANT V. Arrows point from the names down to the notes.

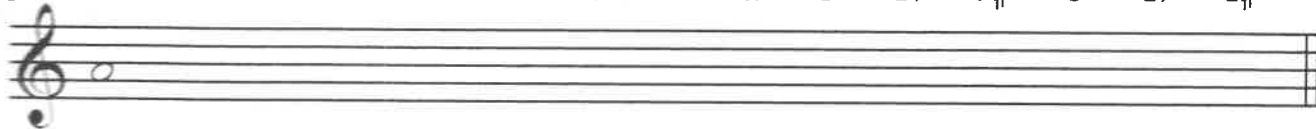
Identifying Scale Degrees

1 The tone a perfect 5th below the tonic is called the _____.
It is the _____ scale degree.

1-2

2 Write the mediant tone for each major key.

Key of: F E A \flat B E \flat G D \flat A C \flat D B \flat F \sharp C G \flat C \sharp



1-14

3 Write the dominant tone for each major key.

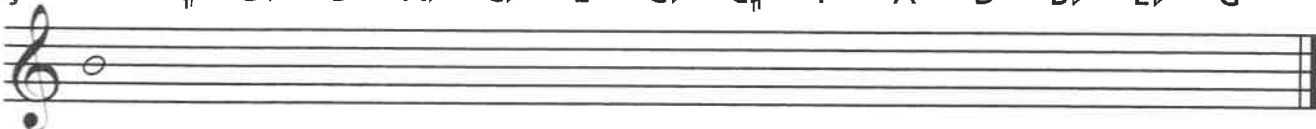
Key of: E \flat A C \sharp B \flat E F \sharp D A \flat G F C E \flat G \flat B C \flat



1-14

4 Write the leading tone for each major key.

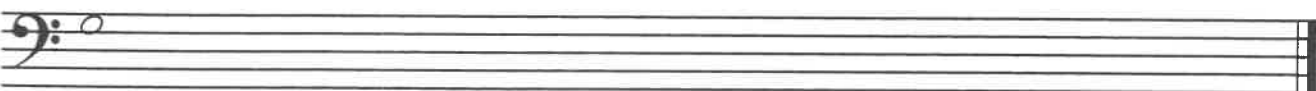
Key of: C F \sharp D \flat B A \flat C \flat E G \flat C \sharp F A D B \flat E \flat G



1-14

5 Write the subdominant tone for each major key.

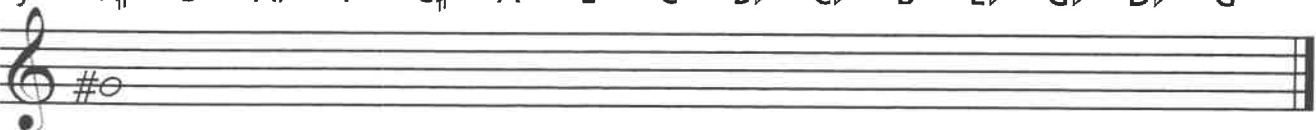
Key of: D B \flat E B A \flat E \flat G C \sharp F \sharp D \flat F C \flat G \flat A C



1-14

6 Write the supertonic tone for each major key.

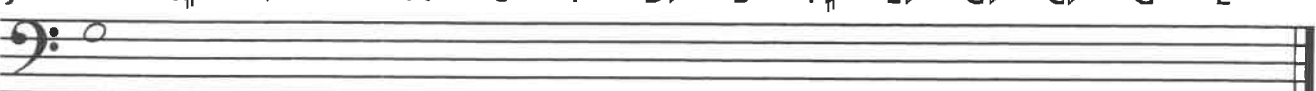
Key of: F \sharp D A \flat F C \sharp A E C B \flat C \flat B E \flat G \flat D \flat G



1-14

7 Write the submediant tone for each major key.

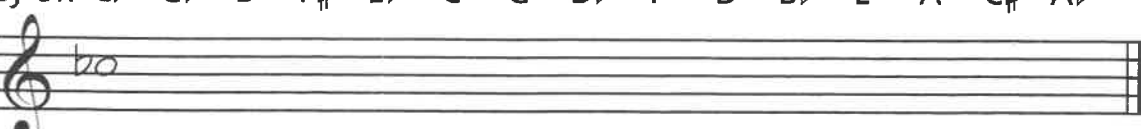
Key of: B \flat C \sharp A \flat D A C F D \flat B F \sharp E \flat G \flat C \flat G E



1-14

8 Write the tonic tone for each major key.

Key of: C \flat G \flat B F \sharp E \flat C G D \flat F D B \flat E A C \sharp A \flat



1-14

100

Unit 12 Activity 3

Use after completing page 76

Identifying Scale Degrees

1 The tone a perfect 5th below the tonic is called the subdominant.

1-2

2 Write the dominant tone for each major key.

1-14

3 Write the dominant tone for each major key.

1-14

4 Write the leading tone for each major key.

1-14

5 Write the subdominant tone for each major key.

1-14

6 Write the supertonic tone for each major key.

1-14

7 Write the submediant tone for each major key.

1-14

8 Write the tonic tone for each major key.

1-14

100

Unit 12 Activity 4 Name/Class _____

Use after completing page 76

Identifying and Writing Primary Triads

1 Given the major key above the staff, indicate if the chord is tonic (I), subdominant (IV), or dominant (V).

Key of: C G B \flat E A \flat A F \sharp D F D \flat B C \sharp E \flat G \flat C \sharp

a.

Key of: C \sharp A \flat B F D E \flat G C \flat A C G \flat B \flat E F \sharp D \flat

b.

Key of: D G C \flat B C \sharp A \flat E \flat A D \flat B \flat F \sharp G \flat C F E

c.

2 Given the major key above the staff, write the indicated primary triad.

Key of: A \flat C F \sharp E \flat B \flat B F C \flat E D D \flat A G C \sharp G \flat

a.

Key of: G \flat B D C E \flat A F B \flat F \sharp C \flat G E C \sharp A \flat D \flat

b.

Key of: B E \flat F A A \flat D G B \flat F \sharp D \flat C G \flat C \sharp E C \flat

c.

3 Write the major key of each primary triad above the staff.

Key of: F C E \flat D A \flat B C \sharp B \flat G D \flat A F \sharp E

1-12

100

Unit 12 Activity 5 Name/Class _____

Use after completing page 77

Identifying V7 Chords

1 A V7 chord is also called a dominant 7th chord.

1/2-1

2 A V7 chord is comprised of a root, major 3rd, perfect 5th, and a minor 7th.

1/2-1

3 Write a note a minor 7th above each given note.

1-14

4 Write the major key above the staff and the letter name of the V7 chord below the staff.

Key of: D E \flat E C D \flat

A7 G \flat B \flat 7 F \sharp A B7 G7 A \flat 7 A \flat

D \flat 7 C \sharp 7 E7 C7 E \flat 7 C \sharp

B F \sharp 7 G \flat 7 D7 F7 G \sharp 7

2-28

5 Write the letter name of each V7 chord.

C \sharp 7 B \flat 7 A7 D \flat 7 F7 B7 G \flat 7 F \sharp 7

G7 C7 E \flat 7 A \flat 7 D7 G \sharp 7 E7

2-28

6 Write the following V7 chords.

E7 G7 G \sharp 7 C \sharp 7 A \flat 7 B7 C7 E7

D7 F \sharp 7 B \flat 7 A7 D \flat 7 F7 G \flat 7

2-28

100

Unit 12 TEST Name/Class _____

Use after completing page 77

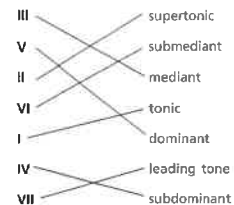
1 Write the primary triads in the following flat keys.

3-18

2 Write the primary triads in the following sharp keys.

3-18

3 Match the scale degrees on the left with the scale degree names on the right.



2-14

4 To build a V7 chord, add a minor 7th above the root of the V triad or a minor 3rd above the 5th.

5-10

5 Write the following V7 chords. Include the accidentals.

4-40

100

Final Theory Project: Unit Plan

Lesson 3- Understanding Form

Mr. Lucas Brown

General Music

Grade Level: Grade 5th and 6th Grade

Duration: Approximately 1 Class Period

Frequency: 40 Minutes

Unit Objectives:

CREATING:

1. Organize and develop artistic ideas and work-

B. Organize musical ideas using expanded forms such as rondo, and theme and variation.

PERFORMING:

4. Select, analyze and interpret artistic work for presentation- *Identify standard notation symbols and musical terms referring to dynamics, tempo, articulations, meter, and expression and apply them when performing.*

RESPONDING:

7. Perceive and analyze artistic work- *Analyze how an artwork's form (e.g. use of repetition, contrasting patterns, phrases, and themes) supports the composer's intentions.*

8. Interpret intent and meaning in artistic work- *Use specific vocabulary to identify details about a musical work.*

9. Apply criteria to evaluate work- *Apply a rubric to evaluate a musical work (e.g. a rubric that includes accuracy, sound quality, and expressiveness.)*

Learning Outcomes:

- *Students will identify chords within the different degrees of the scale.*
- *Students will identify specific chord progressions within a simple pop song.*
- *Students will demonstrate a simple analysis on a simple pop song.*
- *Students will complete an analysis on several pieces through the duration of the unit.*
- *Students will demonstrate form analysis, and harmonic structure map.*
- *Students will demonstrate understanding of the forms presented in the unit.*
- *Students will identify I, IV, V, vi, chords within a simple song/piece.*
- *Students will perform mapping of the structure of a simple song/piece.*
- *Students will demonstrate proficient knowledge on all class work through the duration of this unit.*

PROCEDURE:

-*Define form- form is the road map of a piece of music.*

-*Talk about the different types of form in music*

Final Theory Project: Unit Plan

Basic forms in music
Rondo Form
Binary Form
Ternary Form
Sonata Rondo Form
Verse Refrain

Using simple pieces of music- have them draw out form maps for each piece

- *Go Tell it on the Mountain*
- *Swing Low Sweet Chariot*
- *La Raspa*
- *Beethoven Fifth- or other example*
- *Pop Song- for Verse Refrain*

We will also look at the form of a Pop Song- We will use the following YouTube Video as a guide for this form.

<https://youtu.be/oXifpcE7ewU>- The Form of a Pop Song- Made by a music teacher.

- We will complete Check Point (#3)- Worksheet (Alfred's Essentials of Music Theory- Pg. 114-117- Form)

- *Enrichment- Work through this worksheet and talk about how to find each answer*
AEMT- Teachers Resource Kit- pg. 129-133- Form

Students will be assessed by their discussion of a piece of music and drawing a map of a simple song of each form.

Lesson 3- Understanding Form

Alfred's Complete Essentials of Music Theory-

Pg. 114- Lesson 72- Basic Forms of Music- Motive and Phrase

Pg. 115- Lesson 73- A B (Binary) Form

Pg. 116- Lesson 74- A B A (Ternary) Form

Pg. 117- Lesson 75- Rondo Form

Alfred's Complete Essentials of Music Theory- Teacher Resource Kit

Pg. 129- Activity 1- Basic Forms of Music- Motive and Phrase

Pg. 130- Activity 2- A B (Binary) Form

Pg. 131- Activity 3- A B A (Ternary) Form

Pg. 132- Activity 4- Rondo Form

Pg. 133- Activity 5- Form Review

Basic Forms of Music—Motive and Phrase

Writing begins with the most basic unit—a letter of the alphabet. Letters are then combined into words, then sentences, paragraphs, chapters, and finally into larger works.

Similarly, music begins with a basic unit—the note. It is then combined into larger and larger melodic and/or rhythmic units, until a song or piece is created. Understanding the basic forms of music helps to understand how a composition is organized and structured.

A **MOTIVE** is a short melodic, rhythmic or harmonic element that is used repeatedly throughout a piece. Most music is based on the development and expansion of one or more motives. Perhaps the most well-known motive in classical music is the four note pattern used in the first movement of Beethoven's Symphony No. 5:



After its introduction, this melodic motive is used repeatedly in its original form, then later in transposition and other variations. The rhythmic pattern of this motive also appears as a motive in the 3rd and 4th movements.

A **PHRASE** is a short section of music that may be either a complete or incomplete musical idea. A phrase may contain one or more motives in their original form(s) or in some variation.

When one is speaking, the end of a phrase occurs when the speaker takes a breath, usually at a comma — there is a moment of pause. The end of a musical phrase provides a “lift” or breath for the instrumentalist or singer.

To demonstrate the way a phrase works, say the words of the following song, taking a breath (☺) or pause at the end of each section.

Mary Had a Little Lamb

Traditional Folk Song

a

Ma - ry had a lit - tle lamb,

c

Ma - ry had a lit - tle lamb,

b

lit - tle lamb, lit - tle lamb,

d

its fleece was white as snow.

Each breath or pause was the end of a phrase. Now sing the rhyme and notice that the phrases of the music match those of the text.

Exercises

- Which two phrases are similar in “Mary Had a Little Lamb?” #____, #____.
- Circle the number of phrases in the following example: 1 2 3 4

Baa, Baa Black Sheep

American Folk Song

Baa, Baa, black sheep have you an - y wool? Yes sir, yes sir, three bags full.

AB (Binary) Form

In music, several phrases can be combined to form a complete section (or part). In TWO-PART FORMS, called AB (or BINARY FORM), the musical material of the first (or A) section contrasts with the second (or B) section. Sometimes the two sections may share a motive or end similarly, but each section is musically distinct from the other.

Variety and contrast is achieved in each section through differences in many *elements* such as melody, rhythm, harmony, time signature and tempo. For instance, in "Go, Tell It On the Mountain," the first measure of the A section features an ascending melody with quarter notes, as compared with measure 1 of the B section which has a descending melody and a rhythm of a half note, dotted 8ths and 16th notes.

The melodic and rhythmic contrasts continue throughout each section. The time signature remains the same for the two sections and the harmony is similar, differing primarily in the final chord of each section.

"Go, Tell It On the Mountain" is an example of AB form.

Go, Tell It On the Mountain

African-American Spiritual

A Verse

1. When I was a seek - er, I sought both night and day.
2. He made me a watch - man, up - on the cit - y wall.

I asked the Lord to help me, And He showed me the way. _____
And if I serve Him tru - ly, I am the least of all. _____

B Refrain

Go, tell it on the moun - tain, O - ver the hills and ev' - ry - where. .

Go, tell it on the moun - tain, that Je - sus Christ_ is born.

A VERSE is a section of a song that tells a story and changes with each repetition, which is followed by the REFRAIN (or CHORUS), a section of a song that is repeated after each verse. The song format of verse and refrain is typical of AB form.

Exercises

- 1 Circle the letter of the refrain section of "Go, Tell It On the Mountain." A B
- 2 Circle the letter of the verse section of "Go, Tell It On the Mountain" that ends on a V7 chord. A B
- 3 Name two elements that make the music of the A section different from the B section:

ABA (Ternary) Form

THREE-PART FORMS, called ABA (or TERNARY FORM), consist of two musically distinct sections as does AB form. In this form, however, there is **A**, a statement; **B**, a contrasting statement of new material; and **A**, a restatement of the A section. This is one of the most common forms found in all types of music, from folk songs to symphonies.

Swing Low, Sweet Chariot

African-American Spiritu

Swing low, sweet char - i - ot, Com-ing for to car - ry me home,

Swing - low, sweet char - i - ot, Com-ing for to car - ry me home.

I looked o - ver Jor - dan and what did I see,

Com - ing for to car - ry me home, A band... of an - gels

com - ing af - ter me, Com - ing for to car - ry me home.

Swing low, sweet char - i - ot, Com-ing for to car - ry me home,

Swing - low, sweet char - i - ot, Com-ing for to car - ry me home.

Exercises

- 1 Which section of "Swing Low, Sweet Chariot" is the verse? _____
- 2 Which section of "Swing Low, Sweet Chariot" is the refrain? _____
- 3 How many phrases are in: the A section? _____ the B section? _____

Rondo Form

A RONDO is a form that consists of an A section alternating with other contrasting sections of musical material. A is the recurring section. The most common types of rondo form are:

A B A B A — A B A C A — A B A C A B A.

"La Raspa" is an example of a rondo.

La Raspa

Mexican Folk Song

Exercises

- 1 What is the form of "La Raspa"? (Circle one) **A B A B A** **A B A C A** **A B A C A B A**
- 2 Which section prominently features eighth and quarter note rests in its motive? _____
- 3 Which section differs harmonically from the others? _____

Basic Forms of Music—Motive and Phrase

Writing begins with the most basic unit—a letter of the alphabet. Letters are then combined into words, then sentences, paragraphs, chapters, and finally into larger works.

Similarly, music begins with a basic unit—the note. It is then combined into larger and larger melodic and/or rhythmic units, until a song or piece is created. Understanding the basic forms of music helps to understand how a composition is organized and structured.

A **MOTIVE** is a short melodic, rhythmic or harmonic element that is used repeatedly throughout a piece. Most music is based on the development and expansion of one or more motives. Perhaps the most well-known motive in classical music is the four note pattern used in the first movement of Beethoven's Symphony No. 5:



After its introduction, this melodic motive is used repeatedly in its original form, then later in transposition and other variations. The rhythmic pattern of this motive also appears as a motive in the 3rd and 4th movements.

A **PHRASE** is a short section of music that may be either a complete or incomplete musical idea. A phrase may contain one or more motives in their original form(s) or in some variation.

When one is speaking, the end of a phrase occurs when the speaker takes a breath, usually at a comma—there is a moment of pause. The end of a musical phrase provides a “lift” or breath for the instrumentalist or singer.

To demonstrate the way a phrase works, say the words of the following song, taking a breath (•) or pause at the end of each section.

Mary Had a Little Lamb

Traditional Folk Song

Musical notation for the song "Mary Had a Little Lamb" with four sections labeled a, b, c, and d. Section a: Ma - ry had a lit - tle lamb, Section b: lit - tle lamb, lit - tle lamb, Section c: Ma - ry had a lit - tle lamb, Section d: its fleece was white as snow.

Each breath or pause was the end of a phrase. Now sing the rhyme and notice that the phrases of the music match those of the text.

Exercises

1 Which two phrases are similar in “Mary Had a Little Lamb?” # 1, # 3.

2 Circle the number of phrases in the following example: 1 2 3 4

Baa, Baa Black Sheep

American Folk Song

Musical notation for the song "Baa, Baa Black Sheep" with lyrics: Baa, Baa, black sheep have you an - y wool? Yes sir, yes sir, three bags full.

AB (Binary) Form

In music, several phrases can be combined to form a complete section (or part). In TWO-PART FORMS, called AB (or BINARY FORM), the musical material of the first (or A) section contrasts with the second (or B) section. Sometimes the two sections may share a motive or end similarly, but each section is musically distinct from the other.

Variety and contrast is achieved in each section through differences in many *elements* such as melody, rhythm, harmony, time signature and tempo. For instance, in "Go, Tell It On the Mountain," the first measure of the A section features an ascending melody with quarter notes, as compared with measure 1 of the B section which has a descending melody and a rhythm of a half note, dotted 8ths and 16th notes.

The melodic and rhythmic contrasts continue throughout each section. The time signature remains the same for the two sections and the harmony is similar, differing primarily in the final chord of each section.

"Go, Tell It On the Mountain" is an example of AB form.

Go, Tell It On the Mountain

African-American Spiritual

A Verse

1. When I was a seek - er, I sought both night and day.
2. He made me a watch - man, up - on the cit - y wall.

I asked the Lord to help me, And He showed me the way.
And if I serve Him tru - ly, I am the least of all.

B Refrain

Go, tell it on the moun - tain, O - ver the hills and ev' - ry - where..

Go, tell it on the moun - tain, that Je - sus Christ.. is born.

A VERSE is a section of a song that tells a story and changes with each repetition, which is followed by the REFRAIN (or CHORUS), a section of a song that is repeated after each verse. The song format of verse and refrain is typical of AB form.

Exercises

- 1 Circle the letter of the refrain section of "Go, Tell It On the Mountain." A **B**
- 2 Circle the letter of the verse section of "Go, Tell It On the Mountain" that ends on a V7 chord. **A** B
- 3 Name two elements that make the music of the A section different from the B section:
 rhythm melody

ABA (Ternary) Form

THREE-PART FORMS, called ABA (or TERNARY FORM), consist of two musically distinct sections as does AB form. In this form, however, there is **A**, a statement; **B**, a contrasting statement of new material; and **A**, a restatement of the A section. This is one of the most common forms found in all types of music, from folk songs to symphonies.

Swing Low, Sweet Chariot

African-American Spiritual

Swing low, sweet char - i - ot, Com-ing for to car - ry me home.

Swing - low, sweet char - i - ot, Com-ing for to car - ry me home.

I looked o - ver Jor - dan and what did I see,

Com - ing for to car - ry me home, A band of an - gels

com - ing af - ter me, Com - ing for to car - ry me home.

Swing low, sweet char - i - ot, Com-ing for to car - ry me home,

Swing - low, sweet char - i - ot, Com-ing for to car - ry me home.

Exercises

- 1 Which section of "Swing Low, Sweet Chariot" is the verse? B
- 2 Which section of "Swing Low, Sweet Chariot" is the refrain? A
- 3 How many phrases are in: the A section? 4 the B section? 4

Rondo Form

A **RONDO** is a form that consists of an A section alternating with other contrasting sections of musical material. A is the recurring section. The most common types of rondo form are:

ABABA — ABACA — ABACABA.

"La Raspa" is an example of a rondo.

La Raspa

Mexican Folk Song

The musical score for "La Raspa" is written in G major (one sharp) and 2/4 time. It consists of 12 staves of music. The first section, labeled 'A', spans measures 1-4 and features a melody with eighth and quarter notes, and rests. The second section, labeled 'B', spans measures 5-8 and features a different melody. The third section, labeled 'C', spans measures 9-12 and features a melody with eighth and quarter notes, and rests. The piece ends with a double bar line and repeat dots.

Exercises

- 1 What is the form of "La Raspa"? (Circle one) ABABA **ABACA** ABACABA
- 2 Which section prominently features eighth and quarter note rests in its motive? A
- 3 Which section differs harmonically from the others? C

Basic Forms of Music—Motive and Phrase

1 Circle the motives. (Hint: Each exercise contains either a melodic or rhythmic motive.)

4-12

4-16

4-12

4-8

2 Circle the correct number of phrases. 1 2 3

Greensleeves

5-15

3 Circle the correct number of phrases. 1 2 3

5-15

4 Circle the motives and the correct number of phrases. 1 3 Adapted from W.A. Mozart (1756-1791)

4-16

5 Write the title of the song in exercise 3.

6

100

Unit 18 ACTIVITY 2 Name/Class _____

AB (Binary Form)

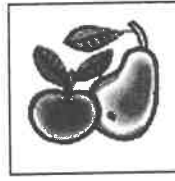
5

1 The refrain section of a song may also be called the _____.

2 List five ways that the musical elements of sections may vary from each other:

4-20

3 Identify the following illustrations as A or AB form.



5-25

4 Circle the correct letter of the verse in "Get on Board." A B

7 The refrain is characterized by which type of rhythmic notes? _____

5 The refrain ends on a (circle one) V or I chord.

8 The verse is characterized by which type of rhythmic notes? _____

6 The verse ends on a (circle one) V or I chord.

Ex. 4-8
10-50

Get On Board

African-American Spiritual

Musical score for "Get On Board" in G major, 4/4 time. The score consists of four staves of music with lyrics underneath. Chords are indicated above the notes: G, C, D7, and G. Circled letters A and B indicate the start of different sections. The lyrics are: "1. The gos - pel train is com - ing, I hear it close at hand. I hear the train wheels roll - ing, and rum - bling through the land. Get on board, lit - tle chil - dren. Get on board, lit - tle chil - dren. Get on board, lit - tle chil - dren. There's room for man - y a more!"

2. The gospel train is coming, I hear it 'round the curve.
It's using all its power, and straining every nerve!

3. The gospel train is coming, the rich and poor are there.
No second class aboard this train, no difference in the fare!

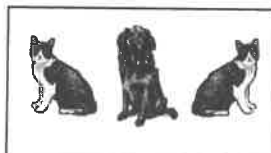
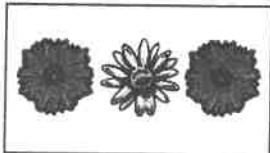
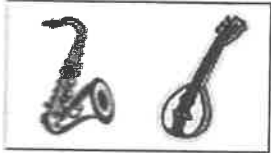
100

ABA (Ternary Form)

15

1 How many distinct or different sections of music are in ABA form? _____

2 Identify the following illustrations as AB or ABA form. In the final box, draw your own illustration of ABA form.



5-25

3 Circle the correct letter of the verse in "Goodbye, Old Paint." A B

5 The verse is characterized by which type of rhythmic notes? _____

4 The refrain ends on a V or I chord. (circle one)

6 How many phrases are in the B section? 2 6

Ex. 3-6

15-60

Goodbye, Old Paint

Slow C

(A) American Folk Song

Good - bye, old Paint, I'm a -

G7 C G7 C G7 C Fine

leav - in' Chey - enne, Good - bye, old Paint, I'm a - leav - in' Chey - enne.

(B)

F G

1 My foot's in my stir - rup, my po - ny won't stan', I'm a

C F D.S. al Fine

leav - in' Chey - enne, I'm off for Mon - tan'

2. I'm a-leadin' old Paint, I'm a-leadin' old Fan.
Good by, Eric Arnie. I'm off for Cheyenne.

3. Oh, hitch up your horses, And feed them some hay,
And seat yourself by me, As long as you stay.

100

Unit 18 **ACTIVITY 4** Name/Class _____

Rondo Form

11

1 In rondo form, the _____ section alternates with other contrasting sections.

2 Circle the rondo forms: ABACA ABBC ABCD ABACABA

6-12

3 Arrange the following [A form] folk songs into an ABACADA rondo by writing their titles in correct order: "Get On Board;" "She'll Be Coming 'Round the Mountain;" "Row, Row, Row Your Boat;" "Down By the Station."

5-35

4 Write the Roman numerals below the staff (one chord per measure), fill in the section letter at the beginning of each staff in the circle provided, then circle the form:

2-42

Bodhi Rondo

ABACABA

ABACA

ABABA

George Field

100

Form Review

1 A motive may be identified by any of the following musical characteristics:

_____, _____ or _____.

7-21

2 The following example contains a rhythmic and a melodic motive. Circle each example of the rhythmic motive, and draw a box around each example of the melodic motive.

Symphony No. 8 in B minor, "Unfinished"

Franz Schubert (1797-1828)



7-49

3 Identify the number of phrases in the example from "Vaga luna, che inargenti." 2 3 4

Vaga luna, che inargenti

Vincenzo Bellini (1801-1835)



15

4 Circle the form of "Minuet." A AB ABA ABACA

Minuet (from the Notebook for Anna Magdalena Bach)

Johann Sebastian Bach (1685-1750)



15

100

Unit 17 ACTIVITY 5 Name/Class _____

Use after completing page 111.

Composing and Harmonizing a Blues Melody

1 Write a 12-bar blues melody in a major key. Indicate the key signature and time signature at the beginning of the piece. Next, harmonize the melody using the blues chord progression. Circle the non-harmonic tones and indicate whether they are passing (P), upper neighboring (U) or lower neighboring tones (L).

*Correct student answers may vary. When playing a blues scale in the right hand over a blues progression in the left hand, it is common to play the natural 3rd and 5th in the progression while playing the flattened 3rd and 5th in the solo above.

Time Sig.-3
Key Sig.-3
Melody-48
Harmony-36
N.H. Tones-10

100

Unit 17 TEST Name/Class _____

Use after completing page _____

1 Harmonize the following minor melody with one chord in each measure. Using i, iv and V7 chords only (harmonic minor scale) with inversions, write the chord symbols above the staff and the Roman numerals below the staff for each chord.

Hevenu Shalom Alechem Israeli Folk Song

2 Analyze the harmony provided. Write the Roman numerals below the staff, then add the chord symbols above the staff. Write a melody, then circle and label any non-harmonic tones used.

3 Write a 12-bar B Blues progression in the bass staff. Write the chord symbols above the staff and the Roman numerals below the staff for each chord. Write a solo in the treble staff using the B Blues scale.

Prog.-12
Solo-24
Chords-12

100

*Correct student answers may vary.

Unit 18 ACTIVITY 1 Name/Class _____

Use after completing page 114.

Basic Forms of Music-Motive and Phrase

1 Circle the motives. (Hint: Each exercise contains either a melodic or rhythmic motive.)

2 Circle the correct number of phrases. 1 (2) 3

Greensleeves

3 Circle the correct number of phrases. 1 (2) 3

4 Circle the motives and the correct number of phrases. (1) 3

Adapted from W.A. Mozart (1756-1791)

5 Write the title of the song in exercise 3.
This Old Man

100

Unit 18 ACTIVITY 2 Name/Class _____

Use after completing page 115

AB (Binary Form)

- The refrain section of a song may also be called the chorus.
- List five ways that the musical elements of sections may vary from each other: rhythm melody harmony time signature tempo.
- Identify the following illustrations as A or AB form.

AB	A	AB	AB	A
- Circle the correct letter of the verse in "Get on Board." (A) B
- The refrain ends on a (circle one) V or (1) chord.
- The verse ends on a (circle one) V or (1) chord.
- The refrain is characterized by which type of rhythmic notes? sixteenths (or dotted rhythms)
- The verse is characterized by which type of rhythmic notes? eighth notes

Get On Board African-American Spiritua

2 The gospel train is coming, I hear it 'round the curve. It's using all its power, and straining every nerve!

3 The gospel train is coming, the rich and poor are there. No second class aboard this train, no difference in the fare!

Unit 18 ACTIVITY 3 Name/Class _____

Use after completing page 116.

ABA (Ternary Form)

1 How many distinct or different sections of music are in ABA form? 2 15

2 Identify the following illustrations as AB or ABA form. In the final box, draw your own illustration of ABA form.

Student answers will vary.

AB ABA ABA AB ABA 5-25

- 3 Circle the correct letter of the verse in "Goodbye, Old Paint." A B
- 4 The refrain ends on a V or I chord. Circle one.
- 5 The verse is characterized by which type of rhythmic notes? dotted quarters (or eighths)
- 6 How many phrases are in the B section? 2 6

Ex. 3-6

15-60

Goodbye, Old Paint

American Folk Song

Good - bye, old Paint, I'm a -
 - leav - in' Chey - enne, Good - bye, old Paint, I'm a - leav - in' Chey - enne.
 My foot's in my stir - rup, my po - ny won't stan', I'm a
 - leav - in' Chey - enne, I'm off for Mon - tan'

I'm a-leavin' old Paint, I'm a-leavin' old Paint.
 Good-by, little Annie, I'm off for Cheyenne.

3. Oh, hitch up your horses, And feed them some hay,
 And seat yourself by me, As long as you stay.

131

100

Unit 18 ACTIVITY 4 Name/Class _____

Use after completing page 117.

Rondo Form

1 In rondo form, the A section alternates with other contrasting sections. 11

2 Circle the rondo forms: ABACA ABBC ABCD ABACABA 6-12

3 Arrange the following [A form] folk songs into an ABACADA rondo by writing their titles in correct order: "Get On Board;" "She'll Be Comin' Round the Mountain;" "Row, Row, Row Your Boat;" "Down By the Station."

Get On Board

She'll Be Comin' Round the Mountain

Get On Board

Row, Row, Row Your Boat

Get On Board

Down By the Station

Get On Board

4 Write the Roman numerals below the staff (one chord per measure), fill in the section letter at the beginning of each staff in the circle provided, then circle the form: 2-42

Bodhi Rondo ABACABA ABACA ABABA 100

George Field

132

Unit 18 ACTIVITY 5 Name/Class _____

Use after completing page 117.

Form Review

1 A motive may be identified by any of the following musical characteristics: rhythm melody or harmony. 7-21

2 The following example contains a rhythmic and a melodic motive. Circle each example of the rhythmic motive, and draw a box around each example of the melodic motive.

Symphony No. 8 in B minor, "Unfinished" Franz Schubert (1797-1828)

7-49

3 Identify the number of phrases in the example from "Vaga luna, che inargenti." 2 3 4

Vaga luna, che inargenti Vincenzo Bellini (1801-1835)

15

4 Circle the form of "Minuet." A AB ABA ABACA

Minuet (from the Notebook for Anna Magdalena Bach) Johann Sebastian Bach (1685-1750)

15 100

133

Unit 18 TEST Name/Class _____

Use after completing page 117.

1 A short section of music that expresses a complete or incomplete musical idea is called a phrase. 20

2 A small melodic, rhythmic or harmonic element used repeatedly throughout a piece is called a motive. 20

3 Write an example of Rondo form using letters: ABACA (also ABACABA) etc. 20

4 Circle the number of phrases. 2 3 5

Aria (from the Notebook for Anna Magdalena Bach) Johann Sebastian Bach (1685-1750)

20

5 Circle the form of *The Wild Rider*. 20

The Wild Rider A AB ABA ABACADA ABACA Robert Schumann (1810-1856)

20 100

134

Final Theory Project: Unit Plan

Lesson 4- Understanding Chords and Progressions

Mr. Lucas Brown

General Music

Grade Level: Grade 5th and 6th Grade

Duration: Approximately 1 Class Period

Frequency: 40 Minutes

Unit Objectives:

CREATING:

1. Organize and develop artistic ideas and work-

B. Organize musical ideas using expanded forms such as rondo, and theme and variation.

PERFORMING:

4. Select, analyze and interpret artistic work for presentation- *Identify standard notation symbols and musical terms referring to dynamics, tempo, articulations, meter, and expression and apply them when performing.*

RESPONDING:

7. Perceive and analyze artistic work- *Analyze how an artwork's form (e.g. use of repetition, contrasting patterns, phrases, and themes) supports the composer's intentions.*

8. Interpret intent and meaning in artistic work- *Use specific vocabulary to identify details about a musical work.*

9. Apply criteria to evaluate work- *Apply a rubric to evaluate a musical work (e.g. a rubric that includes accuracy, sound quality, and expressiveness.)*

Learning Outcomes:

- Students will identify chords within the different degrees of the scale.*
- Students will identify specific chord progressions within a simple pop song.*
- Students will demonstrate a simple analysis on a simple pop song.*
- Students will complete an analysis on several pieces through the duration of the unit.*
- Students will demonstrate form analysis, and harmonic structure map.*
- Students will demonstrate understanding of the forms presented in the unit.*
- Students will identify I, IV, V, vi, chords within a simple song/piece.*
- Students will perform mapping of the structure of a simple song/piece.*
- Students will demonstrate proficient knowledge on all class work through the duration of this unit.*

PROCEDURE:

-Define Chord Progression- *A Chord progression is a succession of chords, or the foundation of harmony.*

Final Theory Project: Unit Plan

-Talk about the different types of chords- and share inversions (not necessary to remember for this lesson)

- I, IV, V, vi

- Students will create chord progressions using Boomwhackers in class-1 kid per tube! Also as they are learning and hearing each progressions play piano with them to help aurally.

- Songs:

The Lion Sleeps Tonight

Baby Shark

Swing Low

Twinkle Twinkle

Don't Worry Be Happy

Using piano, demonstrate for them what this chord progression sounds like.

We will also look at which chords are used in most pop songs, or even simple songs.

- We will complete Check Point (#4)- Worksheet (Alfred's Essentials of Music Theory- Pg. 87- Major Chord Progressions)

*- Enrichment- Work through this worksheet and talk about how to find each answer
AEMT- Teachers Resource Kit- pg. —*

Students will be assessed by their discussion of a piece of music and demonstrating chord progressions as a class on Boomwhackers.

Lesson 4- Understanding Chords and Progressions

Alfred's Complete Essentials of Music Theory

Pg. 87- Lesson 55- Major Chord Progressions

Alfred's Complete Essentials of Music Theory- Teacher Resource Kit

No Materials Used

Major Chord Progressions

Chords that move (or progress) from one to another are called a CHORD PROGRESSION. Because the I, IV and V chords contain all the notes of the major scale, they can be used to ACCOMPANY (play along with) most simple melodies. In many chord progressions, a V⁷ chord is used in place of the V chord.

A musical staff in treble clef showing a chord progression. Above the staff are the chord symbols: C, F, C, G, G⁷, C. Below the staff are the Roman numerals: I, IV, I, V or V⁷, I. The chords are represented by groups of notes on the staff.

When the IV and V (or V⁷) chords are in root position, the progression sounds choppy. To make it easier to play and sound smoother, the IV chord often is moved to the 2nd inversion, and the V (or V⁷) chord often is moved to the 1st inversion.

In the IV chord, the 5th (C) is moved down an octave.

In the V chord, the 3rd (B) and 5th (D) are moved down an octave.

In the V⁷ chord, the 3rd (B), 5th (D) and 7th (F) are moved down an octave.

2nd inversion
1 octave lower

IV⁴

1st inversion
1 octave lower

V⁶

1st inversion
1 octave lower

V⁵

The following positions are often used for smooth progressions. Notice there is a common tone between each chord.

A musical staff in treble clef showing smooth chord progressions. Above the staff are the labels: Root Position, 2nd Inversion, Root Position, 1st Inversion, Root Position. Below the staff are the chord symbols: I, IV⁴, I, V⁶ or V⁵, I. The notes of each chord are shown, with arrows indicating the movement of notes between adjacent chords to highlight common tones.

Exercises

- Write the chords in root position in the key of G major. Write the chord symbol for each above the staff.

I IV I V and V⁷ I

- Rewrite the above chord progression to make it sound smoother. Add chord symbols.

I IV⁴ I V⁶ and V⁵ I

- Write the chords in root position in the key of F major. Write the chord symbol for each above the staff.

I IV I V and V⁷ I

- Rewrite the above chord progression to make it sound smoother. Add chord symbols.

I IV⁴ I V⁶ and V⁵ I

Major Chord Progressions

Chords that move (or progress) from one to another are called a CHORD PROGRESSION. Because the I, IV and V chords contain all the notes of the major scale, they can be used to ACCOMPANY (play along with) most simple melodies. In many chord progressions, a V7 chord is used in place of the V chord.

C F C G G7 C
I IV I V or V7 I

When the IV and V (or V7) chords are in root position, the progression sounds choppy. To make it easier to play and sound smoother, the IV chord often is moved to the 2nd inversion, and the V (or V7) chord often is moved to the 1st inversion.

In the IV chord, the 5th (C) is moved down an octave.

In the V chord, the 3rd (B) and 5th (D) are moved down an octave.

In the V7 chord, the 3rd (B), 5th (D) and 7th (F) are moved down an octave.

2nd inversion
1 octave lower

IV IV²

1st inversion
1 octave lower

V V⁶

1st inversion
1 octave lower

V7 V⁶

The following positions are often used for smooth progressions. Notice there is a common tone between each chord.

Root Position 2nd Inversion Root Position 1st Inversion Root Position

I IV² I V⁶ or V⁶ I

Exercises

- 1 Write the chords in root position in the key of G major. Write the chord symbol for each above the staff.
- 2 Rewrite the above chord progression to make it sound smoother. Add chord symbols.
- 3 Write the chords in root position in the key of F major. Write the chord symbol for each above the staff.
- 4 Rewrite the above chord progression to make it sound smoother. Add chord symbols.

G C G D D7 G
I IV I V and V7 I

G C/G G D/F# D7/F# G
I IV² I V⁶ and V⁶ I

F Bb F C C7 F
I IV I V and V7 I

F Bb/F F C/E C7/E F
I IV² I V⁶ and V⁶ I

*Correct student answers may vary.

Final Theory Project: Unit Plan

Lesson 5- Analyzing a Pop Song

Mr. Lucas Brown

General Music

Grade Level: Grade 5th and 6th Grade

Duration: Approximately 1 Class Period

Frequency: 40 Minutes

Unit Objectives:

CREATING:

1. Organize and develop artistic ideas and work-

B. Organize musical ideas using expanded forms such as rondo, and theme and variation.

PERFORMING:

4. Select, analyze and interpret artistic work for presentation- *Identify standard notation symbols and musical terms referring to dynamics, tempo, articulations, meter, and expression and apply them when performing.*

RESPONDING:

7. Perceive and analyze artistic work- *Analyze how an artwork's form (e.g. use of repetition, contrasting patterns, phrases, and themes) supports the composer's intentions.*

8. Interpret intent and meaning in artistic work- *Use specific vocabulary to identify details about a musical work.*

9. Apply criteria to evaluate work- *Apply a rubric to evaluate a musical work (e.g. a rubric that includes accuracy, sound quality, and expressiveness.)*

Learning Outcomes:

- Students will identify chords within the different degrees of the scale.*
- Students will identify specific chord progressions within a simple pop song.*
- Students will demonstrate a simple analysis on a simple pop song.*
- Students will complete an analysis on several pieces through the duration of the unit.*
- Students will demonstrate form analysis, and harmonic structure map.*
- Students will demonstrate understanding of the forms presented in the unit.*
- Students will identify I, IV, V, vi, chords within a simple song/piece.*
- Students will perform mapping of the structure of a simple song/piece.*
- Students will demonstrate proficient knowledge on all class work through the duration of this unit.*

PROCEDURE:

-Discuss the purpose of analyzing a piece of music. Have the students give their understanding of analysis.

-WHAT DO YOU THINK ANALYZING A PIECE OF MUSIC MEANS?

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-Talk about the simple analysis... that we will be completing.

- Students will create simple structure maps during the course of this lesson to demonstrate their understanding of the structure of the songs in this lesson.

- Songs:

The Lion Sleeps Tonight

Baby Shark

Swing Low

Twinkle Twinkle

Don't Worry Be Happy

Show multiple examples of structure maps to help them understand what their answers should emulate or be similar to.

- We will complete Check Point (#5)- Worksheet- Mapping our Favorite songs.

*- Enrichment- Work through this worksheet and talk about how to find each answer
AEMT- Teachers Resource Kit- pg. —*

Students will complete a structure map while listening, and looking at a piece of music.

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Lesson 6- Mapping the Realm- Using Our Favorite Songs to Understand Structure Mapping

Mr. Lucas Brown

General Music

Grade Level: Grade 5th and 6th Grade

Duration: Approximately 1 Class Period

Frequency: 40 Minutes

Unit Objectives:

CREATING:

1. Organize and develop artistic ideas and work-

B. Organize musical ideas using expanded forms such as rondo, and theme and variation.

PERFORMING:

4. Select, analyze and interpret artistic work for presentation- Identify standard notation symbols and musical terms referring to dynamics, tempo, articulations, meter, and expression and apply them when performing.

RESPONDING:

7. Perceive and analyze artistic work- Analyze how an artwork's form (e.g. use of repetition, contrasting patterns, phrases, and themes) supports the composer's intentions.

8. Interpret intent and meaning in artistic work- Use specific vocabulary to identify details about a musical work.

9. Apply criteria to evaluate work- Apply a rubric to evaluate a musical work (e.g. a rubric that includes accuracy, sound quality, and expressiveness.)

Learning Outcomes:

- Students will identify chords within the different degrees of the scale.
- Students will identify specific chord progressions within a simple pop song.
- Students will demonstrate a simple analysis on a simple pop song.
- Students will complete an analysis on several pieces through the duration of the unit.
- Students will demonstrate form analysis, and harmonic structure map.
- Students will demonstrate understanding of the forms presented in the unit.
- Students will identify I, IV, V, vi, chords within a simple song/piece.
- Students will perform mapping of the structure of a simple song/piece.
- Students will demonstrate proficient knowledge on all class work through the duration of this unit.

PROCEDURE:

- Students will work on this section of the Unit along or in groups.
- They will chose a song of favor to them, or out of the song packet provided, they will look at the melody or score, and listen to the recording.
- From that information they will create a solid map of the structure of that piece.

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- When they have completed this part of the lesson then will then meet with me and we will add in other things like chords, or harmonic structure, length of sections, and the Roman Numerals for Chords used.

- Songs: To Be determined.

Students will demonstrate their understanding through presentation of their final structure maps.

References

- Surmani, A., Surmani, K. F., & Manus, M. (1998). *Alfred's Complete Essentials of Music theory*. Alfred Publishing Co.
- Surmani, A., Surmani, K. F., & Manus, M. (2006). *Alfred's Essentials of Music Theory.: Teacher's activity kit, complete: 90 reproducible activities, plus 18 tests*. Alfred Publishing.