

Title	Lesson 1: Major Scale Theory
Learning Target	I can analyze the major scale formula using intervals, and I can identify and perform notes of the major scale in a musical context using scale degree numbers and solfege syllables.
Academic Language	Syntax: The intervallic formula for the major scale – (Steps: whole-whole-half-whole-whole-half) Vocabulary: <ul style="list-style-type: none"> • Intervals (whole steps and half steps) • Scale degree numbers (1 – 8) • Solfege syllables (“do re mi fa sol la ti do”)
Instructional Materials	PowerPoint Slides “42 Chorales for Band” – Chorale 5: “God Gave To Us This Glorious Day” Scale Study Guide – pages 1 and 2 “Foundations for Superior Performance” book – page 42 and 43 “Treasury of Scales” – Exercises 13, 69, 29, and 53
WA State Standards	GLE: 1.1.2 – Analyzes, understands, and applies the elements pitch and melody while creating, performing, and responding to music. GLE: 1.2.1 - Analyzes, understands, and applies skills and techniques while creating, performing, and responding to music. GLE: 2.1.1 - Applies a creative process—including analysis and evaluation—to create music. GLE: 2.2.1 - Applies a performance process—including analysis and evaluation— when creating a musical performance. GLE: 2.3.1 - Applies a responding process—including analysis and evaluation— when experiencing music.

Key: (s.w.) = “Students will”
(t.w.) = “Teacher will”
Ss or S = “Students” or “Student”
T = “Teacher”

SEQUENCE:

1st CHUNK – Introduction and warm-ups

Introduction: Briefly outline the learning targets for the day that are written on the PowerPoint (*slide 1*) and hand out the Scale Study Guide and the Treasury of Scales books.

Warm-Ups:

- (s.w.) perform “God Gave To Us This Glorious Day” (*from their “42 Chorales” book*)
- (s.w.) tune to concert Bb for brass and concert A for woodwinds
- (s.w.) read and perform the concert F, C, and Bb major scales (*pg. 42 from “Foundations for Superior Performance”*)

2nd CHUNK – Analyzing the major scale using intervals

- (s.w.) read and play the concert Bb chromatic scale in time with the T conducting (*pg. 43 from “Foundations for Superior Performance”*)
- (s.w.) read and play the notes of the concert Bb chromatic scale *out* of time by watching the T for direction to play the next note
 - o (s.w.) identify the space in between those two notes as a whole step or a half step interval.
 - o (t.w.) repeat this process a few more times, which will allow Ss to understand that the chromatic scale is made up entirely of half steps
- (t.w.) ask Ss to go back to the beginning of the chromatic scale and eliminate the second note while still playing out of time, jumping right from the first note to the third note in the scale
 - o (s.w.) identify the space in between those first two notes as a half step or a whole step
 - o (t.w.) continue to go through and eliminate notes while Ss play out of time to begin to match the formula of the major scale [w w h w w w h]
 - o (t.w.) ask Ss if the new creation sounds familiar to them (*answer = it is starting to sound more*

like a major scale than a chromatic scale)

- **FORMATIVE ASSESSMENT:** After Ss identify this progression, they will turn to a partner and figure out what other eliminations we might have to make from the chromatic scale in order to create a full major scale
 - o After 5 minutes of partner work, (t.w.) bring the class back as a group and ask them to name the formula of the major scale by using whole steps and half steps. (t.w.) record answers from Ss on the Smart Board.
 - o By the end of this process, Ss will perform the entire concert Bb major scale with the eliminations they have made from the chromatic scale
 - o (t.w.) put up slide 5 on the PowerPoint for students to get a visual of what whole steps and half steps look like on a piano and a guitar.
- (t.w.) reveal the formula for the major scale according to whole steps and half steps, referring back to the PowerPoint for visual learners (*slide 2*)
- (t.w.) ask Ss to look at the “15 Major Scales” chart in the Scale Study Guide (*SSG pg. 2, exercise 1*). While analyzing the major scale formula on the same page and what they already know about the Circle of Fifths (*SSG pg. 1*), (s.w.) identify the notes of the first two scales in the chart together and write in their answers onto PowerPoint slide 2 using the Smart Board.
 - o After constructing each scale, the ensemble will perform their creation to aurally check for accuracy

3rd CHUNK – Identifying scale degree associations with the notes of the major scale

- (s.w.) identify how many notes there are in a one octave major scale (*answer = 8*)
- (t.w.) explain how each individual note can be assigned a number (called a “scale degree”) so that we can easily identify notes of the scale within the context of music (*e.g. “This is the fifth note of the C major scale”*).
- (t.w.) reveal the scale degree numbers 1 through 8 on the PowerPoint (*slide 3*)
- (t.w.) sing the major scale using scale degrees to model this concept (using a Concert Bb modeled by the oboe player as the starting pitch)
 - o (s.w.) will echo sing this back while fingering the notes of the Concert Bb major scale on their instruments after a second T model (*Ss may use the notation on pg. 42 of “Foundations for Superior Performance” for support*)
- (t.w.) point to each scale degree number on the PowerPoint (*slide 2*) as they perform the Concert Bb major scale out of time on their instruments, according to which number the T is pointing to.
- (t.w.) jump around scale degrees of the same major scale so that Ss begin to play different scalar patterns.

4th CHUNK – Identifying solfege syllable associations with the notes of the major scale

- (t.w.) segue into using solfege by singing the scale degree numbers using different patterns (like before) and asking Ss to echo sing while fingering the notes using the Concert Bb major scale on their instruments
- (t.w.) morph this echoing exercise into solfege syllables, eventually getting Ss to echo sing an entire major scale using solfege
- (t.w.) explain/review what solfege is, and how this is simply another way to identify the notes of a major scale
 - o (t.w.) reveal the visual of a major scale with scale degree numbers, intervals, and solfege with hand signs beneath to show the relationship of these different vocabulary terms
- (t.w.) reveal solfege syllables with hand signs drawn underneath on the PowerPoint (*slide 3*)
- (t.w.) sing solfege syllables (while pointing to the Smart Board visual and hand signing), jumping around the scale and Ss will echo sing while fingering the notes using the Concert Bb major scale and then play the associated notes on their instruments.
- (t.w.) sing solfege syllables, jumping around the scale and Ss will echo the associated notes (using the concert Bb major scale) on their instruments without singing beforehand.

INFORMAL ASSESSMENT: “Sol-la-mi” Game

Rules of the game: Ss must accurately play back the pitches of the solfege syllables sung by the T on their instruments. If the T sings a phrase with a successive “sol-la-mi” pattern in it, Ss should not play at all. If they

play “sol-la’mi” on their instruments at all, the T gets a point. If they don’t play “sol-la-mi” when the T sings it, then the Ss get the point.

Challenge: The T will start out by singing only solfege syllables, but then gradually switch between solfege and scale degree numbers. If the Ss play the corresponding numbers (5-6-3) to “sol-la-mi,” then they lose the point.

CLOSURE ACTIVITY – Applying scale degree/solfege associations to music

(s.w.) perform exercises 13, 69, 29, and 53 (all of which use the Concert Bb major scale out of the “Treasury of Scales” book). Those groups that play the scale in each exercise will be asked to sing solfege syllables or scale degree numbers while fingering the notes, while the rest of the ensemble plays the exercise as written.

PROGRESS CHECK – Afterwards, the (t.w.) switch back to the learning targets on the Smart Board (*slide 1*) and state each learning target. After the T states each target, (s.w.) give a thumbs up if they are on track, thumbs to the side if they still need to keep working on it, or thumbs down if they are not on track.

FORMAL PRE-ASSESSMENT: For homework, (s.w.) complete the rest of Exercise 1 in the Scale Study Guide (*SSG pg. 2*), filling in the rest of the notes for all 15 major scales using the intervallic formula.

Title	Lesson 2: Concert Pitch Transpositions
Learning Target	I can explain the difference between concert pitch and written pitch, and transpose a concert key pitch for Bb, F, and Eb instruments by analyzing the transposition formulas
Academic Language	<p>Syntax:</p> <p>1) The intervallic formula for the major scale – (Steps: whole-whole-half-whole-whole-half)</p> <p>2) Transposition formulas: To find their notes to play in unison...</p> <ul style="list-style-type: none"> - Bb instruments count to the second scale degree of the concert pitch note - F instruments count to the fifth scale degree of the concert pitch note - Eb instruments count to the sixth scale degree of the concert pitch note <p>Vocabulary:</p> <ul style="list-style-type: none"> • Intervals (whole steps and half steps) • Scale degree numbers (1 – 8) • Solfege syllables (“do re mi fa sol la ti do”) • Concert pitch • Written pitch • Transposition
Instructional Materials	<p>PowerPoint Slides</p> <p>“42 Chorales for Band” – “Awake, My Heart, Sing Gladly”</p> <p>Scale Study Guide – page 3</p>
WA State Standards	<p>GLE: 1.1.2 - Analyzes, understands, and applies the elements pitch and melody while creating, performing, and responding to music.</p> <p>GLE: 1.1.3 - Analyzes, understands, and applies the elements harmony, texture and timbre/tone color while creating, performing, and responding to music.</p> <p>GLE: 1.2.1 - Analyzes, understands, and applies skills and techniques while creating, performing, and responding to music.</p> <p>GLE: Applies a creative process—including analysis and evaluation—to create music.</p> <p>GLE: 2.2.1 - Applies a performance process—including analysis and evaluation— when creating a musical performance.</p> <p>GLE: 2.3.1 - Applies a responding process—including analysis and evaluation— when experiencing music.</p> <p>GLE: 3.2.1 - Analyzes and evaluates music and applies understanding to create music that communicates for a specific purpose.</p>

Key: (s.w.) = “Students will”
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SEQUENCE:

1st CHUNK – Introduction and warm-ups/review

Introduction: Briefly outline the learning targets for the day that are on the PowerPoint projected on the Smart Board (*slide 6*)

Warm-Ups

- (s.w.) tune to concert Bb for brass and Concert A for woodwinds
- (s.w.) perform “Awake, My Heart, Sing Gladly” (*from their “42 Chorales” book*)
 - o Slide 5 of the PowerPoint will be displayed on the Smart Board for review
- (s.w.) turn to their neighbors to help each other identify half steps within the chorale and circle pairs of notes in which half steps occur between them
- (s.w.) choose to crescendo or decrescendo to the second note in the pairings wherever they have identified half steps within their music. (s.w.) perform the chorale again with this artistic adjustment.

Review Session

- (s.w.) review some of the major concepts learned in the previous lesson, including the importance of knowing the intervallic formula for major scales and being able to associate notes with solfege syllables

and scale degree numbers, through guided discourse. (s.w.) also identify supports they can use to help them remember and perform these concepts.

FORMATIVE ASSESSMENT:

- (s.w.) practice analyzing scalar patterns by listening to student volunteers improvise simple patterns on their instruments and echo singing those patterns back using scale degree numbers of solfege syllables.
 - o PowerPoint slide 4 will be displayed on the Smart Board for students to use as a reference

2nd CHUNK – Understanding the difference between “concert pitch” and “written pitch”

FORMATIVE ASSESSMENT:

- Ss that play C instruments will read and play what they wrote down in the scale chart (*SSG pg. 2, exercise 1 – which was to be completed for homework*) for the E major scale, following the rhythm modeled by the T.
- Ss that play Bb, Eb, and F instruments will do the same separately
- After everyone plays their written E major scale in sections, (t.w.) ask Ss why the scale did not sound the same even though each instrument was fingering the same exact written notes.
- (s.w.) engage in discourse guided by teacher questioning to analyze the difference between concert pitch and written pitch.

3rd CHUNK – Analyzing transposition formulas

- (s.w.) raise their hand if they play a Bb instrument. Repeat for Eb instruments. Repeat for F instruments. (t.w.) then announce a concert pitch note (concert C):
 - o Eb instruments will finger and play their C and hold it. (t.w.) cut them off, and ask Concert C instruments to also finger and play their C. (s.w.) sing the concert pitch, while Eb instruments play their fingered C again. (s.w.) sing up the scale singing scale degree numbers (from their fingered C pitch) to figure out what scale degree Eb instruments should count to in order to find what note they need to finger and play in order to play in perfect unison with the Concert C instruments.
 - o This process will be repeated for both Bb and F instruments as well. (t.w.) ask Ss to switch off between singing scale degree numbers and solfege syllables.
 - o (t.w.) call out concert pitch notes and ask Ss to answer what fingered or written note Bb, Eb, and F instruments would need to play in order to play in tune. (t.w.) guide students in counting the scale degree numbers on her fingers while calling out the notes up the scale as they count together to figure out the notes.
 - o (s.w.) complete the first row of Exercise 2 in their Scale Study Guide (*SSG pg. 3, exercise 2*) together on the PowerPoint displayed on the Smart Board (*slide 7*).

CLOSURE ACTIVITY – Identifying transposition in performance of major scales: Instrument Isolation Exercise

INFORMAL ASSESSMENT:

- (t.w.) ask Ss to play the Concert E major scale, and call on raised hands for Ss to identify what written scale that will be for the Bb, Eb, and F instruments before performing it. (*Note: Ss may use their answers from SSG pg. 2 exercise 1 to read the notes while playing along*)
- (s.w.) cycle through playing various scales in the following exercise:
 - o The entire band will play the scale
 - o Without pause, concert C instruments will play the scale alone directly after
 - o Without pause, the entire band will come back in and play the scale together
 - o (s.w.) repeat this process until Bb, Eb, and F instrument sections have also had the opportunity to be the soloists
 - o After a few of these exercises, the (t.w.) purposefully not ask Ss to identify the transpositions before playing. (t.w.) announce the scale to be played by varying between both concert key AND written key to evaluate students’ knowledge equally across different instrument sections.

(s.w.) rate their performances by holding up numbers on their fingers (1 being the worst rating, and 5 being the best)

PROGRESS CHECK – (t.w.) switch back to the learning targets slide and state each target. After the T states each target, (s.w.) give a thumbs up if they are on track, thumbs to the side if they still need to keep working on it, or thumbs down if they are not on track.

FORMAL PRE-ASSESSMENT: For homework, (s.w.) complete the rest of Exercise 2 in the Scale Study Guide (*SSG pg. 3*), filling in the chart to transpose concert pitch notes for the listed transposing instruments.

Title	Lesson 3: Major Scale Tonality in Music
Learning Target	I can identify one major scale element's (e.g., scale degree numbers) relationship to another major scale element (e.g., concert pitch transposition). I can analyze scale degree elements within the context of real music. I can perform my E major and Ab major scales without reading music notation.
Academic Language	<p>Syntax:</p> <p>1) The intervallic formula for the major scale – (Steps: whole-whole-half-whole-whole-half)</p> <p>2) Transposition formulas: To find their notes to play in unison...</p> <ul style="list-style-type: none"> - Bb instruments count to the second scale degree of the concert pitch note - F instruments count to the fifth scale degree of the concert pitch note - Eb instruments count to the sixth scale degree of the concert pitch note <p>Vocabulary:</p> <ul style="list-style-type: none"> • Intervals (whole steps and half steps) • Scale degree numbers (1 – 8) • Solfege syllables (“do re mi fa sol la ti do”) • Concert pitch • Written pitch • Transposition
Instructional Materials	<p>PowerPoint Slides</p> <p>“Second Suite for Military Band in F major” by Gustav Holst</p> <p>Scale Study Guide – page 4</p> <p>“Treasury of Scales” book – exercises 65 and 19</p> <p>ASSESSMENT: Major Scale Theory Quiz</p>
WA State Standards	<p>GLE: 1.1.2 - Analyzes, understands, and applies the elements pitch and melody while creating, performing, and responding to music.</p> <p>GLE: 1.1.3 - Analyzes, understands, and applies the elements harmony, texture and timbre/tone color while creating, performing, and responding to music.</p> <p>GLE: 1.1.5 - Analyzes, understands, and applies the element expression (dynamics, style, tempo, phrasing) while creating, performing, and responding to music.</p> <p>GLE: 1.2.1 - Analyzes, understands, and applies skills and techniques while creating, performing, and responding to music.</p> <p>GLE: 2.1.1 - Applies a creative process—including analysis and evaluation—to create music.</p> <p>GLE: 2.2.1 - Applies a performance process—including analysis and evaluation— when creating a musical performance.</p> <p>GLE: 2.3.1 - Applies a responding process—including analysis and evaluation— when experiencing music.</p> <p>GLE 3.1.1 - Analyzes and evaluates music and applies understanding to create music that expresses feelings and presents ideas.</p> <p>GLE: 3.2.1 - Analyzes and evaluates music and applies understanding to create music that communicates for a specific purpose.</p> <p>GLE: 4.4.1 - Analyzes and evaluates how a musical work reflects and/or influences culture, place, and history.</p>

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Ss or S = “Students” or “Student”
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SEQUENCE:

1st CHUNK – Introduction and warm-ups

Introduction: Briefly outline the learning targets for the day that are on the PowerPoint projected on the

Smart Board (*slide 8*)

Warm-Ups/Review

- (s.w.) play the Instrument Isolation exercise (explanation found in Lesson 2) using the Concert E and Ab major scales (*Ss may use their answers from SSG pg. 2 exercise 1 to read the notes*)
- (s.w.) play exercise 65 (E major) and 19 (Ab major) out of the "Treasury of Scales" book. Those who have the solo will sing either solfege syllables of scale degree numbers up and down the scale.

2nd CHUNK – Applying scale theory to students' repertoire (Holst: Second Suite in F)

- (s.w.) rehearse their repertoire, "Second Suite for Military Band in F major" by Gustav Holst. (s.w.) be asked guided questions pertaining to analyzing scale theory within their repertoire, such as:
 - o What is the key of this piece in concert and written pitch?
 - o What scale degree/solfege syllable does it start on?
 - o Is there a whole step or a half step in between these two notes? (t.w. identify specific places within the music)
 - o Can you find any scalar passages within the music?
 - o Can you sing this phrase in solfege/scale degree numbers?
 - o What scale degree number of the chord do you have here?
 - o How might the organization of scalar patterns affect aspects like timbre and intonation?
 - o What sort of mood, style, and expression is the composer conveying with his usage of major scale tonality in this piece?

3rd CHUNK – Relating scale theory analysis to applied music: Mystery Song Puzzle

INFORMAL ASSESSMENT:

- (t.w.) ask Ss to take out their Scale Study Guides and look at Exercise 3 (*SSG pg. 4*), which will also be displayed on the Smart Board (*PowerPoint slide 9*). In this exercise, a rhythm is given at the top of the page for a "mystery song," along with its concert key signature. (s.w.) analyze the answers that are already filled in the chart, and fill in the rest of the answers using their knowledge of major scale elements to reveal the melody for the mystery song in four different keys.
- (s.w.) split up into 3 groups. Each group will work together to complete the first three rows of the exercise, and the (t.w.) assign one of the transposing instrument keys for each group to complete together:
 - o Bb pitch
 - o Eb pitch
 - o F pitch
- (s.w.) use the knowledge and skills they have been working on in previous lessons, along with the clues from the partially filled in chart, to fill in the blanks for the first three rows and their assigned transposition as a group.
- When Ss are done, one person from each group will go up to the front of the room and fill in their answers to the same line on the Smart Board (*PowerPoint slide 9*)
- After each component is completely filled in, (s.w.) be asked to play the "mystery" song on their instruments (following along the pitch that coincides with their instrument's key), and discover that they have created the familiar children's song, "Frere Jacques"
- (s.w.) play the song in a three part canon on their instruments
- (s.w.) perform the song in a three part cannon on their instruments, singing solfege syllables, and singing scale degree numbers
- (s.w.) in a discussion about what they have learned from this exercise

CLOSURE ACTIVITY – Written Quiz (Formal Post-Assessment)

PROGRESS CHECK – (t.w.) switch back to the learning targets slide and state each target. After the T states each target, (s.w.) give a thumbs up if they are on track, thumbs to the side if they still need to keep working on it, or thumbs down if they are not on track.

(s.w.) turn in their completed Scale Study Guides to the T (*SSG exercises 1, 2, and 3*)

(s.w.) then spend the rest of the class period completing the written quiz (*Major Scale Theory Quiz*) to summarize learning in understanding major scale tonality.