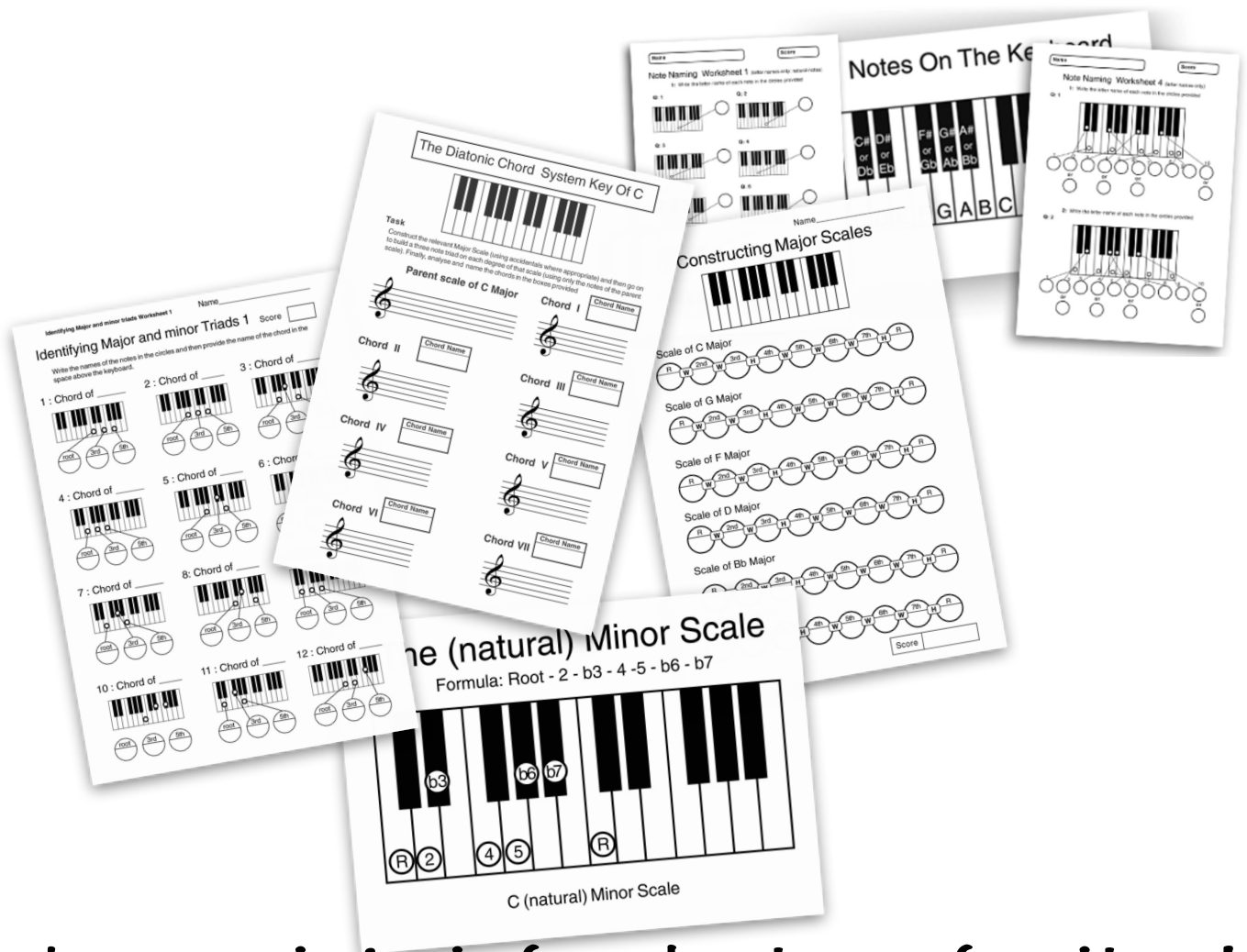


musicteachingresources.com

Music Theory Lesson Plans



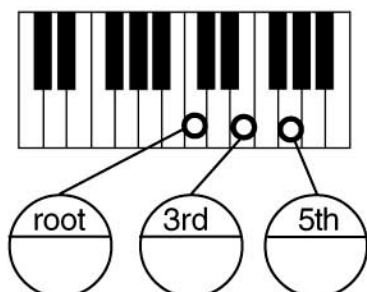
take your students from having no functional knowledge of music theory to understanding scales, chords and harmonic systems?

Identifying Major and minor Triads 1

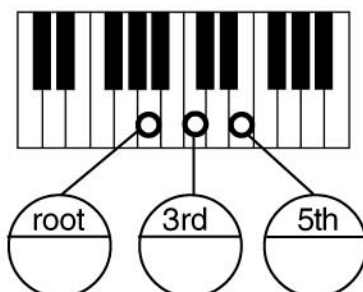
Score

Write the names of the notes in the circles and then provide the name of the chord in the space above the keyboard.

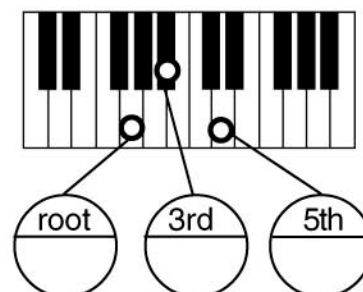
1 : Chord of _____



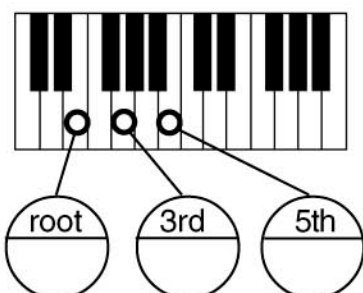
2 : Chord of _____



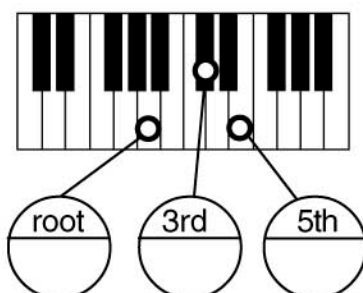
3 : Chord of _____



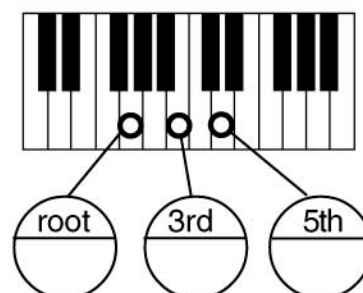
4 : Chord of _____



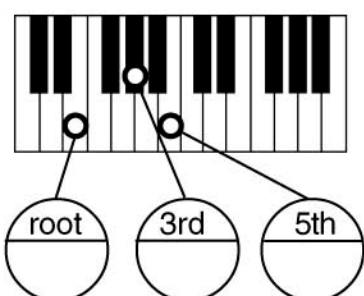
5 : Chord of _____



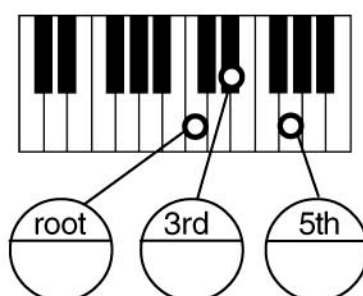
6 : Chord of _____



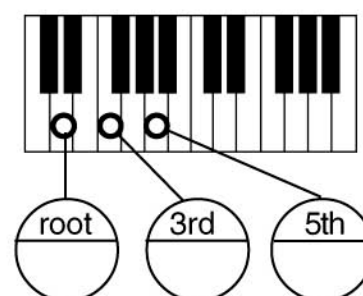
7 : Chord of _____



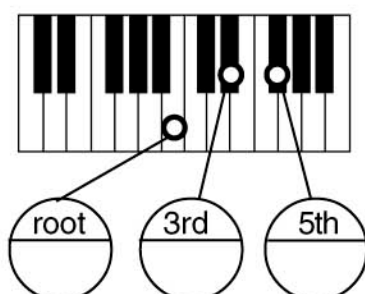
8 : Chord of _____



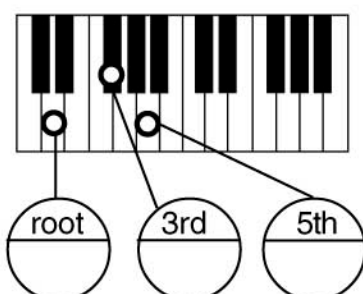
9 : Chord of _____



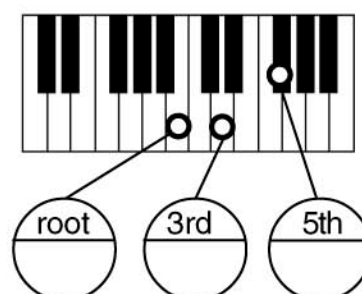
10 : Chord of _____



11 : Chord of _____



12 : Chord of _____



Introductory Music Lesson Plan

Objectives

- 1: To make students aware that notes have "names"
- 2: To develop the ability to identify any "natural" note with reference to a piano keyboard
- 3: To help students to understand that notes to be found on the the "black" keys can be assigned one of two "names" depending upon the circumstances

Entry Behaviour

This lesson is intended to cater for students who have no functioning working knowledge of music theory.

This session is intended to "lay the groundwork" for the development of a full understanding of how scales and chords work without having to first develop a knowledge of written notation

Our student groups are often composed of a wide range of individuals with regard to previous practical experience and levels of theoretical understanding. It may be that they are quite accomplished performers with regard to their practical abilities on (for example) guitar, vocals or drums (where it is possible to function at quite a high level without really having to develop a "joined up" understanding of how melody and harmony "work") but that they have a non existant or "patchy" level of understanding with regard to a working knowledge of music theory

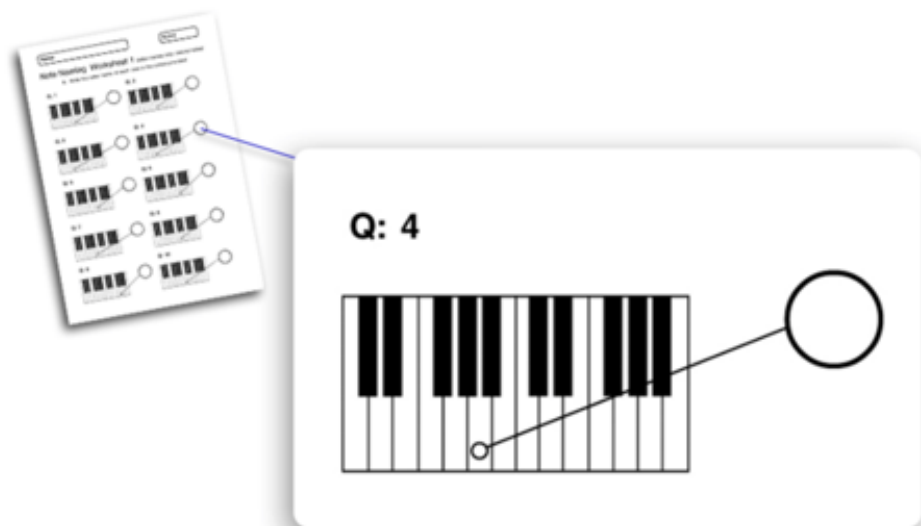
It could also be that some of our students have had some level of formal training on traditional monophonic orchestral instruments but because they were taught to respond to written music notation from an early age they did not develop a full understanding of (for example?) how chords work together in keys etc.

This session is designed so that by its conclusion all of our students will have the tools at their disposal to understand harmony and melody

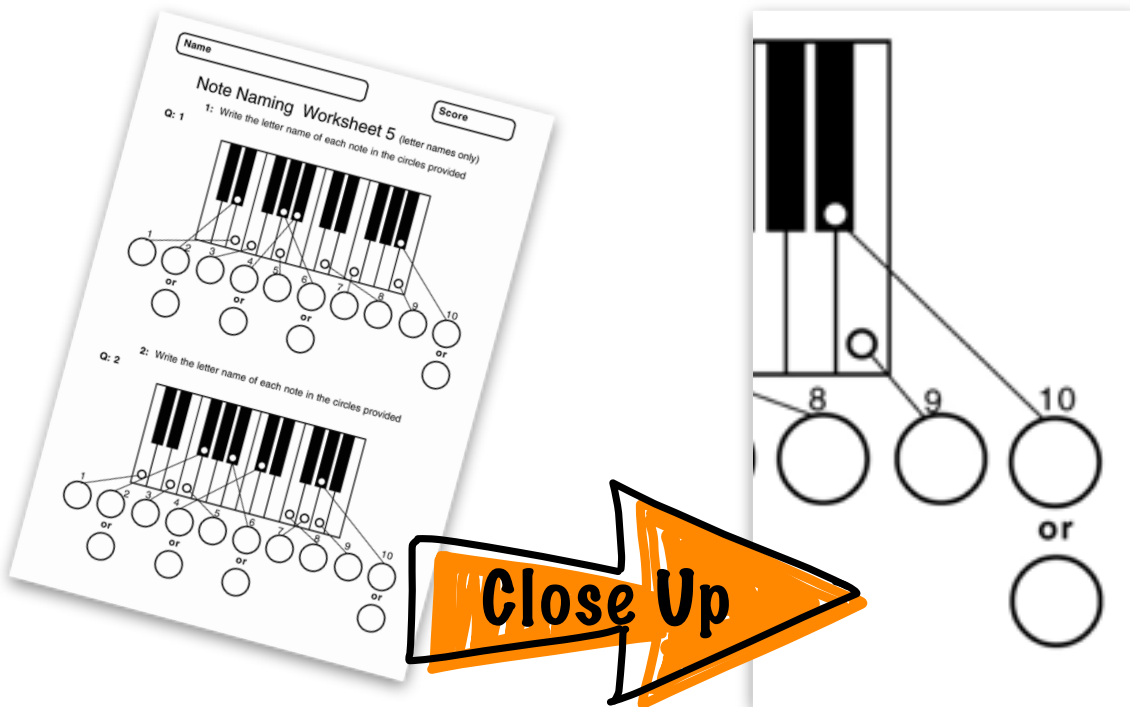
The Lesson



- 1: Distribute the handout shown above that features nothing more than a large graphic representation of a piano keyboard through two octaves. The natural (white) notes are identified while those to be found on the black keys are labelled with the appropriate sharp or flat options
- 2: Spend some time talking to the student group about the diagram during which you should stress that the material is not aimed at people who play keyboards but is designed so as to allow anyone to understand how the harmonic and melodic elements of music theory work.
- 3: Make your students aware of the way that the white notes (going from left to right) follow the strict alphabetic sequence
- 4: Talk to them about the fact that the black notes can be given one of two names depending on the circumstances and assure them that you will help them to be able to determine the correct name for black notes as a situation demands in subsequent music theory lessons
- 5: Distribute the "note naming worksheet 1" (shown below) which features keyboard diagrams with lines running from individual (natural-white) notes to circles in which students are invited to refer to the previous andout and write the name of the notes indicated.

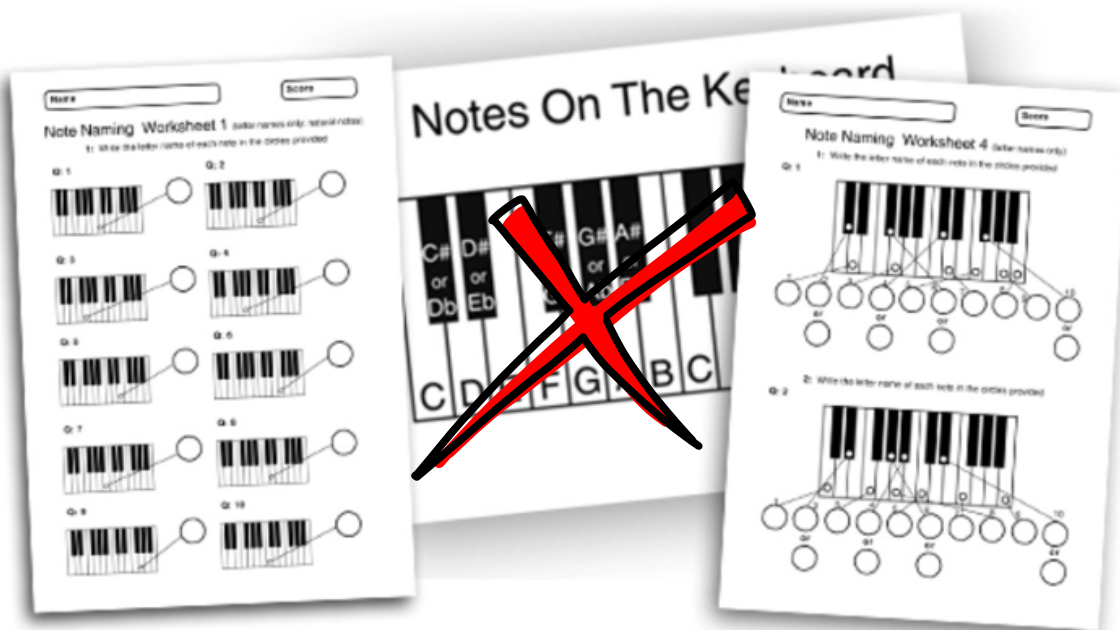


6: When students have completed worksheet 1 introduce one of the two worksheets (detail shown below) which also includes tasks geared around "natural" (white) notes but which in addition concerns itself with the # and b notes to be found on the black piano keys



Students will again be able to refer to the handout featuring the large piano keyboard and should not experience a great deal of difficulty when providing the correct name (or names) for each given note

7: Following on from this ask them to repeat the exercise (using other copies of the same worksheets) but without access to the note naming handout



"Three Rules"

Before they engage in this task make your students familiar with three “rules” that they may find helpful?

: **Rule #1** The note of C can be found on the white note to the left of any group of two black notes

: **Rule #2** The white notes (going left to right) follow the alphabetic sequence

: **Rule #3** The black notes can have one of two names depending on the circumstances (explain to your students that at the moment they have not covered those circumstances and that at this stage it is enough to know both of the note names that could be assigned to each black key)

By this stage it is probably a good idea to make sure that they do not rely on the handout given out at the very start of the session which gave the correct names for all of the notes. It is very important that the knowledge “does not stay on the handouts” and that instead your students are encouraged to become independantly able to identify any note?

By the end of the session your students should feel a lot more confident about the concept of assigning a name (or names) to a musical note and should be ready for the next step which involves them in the study of whole and half step intervals

Ten Steps To Understanding Music Theory Without Having To Understand Notated Music?

This PDF is a "work in progress"

The following pages look at a ten step programme that sets out to give music students a secure knowledge of Major and minor Scales, Major and minor Chords and the chords that exist within particular keys.



Step 1

"use worksheets to help our students to understand whole and half step intervals"

Whole and half step intervals (tones and semitones) are the key to understanding scales.

After being exposed to the (note naming) material that preceded this lesson students should be able to correctly identify any note on the keyboard?

This allows us to build on that capability and engage in a "three stage" process so that the ability to create intervals and from there to identify the name (or possible names?) of the "new" note

3 Steps...

Step 1: Identify a note and place the correct letter name into the circle

Step 2: Identify the name (or choice of names) of the note to be found a specified interval above the original note

Step 3: Identify the name (or choice of names) of the note to be found a specified interval below the original note

The image displays three worksheets titled "Whole Step Intervals 1". Each worksheet includes a name and score field. The first worksheet on the left shows questions 1 through 5, each with a piano keyboard diagram and a circle for the answer. An orange arrow points from this worksheet to the second worksheet in the middle. The second worksheet shows question 1, which asks for the name of the note a whole step above and below a specified note on the keyboard. Another orange arrow points from the second worksheet to the third worksheet at the bottom. The third worksheet shows question 5, which asks for the name of the note a whole step above and below a specified note on the keyboard.

Whole Step Intervals 1 Name Score

Write the name of the note in the circles provided and then answer the questions to the right

Q: 1

1:a What is the name of the note a whole step above the one that you have identified?

1:b What is the name of the note a whole step below the one that you have identified?

Q: 2

2:a What is the name of the note a whole step above the one that you have identified?

2:b What is the name of the note a whole step below the one that you have identified?

Q: 3

3:a What is the name of the note a whole step above the one that you have identified?

3:b What is the name of the note a whole step below the one that you have identified?

Q: 4

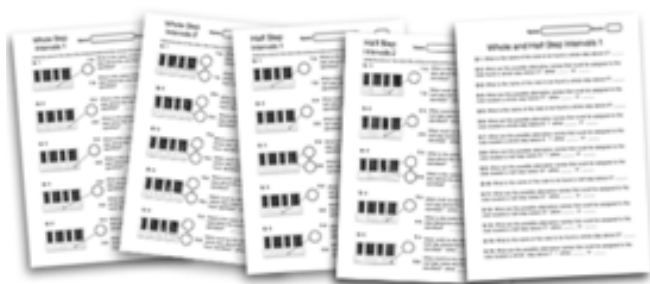
4:a What could be the name of the note a whole step above the one that you have identified? either or

4:b What could be the name of the note a whole step below the one that you have identified? either or

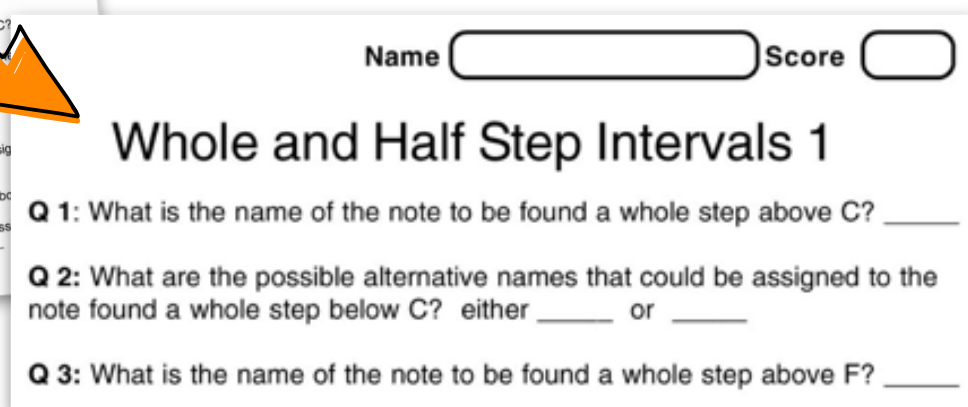
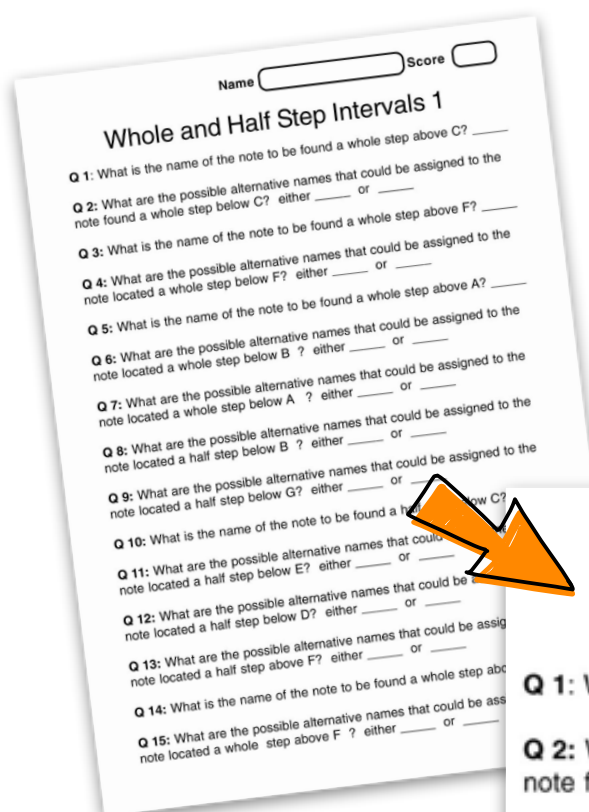
Q: 5

5:a What is the name of the note a whole step above the one that you have identified?

5:b What could be the name of the note a whole step below the one that you have identified? either or



"differentiation" in the classroom!



There are five worksheets dealing with the subject of whole and half step intervals which may seem like "overkill" but the reality is that in the classroom this provides a great opportunity to use "differentiation"

More able students can work through them all during structured sessions giving a teacher the chance to spend time with those who need individual help?

The worksheets can also be given to students for private study or homework as required?

The last of the five worksheets associated with whole and half step intervals features only text based questions.

Encourage your students to complete this sheet without reference to keyboard diagrams?

Following on from this get them to check their own answers but allow them to use the keyboard diagram?

By doing so they will be obliged to think about music theory behind the questions.

I sell worksheets but it is important that the knowledge "does not stay on the paper"

Step 2

"use whole and half step intervals to construct the C Major Scale"

Objectives

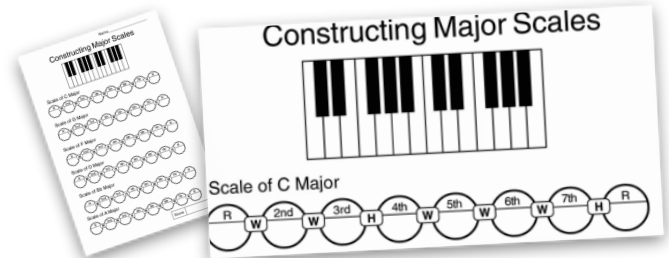
- 1: To reinforce recently developed knowledge of note naming
- 2: Use this knowledge to construct a C Major Scale
- 3: Have students realise that all Major scales follow the same sequence of intervals and that by understanding the C Major scale they will be able to construct (and understand) all Major Scales

Entry Behaviour

All students will have been exposed to previously presented material dealing with the naming of notes and the nature of the two types of interval (whole and half steps) that are required in order to construct Major Scales.

More able students will be able to name any given note on a piano keyboard From memory whilst less advanced members of the group will require access to paper based diagrams and "prompts" used in previous sessions

The Lesson



Start the session with a brief recap of previous lessons where note naming and the whole and half step intervals were covered and let the student group know that they are going to use the knowledge that they have developed studying this material to understand how all major scales (not just the easy ones) work.

It is a good idea at this point to make students aware of the three “rules” of major scale construction

Three "Rules" of Major Scale Construction

Rule no 1

The names of the notes of a major or minor scale follow the strict alphabetic sequence (if the first note of a scale is an A then it follows that the second will be a B note, the third a C note and so on)

Rule no 2

The only letter of the alphabet to appear twice within a scale is the first (or “root”) note which “bookends” the scale by featuring at the beginning and the end of it.

Rule no 3

You should not mix #’s and b’s within a scale (obviously this rule is not relevant to the C major scale because there are no sharps or flats in it)

Having mentioned the “rules” of major scale construction it is time to actually construct the C major scale in order to allow students to observe the rules in action?

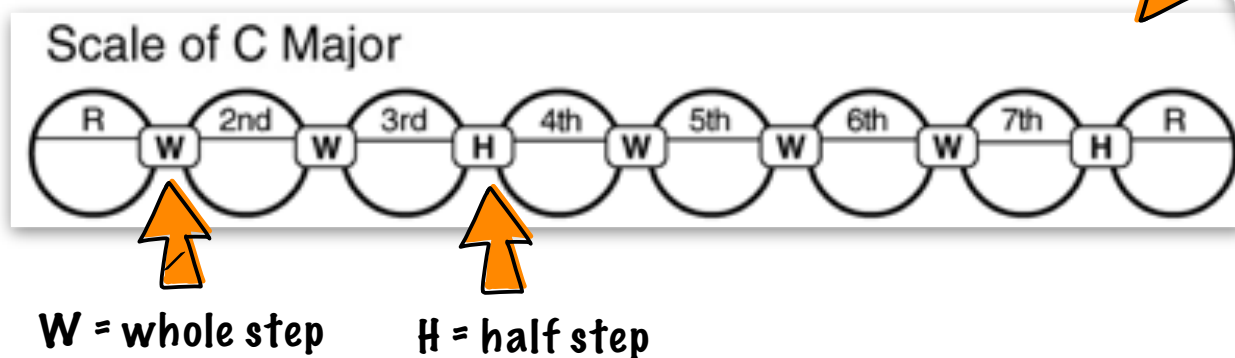
Remind the group of the fact that a whole step is made up of two chromatic movements and a half step consists of a single chromatic movement and then present them with the formulae for any major scale as a phone number?

221 2221 or perhaps more memorably “double two one-treble two one”

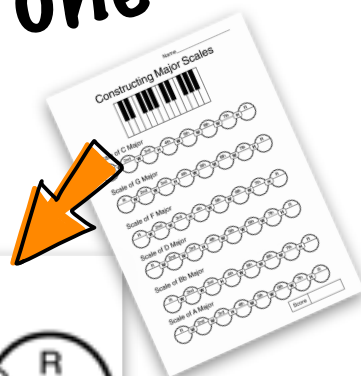
221-2221



**“Double two one,
treble two one”**



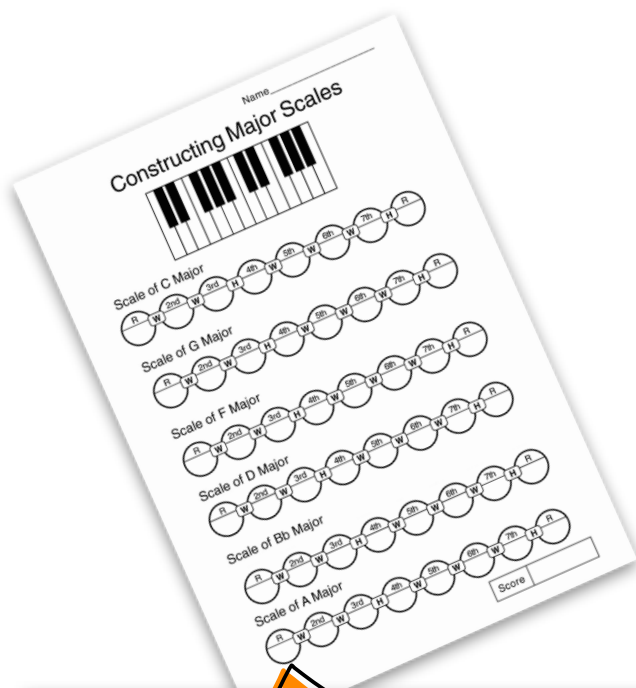
Detail



The point of this is to encourage your student group to commit the important stuff to memory rather than to rely on sheets of paper?

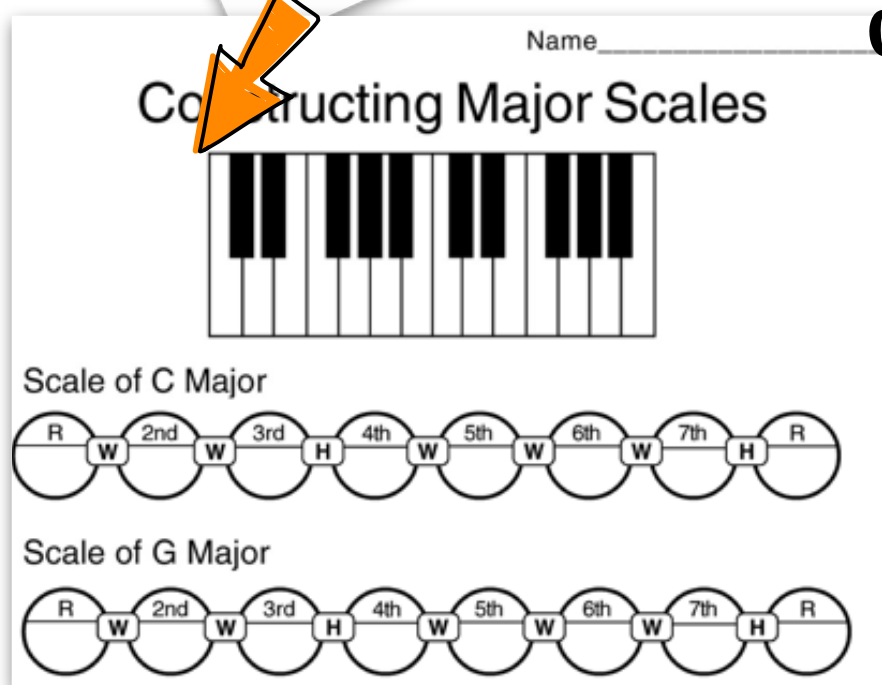
I am trying to sell you a set of paper based resources but I cannot stress enough that “the knowledge is not knowledge if it stays on the paper”

The worksheets which accompany this lesson plan are unusual in that they do not require students to know anything at all about notated music. All that is required is that they are able to work out the notes of the (C) major scale in accordance with the sequence of whole and half step intervals (221-2221) discussed earlier.



Distribute the worksheet (entitled "constructing major scales letter names only") and explain to them

**"If your students
can construct a
single Major
Scale then they
can construct
them all"**



If you look closely at the detail of the worksheet above you will see that between each circle the interval to the next note of the scale is provided (either "W" for a whole step or "H" designating an interval of a half step)?

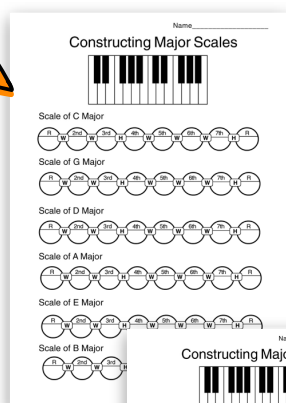
This means that each digram is in effect a set of "step by step" instructions helping students to use construct major scales from any given starting note.

They can use the keyboard diagram and the "scale spelling" provided for each scale to help them to develop a "joined up" knowledge of how the whole thing works

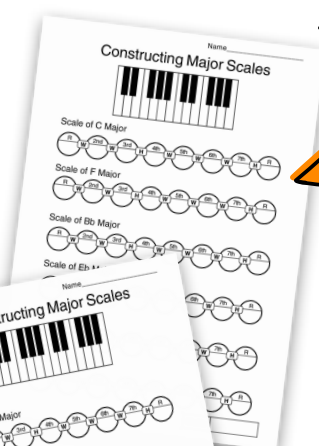
Step 3

"use the scale spelling learned when working on the C Major Scale to construct other Major Scales from a variety of root notes"

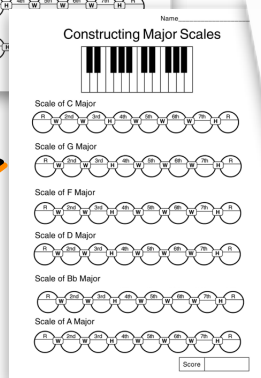
keys to 5 #'s



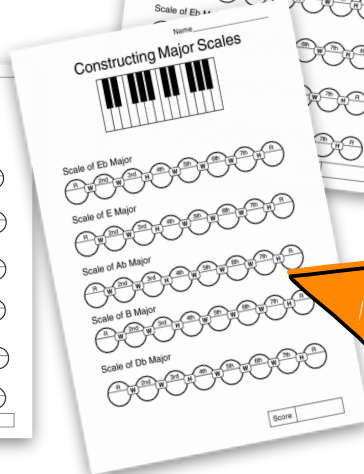
b keys to 5 b's



and b keys



**more
and b keys**



There are a whole series of worksheets in all dealing with the construction of Major Scales. Some use only sharp or flat keys whilst others use a mixture of both.

Step 4

"Use the C Major Scale to construct the C Major Chord"

Scale of C Major

The diagram illustrates the construction of the C Major Chord from the C Major Scale. At the top, a horizontal scale is shown with nine circles. The first circle is labeled 'R' and 'C'. It is followed by a 'W' (whole) interval, then a circle labeled '2nd' and 'D'. This is followed by another 'W' interval, then a circle labeled '3rd' and 'E'. This is followed by an 'H' (half) interval, then a circle labeled '4th' and 'F'. This is followed by a 'W' interval, then a circle labeled '5th' and 'G'. This is followed by another 'W' interval, then a circle labeled '6th' and 'A'. This is followed by a 'W' interval, then a circle labeled '7th' and 'B'. This is followed by an 'H' interval, then a final circle labeled 'R' and 'C'. Below the scale, three orange arrows point upwards to the first, third, and fifth notes (C, E, and G). Below these arrows are the labels 'first (Root)', 'third', and 'fifth'. To the right, a piano keyboard is shown with three white keys highlighted: C, E, and G. Lines connect these keys to three circles below them, labeled 'root C', '3rd E', and '5th G'.

first (Root)

third

fifth

root C

3rd E

5th G

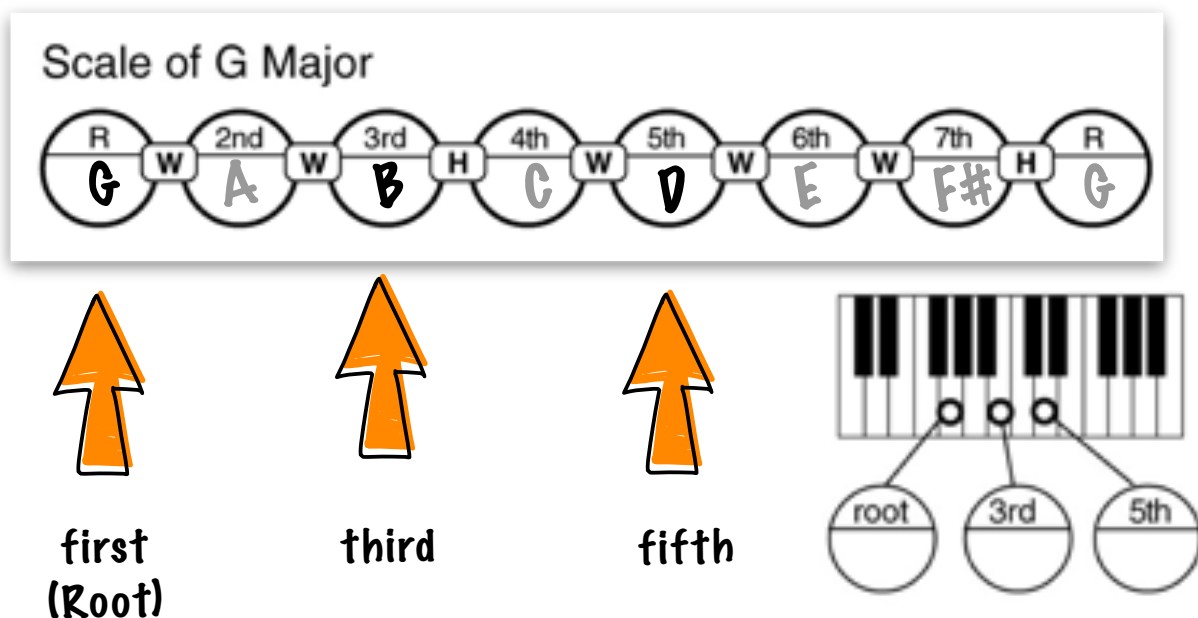
Ask your students to look back at the Major Scale worksheets that they recently completed

Explain how the first (root), third and fifth notes of the C Major Scale can be played together to create the C Major Chord

Step 5

"Construct a variety of Major Scales and then use those scales to construct a variety of Major Chords"

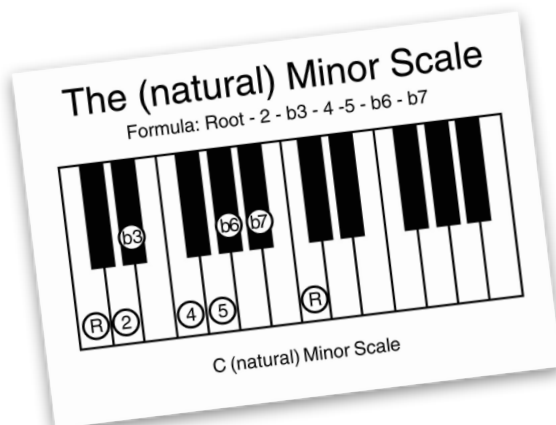
Point out to your students that it would seem to follow that if the root, third and fifth of the C Major Scale combine to create the C Major Chord then the root, third and fifth of the G Major Scale would (if played together) give us the chord of G Major?



From there it becomes apparent that it is possible to easily create any Major Chord once you have established the sequence of notes that go to make up its "parent" Major Scale?

Step 6

"use knowledge of whole and half step intervals to construct a range of (natural) minor scales"



Minor Scale Spelling Worksheet 1

Minor Scales

A Minor Scale
Scale Spelling: 1 2 b3 4 5 b6 b7 8
Letter Name:

E Minor Scale
Scale Spelling: 1 2 b3 4 5 b6 b7 8
Letter Name:

B Minor Scale
Scale Spelling: 1 2 b3 4 5 b6 b7 8
Letter Name:

F# Minor Scale
Scale Spelling: 1 2 b3 4 5 b6 b7 8
Letter Name:

C# Minor Scale
Scale Spelling: 1 2 b3 4 5 b6 b7 8
Letter Name:

Minor Scale Spelling Worksheet 1

Minor Scales

A Minor Scale
Scale Spelling: 1 2 b3 4 5 b6 b7 8
Letter Name:

E Minor Scale
Scale Spelling: 1 2 b3 4 5 b6 b7 8
Letter Name:

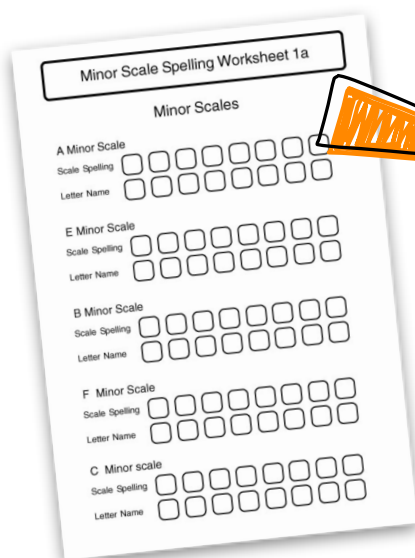
The handout at the top of this page (which you could also put up on your classroom wall?) shows the sequence of whole and half step intervals that go to make up the C minor scale.

When students are familiar with this "scale spelling" then they can be encouraged to construct a range of natural minor scales

more "differentiation" in the classroom!

There are "multiple versions" of some worksheets designed to allow teachers to accomodate a mixed ability student group.

Below you can see sheets (using the same basic questions) aimed at reinforcing knowledge of scale spellings or of providing correct notation



A Minor Scale

Scale Spelling

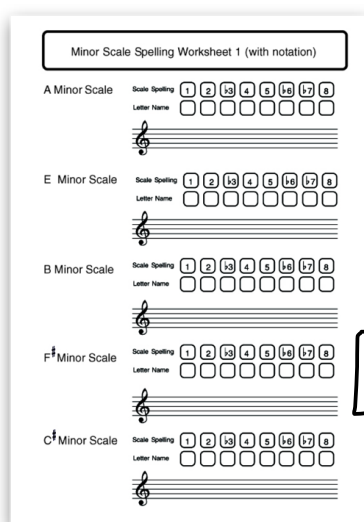
Letter Name

E Minor Scale

Scale Spelling

Letter Name

version of this worksheet
requiring students to also supply
the correct scale spelling



A Minor Scale

Scale Spelling 12b345b6b78

Letter Name

E Minor Scale

Scale Spelling 12b345b6b78

Letter Name

notated option for more advanced
students?

Step 7

"use the C minor scale Spelling to construct the C minor chord"

C Minor Scale

Scale Spelling	1	2	b3	4	5	b6	b7	8
Letter Name	C	D	E \flat	F	G	A \flat	B \flat	C



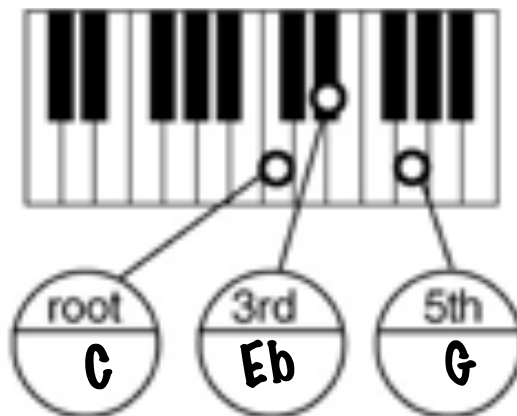
first
(Root)



(minor)
third



fifth



Step 8

"use the minor scale spelling to construct other minor scales and other minor chords"

E Minor Scale

Scale Spelling

Letter Name

Educators can decide between using the sheets that students completed earlier dealing with minor scales as the basis for this session (or part of the session) or using worksheets that require the student to notate a minor scale before extracting the notes of the required chord?

Minor Chords from Minor Scales 1

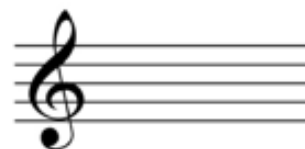


Construct the relevant minor scales (using accidentals where appropriate) and then use the first (root), third and fifth notes of the scale to construct the minor chord that can be built on that root note

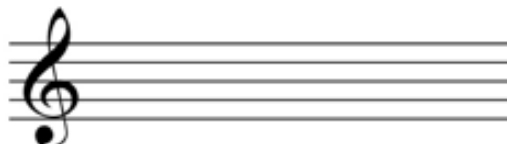
1. A minor Scale



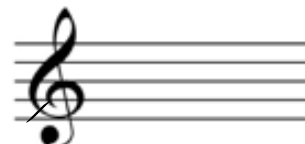
1a. Am Chord



2. Em Scale



2a. Em Chord



Minor Chords from Minor Scales 1



Task
Construct the relevant minor scales (using accidentals where appropriate) and then use the first (root), third and fifth notes of the scale to construct the minor chord that can be built on that root note

1. A minor Scale



1a. Am Chord



2. Em Scale



2a. Em Chord



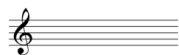
3. Bm Scale



3a. Bm Chord



4. F#m Scale

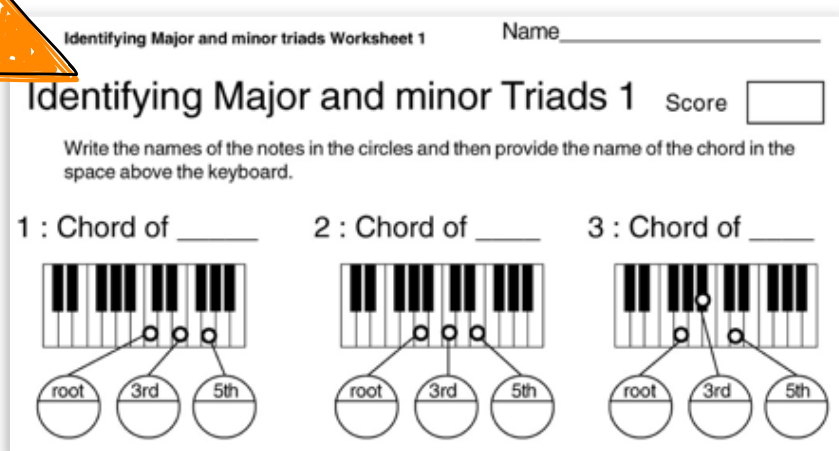
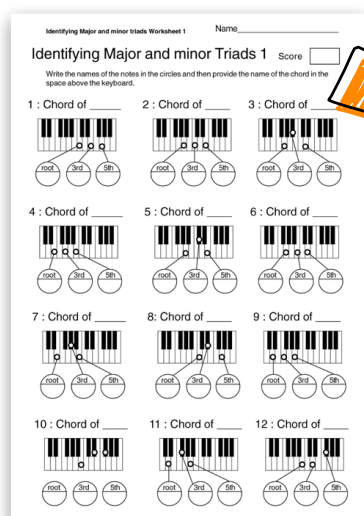


4a. F#m Chord



Step 9

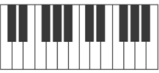
"reinforce knowledge by the identification of a mixture of Major and minor chords"



Step 10

"further reinforce knowledge by constructing a mixture of Major and minor chords"

Major and Minor Chord Construction




Task
Construct the following Major and Minor Chords using accidentals where appropriate

1. C (major)
2. Cm
3. G
4. Gm
5. D
6. Dm
7. A
8. Am
9. E
10. Em



Major and Minor Chord Construction




Task
Construct the following Major and Minor Chords using accidentals where appropriate

1. C (major)
2. Cm
3. G
4. Gm

Step 11

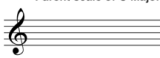
"use recently developed understanding of Major and minor chords to work out and understand all of the chords that can be constructed from any Major Scale"

The Diatonic Chord System Key Of C

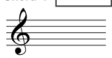


Task
Construct the relevant Major Scale (using accidentals where appropriate) and then go on to build a three note triad on each degree of that scale (using only the notes of the parent scale). Finally, analyse and name the chords in the boxes provided.

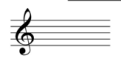
Parent scale of C Major



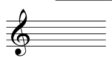
Chord I



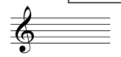
Chord II



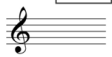
Chord III



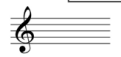
Chord IV



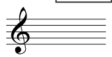
Chord V



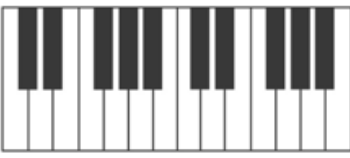
Chord VI



Chord VII




The Diatonic Chord System Key Of C

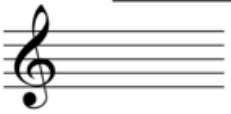


Task
Construct the relevant Major Scale (using accidentals where appropriate) and then go on to build a three note triad on each degree of that scale (using only the notes of the parent scale). Finally, analyse and name the chords in the boxes provided.

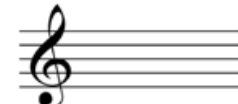
Parent scale of C Major



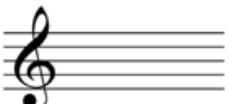
Chord I



Chord II



Chord III



Step 11

**This document is a "work in progress"
More stuff will be added over the
coming weeks and months.
I hope you found something that will
be of use to you?**

Cheers!

Rob

<http://musicteachingresources.com/music-lesson-plans.html>