Unit 03: Intervals: Minor, Augmented, Diminished

Content Area: **Music**
Course(s):
Time Period: **Marking Period 2**
Length: **2 Weeks**
Status: **Published**

Brief Summary of Unit

Students will review the perfect and major intervals from Music Theory I and learn how to visually (and aurally, as appropriate) identify minor, augmented, and diminished intervals. Students will be able to write an interval from a given starting note and learn the correct nomenclature for each interval quality.

Revised: July 2026

Standards

Information Literacy

This unit challenges students to locate, evaluate, and use information effectively. Information literacy includes, but is not limited to, digital, visual, media, textual, and technological literacy. Lessons may include the research process and how information is created and produced; critical thinking and using information resources; research methods, including the difference between primary and secondary sources; the difference between facts, points of view, and opinions, accessing peer-reviewed print and digital library resources; the economic, legal, social, and ethical issues surrounding the use of information.

ELD standards:https://docs.google.com/document/d/1wdmsiGOdCHlrjU-WPvAtENnEgi0EStZXo0uiFYv1Nu4/edit

1.3E.12adv.Cr1a	Generate melodic, rhythmic and harmonic ideas for compositions and improvisations that incorporate digital tools and resources.
1.3B.12adv.Cr1a	Describe and demonstrate multiple ways in which sounds and musical ideas can be used to represent extended experiences or abstract ideas.
1.3E.12adv.Cr2a	Select, develop and organize multiple melodic, rhythmic and harmonic ideas to develop into a larger work that exhibits unity, variety, complexity, and coherence using digital and/or analog tools and resources.
1.3B.12adv.Cr2a	Assemble and organize multiple sounds or extended musical ideas to create initial expressive statements of selected extended experiences or abstract ideas.
1.3B.12adv.Cr2b	Analyze and demonstrate the development of sounds and extended musical ideas in drafts of music within a variety of moderately complex or complex forms.

1.3E.12adv.Cr3a	Develop and implement varied strategies and apply appropriate criteria to improve and refine the technical and expressive aspects of draft compositions and improvisations.
1.3B.12adv.Cr3a	Research, identify, explain, and apply personally developed criteria to assess and refine the technical and expressive aspects of evolving drafts leading to final versions.
1.3E.12adv.Cr3b	Share a portfolio of musical creations representing varied styles and genres that demonstrates musical and technological craftsmanship as well as the use of digital and/or analog tools and resources in developing and organizing musical ideas.
1.3B.12adv.Cr3b	Share music through the use of notation, solo or group performance, or technology, and demonstrate and explain how the elements of music, compositional techniques, and processes have been employed to realize expressive intent.
1.3B.12adv.Pr4b	Analyze how the elements of music (including form), and compositional techniques of selected works relate to the style, function, and context, and explain and support the analysis and its implications for rehearsal and performance.
1.3B.12adv.Pr6a	Share live or recorded performances of works (both personal and others') and explain and/or demonstrate understanding of how the expressive intent of the music is conveyed.
1.3B.12adv.Pr6b	Explain how compositions are appropriate for a variety of audiences and contexts, and how this will shape future compositions.
1.3B.12adv.Re9a	Evaluate the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating an understanding of theoretical concepts and complex compositional techniques and procedures.
1.3B.12adv.Re9b	Describe and evaluate the ways in which critiquing others' work and receiving feedback from others have been specifically applied in the personal creative process.

Essential Questions

- How do composers select and organize specific interval qualities to express abstract concepts, build complex musical forms, or convey expressive intent?
- How do visual notation and auditory listening work together to help us identify and construct different types of intervals?
- What do I hear when I listen to music?

Enduring Understandings

- Intervals have two parts: the number and the quality.
- Intervals, or the spaces between notes, have names that are related to their aural quality.
- There are several methods in determining a given interval, including the use of whole steps and half steps, solfege or note names.

Students Will Know/Students Will Be Skilled At

- How to construct any interval below a given note by inverting the interval.
- How to construct intervals above each scale note and determine the quality using the key signature.
- How to identify perfect, major, and minor intervals aurally.
- How to recognize and identify the number and the quality of an interval in notation.

- How to use half steps and whole steps in identifying and constructing intervals.
- Which intervals are considered "perfect, augmented and diminished" and which are considered "major and minor."

Learning Plan

- Preview the essential questions and return to them throughout the course, in discussion and written assignments.
- Students label the melodic intervals within a composed piece of music.
- Teacher and students practice singing the scale and the intervals contained in the scale with solfege syllables.
- Teacher and students review the relationship between each note of a major scale. Teacher labels each interval from the key note with a number, quality, and solfege syllable.
- Teacher and students will practice interval recognition and performance with worksheets, games, practice drills, flash cards, etc. Students will be asked to memorize each interval of the major scale.
- Teacher demonstrates how to make intervals smaller or larger by a half step and labels all those intervals as augmented, diminished, or minor.
- Teacher demonstrates how to write a descending interval by inverting the interval using the common value of 9. Students practice writing all types of intervals, ascending and descending.
- Teacher drills student aural recognition of intervals, playing them on the piano and asking students to write the interval number and quality. Students and teacher share common song melodies that begin with each interval to assist in recognition.
- Teacher introduces students to singing the intervals from m2 to P5, ascending and descending.

Evidence/Performance Tasks

Performing Arts students demonstrate differentiated proficiency according to their ability to answer the essential questions through formative and summative assessments. Evidence of progression may be demonstrated in divergent ways through the Artistic Processes of Creating, Performing/ Presenting/ Producing, Connecting, and Responding.

- Students will aurally recognize all the intervals of the major scale and work towards recognition of all the chromatic intervals: P1, m2, M2, m3, M3, P4, TT, P5, m6, M6, m7, M7, P8.
- Students will build intervals above scale notes, with or without key signature, ascending and descending.
- Students will construct perfect, augmented, diminished, major. and minor intervals from any given note.
- Students will recognize and label written intervals on the staff in both treble and bass clef.

Suggested Strategies for Modifications

This link includes content specific accommodations and modifications for all populations: Performing Arts Accommodations & Modifications