

MUSIC APPRECIATION

[Implement start year (2013-2014)]

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Unit #1: Elements of Music

Stage 1 – Desired Results

Established Goals

2009 NJCCC Standard(s), Strand(s)/CPI #

(<http://www.nj.gov/education/cccs/2009/final.htm>)

1.1.12.B.1 Examine how aspects of meter, rhythm, tonality, intervals, chords, and harmonic progressions are organized and manipulated to establish unity and variety in genres of musical compositions.

1.1.12.B.2 Synthesize knowledge of the elements of music in the deconstruction and performance of complex musical scores from diverse cultural contexts.

1.3.12.B.2 Analyze how the elements of music are manipulated in original or prepared musical scores.

1.4.12.A.1 Use contextual clues to differentiate between unique and common properties and to discern the cultural implications of works of dance, music, theatre, and visual art.

1.4.12.A.2 Speculate on the artist's intent, using discipline-specific arts terminology and citing embedded clues to substantiate the hypothesis.

1.4.12.B.1 Formulate criteria for arts evaluation using the principles of positive critique and observation of the elements of art and principles of design, and use the criteria to evaluate works of dance, music, theatre,

21st Century Themes

(www.21stcenturyskills.org)

- Global Awareness
- Financial, Economic, Business and Entrepreneurial Literacy
- Civic Literacy
- Health Literacy
- Environmental Literacy

21st Century Skills

Learning and Innovation Skills:

- Creativity and Innovation
- Critical Thinking and Problem Solving
- Communication and Collaboration

Information, Media and Technology Skills:

- Information Literacy
- Media Literacy
- ICT (Information, Communications and Technology) Literacy

Life and Career Skills:

- Flexibility and Adaptability
- Initiative and Self-Direction
- Social and Cross-Cultural Skills
- Productivity and Accountability

<p>visual, and multimedia artwork from diverse cultural contexts and historical eras.</p> <p>1.4.12.B.2 Evaluate how an artist's technical proficiency may affect the creation or presentation of a work of art, as well as how the context in which a work is performed or shown may impact perceptions of its significance/meaning.</p>	<p>___ Leadership and Responsibility</p>
<p>Enduring Understandings: <i>Students will understand that . . .</i></p> <p><i>EU 1</i> Meter, rhythm and tonality are organized and manipulated to compose music in a variety of genres.</p> <p><i>EU 2</i> The elements of music used in combination may lead to a variety of emotional responses.</p> <p><i>EU 3</i> Using different instruments and including different stylistic elements to your musical composition are essential to creating different genres of music.</p> <p><i>EU 4</i> The elements of music are used during the critiquing process of music.</p>	<p>Essential Questions:</p> <p><i>EU 1</i></p> <ul style="list-style-type: none"> • How do you define music? • What makes music good? • How do you create music? <p><i>EU 2</i></p> <ul style="list-style-type: none"> • Is music written for a purpose? • Does a specific piece of music always elicit the same response in you? • What types of music initiate an emotion response or mood? • Which of the elements of music influence your emotional response? <p><i>EU 3</i></p> <ul style="list-style-type: none"> • Can the elements of music be used in a certain way to define a style or genre of music? • Are instruments essential for music? • How does timbre influence your perception of the music? • How does instrumentation affect the genres of music? <p><i>EU 4</i></p> <ul style="list-style-type: none"> • Is all music inherently good? • In a specific critique, what element of music would you change to enhance your experience? • Is there an intrinsic value to attending a live performance over listening to a recording?

<p>Knowledge: Students will know . . .</p> <p><i>EU 1</i> KEY TERMS: Rhythm, Meter, Tonality, Definitions of various genres</p> <p><i>EU 2</i> KEY TERMS: Rhythm, Meter, Tonality, Definitions of various genres</p> <p><i>EU 3</i> •The families of instruments and their members. • Practical uses of instruments for orchestration.</p> <p><i>EU 4</i> • Criteria for critique. • Process of critique.</p>	<p>Skills: Students will be able to . . .</p> <p><i>EU 1</i> • Listen to a piece of music and identify the elements in detail • Identify genres based on the elements they hear.</p> <p><i>EU 2</i> • Articulate through verbal or written response the emotions that correlate with the music they hear. • Evaluate verbally or in writing how the elements of music and instruments are used to evoke emotions.</p> <p><i>EU 3</i> • Categorize instruments according to the instrument families. • Listen to the timbre of an instrument and decide in which instrument family it belongs.</p> <p><i>EU 4</i> • Evaluate verbally or in writing how the elements are used, what emotions they evoke, and the instrumentation used. • Apply the process of critique during a live professional performance. • Articulate the value of live performance and identify the drawbacks of recorded music.</p>
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Stage 2 – Assessment Evidence

Recommended Performance Tasks: *Each unit must have at least 1 Performance Task. Consider the GRASPS form.*

- Students take on the role of a DJ for hire. Each student must choose real life applications of songs from a wide variety of genres choosing a real-life event or occasion where these songs can be played. An example may be a DJ for a wedding or a birthday party. The student will choose their occasion and compile a playlist of songs that are appropriate. This will be followed by a written reflection on their choices of songs, including the emotions that are evoked, what elements of music contributed to that emotion being felt, and if necessary, excerpts from lyrics that fit the event. (EU1, EU2, EU3, EU4)
- Students will take on the role of a music critic for a popular magazine. They will attend a live professional performance and compose a critique of that performance using the elements of music and the criteria for critique. (EU4)

Other Recommended Evidence: *Tests, Quizzes, Prompts, Self-assessment, Observations, Dialogues, etc.*

- Listening tests
- Quizzes
- Content tests
- Listening Journals
- Powerpoints
- Classroom Discussion
- Classroom Performances

Stage 3 – Learning Plan

Suggested Learning Activities to Include Differentiated Instruction and Interdisciplinary Connections: *Consider the WHERETO elements. Each learning activity listed must be accompanied by a learning goal of A= Acquiring basic knowledge and skills, M= Making meaning and/or a T= Transfer.*

- Teach the elements of music (rhythm, meter, tonality, etc.) through lecture and modeling. (A)
- Teach instrument families and their timbres through modeling and online tutorials. (A)
- Model the listening map by playing a piece of music and dissecting it, with the goal of critiquing the piece using musical terminology. (A, M)
- Model possible emotional responses and real-life uses of songs in real-life occasions. (A, M)
- Students will become music critics for a local newspaper or internet site. They will play a recording of their choosing to the class and demonstrate how the elements of music are used. They will provide a completed “listening map” and have the rest of the class fill out a similar listening map template of the song. (Another idea would be to utilize the “listening maps” as a part of an on-going journal for the students’ thoughts). These songs can eventually be used to compile the playlists for the recommended performance task. (A, M, T)
- Each student will become the artist or composer of their chosen song. The student will identify instrumentation and describe how the choice of instrumentation elicits an emotional response. This can be done through a written response, interpretative drawing, or other media outlet. These songs can eventually be used to compile the playlists for the recommended performance task. (M)