

Music Appreciation

[Implement start year (2013-2014)]

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Unit #3: Performance for the Non-Musician

Stage 1 – Desired Results

Established Goals

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

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

Common Core Curriculum Standards for Math and English

(<http://www.corestandards.org/>)

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.1 - Analyze compositions from different world cultures and genres with respect to technique, musicality, and stylistic nuance, and/or perform excerpts with technical accuracy, appropriate musicality, and the relevant stylistic nuance.

1.3.12.B.2 - Analyze how the [elements of music](#) are manipulated in original or prepared musical scores.

1.3.12.B.3 - Improvise works through the conscious manipulation of the elements of music, using a variety of traditional and nontraditional sound sources, including electronic sound-generating equipment and music generation programs.

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>1.3.12.B.4 - Arrange simple pieces for voice or instrument using a variety of traditional and nontraditional sound sources or electronic media, and/or analyze prepared scores using music composition software.</p> <p>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.</p> <p>1.4.12.A.2 - Speculate on the artist's intent, using discipline-specific arts terminology and citing embedded clues to substantiate the hypothesis.</p> <p>1.4.12.A.3 - Develop informed personal responses to an assortment of artworks across the four arts disciplines (dance, music, theatre, and visual art), using historical significance, craftsmanship, cultural context, and originality as criteria for assigning value to the works.</p> <p>1.4.12.A.4 - Evaluate how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to artwork.</p>	<p><u> </u> Leadership and Responsibility</p>
<p><u>Enduring Understandings:</u> <i>Students will understand that . . .</i></p> <p><i>EU 1</i> Anyone can create and perform music using the elements of music.</p> <p><i>EU 2</i> Performing music enhances/embellishes the human condition.</p>	<p><u>Essential Questions:</u></p> <p><i>EU 1</i></p> <ul style="list-style-type: none"> • What is music? • What constitutes a live performance? • Does manipulating electronic sound devices count as musical creation? • Does the absence of formal, organized sound count as music? <p><i>EU 2</i></p> <ul style="list-style-type: none"> • Does music need to elicit an emotional response? • Why is music personal? • Are there benefits to performing music as opposed to just listening? • What are aesthetics and do they apply to music performance? • How does performing music enhance the human condition?

<p>Knowledge: Students will know . . .</p> <p><i>EU 1</i></p> <ul style="list-style-type: none"> • The elements of music • Trends in music technology from the phonograph to present-day devices • Basic music software programs available to create music <p><i>EU 2</i></p> <ul style="list-style-type: none"> • Key terms: aesthetics, “the human condition” 	<p>Skills: Students will be able to . . .</p> <p><i>EU 1</i></p> <ul style="list-style-type: none"> • Formulate their own definition of music and performance. • Utilize basic sound devices and software to create and perform music. • Assimilate the various styles and genres of popular composers into their own creation. • Create and perform music using non-traditional instruments and nonconventional compositional techniques. • Create and perform music independently and in small ensembles. <p><i>EU 2</i></p> <ul style="list-style-type: none"> • Identify musicians and artists that use their music to connect to their audience. • Perform/improvise music for the purpose of expressing emotion. • Utilize conventional and non-conventional instruments to perform/improvise music. • Attach certain emotions to music that they hear.
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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 newest member of STOMP. They are to create rhythmic patterns using notes and rests (whole through sixteenth). They will work in groups to combine rhythm patterns and perform them using everyday objects as non-traditional percussion instruments. Students will write journal entries explaining their perspective throughout the project, and how their involvement enhanced/embellished their connection to performing music. Students will be graded on a rubric that includes creativity, group work, and accuracy of rhythms. (EU 1, EU 2)
- Students will take on the role of a news journalist. They will conduct an interview with a member of the school band and ask them a series of questions associated with performing music, emotional response, and the intangibles that make humans desire music. They will report their discoveries by composing an article for the school newspaper. (EU 2)
- Students will research various genres of music and prepare a series of playlists on the iPad that are designed specifically for the purpose of creating a particular human response. These playlists will be geared toward environments such as a coffee house, clothing retail store, local diner, roller skating rink, etc... with the idea that human excitement, curiosity, gratification, and anxiety can be encouraged through musical sounds. (EU 2)

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

- Vocabulary quizzes
- Rhythmic memory games with flashcards
- Journal entries
- Classroom discussion
- Classroom call-and-response
- Basic rhythmic dictation/notation

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 basics of rhythm through the use of flash cards, rhythm audio tracks, and rhythmic dictation Students will view a performance of STOMP and PULSE, and then recreate rhythms using non-traditional percussion instruments. (A)
- Teach the basics of music notation through the use of flash cards, audio recordings, melodic dictation, and music software. (A)
- Teach various music software applications that are user-friendly to creating music for the untrained musician. Students will use the software tools to create short rhythmic figures, short melodic ideas, and then bring both elements of music together in a single recorded track. (A)
- Teach the concept of aesthetics by playing an audio recording and asking the students to respond by reflecting through a written response, verbal discussion, or visual image. (A)
- Students create rhythmic flashcards using music software and work in pairs to practice visual and aural recognition of rhythm patterns (M)
- Debate the idea of artistic stereotypes and the limitations that they present. (M)
- Have students identify a myriad of emotions that correlate with certain tonalities that they hear. (M)