

Course Title – Music Theory I

Implement start year – 2015-2016

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Unit # 2 – Rhythm, Meter, and Metric Organization

Transfer Goal –

Students will be able to independently use their learning to sight read and dictate rhythms in various time signatures.

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.

1.3.12.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.

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

<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><input checked="" type="checkbox"/> ICT (Information, Communications and Technology) Literacy</p> <p><i>Life and Career Skills:</i> <input type="checkbox"/> Flexibility and Adaptability <input checked="" type="checkbox"/> Initiative and Self-Direction <input type="checkbox"/> Social and Cross-Cultural Skills <input checked="" type="checkbox"/> Productivity and Accountability <input checked="" type="checkbox"/> Leadership and Responsibility</p>
<p><u>Enduring Understandings:</u> <i>Students will understand that . . .</i></p> <p><i>EU 1</i> music is made up of stress and release.</p> <p><i>EU 2</i> music has a specific time structure.</p>	<p><u>Essential Questions:</u></p> <p><i>EU 1</i></p> <ul style="list-style-type: none"> • How can rhythm infuse emotion? • What does stress and release sound like? • How does stress and release impact musical sound? <p><i>EU 2</i></p> <ul style="list-style-type: none"> • Why are various time signatures used? • How is the passage of time heard? • Why is music played in time? • What role does silence play in music?
<p><u>Knowledge:</u> <i>Students will know . . .</i></p> <p><i>EU 1</i></p> <ul style="list-style-type: none"> • the relationship between durational symbols. • the steady sub-divisions of the beat. • the difference between simple and compound meter. <p><i>EU 2</i></p> <ul style="list-style-type: none"> • the function of the top and bottom numbers of a time signature. • stress and release is defined by time signature. • why a time signature is important when reading or composing music. • the roles of bar lines and measures and how they relate to organized meter. 	<p><u>Skills:</u> <i>Students will be able to . . .</i></p> <p><i>EU 1</i></p> <ul style="list-style-type: none"> • compare and contrast stress and release. • perform the various note lengths against a constant pulse. • transform written rhythms into spoken words in time. <p><i>EU 2</i></p> <ul style="list-style-type: none"> • complete a measure of music with appropriate beat length. • apply a time signature to a given piece of music. • conduct various beat patterns in time with a metronome. • properly dictate teacher-generated rhythmic examples.

Stage 2 – Assessment Evidence	
Recommended Performance Tasks:	
Other Recommended Evidence: <i>Tests, Quizzes, Prompts, Self-assessment, Observations, Dialogues, etc.</i>	
<ul style="list-style-type: none">• Quizzes and Tests on – Rhythmic dictation, beat tree, time signatures, compound and simple meter.• Assessments through dialogue and peer review.• Self-assessment of rhythmic performances through recordings	

Stage 3 – Learning Plan

Suggested Learning Activities to Include Differentiated Instruction and Interdisciplinary Connections: *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.*

- Teacher-led discussion on comparing and contrasting stress and release. (A)
- Listening to music and determining where the stressed and unstressed beats are found. (M)
- Teacher-led discussions on performing the various note lengths against a constant pulse. (A)
- Clapping different beat lengths along with a steady pulse. (M)
- Performing rhythmic duets with a classmate, using body percussion, against a constant tempo. (T)
- Teacher-led discussion on transforming written rhythms into spoken words in time. (A)
- Teacher-led discussion on conducting various beat patterns in time with a metronome. (A)
- Vocalizing different beat lengths along with a steady pulse. (M)
- Performing rhythmic duets vocally with a classmate against a constant tempo. (T)
- Teacher-led discussion on completing a measure of music with appropriate beat length. (A)
- Practice worksheets on properly filling in measures with the correct amount of beats. (M)
- Applying a time signature to a given piece of music. (M&T)
- Teacher-led discussion on properly dictating rhythmic examples. (A)
- Properly dictate teacher-generated rhythmic examples. (M)
- Students work in pairs and create rhythmic patterns for each other to perform. (T)