

Course Title – Music Theory I

Implement start year – 2015-2016

Revision Committee Members, email, extension –

Keith Styers – kstyers@lrhsd.org, ext. 8245

Robert C. Joubert – rjoubert@lrhsd.org, ext. 4460

Earl Phillips – ephillips@lrhsd.org, ext. 2284

Unit # 3 – Melody: Scales, Keys and Modes

Transfer Goal –

Students will be able to independently use their learning to hear, write and sing melodies.

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.2

Speculate on the artist's intent, using [discipline-specific arts terminology](#) and citing embedded clues to substantiate the hypothesis.

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

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

<p>historical significance, craftsmanship, cultural context, and originality as criteria for assigning value to the works.</p>	<ul style="list-style-type: none"> <input checked="" type="checkbox"/> Initiative and Self-Direction <input checked="" type="checkbox"/> Social and Cross-Cultural Skills <input checked="" type="checkbox"/> Productivity and Accountability <input checked="" type="checkbox"/> Leadership and Responsibility
<p><u>Enduring Understandings:</u> <i>Students will understand that . . .</i></p> <p><i>EU 1</i> melodies are the most recognizable part of a tune.</p> <p><i>EU 2</i> melodic structure is a combination of tonality and sequence.</p> <p><i>EU 3</i> major scales and their relative modes use the same collection of pitches.</p>	<p><u>Essential Questions:</u></p> <p><i>EU 1</i></p> <ul style="list-style-type: none"> • What role does melody play in different genres of music? • What makes a melody memorable? <p><i>EU 2</i></p> <ul style="list-style-type: none"> • Why is there an order to the accidentals in a key signature? • Why is tonality important? • Why was atonal music created? <p><i>EU 3</i></p> <ul style="list-style-type: none"> • How can the same collection of pitches produce different sounds? • What emotions do the seven diatonic modes yield? • How does chromaticism affect a diatonic melody?
<p><u>Knowledge:</u> <i>Students will know . . .</i></p> <p><i>EU 1</i></p> <ul style="list-style-type: none"> • how to apply melodic pitches to rhythm. • melodies are a sequence of pitches. <p><i>EU 2</i></p> <ul style="list-style-type: none"> • different genres treat tonality differently. • tonality defines the function of pitch. • the purpose of a key signature. 	<p><u>Skills:</u> <i>Students will be able to . . .</i></p> <p><i>EU 1</i></p> <ul style="list-style-type: none"> • compose a melody within a given collection of pitches. • perform and notate the chromatic and whole tone scale. <p><i>EU 2</i></p> <ul style="list-style-type: none"> • aurally and visually identify the tonic note within a collection of pitches. • apply pitches to a sequence. • write a tonal melody. • write and identify key signatures

EU 3

- how to construct the seven modes starting on any pitch.
- what the seven modes sound like.
- various names of each scale degree.
- diatonic scales are spelled in alphabetical order (A – G).
- how to label melodic intervals.

EU 3

- aurally distinguish between modes.
- compose a melody within a given mode.
- write and aurally identify melodic intervals.

Stage 2 – Assessment Evidence

Recommended Performance Tasks:

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

- Tests and Quizzes on pitch matching, scale design (written and aural), key signatures and circle of 5ths (written and performed)
- Dialogue on various methods of sight-singing
- Self and peer assessment of sight-singing

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 melody as the singable part of a tune. (A)
- Teacher-led discussion on sequence in melody. (A)
- Student composition that develops a given two bar melody. (M)
- Teacher-led discussion on performing and notating the chromatic and whole tone scales. (A)
- Teacher-led discussion on writing and aurally identifying melodic intervals. (A)
- Students will sing diatonic melodies. (M)
- Teacher-led discussion on aurally and visually identifying the tonic note within a collection of pitches. (A)
- Teacher-led discussion on writing both a diatonic and chromatic melody. (A)
- Students will dictate diatonic and chromatic melodies. (M, T)
- Teacher-led discussion on writing and identifying key signatures. (A)
- Students identify the tonality of given musical excerpts. (M)
- Teacher-led discussion on aurally distinguishing between modes. (A)
- Teacher-led discussion on performing a melody within a given mode. (A)
- Students perform and compose melodies in various modes. (M, T)