|  |  |
| --- | --- |
| Unit/Topic Title: **Theory of Music** | Trimester/Semester: **2** |
| Estimated Time (When): **Trimester 2** | |

|  |  |
| --- | --- |
| **Standard(s)**  3. Theory of Music | |
| **Prepared Graduates:**   * Read and employ the language and vocabulary of music in discussing musical examples and writing music, including technology related to melody, harmony, rhythm, style, genre, voicing/orchestration, mood, tonality, expression, and form * Demonstrate melodic, harmonic, and rhythmic aural skills through identification, transcription, and vocalization or instrumental playback of aural musical examples | |
|  | |
| **Grade Level Expectation: First Grade** | |
| **Concepts and skills students master:** | |
| * Comprehension of musical opposites * Comprehension of basic elements of musical form * Identify different vocal and instrumental tone colors * Identify simple rhythmic patterns | |
| **Evidence Outcomes** | **21st Century Skills and Readiness Competencies** |
| **Students can:**   * Describe vocal and instrumental sounds using personal vocabulary 3.b * Move to demonstrate steady beat 4.a * Use icons or invented symbols to represent beat 4.c | **Inquiry Questions:**   * How do opposites make music more interesting to listen to? * What other opposites can be found in other disciplines? * In what ways will a person's hearing help when listening to a song? * Why do voices and instruments sound different? * What are differences and similarities between two sounds? * Why is it important to keep a steady beat? * How is a steady beat or pulse used in music? |
| **Relevance and Application:**   * Identifying musical opposites in various historical periods, cultural styles, and genres of music and mass media strengthens one's ability to comprehend the range of the continuum of musical opposites in specific areas. * Demonstrating musical opposites through movement helps to assess one's understanding of what an opposite is kinesthetically. * Demonstrating opposites aurally and kinesthetically builds long-term memory and connections to literary and societal opposites. * Various musical styles (American folk music, marches, lullabies) can be used to provide examples of same and different phrases. * The ability to hear same and different phrases is a foundational skill to developing aural discrimination in musical works. * Using music from various cultures, historical periods, genres, and styles to hear male/female voices and varying vocal and instrumental sound provides a global context for the ways music is used. * Using examples such as cartoons, computer games, community, and home events to identify male/female voices and varying instrumental sounds provides a connection to the real ways music is used in the community. * Recognizing that patterns occur in music and other subjects is preliminary to pattern identification, pattern matching, and understanding the function of patterns. * Identifying similar themes, patterns, and textures in stories, songs, and art forms provides practice and exploration in how themes/patterns and textures are used in the world. |
| **Nature of the Discipline (Mathematics, Science, etc.):**   * The application of expressive elements enhances musical performance. * Specific vocabulary is necessary to describe music. * Unique tone qualities are found in varying styles and genres of music. * Music notation is a visual representation of organized sound and silence. * Patterns occur in music and in the world. * Most musical compositions have a specific structure. |
| **Essential Vocabulary** | |
| * steady beat | |
| **Assessments** | |
| * TBD | |
| **Instructional Resources** | |
| * Spotlight on Music Teacher manual; grade level CDs | |