Unit 3: Intervals

Content Area: **Music**
Course(s): **Music Theory & Basic Composition I**
Time Period: **2nd Marking Period**
Length: **6 Weeks**
Status: **Published**

Unit Overview

Students will be able to identify, construct, and analyze all forms of intervals. Students will be able to understand reasoning behind intervalic use in all types of music.

Transfer

Students will be able to independently use their learning to...

-Identify intervals within composed music.

-See the relationship between intervals in scales.

-Determine the differences in how intervals sound.

Meaning

Understandings

Students will understand that...

-Intervals provide an alternative means of reading music.

-Notes are to intervals as letters are to words.

-One way the composer achieves tension and release in music is the selection of harmonic intervals.

-Each quantity interval can be manipulated into several variations in quality that have unique tonal properties.

Essential Questions

Students will keep considering...

-How can reading by interval improve sight reading?

-In what ways can reading music be related to reading text?

-How does tension and release in music elicit aesthetic response?

-In what ways do listeners experience consonance and dissonance?

-What is the purpose of different enharmonic spellings for the same sonority?

Application of Knowledge and Skill

Students will know...

Students will know...

-Intervals are named using ordinal numbers.

-Melodic intervals are formed when the notes are separated rhythmically whereas harmonic intervals sound simultaneously.

-Intervals formed from the relationships between the tonic and each note of the ascending major scale are either major or pefect.

-Each major interval has a minor counterpart formed by lowering the higher pitch one half step.

-A double sharp raises a pitch two half steps, or a whole step. A double flat lowers a pitch two half steps, or a whole step.

-Major and perfect intervals can be made augmented by raising the higher pitch one half step. Minor and perfect intervals can be made diminished by lowering the higher pitch one half step.

-Each major, minor, and perfect interval and tritone has a unique sonority.

Students will be skilled at...

Students will be skilled at...

-Quantifying intervals.

-Construct ascending and descending intervals based on a starting pitch.

-Identify written and sounded intervals as either melodic or harmonic.

-Detect interval relationships in passages of sheet music.

-Form and use a procedure to determine the qualities of written intervals based on their quantities.

-Utilize knowledge of the major scale to construct ascending major and perfect intervals.

-Develop and systematically use a process to create and then manipulate descending major and perfect intervals.

-Identify written minor intervals using their relationships to the major scale.

-Convert ascending major intervals to minor in sheet music.

-Adapt the process for creating descendign major intervals to build descending minor intervals in sheet music.

-Use the complete palette of available accidentals to create intervals.

-Name written augmented and dimnished intervals, relating them to their major, perfect, and minor counterparts.

-Build augmented and diminished intervals based on the relationships to their major, perfect, and minor counterparts.

Academic Vocabulary

Inversion
First inversion
Second inversion
Third inversion
Close position
Open position
Figured bass
Chord progression
Accompany

Learning Goal

Identify, recall, and compose intervals in major, perfect, minor, diminished, and augmented qualities.

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

Target 1-- Level 1 Retrieval

SWBAT identify perfect and major intervals.

VPA.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.

Target 2-- Level 2 Comprehension

SWBAT construct perfect, major, minor, diminished, and augmented intervals.

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

Target 3-- Level 3 Analysis

SWBAT distinguish between different intervals and know the appropriate compositional use.

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

Target 4-- Level 4 Knowledge Utilization

SWBAT apply intervals of all qualities to create simple original compositions.

VPA.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.
VPA.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.

Summative Assessment

-Benchmark Exam

-Finale Project

Formative Assessment and Performance Opportunities

-Aural Dictation

-Self-critique

-Written assessments

-Study and analysis of popular or created musical compositions.

21st Century Life and Careers

CRP.K-12.CRP5	Consider the environmental, social and economic impacts of decisions.
CRP.K-12.CRP6	Demonstrate creativity and innovation.
CRP.K-12.CRP7	Employ valid and reliable research strategies.
CRP.K-12.CRP8	Utilize critical thinking to make sense of problems and persevere in solving them.
CRP.K-12.CRP11	Use technology to enhance productivity.
CRP.K-12.CRP12	Work productively in teams while using cultural global competence.

Differentiation / Enrichment

Differentiation

-Strategic seating for reduced distraction, enabling better lesson focus.

-Small-group, teacher-monitored learning activities.

Enrichment

-Expand and extend concepts and ideas.

-Students will be provided with additional resources on relative topics.

-Provide students with supplemental resources to expand knowedge base.

-Create experiences for deeper learning.

Unit Resources

-Alfred's Essentials of Music Theory

-Music in Theory and Practice (Eighth Edition)

-Audio/video examples

-Written tests

-Classroom Piano

-Harmony Director Keyboard

-Finale 2012