

02 Beat, Meter and Rhythm: Simple Meter

Content Area: **Music**
Course(s):
Time Period: **Full Year**
Length: **1 week**
Status: **Published**

General Overview, Course Description or Course Philosophy

OBJECTIVES, ESSENTIAL QUESTIONS, ENDURING UNDERSTANDINGS

Musical beats are grouped and divided to create meter.

CONTENT AREA STANDARDS

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.1.3.12.B.2	Analyze how the elements of music are manipulated in original or prepared musical scores.
VPA.1.3.12.B.CS2	The ability to read and interpret music impacts musical fluency.

RELATED STANDARDS (Technology, 21st Century Life & Careers, ELA Companion Standards are Required)

LA.RH.9-10.5	Analyze how a text uses structure to emphasize key points or advance an explanation or analysis.
LA.RH.9-10.7	Integrate quantitative or technical analysis (e.g., charts, research data) with qualitative analysis in print or digital text, to analyze information presented via different mediums.
SOC.9-12.1.1.2	Analyze how change occurs through time due to shifting values and beliefs as well as technological advancements and changes in the political and economic landscape.
CAEP.9.2.12.C.3	Identify transferable career skills and design alternate career plans.

STUDENT LEARNING TARGETS

Declarative Knowledge

Students will understand:

- Simple and compound meter are determined based on the relationship between, as indicated by the time signature, the beats per measure and note which represents one beat.
- In simple meter, basic rhythm notation includes notes, rests, dots, and ties.

Procedural Knowledge

Students will be able to:

- Recognize both written/aurally and perform pulse, beat, and beat divisions.
- Understand and apply the use of measures, bars, and conducting patterns when discussing rhythm.
- Notate an aural dictation of a 4 measure simple meter rhythm.
- Notate rhythms utilizing the correct beaming techniques.
- Aurally identify and notate rhythmic dictations.

EVIDENCE OF LEARNING

Alternate Assessments

- Individual Performances
- Group Performances
- Teacher/Student Conferences

Formative Assessments

- Aural Skills Assignments/Quizzes
- Listening Assignments
- Vocabulary Quizzes
- Class Discussion and Analysis
- Verbal Evaluation
- Composition/ Homework Assignment Evaluation and/or Performance
- Composition Performances

Summative Assessments

- Chapter Test/Quiz
- Aural Skills Tests

RESOURCES (Instructional, Supplemental, Intervention Materials)

Primary Texts

Clendinning, Jane Piper, and Elizabeth West Marvin. The Musician's Guide to Theory and Analysis. New York: W. W. Norton, 2004.

Clendinning, Jane Piper and Elizabeth West Marvin. Anthology to Accompany The Musician's Guide to Theory and Analysis. New York: W. W. Norton, 2005.

Phillips, Joel, Jane Piper Clendinning, and Elizabeth West Marvin. The Musician's Guide to Aural Skills. Vol. 1. New York: W. W. Norton, 2005.

Technology Aids

- Interactive Aural Skills and Music Theory exercises at www.teoria.com
- Interactive Music Theory exercises at www.musictheory.net
- AP Music Theory Question Review at www.albert.io

INTERDISCIPLINARY CONNECTIONS

Social Studies

Historical Research

Math

Data Collection/Analysis

Technology

Audio Media Analysis

Science

Compare and contrast information gained from auditory or multimedia resources with that gained from

reading a text on the same topic.

ACCOMMODATIONS & MODIFICATIONS FOR SUBGROUPS

See link to Accommodations & Modifications document in course folder.