Music Lab (Level I) / Grades 6-7 / Unit 1
Rhythm

Subject	Grades	Unit	Suggested Timeline
NMS Music Lab (Level I)	6-7	Unit 1- Rhythm	One marking period (45 days)

Grade Level Summary:
Rhythm is one of the most fundamental and easily communicated aspects of music. It is important that students have a solid grasp of rhythm if they hope to effectively communicate a musical idea to an audience. While rhythmic accuracy is certainly important to individual musicians, it is absolutely essential when playing with other musicians. Students will refine their sense of pulse, and create different groups of pulses with strong and weak beats at a variety of tempi. Pulse, patterns and tempo are all important elements of Rhythm.

Grade Level Units:
Unit 1- Rhythm
Unit 2-Pitch
Unit 3-Form
Unit 4-Technique
Unit 5-History

Unit Title:
Rhythm

Unit Overview:
The concepts taught in this unit will not only be the first concepts, but they will remain a running theme throughout the remainder of the course. Similar to language, students will hear pulse before beginning to imitate it, then move on to written expression of the pulse through short patterns that will then be repeated as the concept of ostinato is introduced. Students will also have opportunities to connect these ideas to the world around them, identifying pulse (stability), tempo (velocity) and ostinato (patterns) in the world around them. Throughout the unit, the students will use the MIE keyboard lab as their primary instrument to hear and perform elements of rhythm.

Unit Essential Questions:	Key Understandings:
1. How do I identify and perform a steady beat?	1. Identify the pulse in a given song.
2. What is tempo?	2. Perform a steady pulse on the keyboard.
3. How do we identify and describe tempo markings?	3. Identify the tempo marking of a given song.
4. How do tempo markings affect the music?	4. Use a metronome to find the tempo of a given song, if no marking is given.
	5. Perform familiar songs at a variety of tempi.
	6. Read and write rhythm patterns utilizing quarter notes and rests.
5. How do we identify and perform quarter notes/rests?	7. Create and perform short ostinato patterns at a variety of tempi.

Focus Standards Addressed in the Unit

9.1.8A	Know and use the elements and principles of each art form to create works in the arts and humanities.
9.1.8B	Recognize, know, use and demonstrate a variety of appropriate arts elements and principles to produce, review and revise original works in the arts.
9.1.8C	Recognize and use fundamental vocabulary within each of the arts forms.

Important Standards Addressed in the Unit

9.3.8B	Know and use the critical process of the examination of works in the arts and humanities. Compare and contrast; Analyze; Interpret
9.3.8D	Evaluate works in the arts and humanities using a complex vocabulary of critical response.

Misconceptions:	Proper Conceptions:
1. Pulse is not important to music.	1. Pulse is essential to the creation of most forms of music. It exists in our everyday life, and is reflected in the music that we listen to.
2. Music is played all at the same speed.	2. Music can be performed at a wide variety of speeds. Changing the speed of a song often changes the nature of the music.
3. Reading music is not essential to understanding it.	3. The ability to read and write music notation is a tradition that is nearly a thousand years old, and will significantly increase a student's ability to efficiently and effectively learn new music.

Concepts:	Competencies:	Vocabulary:
Steady Beat/Pulse	1. Identify and create a steady beat.	Beat
		Quarter note
Tempo		Pulse
	2. Identify and describe the tempo of a piece of music.	Quarter rest
		Tempo:
Rhythm literacy	3. Perform music at a variety of tempi.	Adagio
		Andante
	4. Identify quarter notes/rests.	Moderato
	5. Perform music using quarter notes and rests.	Allegro
	6. Identify and create ostinato patterns using appropriate notation and tempo; perform patterns with a steady beat.	Ostinato
		Rhythm pattern
		Metronome

Assessments:
1. Listen to a un/familiar piece of music and identify/demonstrate the pulse.
2. Describe pulse, as it exists in the natural world and how it might relate to music
3. Perform a limited range of music with a steady pulse.
4. Identify and describe a variety of tempo markings
5. Perform un/familiar music at a variety of tempi; describe the effect that tempo has on the

performance
6. Compose and perform rhythm patterns using quarter notes and rests.
7. Compose and perform short ostinati, using quarter notes and rests.
8. Analyze a musical phrase, with regard to pulse, tempo and ostinato.

Suggested Strategies to Support Design of Coherent Instruction
Charlotte Danielson's Framework for Teaching: Domain 3 Instruction

3a- Include detailed, and expressive instructions through scaffolding that reiterate the curricular importance of the lesson
3b- Use a variety of high-level questions that challenge students and inspire student-initiated dialogue
3c- Engage all students in the lesson. Encourage students to modify and reflect on their learning to make it meaningful and relevant.
3d-Differentiate instruction and include opportunities for self-assessment. Provide high-quality, specific feedback.
3e-Use extensive strategies (including school and community resources) to seek effective approaches for students.

Differentiation:
1. Modeling: Teacher will model pulse and have students match the sound
2. Isolate elements of music to limit the number of different elements present in a musical production, ie.: Perform a music passage on a single sound.
3. Slow down music to assist students in hearing the pulse/tempo or ostinato pattern.
4. Have students move to the pulse- larger body motions (gross motor functions) to help them feel the pulse.

Interdisciplinary Connections:
Art: Drawing music notation
History: Playing recordings from various eras of music history.
Tech Ed: Using rulers to provide a straight edge, and measure the length of stems
English/World Language: Describing tempi, using both Italian words and English translations
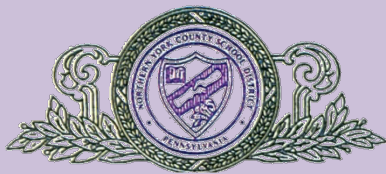**Math:** Composing and counting rhythm patterns using numbers and symbols.

Additional Resources:
- Recorded music samples
- Flip video/Audio
- MIE keyboards

Created By:
Heidi Kenyon/Chad McCartney

Subject	Grades	Unit	Suggested Timeline
NMS Music Lab (Level I)	6-7	Unit 2- Pitch	One marking period (45 days)

Grade Level Summary:
Reading music notation has been a tradition for over a thousand years, and has allowed artists to preserve their musical ideas indefinitely, communicating musical thoughts over the course of centuries. A musician's vocabulary is based on their ability to quickly and accurately read and perform a wide variety of pitches. Pitch literacy allows musicians to 'speak' more eloquently, and grant them access to a wider variety of literature, both new and old.

Grade Level Units
Unit 1- Rhythm
Unit 2-Pitch
Unit 3-Form
Unit 4-Technique
Unit 5-History

Unit Title:
Pitch/Melody

Unit Overview:
Students will begin painting with the broad strokes of register, then refining their awareness to specific pitches, then finally to the specific (and sometimes subtle) motion of the notes. By the end of the unit, students should be able to demonstrate a reasonable level of pitch literacy in treble clef, and identify a limited range of intervals between two pitches. In addition, they will be able to describe how events in history affected the evolution of music, and how we came to read the music that we have today.

Unit Essential Questions:
1. What is register?
2. How many registers are on the keyboard?
3. How does register affect the music?
4. In which directions can melody move?
5. What is harmony? How is it different from melody?
6. How can we describe intervals?
7. What letters of the alphabet do we use for music?
8. How do we identify notes on a music keyboard?
9. How do we identify pitches on a staff?
10. What is the treble clef?
11. How can we identify and perform melodic patterns?
12. What is a sequence?

Key Understandings:
1. Identify and perform short passages in each register.
2. Describe the affect register has on a given melody.
3. Describe and demonstrate the three forms of melodic direction on the keyboard.
4. Analyze, describe and demonstrate harmony on a keyboard.
5. Describe and demonstrate a limited range of melodic and harmonic intervals.
6. Demonstrate the note names on any given keyboard, and match it to its position on a treble clef staff.
7. Read, play and compose short melodic patterns using skipping, stepping and repeating motion.
8. Identify and describe a limited assortment of melodic sequences in music.

Focus Standards Addressed in the Unit

9.1.8A	Know and use the elements and principles of each art form to create works in the arts and humanities. Elements of music: Duration, Intensity, PITCH, Timbre.
9.1.8B	Recognize, know, use and demonstrate a variety of appropriate arts elements and principles to produce; review and revise original works in the arts. Sing; Play an instrument; read and notate music; compose and arrange; improvise.
9.1.8C	Identify and use comprehensive vocabulary within each of the art forms.

Important Standards Addressed in the Unit

9.3.8B	Describe works in the arts comparing similar and contrasting characteristics
9.3.8G	Compare and contrast critical positions or opinions about selected works in the arts and humanities
9.4.8A	Compare and contrast examples of group and individual philosophical meanings of works in the arts and humanities
9.4.8B	Compare and contrast informed individual opinions about the meaning of works in the arts to others

Misconceptions:	**Proper Conceptions**
1. Music has a limited range	1. Early music had a very limited range. As singers grew in talent and instruments became more refined, music gained a much wider assortment of registers.
2. The melodic direction of most music is seemingly random and difficult to determine	2. Melodic direction can be very simple: Music ascends, descends or stays the same.
3. The musical alphabet is exactly the same as our Phonetic alphabet.	3. The musical alphabet uses the first seven letter of the phonetic alphabet before repeating on itself.
4. Music can only move by steps.	4. Similar to melodic direction, music can only really move in three distinct ways: Stepping, skipping and similar.

Concepts:	**Competencies:**	**Vocabulary:**
Register	1. Identify and perform pitches in each of the registers of a full and split keyboard	Register
		Full Keyboard
Melodic Direction	2. Identify, describe and perform short melodic patterns that ascend, descend and stay the same.	Split Keyboard
		Low, Middle, High
		Very Low
Harmony/Intervals	3. Compose short (1-2) excerpts that demonstrate all three melodic directions.	Very High
		Treble Clef
Pitch literacy	4. Quickly identify generic melodic and harmonic intervals up to a 5th.	Bass Clef
		Ascending
Treble Clef	5. Give examples of music that contains specific melodic intervals.	Descending
		Accompaniment
Melodic patterns	6. Identify and perform all non-chromatic pitches on the keyboard; create and perform short treble clef melodies.	Interval: 1,2,3,4,5
		Unison
Sequences	7. Identify and perform examples of stepping, skipping and repeating motion on the piano	Staff

	keyboard. 8. Given un/familiar music, identify melodic sequences that are used to create melody or accompaniment. 9. Describe the historical context of ornamentation; demonstrate examples.	ABCDEFG Skip Step Repeat Ornamentation Glissando Trill Solfege: <u>Do</u> to Do

Assessments:

1. Teacher feedback: Teacher will provide specific and consistent feedback on student achievement on a verbal and written level.
2. Student feedback: Students will evaluate samples of music generated by recordings, by the teacher and by each other. Class discussion and written feedback will be used to evaluate pitch accuracy, interval identification and register.
3. Student performances: using the MIE Keyboard, students will demonstrate concepts to their partner and to the entire class.
4. Keyboard quizzes: Students will be formally assessed on all concepts through brief quizzes that require them to analyze and describe elements of pitch, register and melodic direction.
5. Listening: Students will listen to a wide variety of music and evaluate specific elements of the production.
6. Composition: Students will write pitches in treble clef, creating short patterns with melodic direction and a variety of movement (step, skip, same).
7. Music History: Students will analyze and describe elements of music within the context of a musical style period, and how events during that style period affected the production and consumption of music.

Suggested Strategies to Support Design of Coherent Instruction
Charlotte Danielson's Framework for Teaching: Domain 3 Instruction

3a- Include detailed, and expressive instructions through scaffolding that reiterate the curricular importance of the lesson

3b- Use a variety of high-level questions that challenge students and inspire student-initiated dialogue

3c- Engage all students in the lesson. Encourage students to modify and reflect on their learning to make it meaningful and relevant.

3d-Differentiate instruction and include opportunities for self-assessment. Provide high-quality, specific feedback.

3e-Use extensive strategies (including school and community resources) to seek effective approaches for students.

Differentiation:

1. Modeling: Teacher will model on the music keyboard and students will match.
2. Isolate elements of music to limit the number of different elements present in a musical production, ie.: Perform a music passage on a single sound.
3. Slow down music to assist students in hearing register or correct series of pitches.
4. Draw fingering chart(s) to help students remember which fingers play which notes
5. Listening: Students listen to a passage before playing it.
6. Peer collaboration
7. Move hands to the range of a piece of music, indicating melodic direction.
8. Isolate the pitch of a difficult passage; play note-to-note.

Interdisciplinary Connections:
Art: Drawing pitches on a staff
Phys Ed/Health: Moving hands/arms/bodies to indicate register, finger/hand dexterity on patterns
Math: Interval(s), chart/graph reading
English: Reading music (Pitch literacy); creating musical 'words' with ABCDEFG

Additional Resources:
www.musictheory.net
www.teoria.com
Recording/Playback devices
Audio/Visual recordings of professional musicians performing
Audio/video recorder

Created By:
Heidi Kenyon/Chad McCartney

Subject	Grades	Unit	Suggested Timeline
NMS Music Lab (Level I)	6-7	Unit 3- Form	One marking period (45 days)

Grade Level Summary:
While pitch and rhythm are considered the building blocks of music, form is the blueprint by which the blocks are stacked. Understanding the form of a piece of music will generate greater understanding of the intentions of the composer, and help students to anticipate the construction of an unfamiliar song. Ultimately, this will help students become more intelligent consumers of the music that they choose to listen to, while providing them with the aural tools to help them listen and perform music more effectively.

Grade Level Units
Unit 1- Rhythm
Unit 2-Pitch/Melody
Unit 3-Form
Unit 4- Technique
Unit 5-History/Culture

Unit Title:
Form

Unit Overview:
While form and structure are mentioned throughout the course of the class, students will have opportunities to study music through the specific lens of structure. Musical constructs will be compared to existing, familiar constructs such as a book or a building, and the similarities will help students to better grasp the organizational elements of analyzing and composing music. Once students demonstrate a solid grasp of musical structure and its associated vocabulary, they will use the MIE keyboard lab to construct their own music. Students will also be provided with some historical context, deepening their understanding of how the ostinato and call-and-response have been a part of music, and how it has changed with time.

Unit Essential Questions:	Key Understandings
1. How do I understand and describe how music is organized?	1. Compare and contrast the form of songs to non-musical constructs.
	1a. Describe the form of a piece of music using appropriate vocabulary.
2. How do I identify and perform a repeat sign?	2. Identify, describe and perform a variety of repeats within the course of familiar songs on the keyboard.
3. How do I recognize and perform an ostinato?	
4. What is call and response?	3. Identify and perform short ostinato patterns on rhythm instruments and on the MIE keyboard.
5. How do I perform a call and response?	4. Describe and construct a call-and-response pattern; describe the historical significance of this genre

Focus Standards Addressed in the Unit

9.1.8 A	Know and use the elements and principles of each art form to create works in the arts and humanities. Elements of music: Duration, Intensity, PITCH, Timbre.
9.1.8 B	Recognize, know, use and demonstrate a variety of appropriate arts elements and principles to produce; review and revise original works in the arts. Sing; Play an instrument; read and notate music; compose and arrange; improvise.
9.1.8 C	Identify and use comprehensive vocabulary within each of the arts forms.
9.3.8 A	Know and use the critical process of the examination of works in the arts and humanities. Compare and contrast; Analyze; Interpret

Important Standards Addressed in the Unit

9.2.8A	Explain the historical, cultural and social context of an individual work in the arts.
9.2.8 L	Identify, explain and analyze common themes, forms and techniques from works in the arts

Misconceptions:	**Proper Conceptions:**
1. Listeners get lost when listening to a piece of unfamiliar music. 2. Repeat signs just make the music longer 3. No good reason to repeat a song. 4. Difficulty telling what is and is not an ostinato 5. Call and Response began in modern music.	1. Most modern music has a specific structure. Once the structure is revealed and explained, it is easy to hear. 2. Repeat signs are an efficient and effective tool for extending parts of songs, or entire songs in their entirety. 3. Repetition in music serves both historical and functional purposes. 4. Ostinato is fairly prevalent in nearly all modern music, and is a useful tool to build texture, familiarity, diversity and unity. 5. While call and response can be found in the earliest forms of written music, it was used prevalently at the turn of the 20th century, and became the basis for much of modern 'popular' music.

Concepts:	**Competencies:**	**Vocabulary:**
Music literacy: Organization Ostinato Call and response	1. Compare and contrast the form of a song to writing a story, or constructing a building, or making a sandwich. 2. Describe the form of a un/familiar piece of music using appropriate musical vocabulary. 3. Identify, compose and perform short ostinatos on the MIE keyboard; layer an ostinato with others 4. Identify, compose and perform a call-and-response melody. 5. Describe the historical significance of call-and response songs at the turn of the 20th century;	Repeat sign Anacrusis Bar line Double bar line Measure Ostinato Layered Work Song Concerto ABACADA (Ritornello)

| | compare them to the European traditions of the prior century. | |

Assessments:
1. Teacher feedback- Teacher will provide continuous feedback on student work
2. Student feedback- Students will (informally) evaluate their peers through class discussion
3. Student performances- Students will perform ostinatos, call and response songs and other un/familiar songs on the MIE keyboard
4. Keyboard quizzes- Students will answer multiple-choice questions on the MIE keyboard
5. Listening- Students will formally and informally listen to samples of music that utilize ostinato and call-and-response forms
6. Composition-Students will compose and perform ostinato and call-and-response examples
7. Music History- Students will complete guided notes to accompany a lecture/discussion on form in music

Suggested Strategies to Support Design of Coherent Instruction
Charlotte Danielson's Framework for Teaching: Domain 3 Instruction

3a- Include detailed, and expressive instructions through scaffolding that reiterate the curricular importance of the lesson
3b- Use a variety of high-level questions that challenge students and inspire student-initiated dialogue
3c- Engage all students in the lesson. Encourage students to modify and reflect on their learning to make it meaningful and relevant.
3d-Differentiate instruction and include opportunities for self-assessment. Provide high-quality, specific feedback.
3e-Use extensive strategies (including school and community resources) to seek effective approaches for students.

Differentiation:
1. Repetition to improve accuracy of all MIE keyboard work
2. Modeling- Teacher will demonstrate concepts on the MIE keyboard (and other instruments); Teacher will perform student compositions side-by-side
3. Guided notes: Teacher will provide partially completed guided notes on lectures and discussions.

Interdisciplinary Connections:

English: Vocabulary
History: Historical context for call-and-response
Math: Symmetry, counting rhythms
Art: Historical context, drawing notes/rests
PE/Health: Finger dexterity, player's posture

Additional Resources:
www.musictheory.net
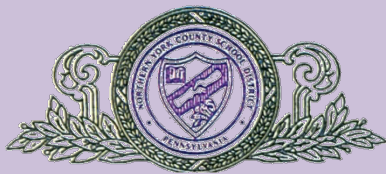Music history presentation/guided notes
www.teoria.com
Finale music notation software
Piano/Keyboard
Fingering charts/lesson books

Created By:
Heidi Kenyon/Chad McCartney

Subject NMS Music Lab (Level I)	Grades 6-7	Unit Unit 4- Technique	Suggested Timeline One marking period (45 days)

Grade Level Summary:
The MIE keyboard lab is designed to help students explore musical elements through performance. Techniques specific to keyboard performance will be introduced, to help students develop good practice habits that will set them up for success. In addition to pitch and rhythm accuracy, articulation and dynamics will be introduced at this level, to increase student awareness of these elements in existing music, and to begin applying those elements to songs that they have already mastered.

Grade Level Units
Unit 1- Rhythm
Unit 2-Pitch/Melody
Unit 3-Form
Unit 4-Technique
Unit 5-History and Culture

Unit Title:
Technique

Unit Overview:
The first few classes will be focused on familiarizing the students with the proper treatment of the MIE lab. Once students are displaying a consistent level of responsibility and familiarity, other elements of keyboard playing will be introduced in a manner similar to a private piano lesson. Seated posture, arm, hand and finger positions will all be introduced so that students develop good practice habits that will hopefully follow them as they develop musically. As they grow stronger, articulation and dynamics will be introduced as different types of keystrokes, requiring increased levels of dexterity and control. Musical excerpts will be played in class so that the students can aurally grasp the affects that articulation and dynamics can have on a musical message.

Unit Essential Questions:	Key Understandings
1. How do I identify and describe the different parts of my keyboard?	1. Describe and demonstrate the functions of the MIE keyboard
2. What are the appropriate ways to handle the keyboard equipment?	2. Demonstrate proper care in the maintenance of the MIE keyboard
3. How do I identify and describe the correct finger numbers?	3. Demonstrate proper playing posture on any keyboard instrument; be able to compare/contrast different types of keyboard instruments with regard to their design and purpose.
4. What is the proper hand positioning to play a major scale? (c major)	
5. How do I identify and describe special techniques used on the keyboard to enhance the music?	4. Demonstrate the C-major and a-minor scales in quarter notes at a moderate tempo
6. What is articulation?	5. Describe and demonstrate a variety of articulations on the MIE keyboard
7. What are articulation markings?	
8. How do I identify and describe legato and staccato articulation?	6. Describe and demonstrate a variety of dynamic markings on the MIE keyboard

9. How does articulation affect the music?
10. What are dynamics?
11. What are dynamic markings?
12. How do I identify and describe different dynamic markings?
13. How do dynamics affect the music?

Focus Standards Addressed in the Unit

9.1.8 C	Identify and use comprehensive vocabulary within each of the arts forms.
9.1.8 E	Communicate a unifying theme or point of view through the production of works in the arts
9.3.8 A, C	Know and use the critical process of the examination of works in the arts and humanities; Identify and classify styles, forms, types and genre within art form

Important Standards Addressed in the Unit

9.1.8 G,H	Explain the function and benefits of rehearsal and practice sessions; Demonstrate and maintain materials, equipment and tools safely at work and performance spaces.
9.1.8 J, K	Demonstrate and maintain materials, equipment and tools safely at work and performance spaces; Incorporate specific uses of traditional and contemporary technologies in furthering knowledge and understanding in the humanities.

Misconceptions	Proper Conceptions
1. The keyboard is simple and easy to use.	1. The keyboard *is* simple and easy to use; however proper technique must be maintained to minimize wear-and tear on the keyboards and achieve the best possible sound when performing
2. The length of a note does not really matter	2. The connection between notes can greatly alter the message of a piece of music. Care must be taken to observe the appropriate articulation and pedal markings.
3. Louder = faster; softer=slower	3. Dynamics and tempo are two unrelated facets of a musical performance.

Concepts:	Competencies:	Vocabulary:
Keyboard technique and use	Identify all parts of the keyboard. Identify the appropriate means to handle the keyboard/equipment. Identify proper hand position. Identify the finger numbers. Identify special keyboard techniques used to enhance the music.	black key clusters, white keys, mode, left/right voice, style accompaniment, start, stop, left/right speaker, volume controls, tempo keys, pitch keys, touch key, divider, display

Articulation	Identify and play legato and staccato articulations.	window, headphones, keyboard cover, glissando
		Articulation
Dynamics	Recognize and perform a variety of dynamic levels	Staccato
		Legato
		Piano
		Forte
		Mezzo

Assessments
1. Teacher evaluation: Teacher will evaluate and provide daily verbal and written feedback to students
2. Student evaluation: Students will be asked to evaluate their playing and the playing of others.
3. Demonstration: Students will 'teach' keyboard techniques to others, simulating formal instruction.
4. Composition: Students will add dynamics and articulation to existing, familiar compositions.
5. Listening: Students will listen to examples of traditional and popular music that utilize elements of articulation and dynamics.
6. Performance: Students will demonstrate elements of articulation and dynamics while playing un/familiar music in a wide variety of styles.

Suggested Strategies to Support Design of Coherent Instruction
Charlotte Danielson's Framework for Teaching: Domain 3 Instruction

3a- Include detailed, and expressive instructions through scaffolding that reiterate the curricular importance of the lesson
3b- Use a variety of high-level questions that challenge students and inspire student-initiated dialogue
3c- Engage all students in the lesson. Encourage students to modify and reflect on their learning to make it meaningful and relevant.
3d-Differentiate instruction and include opportunities for self-assessment. Provide high-quality, specific feedback.
3e-Use extensive strategies (including school and community resources) to seek effective approaches for students.

Differentiation:
1. Model: Teachers and students will model proper keyboard technique(s)
2. Isolate elements of music to improve accuracy of interpretation
3. Guided practice of small chunks of music to improve accuracy and retention of written symbols
4. Use color to help describe articulation and dynamics

Interdisciplinary Connections:
English: Reading strategies (symbols), speaking strategies
Math: Symbol analysis, counting measures of playing/rest.
History: Styles of music and their development/purpose
PE/Health: Finger dexterity, player's posture
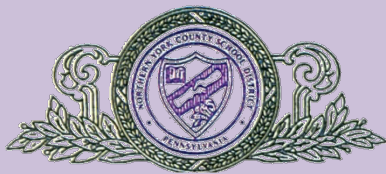
Additional Resources:
Audio/Visual recordings of keyboard performances
Literature examples from their current reading assignments
MIE keyboard cutout

Created By:
Heidi Kenyon/Chad McCartney

Subject	Grades	Unit	Suggested Timeline
NMS Music Lab (Level I)	6-7	Unit 5- History and Culture	One marking period (45 days)

Grade Level Summary:
Music has rich and long traditions that stretch across all cultures, back to the beginnings of recorded time. Even in a performance-based ensemble setting, it is essential for students to learn about the traditions that they are continuing, and the history behind the music that they are playing. By making more connections to the music that they play, students will have a deeper understanding of the gravitas associated with their musical message, and in the end, display a more sensitive and coherent interpretation of the music that will significantly improve their performance.

Grade Level Units
Unit 1- Tone Production
Unit 2-Rhythm
Unit 3-Pitch
Unit 4-Form
Unit 5-History and Culture

Unit Title:
History and Culture

Unit Overview
Once every week the students will put aside the MIE keyboards, and become immersed in a chronological study of the development of music. Guided notes will create the framework for a series of discussions about how the craft of music has evolved over the past 500 years, and how music is just one facet of a series of arts that underwent a journey, leading to the present day. Recordings of music, informational videos and listening journal entries will provide a strong aural sense of how music was performed, while graphic organizers and interactive power point presentations will help give students the perspective that they need to better understand where it is that the music that they currently listen to has come from. Historical elements from these lessons will also appear in the music that they prepare on the keyboards, extending the tenets of these lessons into their time on the keyboards, and influencing their decisions as they compose original works of music.

Unit Essential Questions:	Key Understandings
1. How do I identify and describe the characteristics of Baroque Period music?	1. Compare and contrast the different style periods, with regard to form, composers and instrumentation
2. Who were three prominent composers of Baroque music?	2. Compare and contrast Baroque, Classical, Romantic and Impressionistic music to modern day standards, with regard to tonality, form, topic and instrumentation.
3. What were the popular instruments/ensembles during the Baroque period?	
4. How do I identify and describe the characteristics of Classical Period music?	3. List events in history that were shaped by music
5. Who were three prominent composers of	4. List events in history that helped to shape music

Classical music?
6. What were the popular instruments/ensembles during the Classical period?
7. How do I identify and describe the characteristics of Romantic Period music?
8. Who were some prominent composers of Romantic music?
9. What were the popular instruments/ensembles during the Romantic period?
10. How do I identify and describe the characteristics of impressionistic music?
11. Who was a prominent impressionistic composer?

Focus Standards Addressed in the Unit

9.2.8 A-C	Explain the historical, cultural and social context of an individual work in the arts; Relate works in the arts chronologically to historical events; Relate works in the arts to varying styles and genre and to the periods in which they were created
9.2.8 D-F	Analyze a work of art from its historical and cultural perspective; Analyze how historical events and culture impact forms, techniques and purposes of works in the arts; Analyze how historical events and culture impact forms, techniques and purposes of works in the arts
9.2.8 I-L	Identify, explain and analyze philosophical beliefs as they relate to works in the arts; Identify, explain and analyze historical and cultural differences as they relate to works in the arts; Identify, explain and analyze traditions as they relate to works in the arts; Identify, explain and analyze common themes, forms and techniques from works in the arts

Important Standards Addressed in the Unit

9.3.8 B,C,F	Analyze and interpret specific characteristics of works in the arts within each art form; Relate works in the arts to varying styles and genre and to the periods in which they were created; Know and apply appropriate vocabulary used between social studies and the arts and humanities.
9.3.8 A, B	Compare and contrast examples of group and individual philosophical meanings of works in the arts and humanities; Compare and contrast informed individual opinions about the meaning of works in the arts to others
9.3.8 B,C,F	Analyze and interpret specific characteristics of works in the arts within each art form; Relate works in the arts to varying styles and genre and to the periods in which they were created; Know and apply appropriate vocabulary used between social studies and the arts and humanities.

Misconceptions:	Proper Conceptions:
1. Classical music is all the same	1. The term Classical has several meanings, and can refer to music from a variety of style periods that evolved over the past two thousand years.
2. Music changed on its own	2. Music is just one of the many arts that has changed and evolved over the years, affected by events in history, and developed alongside art, theatre, dance, and many other art forms.
3. Popular/modern music is not the same as Classical music	3. Modern music was influenced in some way by its ancestors, either sharing the same characteristics, or missing those characteristics to set it apart from its Classical origins.

Concepts:	Competencies	Vocabulary:
Baroque Classical Romantic Impressionism	1. Describe and/or demonstrate music from each style period listed. 2. Use vocabulary specific to each style period when discussing form, articulation, ornamentation or topic. 3. Briefly describe composers that personify their style period. Describe the rationale behind the longevity of their relevance. 4. Identify instruments and instrumental techniques unique to each style period	Orchestra, Opera, Ornamentation, Organ, Harpsichord, String Instruments, Chamber & Church Sonata, Overture, Baroque Suite, Claudio Monteverdi, Johann Sebastian Bach, George Frideric Handel, Antonio Vivaldi, Patronage System Symphony, Sonata, Concerto, Piano, Orchestra, Franz Josef Haydn, Wolfgang Amadeus Mozart, Ludwig van Beethoven, balance/clarity of form emotion, imagination, individualism, Art Song, Program Music, Opera, Nationalism, Program Music & Symphony, (Composers=Teachers Choice) Example: *L.V. Beethoven, Franz* suggestion, atmosphere, Claude Debussy

Assessments
1. Teacher feedback- Teacher will lead class discussions and collect guided notes, providing written commentary on writing.
2. Student feedback-Students will explore subjective and objective elements of each style period.
3. Listening- Students will listen to a wide variety of music and provide an aural analysis of what they hear
4. Writing- In addition to guided notes and listening journals, students will fill out graphic organizers and answer open-ended questions regarding the style periods and how they might have affected today's music.

Suggested Strategies to Support Design of Coherent Instruction
Charlotte Danielson's Framework for Teaching: Domain 3 Instruction

3a- Include detailed, and expressive instructions through scaffolding that reiterate the curricular importance of the lesson

3b- Use a variety of high-level questions that challenge students and inspire student-initiated dialogue

3c- Engage all students in the lesson. Encourage students to modify and reflect on their learning to make it meaningful and relevant.

3d-Differentiate instruction and include opportunities for self-assessment. Provide high-quality, specific feedback.

3e-Use extensive strategies (including school and community resources) to seek effective approaches for students.

Differentiation:
1. Guided notes: teacher will fill in extra blanks
2. Pacing: Teacher will stop frequently to check comprehension
3. Teacher will use both aural and visual means to communicate content to students

Interdisciplinary Connections:
Social Studies: History, culture
English: Compare/Contrast, Evaluate (written/oral); non-verbal communication

Additional Resources:
Video footage/still photographs of professional ensembles
NMS library and the Libguides- cultural/historical facts
Composer/Publisher websites (Hal Leonard, Curnow, JW pepper)
Guided notes
Videos and photos linked to Power Point slides

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