

Unit 1

Title of Unit	The Elements of Music	Grade Level	High School
Curriculum Area	Music	Time Frame	Six Weeks
Developed By	Christine Dorantes		

Identify Desired Results (Stage 1)

Content Standards

- 1.3.8.B.1 Western, non-Western, and avant-garde notation systems have distinctly different characteristics.
- 1.3.8.B.2 Stylistic considerations vary across genres, cultures, and historical eras.
- 1.3.8.B.3 Understanding of discipline-specific arts terminology (*e.g., crescendo, diminuendo, pianissimo, forte, etc.*) is a component of music literacy.
- 1.3.8.B.4 Improvisation is a compositional skill that is dependent on understanding the elements of music as well as stylistic nuances of historical eras and genres of music.

Understandings	Essential Questions	
Overarching Understanding	Overarching	Topical
<ol style="list-style-type: none"> Western and non-Western music have distinctly different characteristics because of the elements of music. The elements of music give variation to musical pieces. All performances use the elements of music. When judging a piece, you use the elements of music. 	<p>How does a performer use elements of music to create a feeling or mood?</p> <p>What are the characteristics of a quality performance?</p> <p>What vocabulary should</p>	<p>What is the purpose of a melody? What would changing a melody do to the song?</p> <p>How could you change a musical form to vary the theme?</p> <p>What would happen if</p>

<p style="text-align: center;">Related Misconceptions</p> <ol style="list-style-type: none"> 1. You can just make music by playing instruments. 2. Music should always be played loud. 3. Nuance in music is only achieved by its lyricism. 	<p>What vocabulary should be used when describing music?</p> <p>What's the difference between a thoughtful and a thoughtless artistic judgment?</p>	<p>What would happen if you took all the dynamics out of Haydn's surprise symphony?</p>
<p>Knowledge Students will know...</p>	<p>Skills Students will be able to...</p>	
<ol style="list-style-type: none"> 1. The eight elements of music and all associated vocabulary. 2. Different compositional techniques which composers and performers manipulate to illicit an emotional response. 3. How to manipulate the elements of music to make a piece more emotional or interesting. 4. How to judge music thoughtfully. 5. Repertoire that demonstrates the elements of music. 	<ol style="list-style-type: none"> 1. Listen to two music compositions on the same theme (e.g., celebrating a holiday) and distinguish the similarities and differences. 2. Describe with appropriate terminology what is happening in music listening exercises 3. 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. 4. Synthesize knowledge of the elements of music in the deconstruction and performance of complex musical scores from diverse cultural contexts. 5. Perform independently and in groups with expressive qualities appropriately aligned with the stylistic characteristics of the genre. 	
<p>Assessment Evidence (Stage 2)</p>		

Performance Task Description

- **Goal**
- **Role**
- **Audience**
- **Situation**
- **Product/Performance**
- **Standards**

1. Students will improvise music in a selected genre or style, using the elements of music that are consistent with basic playing and/or singing techniques in that genre or style.
2. Students will create a composition that uses all 8 elements of music.
3. Students will create a listening map for a specific musical piece that uses the elements of music.
4. Students will manipulate the elements of music in a composition through music technology using a midi file.
5. Compare and contrast the use of music elements (rhythm, meter, melody, harmony, key, texture, form etc.) in two pieces from different periods/styles covered in class (e.g. Baroque: Bach, Brandenburg Concerto No. 5 and Classical: Mozart, Piano Concerto No. 23 in A Major, KW. 488, Movt, I).

Other Evidence

(Suggested Culminating Project)

Attend a concert outside of class and write a concert report. Report should be written in compositional style. Concert report should represent personal impressions and experiences at the concert, as well as show understanding of musical concepts (rhythm, meter, melody, harmony, key, texture, form etc.) covered in class.

The content must include:

- Place, time and date of concert
- Performance attended, including performance and genre
- Evaluation of performance determined by your knowledge of music history, theory and interpretive skills
- Personal opinions: What did you like? Why? What did you dislike? Why?
- What could have been improved in the performance?
- What was the environment of the concert hall like?
- General reaction to the concert summary

Learning Plan (Stage 3)

- **Where** are your students headed? Where have they been? How will you make sure the students know where they are going?
- How will you **hook** students at the beginning of the unit?
- What events will help students **experience and explore** the big idea and questions in the unit? How will you equip them with needed skills and knowledge?
- How will you cause students to **reflect and rethink**? How will you guide them in rehearsing, revising, and refining their work?
- How will you help students to **exhibit and self-evaluate** their growing skills, knowledge, and understanding throughout the unit?
- How will you **tailor** and otherwise personalize the learning plan to optimize the engagement and effectiveness of ALL students, without compromising the goals of the unit?
- How will you **organize** and sequence the learning activities to optimize the engagement and achievement of ALL students?

The elements of music are the basis on which all music is formed. These concepts help students assess and think critically about how music is composed, performed, and enjoyed. This unit is designed to work with and build upon students' current music knowledge that they can take into real world situations.

In this first unit students will assess form, melody, harmony, pitch, dynamics, texture, timbre, and rhythm in various styles and genres of music. The goal is to determine how to assess music through various aspects of a song, and standardize this for various types of music. This will be demonstrated in projects where students will have to research different music that has the characteristics of the elements of music. Students will also create rhythmic compositions that use the elements of music.

Unit 2

Title of Unit	Music History	Grade Level	High School
Curriculum Area	Music	Time Frame	Six Weeks
Developed By	Christine Dorantes		
Identify Desired Results (Stage 1)			
Content Standards			
<p>1.2.12.A.1 Cultural and historical events impact artmaking as well as how audiences respond to works of art.</p> <p>1.2.12.A.2 Access to the arts has a positive influence on the quality of an individual's lifelong learning, personal expression, and contributions to community and global citizenship.</p> <p>1.4.12.A.1 Recognition of fundamental elements within various arts disciplines (dance, music, theatre, and visual art) is dependent on the ability to decipher cultural implications embedded in artworks.</p> <p>1.4.12.A.3 Artistic styles, trends, movements, and historical responses to various genres of art evolve over time.</p> <p>1.4.12.A.4 Criteria for assessing the historical significance, craftsmanship, cultural context, and originality of art are often expressed in qualitative, discipline specific arts terminology.</p>			
Understandings		Essential Questions	
Overarching Understanding		Overarching	Topical

<ol style="list-style-type: none"> 1. Underlying structures in art can be found via analysis and inference. 2. The critical process of observing, describing, analyzing, interpreting and evaluating leads to informed judgments regarding the relative merits of music 3. Every artist has a style; every artistic period has a style. 4. Music influences and is influenced by current events. 5. Technology plays a part in the development of music. 	<p>What were the major cultural and historic events that influenced the art-making between 1600 and 1750?</p> <p>When you listen to a pieces of music, how do you judge which era it is from?</p> <p>In what ways can technology improve music?</p>	<p>What are the characteristics of each era? How do they compare to one another?</p> <p>Compare and contrast a baroque and romantic orchestra?</p> <p>How has gregorian chant contributed to the singing we perform today?</p>
Related Misconceptions		
<ol style="list-style-type: none"> 1. All classical music is the same. 2. Classical music only has one style. 3. There has always been instruments in music. 4. The staff has always been five lines and four spaces. 	<p>What vocabulary should be used when describing music?</p>	<p>How would you adapt a concerto grosso to make it in they style of the 20th century?</p> <p>How can you turn a lady gaga song into a baroque piece?</p>
<p>Knowledge Students will know...</p>		<p>Skills Students will be able to...</p>
<ol style="list-style-type: none"> 1. Different western musical time periods and their characteristics. 2. The evolution of music. 3. How to analyze musical form and sequence. 4. The difference between opera and oratorios. 5. The key composers from each musical time period. 		<ol style="list-style-type: none"> 1. Describe musical changes over time. 2. Differentiate between musical genres 3. Deconstruct a song to study its origins 4. Give historical reasons for the differences in the time periods. 5. Construct an orchestra for each time period.

Assessment Evidence (Stage 2)

Performance Task Description

- **Goal**
- **Role**
- **Audience**
- **Situation**
- **Product/Performance**
- **Standards**

1. Listening tests that where students will differentiate between each piece to determine it's music time period.
2. Students will study at least one opera and oratorio in groups to analyze its story and historical importance. The finding can be presented in a powerpoint, paper, or presentation.
3. Students will have one cumulative presentation where they will present on one of the 5 musical time periods.
4. Students will make a playlist for each musical time period containing, opera, oratorio, chant, orchestra pieces, concertos, and other genres pertaining to each era.

Other Evidence

Learning Plan (Stage 3)

- **Where** are your students headed? Where have they been? How will you make sure the students know where they are going?
- How will you **hook** students at the beginning of the unit?
- What events will help students **experience and explore** the big idea and questions in the unit? How will you equip them with needed skills and knowledge?
- How will you cause students to **reflect and rethink**? How will you guide them in rehearsing, revising, and refining their work?
- How will you help students to **exhibit and self-evaluate** their growing skills, knowledge, and understanding throughout the unit?
- How will you **tailor** and otherwise personalize the learning plan to optimize the engagement and effectiveness of ALL students, without compromising the goals of the unit?
- How will you **organize** and sequence the learning activities to optimize the engagement and achievement of ALL students?

In this unit, students will explore the materials and masterworks of music from the Baroque Period to the 20th Century and survey the continuum of musical history in a chronological order. Students will analyze the form, function, craftsmanship, and originality of representative works of music from those Periods and examine the role that composers of the time had in affecting established or emergent forms of musical expression.

Main stylistic, cultural, political and historical trends of the period will be discussed to place musical events within their cultural and historical context. All of the content will be taught with an aural component. Students will aurally identify selected pieces and style characteristics of Baroque and Classical periods by recognizing the basic elements of music and various musical instruments and ensembles.

Students will study and present on each musical time period, and then teach their classmates about their assigned topic. Each group will also perform a formal assessment on the class.

Unit 3

Title of Unit	Rhythm	Grade Level	High School
Curriculum Area	Music	Time Frame	Two Weeks
Developed By	Christine Dorantes		
Identify Desired Results (Stage 1)			
Content Standards			
<p>1.3.12.B.1 Technical accuracy, musicality, and stylistic considerations vary according to genre, culture, and historical era.</p> <p>1.3.12.B.2 The ability to read and interpret music impacts musical fluency.</p>			
Understandings		Essential Questions	
Overarching Understanding		Overarching	Topical
<ol style="list-style-type: none"> 1. Rhythm organizes music. 2. All music can be broken down into groups of 2, 3, or 4. 3. Rhythm accuracy is of equal importance to pitch accuracy. 4. Students will understand that the length of time for which a note is held directly corresponds to the way the note is written and that rhythm is an essential element to the sound of a piece of music. 		<p>What are different ways of organizing music?</p> <p>In what ways are old music and new music connected?</p> <p>What is the difference between beat and rhythm?</p>	<p>What is the difference between a waltz and a merengue?</p> <p>How many measures does it take to make a good song?</p> <p>What are some differences between pitched and unpitched percussion?</p>
Related Misconceptions		How does steady beat affect a	

<ol style="list-style-type: none"> 1. Rhythm and beat are the same. 2. Songs have good beat, not good rhythm. 3. All music is in 1. 4. One can compose music without rhythm 	<p>performance?</p> <p>How can you use unpitched percussion to make a song even though there are no notes?</p>	<p>What role do rests play in music?</p> <p>What are the ways in which a beat can be divided?</p> <p>How do duple and triple meter feel different?</p> <p>How does tempo affect rhythm?</p>
<p>Knowledge Students will know...</p>	<p>Skills Students will be able to...</p>	
<ol style="list-style-type: none"> 1. The value of whole, half, quarter, eighth, and sixteenth notes and rests 2. The importance of rests in music 3. The value of a note which is played 4. Characteristics of a song in $\frac{3}{4}$ and a song in $\frac{4}{4}$ 5. What to listen for when analysing the rhythm of a song 	<ol style="list-style-type: none"> 1. Be able to identify several percussion instruments from Western and non Western musical traditions by sight and sound. 2. Perform accurately on at least one percussion instrument. 3. Notate rhythms using quarter, eighth, half, and whole notes. 4. Analyze the use of percussion in several listening examples. 5. Compose for percussion instruments according to guidelines given. 6. Improvise rhythms on at least one percussion instrument. 7. Identify the societal function of several types of music. 	
<p>Assessment Evidence (Stage 2)</p>		
<p>Performance Task Description</p>		

- **Goal**
- **Role**
- **Audience**
- **Situation**
- **Product/Performance**
- **Standards**

1. Students will analyze the application of the rhythm in diverse Western and non-Western musical works from different historical eras using active listening and by reading and interpreting written scores.
2. Students will create rhythmic compositions in different meters.
3. Students will read and interpret rhythmic scores by counting, clapping, and playing instruments.
4. Students will move to a song to the appropriate meter.

Other Evidence

- Drum circle
- <https://www.youtube.com/watch?v=9Eplmop9NHE>

Learning Plan (Stage 3)

- **Where** are your students headed? Where have they been? How will you make sure the students know where they are going?
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- What events will help students **experience and explore** the big idea and questions in the unit? How will you equip them with needed skills and knowledge?
- How will you cause students to **reflect and rethink**? How will you guide them in rehearsing, revising, and refining their work?
- How will you help students to **exhibit and self-evaluate** their growing skills, knowledge, and understanding throughout the unit?
- How will you **tailor** and otherwise personalize the learning plan to optimize the engagement and effectiveness of ALL students, without compromising the goals of the unit?
- How will you **organize** and sequence the learning activities to optimize the engagement and achievement of ALL students?

This unit is meant to be a review. Students should have gone over these concepts in middle school. In case they haven't, you can adapt the time as needed.

Rhythm is the foundation of music literacy. Reading music is usually overwhelming to students because they have to interpret many different things on a written score. This unit is meant to introduce students to music literacy in a simpler way, without the use of the 5-line staff. Some students coming into middle school may or may not know how to read music. Many students think they know but they have been taught only to read the "notes" on the staff. Many teachers neglect the rhythm, which makes students weak readers when it comes time to be in an ensemble.

Students will read, write, and interpret only rhythmic notation and meter on a one-line staff for this unit, while learning about the many styles that come in the different time signatures. Assessments will be written and performance based.

- Students will play compositions with accurate rhythm on boomwhackers using the whole, half, quarter, eighth, and sixteenth notes.
- Students will create rhythmic compositions for others to play.
- Students will complete rhythmic compositions that are half written.
- Rhythm Test https://docs.google.com/document/d/1AWp_Xk8-0FDvSrNo314rT_lpbkBlmJIDbEAWR4u7bAk/edit

Unit 4

Title of Unit	Music Literacy	Grade Level	High School
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Curriculum Area	Music	Time Frame	One Month
Developed By	Christine Dorantes		
Identify Desired Results (Stage 1)			
Content Standards			
<p>1.1.12.B.2 Musical proficiency is characterized by the ability to sight-read advanced notation. Musical fluency is also characterized by the ability to classify and replicate the stylistic differences in music of varying traditions.</p> <p>1.3.12.B.2 The ability to read and interpret music impacts musical fluency.</p>			
Understandings		Essential Questions	
Overarching Understanding		Overarching	Topical
<ol style="list-style-type: none"> There are artistic and technical aspects to music literacy. Singing and playing an instrument provide people with the means of learning musical and developmental skills. Music making is one of the oldest, most intimate and basic forms of communication and cultural expression. An understanding of the elements and principles of art is essential to the creative process and artistic production. Underlying structures in music can be found via analysis and inference. 		<p>What is music? How is this different from sound?</p> <p>What are the different tools and aspects of music literacy?</p> <p>If you had a chance to re-make the music literacy system, how would you?</p> <p>How is rhythm related to the staff?</p>	<p>Why is music split into notes and measures?</p> <p>How else might one notate music?</p> <p>What would you need if you didn't have ledger lines?</p> <p>What would happen if we had less or more lines on our staff?</p>
Related Misconceptions			
<ol style="list-style-type: none"> All the lines and spaces represent the same notes. Music is just letters. Labeling notes means that I can read music. 			
Knowledge Students will know...		Skills Students will be able to...	

1. The purpose of the staff, notes, rhythms, time signatures, and harmony.
2. The rules of composition
3. Score and note analysis
4. Treble clef and bass clef
5. The association between pitch and music notes.

1. Identify notes by pitch name
2. Differentiate between lines and space, including ledger lines.
3. Interpret a grade appropriate musical score.
4. Compare and contrast the use of structural forms and the manipulation of the elements of music in diverse styles and genres of musical compositions
5. Compose musical pieces based on music literacy.

Assessment Evidence (Stage 2)

Performance Task Description

- **Goal**
- **Role**
- **Audience**
- **Situation**
- **Product/Performance**
- **Standards**

1. Students will listen to several musical examples while following along with the written composition, identifying form, and melody.
2. Students will compose their own songs in groups or alone.
3. Students will label and play through simple compositions on the piano and boomwhackers.
4. Students will adapt an already written composition to make a remix of it.

Other Evidence

- Boomwhackers
- <https://www.youtube.com/watch?v=oPKTXI0E3Ew>
- <https://www.youtube.com/watch?v=XsY5pBhmGjs>
- <https://www.youtube.com/watch?v=ETKlhRwLmDs>
- <https://www.youtube.com/watch?v=Qc2Q85FqW-c>

Learning Plan (Stage 3)

- **Where** are your students headed? Where have they been? How will you make sure the students know where they are going?
- How will you **hook** students at the beginning of the unit?
- What events will help students **experience and explore** the big idea and questions in the unit? How will you equip them with needed skills and knowledge?
- How will you cause students to **reflect and rethink**? How will you guide them in rehearsing, revising, and refining their work?
- How will you help students to **exhibit and self-evaluate** their growing skills, knowledge, and understanding throughout the unit?
- How will you **tailor** and otherwise personalize the learning plan to optimize the engagement and effectiveness of ALL students, without compromising the goals of the unit?
- How will you **organize** and sequence the learning activities to optimize the engagement and achievement of ALL students?

This unit is meant to join rhythm and the staff. Students will know rhythmic dictation, composition, and performance, and now we can add the placement of notes on the staves. Depending on how much time you have, and the prior knowledge, you can choose to expand this unit to teach both the treble and bass clef, or just the treble clef. The high school music curriculum will reinforce and expand on these concepts either way.

This unit is designed not just to have student label notes on a worksheet, but also prepare students to compose their own songs.

- Students will create compositions based on the Kodaly methodology. <https://kodaly2012koops.wikispaces.com/file/view/May.9.sample.revision+march2011.Composition+Intro+Lessons+for+MS+Band.pdf>
- Students will analyze and transcribe current pop music, and then play it on piano or boomwhackers.
- Students will watch a pentatonic video and write a song on C pentatonic in only solfege.
- <https://www.youtube.com/watch?v=m3wyBtfJEuY>
- Students will create a 16 measure composition in major and in minor, and play it for the class during a class recital.

Unit 5

Title of Unit	Piano & Composition	Grade Level	High School
Curriculum Area	Music	Time Frame	One Month
Developed By	Christine Dorantes		
Identify Desired Results (Stage 1)			
Content Standards			
<p>1.3.12.B.3 Understanding of how to manipulate the elements of music is a contributing factor to musical artistry.</p> <p>1.3.12.B.4 Basic vocal and instrumental arranging skills require theoretical understanding of music composition.</p> <p>1.4.8.A.7. Artwork may be both utilitarian and non-utilitarian. Relative merits of works of art can be assessed through analysis of form, function, craftsmanship, and originality.</p>			
Understandings		Essential Questions	
Overarching Understanding		Overarching	Topical
<ol style="list-style-type: none"> 1. Each key of the piano corresponds to a different note. 2. Musicians make decisions in composition that affect the sonority and emotion of a piece. 3. Anybody is capable of composing a song. 4. Music preparation and performance is a personal journey that takes thoughtful planning. 		<p>Is all music beautiful? Can anybody make beautiful music?</p> <p>Why do some things sound harmonious and others don't?</p> <p>What is the best way to express an idea musically?</p>	<p>What are the established rules, guidelines and conventions of creating music?</p> <p>Why would somebody want to break the rules of music composition?</p>

Related Misconceptions		Express an idea musically :	How can changing the tempo of a piece affect its sound?
<ol style="list-style-type: none"> 1. Music composition does not have a rhyme or reason. 2. Sound is the same as music. 3. Music is just notes and letters. 4. All music sounds the same. 		How are resources and knowledge applied to create music?	How can you change the meaning of a piece through composition?
Knowledge Students will know...		Skills Students will be able to...	
<ol style="list-style-type: none"> 1. The keys on the piano. 2. Different major scales and their use in composition. 3. How to interpret a score. 4. How to improvise based on the pentatonic scale over an ostinato. 5. Different compositional techniques that can make a song more interesting and meaningful. 		<ol style="list-style-type: none"> 1. Play scales on the piano. 2. Play several different pieces in different compositional styles. 3. Distinguish between melody and harmony. 4. Create ostinati to go with a melody. 5. Create a musical composition based on a musical time period. 6. Create a composition based on a story. 	
Assessment Evidence (Stage 2)			
Performance Task Description			
<ul style="list-style-type: none"> ● Goal ● Role ● Audience ● Situation ● Product/Performance ● Standards 		<ol style="list-style-type: none"> 1. Students will compose accompaniment (ostinato, rhythmic, etc.) to familiar melodies or melodies studied and perform for class 2. Small groups will perform other groups' compositions and attempt to deconstruct their meaning. 3. Activities/projects completed by students will serve as catalysts for future projects during the year 	
Other Evidence			

(Suggested cumulative assignment)

Host a songwriting competition, and have students decide the winner.

Learning Plan (Stage 3)

- **Where** are your students headed? Where have they been? How will you make sure the students know where they are going?
- How will you **hook** students at the beginning of the unit?
- What events will help students **experience and explore** the big idea and questions in the unit? How will you equip them with needed skills and knowledge?
- How will you cause students to **reflect and rethink**? How will you guide them in rehearsing, revising, and refining their work?
- How will you help students to **exhibit and self-evaluate** their growing skills, knowledge, and understanding throughout the unit?
- How will you **tailor** and otherwise personalize the learning plan to optimize the engagement and effectiveness of ALL students, without compromising the goals of the unit?
- How will you **organize** and sequence the learning activities to optimize the engagement and achievement of ALL students?

By now students have learned about music, how to read it, and how to write it. This unit is designed to help students compose and synthesize different pieces into something new. This will be done a number of ways as stated above. Assessments will be written and performance based. In addition, students will have the opportunity to assess each other's songs.

- Students will watch several pianists to assess for technique and musicality. By doing this, students will develop a criteria for successful piano playing.
- Students will learn several major and minor scales on the piano, and will improvise using only those notes.
- Students will play a variety of songs from different cultures and song styles. https://makingmusicfun.net/html/printit_piano_sheet_music_index.php
- <http://www.music-for-music-teachers.com/beginner-piano-music.html>
- Students will compose 16 measure pieces in C, D, or F major, or A minor, using either the keyboards. They will also write a short story to accompany their song. After, they will choose a groups of peers to play their compositions and assess them based on rhythmic and melodic accuracy.

Unit 6

Title of Unit	20th Century & Beyond	Grade Level	High School
Curriculum Area	Music	Time Frame	Two Months
Developed By	Christine Dorantes		
Identify Desired Results (Stage 1)			
Content Standards			
<p>1.1.12.B.1 Stylistic differences among various genres of music is a component of musical fluency. Meter, rhythm, tonality, and harmonics are determining factors in the categorization of musical genres.</p> <p>1.2.12.A.1 Cultural and historical events impact artmaking as well as how audiences respond to works of art.</p> <p>1.2.12.A.2 Access to the arts has a positive influence on the quality of an individual's lifelong learning, personal expression, and contributions to community and global citizenship.</p>			
Understandings		Essential Questions	

Overarching Understanding	Overarching	Topical
<ol style="list-style-type: none"> 1. This unit can cover African American Spirituals, Jazz, Blues, Gospel, Soul, Rock-and-Roll, Motown, Rap, Hip-Hop, and Latin American music. 2. Jazz has its roots in a variety of musical styles that blended together in New Orleans. 3. Music is shared across racial boundaries. 4. The 12-bar blues progression, influences many other types of music like rock. 5. Improvisation in jazz and salsa is similar, but uses different instrumentation. 6. Music from the same time period can vary across continents. 	<p>Where and how did this music begin? How has it evolved?</p> <p>What are the roles of teamwork and collaboration in jazz?</p> <p>Compare and contrast one bass line to another. Consider why they are similar.</p> <p>In what ways did African American spirituals affect Jazz, Blues, Gospel, and Soul music?</p>	<p>What effects has this music had on popular culture, racial relationships and gender Issues?</p> <p>How can improvisation enrich a musical experience?</p> <p>How can improvisation and a strong bass line affect a style of dance?</p>
Related Misconceptions		
<ol style="list-style-type: none"> 1. Music from the same time period is the same everywhere. 2. Only jazz evolved in the 20th century. 3. Rock and Roll was created by Elvis 4. African American Spirituals are not American. 		<p>What would have happened if the Salsa icons had never lived.</p> <p>How can protest music influence a generation?</p>
<p>Knowledge Students will know...</p>	<p>Skills Students will be able to...</p>	

1. The roots of West African music and the way it is expressed in other music.
2. The effects 20th-21st century music had on popular and racial culture.
3. African American Spirituals, Jazz, Blues, Gospel, Soul, Rock-and-Roll, Motown, Rap, Hip-Hop, and Latin American music.
4. Different types of music making styles.

1. Students will define and apply terminology relating to 20th-21st century music .
2. Students will explore how teamwork and collaboration play an important role in 20th-21st century music .
3. Students will compare and contrast the evolution of 20th-21st century music across contents.
4. Students will identify the chord structure of the blues and improvise using a bass line.

Assessment Evidence (Stage 2)

Performance Task Description

- **Goal**
- **Role**
- **Audience**
- **Situation**
- **Product/Performance**
- **Standards**

1. Written assessment based on a musical style.
2. Jazz Band tour and diary project
3. Latin music dance presentation.
4. Motown lipsync competition.
5. Hip-hop lyrical analysis.
6. Map out the evolution of music across contents.

Other Evidence

Learning Plan (Stage 3)

- **Where** are your students headed? Where have they been? How will you make sure the students know where they are going?
- How will you **hook** students at the beginning of the unit?
- What events will help students **experience and explore** the big idea and questions in the unit? How will you equip them with needed skills and knowledge?
- How will you cause students to **reflect and rethink**? How will you guide them in rehearsing, revising, and refining their work?
- How will you help students to **exhibit and self-evaluate** their growing skills, knowledge, and understanding throughout the unit?
- How will you **tailor** and otherwise personalize the learning plan to optimize the engagement and effectiveness of ALL students, without compromising the goals of the unit?
- How will you **organize** and sequence the learning activities to optimize the engagement and achievement of ALL students?

This unit can be modified for time. It can cover, but is not limited to African American Spirituals, Jazz, Blues, Gospel, Soul, Rock-and-Roll, Motown, Rap, Hip-Hop, and Latin American music. It is meant to take all of their knowledge of classical music, and critically apply it to other genres and cultures.

- Students will learn the blues scale, and improvise using only those notes. They will then write down the music and make a plan using their finger positions and taking into account the 8 elements of music.
- Students will create a concert program using music from the 20th century and on.
- Students will take a current song, analyze the bass line, and change the melody of it to make a new song using the original song's chord structure.

Unit 7

Title of Unit	The Orchestra & Choir	Grade Level	High School
Curriculum Area	Music	Time Frame	One Month
Developed By	Christine Dorantes		

Identify Desired Results (Stage 1)

Content Standards

- 1.3.12.B.1 Technical accuracy, musicality, and stylistic considerations vary according to genre, culture, and historical era.
 1.3.12.B.2 The ability to read and interpret music impacts musical fluency.
 1.3.12.B.3 Understanding of how to manipulate the elements of music is a contributing factor to musical artistry.
 1.3.12.B.4 Basic vocal and instrumental arranging skills require theoretical understanding of music composition.

Understandings	Essential Questions	
Overarching Understanding	Overarching	Topical
<ol style="list-style-type: none"> 1. Singing and playing together is a form of teamwork. 2. Music making takes careful planning and practice. 3. Leadership in rehearsal can be rewarding. 4. Each person has their own degree of musical aptitude. 	<p>What is an ensemble?</p> <p>What is necessary to make music?</p> <p>Can all people make music? Can all people make beautiful music?</p> <p>Which is more important the end, or the means by which you got there?</p>	<p>In what ways can your voice type reflect your identity?</p> <p>Can your choice of instrument say something about your personality?</p> <p>Predict what would happen if we missed one person from each section? How about five?</p>
Related Misconceptions		
<ol style="list-style-type: none"> 1. Band is too hard. 2. Singing is easy. 3. Ensembles are boring. 		

Knowledge Students will know...	Skills Students will be able to...
<ol style="list-style-type: none"> 1. Different instruments and their timbres. 2. The four voice types in a choir. 3. How music theory relates the the voice and instruments. 4. The importance of playing in an ensemble. 5. If being in an ensemble is right for them. 	<ol style="list-style-type: none"> 1. Play at least one instrument. 2. Sing in their own comfortable range. 3. Plan a rehearsal. 4. Lead a sectional. 5. Assess the importance of each person in an enseble. 6. Relate teamwork and leadership to ensemble playing.
Assessment Evidence (Stage 2)	
Performance Task Description	
<ul style="list-style-type: none"> • Goal • Role • Audience • Situation • Product/Performance • Standards 	<ol style="list-style-type: none"> 1. Performance quizzes 2. Timbre quizzes to differentiate between voices and instrument sounds. 3. Singing informally 4. Informal music making (drum circles, improvisation, group composing) 5. Ensemble performance (possibly at the spring concert)
Other Evidence	

Learning Plan (Stage 3)

- **Where** are your students headed? Where have they been? How will you make sure the students know where they are going?
- How will you **hook** students at the beginning of the unit?
- What events will help students **experience and explore** the big idea and questions in the unit? How will you equip them with needed skills and knowledge?
- How will you cause students to **reflect and rethink**? How will you guide them in rehearsing, revising, and refining their work?
- How will you help students to **exhibit and self-evaluate** their growing skills, knowledge, and understanding throughout the unit?
- How will you **tailor** and otherwise personalize the learning plan to optimize the engagement and effectiveness of ALL students, without compromising the goals of the unit?
- How will you **organize** and sequence the learning activities to optimize the engagement and achievement of ALL students?

This unit is meant to introduce students to the level 2 classes we offer, and give them a chance to try out what a performing ensemble would be like before committing to one. This unit is designed with the fact that not everybody is a singer or instrumentalist in mind. Assessments will be very informal and encouraging. This will give students a chance to explore their own musicianship without fear of judgement or failure.

- Students will name and listen to each instrument family. When listening to a piece of music, they should be able to identify each instrument playing.
- Students will learn basic playing skills for at least one instrument using the essential elements books <https://www.halleonard.com/ee/band/>.
- Students will read music using solfege every other day. This will help them identify and relate to their own voice part. They will then break up into sections and read the music backwards and in more creative ways.
- Students will perform a small concert on instruments and voice in their class.