

**Academy for Urban Leadership
Charter School**

Middle School Music Curriculum

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Unit 1

Title of Unit	Music History	Grade Level	Middle School
Curriculum Area	Music	Time Frame	One Month
Developed By	Christine Dorantes		

Identify Desired Results (Stage 1)

Content Standards

- 1.2.8.A.1 Technological changes have and will continue to substantially influence the development and nature of the arts.
 1.2.8.A.2 Tracing the histories of dance, music, theatre, and visual art in world cultures provides insight into the lives of people and their values.
 1.2.8.A.3 The arts reflect cultural mores and personal aesthetics throughout the ages.
 1.4.8.A.3 Performance technique in dance, music, theatre, and visual art varies according to historical era and genre.
 1.4.8.A.2. Art may be used for utilitarian and non-utilitarian purposes

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> <p>How would you adapt a concerto grosso to make it in</p>

Related Misconceptions		they style of the 20th century?
<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. 		
Knowledge Students will know...		Skills Students will be able to...
<ol style="list-style-type: none"> 1. Different western musical time periods and their characteristics. 2. The evolution of music. 3. The difference between opera and oratorios. 4. The key composers from each musical time period. 5. The difference between different textures in music. 		<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		
<ul style="list-style-type: none"> ● Goal ● Role ● Audience ● Situation ● Product/Performance ● Standards 	<ol style="list-style-type: none"> 1. Listening tests that where students will differentiate between each piece to determine it's music time period. 2. Students will have one cumulative presentation where they will present on one of the 5 musical time periods. 3. Students will make a playlist for each musical time period containing, opera, oratorio, chant, orchestra pieces, concertos, and other genres pertaining to each era. 4. Students will write a report on an important historical event and how music affected it. 	
Other Evidence		
<ol style="list-style-type: none"> 1. https://learning.blogs.nytimes.com/2016/02/04/lesson-plan-teaching-with-protest-music/ 		

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 with an expectation that 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.

- Teacher will review the orchestra through the ages, and the difference in technology for each time period. Students will examine different period performances to simulate what a performance would have sounded like in those times.
- Students will research and present on each musical time period. Each group will create a test based on their time period and assign it to the class.
- Students will create a “top 20” playlist for each musical time period.

Unit 2

Title of Unit	Rhythm	Grade Level	Middle School
Curriculum Area	Music	Time Frame	One Month
Developed By	Christine Dorantes		
Identify Desired Results (Stage 1)			
Content Standards			
<p>1.1.8.B.1 Common, recognizable musical forms often have characteristics related to specific cultural traditions.</p> <p>1.1.8.B.2 Compositional techniques used in different styles and genres of music vary according to prescribed sets of rules.</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

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?

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, and eighth notes..
- Students will create rhythmic compositions for others to play.
- Students will complete rhythmic compositions that are half written.
- https://docs.google.com/document/d/1AWp_Xk8-0FDvSrNo314rT_lpbkBlmJIDbEAwR4u7bAk/edit

Unit 3

Title of Unit	Music Literacy	Grade Level	Middle School
Curriculum Area	Music	Time Frame	One Month
Developed By	Christine Dorantes		

Identify Desired Results (Stage 1)

Content Standards

- 1.1.8.B.2 Compositional techniques used in different styles and genres of music vary according to prescribed sets of rules.
 1.3.8.B.3 Understanding of discipline-specific arts terminology (e.g., crescendo, diminuendo, pianissimo, forte, etc.) is a component of music literacy.
 1.4.8.A.2. Art may be used for utilitarian and non-utilitarian purposes

Understandings	Essential Questions	
Overarching Understanding	Overarching	Topical
<ol style="list-style-type: none"> 1. There are artistic and technical aspects to music literacy. 2. Singing and playing an instrument provide people with the means of learning musical and developmental skills. 3. Music making is one of the oldest, most intimate and basic forms of communication and cultural expression. 4. An understanding of the elements and principles of art is essential to the creative process and artistic production. 5. 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"> 1. All the lines and spaces represent the same notes. 2. Music is just letters. 3. Labeling notes means that I can read music. 		
Knowledge	Skills	
Students will know...	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

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 learn and memorize the solfege scale. Each day the teacher will sing or play a melody, and the students will transcribe the melody on a staff. This can start with a one line staff, and then gradually become more challenging.
- Students will read and play several nursery rhymes on the boomwhackers. Each student will be in charge of just one note to play. Students can eventually be in charge of several notes.

Unit 4

Title of Unit	Piano & Composition	Grade Level	Middle School
Curriculum Area	Music	Time Frame	One Month
Developed By	Christine Dorantes		
Identify Desired Results (Stage 1)			
Content Standards			
<p>1.1.8.B.2 Compositional techniques used in different styles and genres of music vary according to prescribed sets of rules.</p> <p>1.3.8.B.3 Understanding of discipline-specific arts terminology (e.g., crescendo, diminuendo, pianissimo, forte, etc.) is a component of music literacy.</p> <p>1.4.8.A.2. Art may be used for utilitarian and non-utilitarian purposes</p> <p>1.4.8.A.5 Symbolism and metaphor are characteristics of art and art-making.</p> <p>1.4.8.A.6 Awareness of basic elements of style and design in dance, music, theatre, and visual art inform the creation of criteria for judging 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		
<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. 	<p>How are resources and knowledge applied to create music?</p>	<p>How can changing the tempo of a piece affect its sound?</p> <p>How can you change the meaning of a piece through composition?</p>
<p>Knowledge Students will know...</p>	<p>Skills Students will be able to...</p>	
<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		

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

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?
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- 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.

- Students will choose a nursery rhyme and This will allow students some compositional practice, while keeping the structure of the song intact.
- Students will then compose 8-16 measure songs based on a C pentatonic scale with a certain set of parameters. The goal will be to compose songs that other people will be able to play. <https://docs.google.com/document/d/12yPsOn27NzhQKRHs-GzQzdg6wD-0S5Yu3ISXYd0AqA/edit>
- Students will then play somebody else's composition. The original composer will grade their playing test based on accuracy and musicality.
- Students will organize a concert with the class compositions based on a theme of their choosing.

Unit 5

Title of Unit	Music of the World	Grade Level	Middle School
Curriculum Area	Music	Time Frame	One Month
Developed By	Christine Dorantes		
Identify Desired Results (Stage 1)			
Content Standards			
<p>1.1.8.B.1 Common, recognizable musical forms often have characteristics related to specific cultural traditions.</p> <p>1.4.8.A.1. Contextual clues to artistic intent are embedded in artworks. Analysis of archetypal or consummate works of art requires knowledge and understanding of culturally specific art within historical contexts.</p> <p>1.4.8.A.4 Abstract ideas may be expressed in works of dance, music, theatre, and visual art using a genre's stylistic traits.</p>			
Understandings		Essential Questions	
Overarching Understanding		Overarching	Topical
<p>Students will develop an understanding of various cultures through the listening, watching, and performing of their music. Students will broaden an understanding of cultural differences as well as similarities through the study of music from the various cultures; while incorporating other aspects of each culture (dance, art, food, holidays, etc.) in their study as well.</p>		<p>What music is unique to a particular culture?</p> <p>How is the music of certain cultures different from one another? How are they similar?</p>	<p>How does the music of West Africa relate to the music of the Caribbean and United States?</p> <p>How do Indian ragas relate and differ to western sales?</p> <p>How does knowing the</p>
Related Misconceptions			

<ol style="list-style-type: none"> 1. All music is the same. 2. All music is for dancing. 3. Music in another language isn't worth studying. 4. All music uses the same instruments. 	<p>What instrumentation is used in different cultures?</p> <p>Why do people listen to and perform music?</p>	<p>context of the piece affect how listen to it?</p> <p>Discuss the differences between gathering music, celebration music, and sacred music.</p>
<p>Knowledge Students will know...</p>	<p>Skills Students will be able to...</p>	
<ol style="list-style-type: none"> 1. Different percussion instruments from around the world. 2. How to compose in the style of another song. 3. How to improvise rhythms in a drum circle. 4. Several different song styles. 5. The meanings of pieces in a language other than their own. 6. Different reasons why people make music. 7. Additional aspects unique to a particular culture through further study into that culture including but not limited to: dress, customs, holidays, foods, unique cultural stories, etc. 	<ol style="list-style-type: none"> 1. Analyze the application of the elements of music 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 perform accurately on at least one percussion instrument. 3. Students will notate rhythms using quarter, eighth, half, and whole notes. 4. Students will analyze the use of percussion in several listening examples. 	
<p>Assessment Evidence (Stage 2)</p>		
<p>Performance Task Description</p>		

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

Students will demonstrate knowledge and understanding of targeted objectives through performance quizzes, group projects, notational quizzes, classroom discussion, group presentations, and classroom performance.

Other Evidence

1. <http://www.folkways.si.edu/lesson-plans/smithsonian>
2. <http://www.folkways.si.edu/west-african-song-chants-childrens-ghana/music/tools-for-teaching/smithsonian>
3. <http://www.folkways.si.edu/ella-jenkins/call-and-response/childrens/music/album/smithsonian>

Learning Plan (Stage 3)

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- How will you **organize** and sequence the learning activities to optimize the engagement and achievement of ALL students?

This unit is meant to broaden students' perspective of music from around the world. Students will be exposed to different sounds and song styles. Informal music making will be a large part of the classroom environment, allowing for students to improvise with comfort. There is a lot of room in this unit to study all different types of cultures. The students themselves can research and perform in the style of that culture.

- Students will perform in and lead drum circle performances
- Students will compose music in the style of different genres based on a specific criteria.
- Students will discuss the purpose of music and examine music from different cultures.
- Students will enjoy authentic music making in different styles.
- Students will compare music from their country to the music of other countries.