

Black Horse Pike Regional School District Curriculum

WHERE INSPIRING EXCELLENCE IS OUR STANDARD AND STUDENT ACHIEVEMENT IS THE RESULT

Music Appreciation

Full Year Course - 5 Credits

Grade Levels: 9-12

Last Updated: August, 2020

Prepared by: Robert Adams & Jessica Kolody

Course Description: This course is designed to expose students to the basic fundamentals of music from various time periods, cultures, and styles. The goal is that all students will have a greater awareness and understanding of musical elements and diverse musical genres. Students are not required to have a musical background to succeed in this class; however, they should have a general interest in the subject matter as well as a desire to learn.

Grading Policy:

40% - Assessments

40% - Assignments

20% - Participation

Course Objectives:

- SWBAT analyze music using content appropriate terminology.
- SWBAT respond emotionally and intelligently to a wide range of music representative of many styles and cultures.
- SWBAT understand the social uses of music and to value music accordingly.
- SWBAT recognize music as an important marker of its time and culture.
- SWBAT develop knowledge and understanding of, and respect for, superlative musical achievements.

Unit 1 - The Definition and Purpose of Music - 1st marking period

- What is music?
- The science of sound

- The pleasure of music
 - Active vs. passive
- Purposes of music throughout history and various cultures
 - Exploring music of ceremony and celebration
 - The role of music therapy in everyday life
- Reflection on previous personal musical experience
- Exploring careers in music

Unit 2 - The Elements of Music - 2nd marking period

- How do we manipulate sound to create and analyze music?
- The elements of music
 - Musical notation & specific terminology
- World instruments and famous corresponding musicians
 - Musical ensembles
- Creating and analyzing music

Unit 3 - Classical Music History - 3rd marking period

- Ancient Music
- Medieval
- Renaissance
- Baroque
- Classical
- Romantic
- Impressionist
- 20th Century

Unit 4 - Popular Music History - 4th marking period

- Blues, Spirituals, Jazz, Gospel, Rock n' Roll, Motown, Country, Disco, Rap, Hip-Hop, R&B, Folk, Indie, A Cappella, Electronic, etc.
- Musical Theatre
- Music in Film & Television
- Gaming Music
- The globalization of music
 - The evolution of music technology and industry
 - Cultural influences

UNIT 1 OVERVIEW / RATIONALE / SUMMARY

<p>MUSIC APPRECIATION</p> <p>Unit 1 - The Definition and Purpose of Music</p>	<p>Unit 1 Summary:</p> <p>This unit focuses on the science behind music as well as the functions of music in society. Students will explore the definition of music, the science of sound, the different ways to enjoy music (active vs. passive), music as therapy, and the purposes of music throughout history and various cultures. Students will reflect on their personal musical experiences and be challenged to recognize the power of music in their own lives, cultures, and potential careers.</p>
<p>1st Marking Period</p>	
<p>Essential Questions:</p> <ol style="list-style-type: none"> 1. What is music? 2. What is sound, and how do we measure it? 3. What are the purposes of music in various cultures and time periods? 4. How do individuals choose music to experience? 5. Why is music valuable and powerful? 6. What career choices exist in music? 	<p>Enduring Understandings:</p> <ol style="list-style-type: none"> 1. Music is a collection of sounds and silences, which can be organized or unorganized in an infinite variety. 2. Sound is vibration, and it is measured by pitch, volume, duration, and timbre. 3. The many purposes of music vary throughout time and depend on cultural diversity, beliefs, and resources. 4. Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes. Response to music is informed by analyzing context (e.g., social, cultural, historical) and how creator(s) or performer(s) manipulate the elements of music. 5. Knowledge fosters appreciation. Therefore, knowledge of the science, history, psychology, and sociology of music generates a more comprehensive cultural literacy and appreciation. Music is pervasive throughout society and affects everyday life. 6. There are a multitude of music-related careers adaptable to all skill levels.

UNIT 1 INSTRUCTIONAL STRATEGIES AND RESOURCES

<u>Learning Targets</u>	<u>NJSLS</u>
<ol style="list-style-type: none"> 1. Identify and analyze the fundamental properties of sound. 2. Recognize the purposes of music in various cultures. 3. Describe various ways music enhances our lives. 4. Identify music-related career opportunities. 5. Students will be asked to respond emotionally and intelligently to a wide range of music representative of many styles and cultures. 	<ol style="list-style-type: none"> 1. 1.3B.12prof.Cr1a 2. 1.3B.12prof.Cn10a 3. 1.3B.12prof.Cn11a 4. 1.3B.12prof.Pr4a 5. 9.4.12.CI.2

Interdisciplinary Connections:

Science

HS-PS4-1 Use mathematical representations to support a claim regarding relationships among the frequency, wavelength, and speed of waves traveling in various media.

Comprehensive Health and Physical Education

2.1.12.PGD.1: Develop a health care plan that includes practices and strategies designed to support an active lifestyle, attend to mental health, and foster a healthy, social and emotional life.

2.1.12.PGD.2: Predict how healthy and unhealthy behaviors can affect brain development and impact physical, social and emotional stages of early adulthood.

2.1.12.EH.1: Recognize one’s personal traits, strengths, and limitations and identify how to develop skills to support a healthy lifestyle.

2.1.12.EH.3: Describe strategies to appropriately respond to stressors in a variety of situations (e.g., academics, relationships, shootings, death, car accidents, illness).

2.2.12.PF.1: Compare the short- and long-term benefits of physical activity and the impact on wellness associated with physical, mental, emotional fitness through one's lifetime.

2.2.12.LF.7: Analyze the current and future impact of globalization and technology on the influences of participation in sports, games, physical fitness activities, dance, gaming, outdoor adventure, viewing sports, and social and emotional connections.

Social Studies

6.1.12.EconEM.2.c: Analyze how technological developments transformed the economy, created international markets, and affected the environment in New Jersey and the nation

6.1.12.EconNE.3.a: Evaluate the impact of education in improving economic opportunities and in the development of responsible citizens.

6.1.12.HistoryCC.3.a: Evaluate the role of religion, music, literature, and media in shaping contemporary American culture over different time periods.

6.1.12.HistoryUP.13.a: Determine the extent to which suburban living and television supported conformity and stereotyping during this time period, while new music, art, and literature acted as catalysts for the counterculture movement.

6.1.12.HistoryCA.14.c: Determine the influence of multicultural beliefs, products (i.e., art, food, music, and literature), and practices in shaping contemporary American culture.

6.1.12.EconNE.16.b: Evaluate the economic, political, and social impact of new and emerging technologies on individuals and nations

6.2.12.HistoryCC.2.c: Assess the impact of the printing press and other technologies developed on the dissemination of ideas.

6.2.12.HistoryUP.4.b: Report on the influence of war, economic depression, and genocide on the arts, cultural values, and social ideas.

World Languages

7.1.NM.IPRET.1: Identify familiar spoken and written words, phrases, and simple sentences contained in culturally authentic materials and other resources related to targeted themes.

7.1.NM.IPERS.5: Imitate gestures and intonation of the target culture(s) native speakers when greeting others, during leave-takings, and in daily interactions.

7.1.NM.PRSNT.4: Copy/write words, phrases, or simple guided texts on familiar topics.

7.1.NH.IPRET.5: Identify some unique linguistic elements in the target culture.

7.1.NH.IPRET.6: Interpret some common cultural practices associated with the target culture(s).

Integration of 21st Century Skills and Technology:

Career Readiness, Life Literacies, and Key Skills

9.4.12.CI.1: Demonstrate the ability to reflect, analyze, and use creative skills and ideas (e.g., 1.1.12prof.CR3a).

9.4.12.CI.2: Identify career pathways that highlight personal talents, skills, and abilities (e.g., 1.4.12prof.CR2b, 2.2.12.LF.8).

9.4.12.CI.3: Investigate new challenges and opportunities for personal growth, advancement, and transition (e.g., 2.1.12.PGD.1)

9.4.12.CT.2: Explain the potential benefits of collaborating to enhance critical thinking and problem solving (e.g., 1.3E.12profCR3.a).

9.4.12.DC.1: Explain the beneficial and harmful effects that intellectual property laws can have on the creation and sharing of content (e.g., 6.1.12.CivicsPR.16.a).

9.4.12.IML.8: Evaluate media sources for point of view, bias, and motivations (e.g., NJLSA.R6, 7.1.AL.IPRET.6).

Computer Science & Design Thinking (Technology)

8.1.12.IC.1: Evaluate the ways computing impacts personal, ethical, social, economic, and cultural practices.

8.1.12.IC.3: Predict the potential impacts and implications of emerging technologies on larger social, economic, and political structures, using evidence from credible sources.

8.2.12.ITH.3: Analyze the impact that globalization, social media, and access to open source technologies has had on innovation and on a society's economy, politics, and culture.

8.2.12.EC.1: Analyze controversial technological issues and determine the degree to which individuals, businesses, and governments have an ethical role in decisions that are made.

Students will engage with the following resources:

- Teacher-generated hand-outs and worksheets
- Print articles and book excerpts from reliable and professional resources
- YouTube videos

Students will write:

- Critiques of live and recorded performances
- Reflection on personal music experiences
- Classroom notes
- Research summaries

UNIT 1 TRANSFER OF KNOWLEDGE AND SKILLS

The following content outline is suggested. It is subject to length, order, and depth depending upon the expertise of the teacher, and time constraints that may arise because of remote learning. The emphasis a teacher wishes to place on a particular class may vary to best meet the needs of the students.

1. What We Hear - Defining Music & Exploring Sound
 - a. Defining music
 - b. Defining & measuring sound:
 - i. Vibration, Frequency, Amplitude, Timbre, Duration, Hearing Range
 - c. Hearing loss and protection
2. The Pleasure of Music - the Purpose and Power of Music

- a. Active (performing) vs. Passive (listening)
- b. Music as Therapy - Definition
 - i. Applications such as relaxation, acute and chronic pain, learning disorders, substance abuse treatment, aging related conditions, grief therapy, rehabilitation, anxiety, depression, and trauma,
- c. Careers in music therapy - training and certification
- d. Techniques for home practice
- e. Ceremony and Celebration
 - i. Praise and/or devotion, Patriotism and Nationalism, War-time influence, Traditions and Protocols, Graduations and Birthdays, Celebrations
 - ii. Festivals in different cultures such as Lakalaka (Tongo); Oban (Japan), Carnival (Spain)
 - iii. Composers of significant ceremonial works such as John Philip Sousa, Edward Elgar, Francis Scott Key and John Smith, Peter Ilyich Tchaikovsky, Patty and Mildred Hill, Irving Berlin
 - iv. Songs of remembrance such as “Taps”, “Amazing Grace”, “Marche Funebre”, “Eternal Father, Strong to Save” (Navy Hymn), “Sara” (Hausa form Nigeria)

3. Careers in Music

- a. Performer, Composer, Arranger, Orchestrator, Therapist, Producer, A and R (Artist and Repertoire), Engineer, Teacher, Critic, Journalist, Music Librarian, DJ/Radio personality, Entertainment Attorney, Manager, Conductor, Web Designer, Promoter, Instrument repair technician

A more detailed suggested content outline can be found by clicking [HERE](#).

Suggested activities, instructional strategies & assignments:

Self-assessment, Observations, Student-Centered Research, Classroom discussions (in person or online virtual “discussion boards”), PowerPoint or Prezi presentations, Classroom notes, Warm-ups that prompt discussion or reviews previous content, Exit tickets, Informal questioning to check for understanding

UNIT 1 EVIDENCE OF LEARNING

Formative Assessments:



- Homework
- Class discussion
- Individual conferences
- Warm-ups & Exit tickets
- Informal questioning to check for understanding

***These assessments will mostly require students to Remember, Understand, and Apply.**

Summative Assessments:

- Compare and Contrast stylistic elements
- Evaluate live and recorded performances
- Written exam demonstrating content comprehension

***These assessments will mostly require students to Apply, Analyze, and Evaluate.**

Performance Assessments:

- Projects
- Presentations
- Final writing projects, which may include summaries of content
- Music analysis critiques

***These assessments will mostly require students to Analyze, Evaluate, and Create.**

Accommodations/Modifications for Activities and Assessments:

Lessons will be adapted specifically to meet the inclusion needs of classified students as determined by the students' IEPs, 504s, EEL, At Risk, and Gifted and Talented. Students who have IEPs, 504s, and EEL plans will have their documents reviewed, and discussed (if applicable) with the appropriate teacher, counselor, and/or case manager. Specific Accommodations and Modifications can include:

- Extra time on assignments and assessments
- Digital copy of notes
- Guided notes as needed
- Preferential seating
- Repeating and clarifying directions
- Breaking concepts down into smaller chunks
- Opportunities for after school or online help
- Providing visual aids, such as PowerPoint or Prezi presentations and Smartboard activities
- Underlined or highlighted important words in directions or test items
- Grouped questions so that similar kinds of items are together on assignments/assessments
- Word banks or a list of words as answers for fill in the blank questions
- Reinforcing positive behaviors for following class rules
- Differentiated assignments that appropriately challenge various levels of learners
- Utilize hands-on activities, movement or rhythmic experiences to engage tactile/kinesthetic learners

UNIT 2 OVERVIEW / RATIONALE / SUMMARY

<p>MUSIC APPRECIATION</p> <p>Unit 2 - The Elements of Music</p>	<p>Unit 2 Summary:</p> <p>This unit focuses on the building blocks of music, in both composition and analysis. Students will learn fundamental music notation and specific terminology germane to making music. Students will discover instruments from around the world, alone and in groups, and the famous musicians that are associated with them. Using their knowledge of the elements of music, students will analyze music. Students will have the opportunity to create music on a level appropriate to their skill.</p>
<p>2nd Marking Period</p>	

Essential Questions:	Enduring Understandings:
<ol style="list-style-type: none"> 1. How do we organize and manipulate sound to create and analyze music? 2. What is the standard system of musical notation? 3. How do we classify musical instruments? 4. How do you properly evaluate the quality of a musical performance? 5. Why are certain instruments indigenous to a particular culture? 	<ol style="list-style-type: none"> 1. Musicians’ creative choices are influenced by their expertise, context, and their expressive intent. 2. A standardized system of notation is necessary to allow world-wide distribution of a music composition. 3. Musical instruments are classified by how they create sound. 4. The personal evaluation of musical works(s) and performance(s) is informed analysis, interpretation, and established criteria. 5. World cultures developed instruments from available materials to serve particular functions.

UNIT 2 INSTRUCTIONAL STRATEGIES AND RESOURCES

<u>Learning Targets</u>	<u>NJSLS</u>
<ol style="list-style-type: none"> 1. Identify the elements of music. 2. Analyze music according to the elements of music using content-specific terminology. 3. Identify basic symbols of standard musical notation. 4. Create or perform music using standard musical notation. 5. Classify specific types of musical instruments. 6. Analyze examples of traditional music from distinct world cultures. 	<ol style="list-style-type: none"> 1. 1.3B.12acc.Cr1a 2. 1.3B.12acc.Cr1a 3. 1.3E.12prof.Pr4a 4. 1.3E.12prof.Pr4a 5. 1.3B.12.prof.Cr3b 6. 7.1.NM.IPRET.1

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8.2.12.EC.1: Analyze controversial technological issues and determine the degree to which individuals, businesses, and governments have an ethical role in decisions that are made.

Students will engage with the following suggested resources:

- Teacher-generated hand-outs and worksheets
- Print articles and book excerpts from reliable and professional resources
- YouTube videos
- Classroom Instruments as available
- Rhythm Reader
- musictheory.net

Students will write:

- Critiques of live and recorded performances
- Reflection on personal music experiences
- Classroom notes
- Research summaries
- Musical examples using standard notation

UNIT 2 TRANSFER OF KNOWLEDGE AND SKILLS

The following content outline is suggested. It is subject to length, order, and depth depending upon the expertise of the teacher, and time constraints that may arise because of remote learning. The emphasis a teacher wishes to place on a particular class may vary to best meet the needs of the students.

1. Creating & Analyzing Music (Elements of Music)
 - a. SWBAT identify the elements of music.
 - i. Pitch, Melody, Rhythm, Harmony, Form
 - b. SWBAT identify the fundamental textures of music
 - i. Monophonic, Homophonic, Polyphonic
 - c. SWBAT create simple musical compositions.
 - i. Structured & Unstructured
2. What We See. (Musical Notation)
 - a. SWBAT identify, by sight and sound, the graphic representations of music.
 - i. Clefs (Treble, Bass, etc.), Grand Staff (lines and spaces), Rhythmic values (whole through sixteenth), Dynamic indicators, Tempo indicators, Expression indicators, The Score
 - ii. Guido de Arezzo and Solfeggio

iii. Neumes

3. Music as Culture

- a. SWBAT explain what the music of various cultures teaches us about the cultures and their people.
- b. SWBAT identify and classify musical instruments, the sound each produces, and notable players of these instruments.

i. Stringed Instruments (Chordophones)

1. Bowed - Violin, Viola, Cello, Double Bass
2. Plucked - Guitar, Banjo, Mandolin, Ukulele, Harp, Harpsichord, Pedal Steel Guitar, Koto, Samisen, Sitar, and other Eastern instruments, Dobro, fiddle and other American folk instruments
3. Hammered (Struck)

a. Piano & Dulcimer

ii. Woodwinds (Aerophones)

1. Single Reed Instruments - Saxophones, Clarinets, Bagpipes
2. Double Reed Instruments - Oboe, English Horn, Bassoon, Contrabassoon, World and ancient double reeds
3. Free Reed Instruments - Accordion, Concertina, Harmonica, Melodica
4. No Reed Instruments - Flutes, Piccolo, Recorder, Panpipes, Ocarina, Penny/Tin Whistles, Calliope
5. Hybrid Reed Instruments - Pipe Organ, Band Organs

iii. Brass Instruments (Aerophones) - Trumpets, Horn (French Horn), Trombones, Tuba, Euphonium (Tenor Tuba), Baritone Horn

1. Marching Brass Instruments - Mellophone & Sousaphone
2. Mutes

iv. Percussion Instruments (Idiophones)

- a. Pitched - Xylophone, Marimba, Vibraphone, Orchestral Bells (Glockenspiel), Chimes, Steel Drums
- b. Non-Pitched - Cymbals, Gongs, Rattles (Maracas), Cowbell, Woodblock, Tambourine, Cabasa

- i. Sound Effects - Thunder Sheet, Animal Calls, Nightmare Machine, Rainstick, Slapstick, Brake Drum,
 - c. Membranophones - Snare Drum, Field Drum, Bass Drum, Tom-Tom, Timpani, Drum Set, Ethnic Drums
 - v. Electronic Instruments (Electrophones) - Keyboards, Percussion, Amplifiers and Sound Reinforcement, Computer Driven Devices
 - vi. The Human Voice
 - 1. Registers, ranges, and classifications
 - a. Soprano, Mezzo Soprano, Alto or Contralto, Counter Tenor, Falsetto, Tenor, Baritone, Bass
 - 2. Vocal Health
- Various Musical Ensembles
 - a. Instrumental Ensembles
 - i. Band - Marching, Concert, Rock, etc.
 - ii. Orchestra
 - b. Vocal Ensembles - Choir, Barbershop, A Cappella
 - c. Solo, duet, trio, quartet, quintet, etc.
- c. SWBAT analyze examples of traditional music from distinct world cultures such as:
 - i. Native North American, South American (Bossa Nova & Tango Argentina), European (Celtic & Flamenco), West African, East Asian, Pacific Islander, Middle East, Carribean

A more detailed suggested content outline can be found by clicking [HERE](#).

Suggested activities, instructional strategies & assignments:

Self-assessment, Observations, Student-Centered Research, Classroom discussions (in person or online virtual “discussion boards”), PowerPoint or Prezi presentations, Classroom notes, Warm-ups that prompt discussion or reviews previous content, Exit tickets, Informal questioning to check for understanding

UNIT 2 EVIDENCE OF LEARNING

Formative Assessments:



- Homework
- Class discussion
- Individual conferences
- Warm-ups & Exit tickets
- Informal questioning to check for understanding

***These assessments will mostly require students to Remember, Understand, and Apply.**

Summative Assessments:

- Compare and Contrast stylistic elements
- Evaluate live and recorded performances
- Written exam demonstrating content comprehension

***These assessments will mostly require students to Apply, Analyze, and Evaluate.**

Performance Assessments:

- Projects
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Accommodations/Modifications for Activities and Assessments:

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- Digital copy of notes
- Guided notes as needed
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- Repeating and clarifying directions
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- Providing visual aids, such as PowerPoint or Prezi presentations and Smartboard activities
- Underlined or highlighted important words in directions or test items
- Grouped questions so that similar kinds of items are together on assignments/assessments
- Word banks or a list of words as answers for fill in the blank questions
- Reinforcing positive behaviors for following class rules
- Differentiated assignments that appropriately challenge various levels of learners
- Utilize hands-on activities, movement or rhythmic experiences to engage tactile/kinesthetic learners

UNIT 3 OVERVIEW / RATIONALE / SUMMARY

<p>MUSIC APPRECIATION</p> <p>Unit 3 - Classical Music History</p>	<p>Unit 3 Summary:</p> <p>This unit focuses on Classical Music history. Students will become familiar with the origin, evolution, context, and specific terminology germane to the various time periods. Students will discover significant artists from each time period and the works that are associated with them. Using their knowledge of the elements of music, students will analyze music from each time period.</p>
<p>3rd Marking Period</p>	

Essential Questions:	Enduring Understandings:
<ol style="list-style-type: none"> 1. What are the seven periods of music history? 2. How do world events affect musical composition and performance? 3. Why do we continue to study composers of the past? 4. What makes certain composers and their compositions timeless? 	<ol style="list-style-type: none"> 1. Music history is a part of world history. To properly classify and correlate the content, the scope of this material is divided into seven eras: Ancient; Medieval; Renaissance; Baroque; Classical; Romantic; and 20th Century. 2. All the arts reflect society. World events such as war, peace, tragedy, and elation have influenced and inspired composers for centuries. 3. Composers/artists and genres from the past influence current and future artists and genres. 4. Composers considered to be timeless created new styles and techniques, worked outside the box, and created enduring works that are easily recognized, and/or are connected to significant world events.

UNIT 3 INSTRUCTIONAL STRATEGIES AND RESOURCES

<u>Learning Target</u>	<u>NJSLS</u>
<ol style="list-style-type: none"> 1. Identify the eight historical periods of Western Classical Music. 2. Identify significant composers of each Classical Music time period as applicable. 3. Compare and contrast music from various time periods. 4. Recognize non-musical influences throughout history. 5. Analyze significant music from each time period. 	<ol style="list-style-type: none"> 1. 1.3B.12Cr3b 2. 1.3B.12prof.Re8a 3. 1.3B.12adv.Re7b 4. 1.3B.12adv.Cn11a 5. 1.3B.12acc.Re7b

Interdisciplinary Connections:

Comprehensive Health and Physical Education

2.1.12.PGD.1: Develop a health care plan that includes practices and strategies designed to support an active lifestyle, attend to mental health, and foster a healthy, social and emotional life.

2.1.12.PGD.2: Predict how healthy and unhealthy behaviors can affect brain development and impact physical, social and emotional stages of early adulthood.

2.1.12.EH.1: Recognize one’s personal traits, strengths, and limitations and identify how to develop skills to support a healthy lifestyle.

2.1.12.EH.3: Describe strategies to appropriately respond to stressors in a variety of situations (e.g., academics, relationships, shootings, death, car accidents, illness).

2.2.12.PF.1: Compare the short- and long-term benefits of physical activity and the impact on wellness associated with physical, mental, emotional fitness through one's lifetime.

2.2.12.LF.7: Analyze the current and future impact of globalization and technology on the influences of participation in sports, games, physical fitness activities, dance, gaming, outdoor adventure, viewing sports, and social and emotional connections.

Social Studies

6.1.12.EconEM.2.c: Analyze how technological developments transformed the economy, created international markets, and affected the environment in New Jersey and the nation

6.1.12.EconNE.3.a: Evaluate the impact of education in improving economic opportunities and in the development of responsible citizens.

6.1.12.HistoryCC.3.a: Evaluate the role of religion, music, literature, and media in shaping contemporary American culture over different time periods.

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Career Readiness, Life Literacies, and Key Skills

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Students will engage with the following suggested resources:

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- Print articles and book excerpts from reliable and professional resources
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- Accent on Composers
- YouTube videos

Students will write:

- Critiques of live and recorded performances
- Reflection on personal music experiences
- Classroom Notes
- Research summaries

UNIT 3 TRANSFER OF KNOWLEDGE AND SKILLS

The following content outline is suggested. It is subject to length, order, and depth depending upon the expertise of the teacher, and time constraints that may arise because of remote learning. The emphasis a teacher wishes to place on a particular class may vary to best meet the needs of the students.

1. Ancient, Medieval, Renaissance and Baroque Music

a. SWBAT identify the four historical periods of Western classical music from above.

i. Ancient (3200 BC-476 AD)

1. Egyptian (3200 BC-332 BC)
2. Greek (800 BC-146 BC)
3. Roman (753 BC-476 AD)

ii. Medieval (450-1400)

1. Church music (sacred)
Plainsong, Parallel organum, Gregorian Chant
2. Non-religious music (secular)
The addition of instruments

iii. Renaissance (1400-1600)

1. Motets, Madrigals, Masses
2. The relationship of music to the visual arts.

iv. Baroque (1600-1750)

i. SWBAT Identify significant composers of the Baroque Period, and their works

1. Composers

- a. Johann Sebastian Bach
- b. Antonio Vivaldi
- c. Georg Frederick Handel

2. Musical Forms

- a. Concerto, Fugue, Oratorio
- b. The beginning of opera
Recitative, Aria, Chorus

v. Classical and Romantic Music

1. SWBAT Identify significant composers of the Classical and Romantic Periods, their works.
2. SWBAT compare and contrast Classical and Romantic music.

a. Classical (1750-1820)

- i. Composers
 - 1. Haydn, Mozart, Beethoven
- ii. Musical Forms
 - 1. Sonata, Symphony, Theme and Variations, Opera
- b. Romantic (1820-1900)
 - i. Composers
 - 1. Schubert, Berlioz, Smetana, Wagner, Liszt, Chopin, Tchaikovsky, Verdi, Gilbert and Sullivan
 - ii. Musical Forms
 - 1. Art Song (Lieder), Tone Poem
Program Music, Chamber Music,
Ballet Music, Opera, Operetta
- vi. Twentieth Century Classical Music
 - 1. SWBAT Identify significant composers of Twentieth Century Classical music and their works.
 - 2. SWBAT discuss Impressionism and Expressionism in music.
 - 3. SWBAT correlate visual art to Impressionistic and Expressionistic music.
 - a. Composers, Musical Forms and innovations
 - i. Claude Debussy, Impressionism
 - ii. Maurice Ravel, Expressionism
 - iii. Igor Stravinsky, Polytonality
 - iv. Arnold Schoenberg, 12-Tone or serial music
 - v. Aaron Copland, true Americana
 - vi. Leonard Bernstein, infusion of jazz elements
 - vii. Phillip Glass, Minimalism
 - viii. John Cage, Aleatory Music

A more detailed suggested content outline can be found by clicking [HERE](#).

Suggested activities, instructional strategies & assignments:

Self-assessment, Observations, Student-Centered Research, Classroom discussions (in person or online virtual “discussion boards”), PowerPoint or Prezi presentations, Classroom notes, Warm-ups that prompt discussion or reviews previous content, Exit tickets, Informal questioning to check for understanding

UNIT 3 EVIDENCE OF LEARNING

Formative Assessments:

- Homework
- Class discussion
- Individual conferences
- Warm-ups & Exit tickets
- Informal questioning to check for understanding

***These assessments will mostly require students to Remember, Understand, and Apply.**

Summative Assessments:

- Compare and Contrast stylistic elements
- Evaluate live and recorded performances
- Written exam demonstrating content comprehension

***These assessments will mostly require students to Apply, Analyze, and Evaluate.**

Performance Assessments:

- Projects
- Presentations
- Final writing projects, which may include summaries of content
- Music analysis critiques

***These assessments will mostly require students to Analyze, Evaluate, and Create.**

Accommodations/Modifications for Activities and Assessments:

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- Reinforcing positive behaviors for following class rules
- Differentiated assignments that appropriately challenge various levels of learners
- Utilize hands-on activities, movement or rhythmic experiences to engage tactile/kinesthetic learners

UNIT 4 OVERVIEW / RATIONALE / SUMMARY

<p>MUSIC APPRECIATION</p> <p>Unit 4 - Popular Music History</p>	<p>Unit 4 Summary:</p> <p>This unit focuses on popular music in the 20th Century, Students will become familiar with the origin, evolution, context, and specific terminology germane to the various genres. Students will discover significant artists from each genre and the works that are associated with them. Using their knowledge of the elements of music, students will analyze music from each genre.</p>
<p>4th Marking Period</p>	
<p>Essential Questions:</p> <ol style="list-style-type: none"> 1. What are the origins of popular music in the 20th Century and the identifying characteristics that define them? 2. What is a significant source of popular music in the 20th century? 3. How did various music genres become popular? 4. Why do we continue to study artists of the past? 5. How does technology and other non-musical aspects play a role in popular music? 	<p>Enduring Understandings:</p> <ol style="list-style-type: none"> 1. Popular music in the 20th Century evolved from blues and country music. It evolved further to define jazz, which heavily influenced rock and roll and other genres to follow. In addition to common elements, each genre has distinct characteristics that define them. 2. The Great American Songbook became a significant source of 20th Century popular music drawing from Stage, film, and Tin Pan Alley. Television would contribute to this source in the second half of the century. 3. Popular music in the 20th Century evolved and became accessible more quickly than in the past due to the available technology of the time. 4. Composers/artists and genres from the past influence current and future artists and genres. 5. Non-musical aspects (literature, art, social, economic, political, scientific, technology) influence music throughout history, and vice versa.

UNIT 4 INSTRUCTIONAL STRATEGIES AND RESOURCES

<u>Learning Targets</u>	<u>NJSLS</u>
1. Identify the distinct musical characteristics that define popular genres.	1. 1.3B.12prof.Cr2a
2. Identify significant composers of each Classical Music time period as applicable.	2. 1.3B.12prof.Re8a
3. Compare and contrast music from various time periods.	3. 1.3B.12adv.Re7b
4. Recognize non-musical influences throughout history.	4. 1.3B.12adv.Cn11a
5. Analyze significant music from each time period.	5. 1.3B.12acc.Re7b
6. Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.	6. 1.3B.12prof.Cn11a
7. Assess the impact of the printing press and other technologies developed on the dissemination of ideas.	7. 6.2.12.HistoryCC.2.c

Interdisciplinary Connections:

Social Studies

6.1.12.EconEM.2.c: Analyze how technological developments transformed the economy, created international markets, and affected the environment in New Jersey and the nation

6.1.12.EconNE.3.a: Evaluate the impact of education in improving economic opportunities and in the development of responsible citizens.

6.1.12.HistoryCC.3.a: Evaluate the role of religion, music, literature, and media in shaping contemporary American culture over different time periods.

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1. Jazz

- a. SWBAT describe the beginnings of jazz.
 - i. European and West African influences, Blues
- b. SWBAT identify the musical characteristics that define jazz.
 - i. Improvisation, Rhythmic urgency, Polyrhythms, Blue Notes
- c. SWBAT distinguish various jazz styles, eras, and musicians
 - i. Ragtime and Stride piano:
Eubie Blake and Scott Joplin
 - ii. Dixieland (New Orleans and Chicago style):
Fats Waller and Louis Armstrong
 - iii. Swing and the Big Bands:
Benny Goodman, Harry James, Duke Ellington, and Tommy Dorsey
 - iv. Bebop: Charlie Parker and Dizzy Gillespie:

- v. Cool Jazz: Miles Davis, Gerry Mulligan, and Stan Getz
- vi. Hard Bop: Art Blakey and Horace Silver
- vii. Fusion (Rock and Jazz):
Herbie Hancock and Quincy Jones
- viii. Latin Jazz: Tito Puente, Celia Cruz, and
Antonio Carlos Jobim
- ix. Avant-Garde, and Free Jazz: Sun Ra, Art Ensemble of Chicago, and
Ornette Coleman
- x. Smooth Jazz: George Benson, Bob James, and
Kenny G.

2. Ceremony and Celebration

- a. SWBAT Identify characteristics of national anthems.
 - i. Praise and/or devotion
 - ii. Patriotism and Nationalism
 - iii. War-time influence
- b. SWBAT describe music featured in ceremonies.
 - i. Traditions and Protocols
 - ii. Graduations and Birthdays
 - iii. Celebrations
- c. SWBAT describe music associated with festivals in different cultures.
(Suggestions are below)
 - i. Lakalaka – Tongo
 - ii. Oban – Japan
 - iii. Carnival – Spain
- d. SWBAT identify composers of significant works of this genre
 - i. John Philip Sousa - "Stars and Stripes Forever"
 - ii. Edward Elgar - "Pomp and Circumstance"
 - iii. Francis Scott Key and John Smith -
"The Star-Spangled Banner"
 - iv. Peter Ilyich Tchaikovsky - "1812 Overture, and Triton's "Alma Mater"
 - v. Patty and Mildred Hill - "Happy Birthday"
 - vi. Irving Berlin - "White Christmas"

- e. SWBAT identify the following songs of remembrance, and explain the significance of each.

“Taps”, “Amazing Grace”, “Marche Funebre”,
“Eternal Father, Strong to Save” (Navy Hymn), and
“Sara” (Hausa form Nigeria)

3. Musical Theater

- a. SWBAT identify milestones in the development of musical theater.
- i. Operetta, Minstrel shows, Vaudeville, Spectacle and Extravaganza, The modern musical
- b. SWBAT identify the key components of a Broadway musical
- i. Book - Story, Dialogue and Monologue
 - ii. Score - Music and Lyrics, Orchestration
 - iii. Choreography
 - iv. Set, Lighting, Sound, Costume, and Make-up Design
 - v. Special Effects
- c. SWBAT identify significant composers of Broadway musicals, and their works.
(Suggested works)
- i. George M. Cohan
 - ii. Jerome Kern (Showboat)
 - iii. George Gershwin (Girl Crazy)
 - iv. Cole Porter (Anything Goes)
 - v. Rogers and Hammerstein (Oklahoma, The Sound of Music, Carousel)
 - vi. Frank Loesser and Abe Burrows (Guys and Dolls)
 - vii. Alan Jay Lerner and Frederick Loewe (My Fair Lady)
 - viii. Leonard Bernstein and Stephen Sondheim (West Side Story)
 - ix. Meredith Willson (The Music Man)
 - x. Jerry Herman (Hello Dolly, Mame)
 - xi. Andrew Lloyd Webber (Jesus Christ Superstar, The Phantom of the Opera)
 - xii. Marvin Hamlisch (A Chorus Line)

- xiii. John Kander and Fred Ebb (Cabaret, Chicago)
- xiv. Claude-Michel Schönberg and Alain Boublil (Les Misérables)
- xv. Jason Robert Brown and Michael John LaChiusa (Rent)
- xvi. Elton John and Tim Rice (The Lion King)
- xvii. Stephen Schwartz and Winnie Holzman (Wicked)
- xviii. Lin-manuel Miranda (Hamilton)

d. SWBAT Analyze and evaluate a Broadway musical.

Style, Era, The elements above, The Tony Awards

4. Music in Film

a. SWBAT describe the origins and development of music in the art of film.

i. Silent film scores

Live music, often improvised on piano or organ, Big budget films were scored.

ii. The Talkies (Sound film)

1. Synchronized soundtrack

Vitaphone, magnetic, and digital sound

b. SWBAT identify three ways in which music enhances the dramatic action in film.

i. Establishes characters, location, and/or era. (motive/theme)

ii. Provides psychological insight into a particular character or event. (mood)

iii. Intensifies the overall impact, and provides continuity.

c. SWBAT identify significant film composers and their works.

i. John Williams (Star Wars, Jurassic Park, Jaws, Harry Potter, Indiana Jones, ET, Superman)

ii. Hans Zimmer (The Dark Knight, Gladiator, Days of Thunder)

iii. Danny Elfman (Batman, Beetlejuice, Spiderman)

iv. Michael Giacchino (The Incredibles, Up, Jurassic World)

v. James Horner (Titanic, Aliens, Avatar)

vi. Bernard Herrmann (Psycho)

vii. Jerry Goldsmith (The Mummy, Small Soldiers, Air Force One)

viii. Alan Silvestri (Avengers, Back to the Future, Cast Away)

d. SWBAT evaluate and analyze a film score

- i. Using B i-iii above
- ii. The Academy Awards

5. Rock and Roll

a. SWBAT define the beginnings of Rock and Roll.

- i. Rural blues
- ii. Jazz
- iii. African-American spirituals
- iv. Gospel
- v. American southern traditional folk
- vi. Tin pan alley

b. SWBAT identify the characteristics that define Rock and Roll.

- i. Call and response
- ii. Implementation of a rhythm guitar
- iii. Early Rock and Roll used a three chord, 12-measure format.

c. SWBAT distinguish various rock and roll styles, eras and musicians

(Suggested)

- i. Rockabilly
Bill Haley and his Comets, Elvis Presley, Carl Perkins
- ii. Doo-Wop
The Platters, The Coasters, The Flamingos
- iii. Instrumental Rock
The Champs, The Ventures, The Surfaris
- iv. Teen Idols
Pat Boone, Fabian, Bobby Rydell, Frankie Avalon
- v. Girl Groups
The Shirelles, The Supremes, The Crystals
- vi. Surf Music
The Beach Boys, Jan and Dean, Dick Dale
- vii. Motown
Stevie Wonder, The Temptations, The Jackson 5
- viii. The British Invasion

The Beatles, The Rolling Stones, The Kinks

ix. Folk Rock

x. Bob Dylan, Simon and Garfunkel, The Mamas and the Papas, Peter,
Paul and Mary

xi. Psychedelic Rock

The Who, Jefferson Airplane, The Doors

xii. Soul

Ray Charles, Sam Cooke, Aretha Franklin

xiii. Blue-Eyed Soul

The Righteous Brothers, Robert Palmer, The Average White Band

xiv. Blues Rock

Jimi Hendrix, The Allman Brothers, Steve Miller

xv. Country Rock

Charlie Daniels, The Eagles, Linda Ronstadt

xvi. Singer-Songwriters

James Taylor, Carly Simon, Carole King, Paul Simon

xvii. Jazz Rock

Blood, Sweat, and Tears, Chicago, Frank Zappa

xviii. Progressive Rock

Moody Blues, Genesis, Yes, Kansas, Boston

xix. Bubblegum

The Monkees, The Osmond Brothers, The Partridge Family, The
Archies, Bobby Sherman

xx. Southern Rock

The Allman Brothers, Lynyrd Skynyrd, The Dave Mathews Band,
Marshall Tucker Band

xxi. Heavy Metal

Black Sabbath, Led Zeppelin, Deep Purple

xxii. Funk

Tower of Power, James Brown, Earth, Wind, and Fire

xxiii. Philly Soul

The O'Jays, The Stylistics, The Spinners

xxiv. Punk

The New York Dolls, The Sex Pistols, The Clash

xxv. New Wave

The Pretenders, The Go-Gos, Blondie

xxvi. Disco

The Bee Gees, The Trammps, Tavares, Donna Summer

xxvii. Rap

The Sugarhill Gang, Grandmaster Flash, Run-D.M.C., L.L. Cool J,
Public Enemy, 2Pac, Dr.Dre, Ice Cube, Snoop Doggy Dogg

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Applicable NJSL Standards:

1.3B.12prof.Cr1a: Describe how sounds and short musical ideas can be used to represent personal experiences, moods, visual images, and/or storylines.

1.3B.12prof.Cr2a: Assemble and organize sounds or short musical ideas to create initial expressions of selected experiences, moods, images or storylines.

1.3B.12prof.Cr3b: Share music through the use of notation, performance or technology, and demonstrate how the elements of music have been employed to realize expressive intent.

1.3B.12prof.Pr4a: Identify and select specific excerpts, passages, or sections in musical works that express a personal experience, mood, visual image, or storyline in simple forms (e.g., one-part, cyclical, binary).

1.3B.12prof.Pr4b: Analyze how the elements of music (including form) of selected works relate to style and mood and explain the implications for rehearsal or performance.

1.3B.12prof.Pr5b: Using established criteria and feedback, identify the way(s) in which performances convey the elements of music, style and mood.

1.3B.12prof.Pr6a: Share live or recorded performances of works (both personal and others') and explain how the elements of music are used to convey intent.

1.3B.12prof.Re7b: Analyze aurally and/or by reading the elements of music (including form) of musical works, relating them to style, mood and context, and describe how the analysis provides models for personal growth as a composer, performer and/or listener.

1.3B.12prof.Re8a: Develop and explain interpretations of varied works, demonstrating an understanding of the composer's intent by citing technical and expressive aspects as well as the style/genre of each work.

1.3B.12prof.Re9a: Describe the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating an understanding of the fundamentals of music theory.

1.3B.12prof.Cn10a: Demonstrate how interests, knowledge and skills relate to personal choices and intent when creating, performing, and responding to music.

1.3B.12prof.Cn11a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

1.3C.12nov.Cr3a: Evaluate and refine draft compositions and improvisations based on knowledge, skill and teacher-provided criteria.

1.3C.12prof.Cr3a: Evaluate and refine draft melodies, rhythmic passages, arrangements, and improvisations based on established criteria, including the extent to which they address identified purposes.

1.3C.12prof.Cr3b: Share personally developed melodies, rhythmic passages, and arrangements (individually or as an ensemble) that address identified purposes.

1.3C.12int.Re7b: Describe how understanding context and the way the elements of music are manipulated inform the response to music.

1.3C.12prof.Re8a: Explain and support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts, the setting of the text (when appropriate), and personal research.

1.3C.12nov.Re9a: Identify and describe the effect of interest, experience, analysis, and context on the evaluation of music.

1.3C.12int.Re9a: Explain the influence of experiences, analysis and context on interest in and evaluation of music. Proficient 1.3C.12prof.Re9a: Evaluate works and performances based on personally or collaboratively developed criteria, including analysis of the structure and context.

1.3E.12prof.Cr1a: Generate melodic, rhythmic and harmonic ideas for compositions or improvisations using digital tools.

1.3E.12acc.Cr1a: Generate melodic, rhythmic and harmonic ideas for compositions or improvisations using digital tools and resources.

1.3E.12adv.Cr1a: Generate melodic, rhythmic and harmonic ideas for compositions and improvisations that incorporate digital tools and resources.

1.3E.12prof.Cr3a: Drawing on feedback from teachers and peers, develop and implement strategies to improve and refine the technical and expressive aspects of draft compositions and improvisations.

1.3E.12prof.Pr4a: Develop and explain the criteria used for selecting varied sound resources based on interest, music reading skills, and an understanding of the performer's musical and technological skill.

1.3E.12prof.Pr4c: Identify the context, expressive challenges, and use of digital tools in a varied repertoire of music influence prepared or improvised performances.

1.3E.12prof.Re9a: Evaluate music using criteria based on analysis, interpretation, digital and electronic features, and personal interests.