Music Appreciation Curriculum

Grade 9-12: Unit 1

Elements of Music/ The Middle Ages and Renaissance
Course Description

Music Appreciation is an exploration in the materials and masterworks of world music. This course is designed to survey different musical styles and periods with the intent of increasing students’ enjoyment of music and developing their artistic and technical judgment.

Students begin by studying elements of music such as pitch, melody, rhythm, harmony, key, texture and form, then learn about the instruments of the orchestra and build a comprehensive vocabulary with which they will analyze and evaluate musical expression. From there, students will survey the continuum of musical history in Western Civilization in a chronological order, from the Middle Ages to the present by analyzing the form, function, craftsmanship, and originality of representative works of music and examining the role that representative composers 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. Although discussions of the pieces requires no knowledge of musical notation, all of the content is taught with an aural component with the aim to foster the development of aural skills that lead to an understanding of music.
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<td>Seven</td>
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<td>Unit 2</td>
<td>The Baroque Period, The Classical Period</td>
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<td>Unit 3</td>
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### Educational Technology Standards


- **Technology Operations and Concepts**
  - Create a personal digital portfolio which reflects personal and academic interests, achievements, and career aspirations by using a variety of digital tools and resources.
  - Produce and edit a multi-page digital document for a commercial or professional audience and present it to peers and/or professionals in that related area for review.

- **Creativity and Innovation**
  - Apply previous content knowledge by creating and piloting a digital learning game or tutorial.

- **Communication and Collaboration**
  - Develop an innovative solution to a real world problem or issue in collaboration with peers and experts, and present ideas for feedback through social media or in an online community.

- **Digital Citizenship**
  - Demonstrate appropriate application of copyright, fair use and/or Creative Commons to an original work.
  - Evaluate consequences of unauthorized electronic access and disclosure, and on dissemination of personal information.
  - Compare and contrast policies on filtering and censorship both locally and globally.

- **Research and Information Literacy**
  - Produce a position statement about a real world problem by developing a systematic plan of investigation with peers and experts synthesizing information from multiple sources.

- **Critical Thinking, Problem Solving, Decision Making**
  - Evaluate the strengths and limitations of emerging technologies and their impact on educational, career, personal and or social needs.
Career Ready Practices

Career Ready Practices describe the career-ready skills that all educators in all content areas should seek to develop in their students. They are practices that have been linked to increase college, career, and life success. Career Ready Practices should be taught and reinforced in all career exploration and preparation programs with increasingly higher levels of complexity and expectation as a student advances through a program of study.

<table>
<thead>
<tr>
<th>CRP1. Act as a responsible and contributing citizen and employee</th>
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<tr>
<td>Career-ready individuals understand the obligations and responsibilities of being a member of a community, and they demonstrate this understanding every day through their interactions with others. They are conscientious of the impacts of their decisions on others and the environment around them. They think about the near-term and long-term consequences of their actions and seek to act in ways that contribute to the betterment of their teams, families, community and workplace. They are reliable and consistent in going beyond the minimum expectation and in participating in activities that serve the greater good.</td>
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<tr>
<th>CRP2. Apply appropriate academic and technical skills.</th>
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<tr>
<td>Career-ready individuals readily access and use the knowledge and skills acquired through experience and education to be more productive. They make connections between abstract concepts with real-world applications, and they make correct insights about when it is appropriate to apply the use of an academic skill in a workplace situation.</td>
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<tr>
<th>CRP3. Attend to personal health and financial well-being.</th>
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<tbody>
<tr>
<td>Career-ready individuals understand the relationship between personal health, workplace performance and personal well-being; they act on that understanding to regularly practice healthy diet, exercise and mental health activities. Career-ready individuals also take regular action to contribute to their personal financial wellbeing, understanding that personal financial security provides the peace of mind required to contribute more fully to their own career success.</td>
</tr>
</tbody>
</table>
CRP4. Communicate clearly and effectively and with reason.
Career-ready individuals communicate thoughts, ideas, and action plans with clarity, whether using written, verbal, and/or visual methods. They communicate in the workplace with clarity and purpose to make maximum use of their own and others’ time. They are excellent writers; they master conventions, word choice, and organization, and use effective tone and presentation skills to articulate ideas. They are skilled at interacting with others; they are active listeners and speak clearly and with purpose. Career-ready individuals think about the audience for their communication and prepare accordingly to ensure the desired outcome.

CRP5. Consider the environmental, social and economic impacts of decisions.
Career-ready individuals understand the interrelated nature of their actions and regularly make decisions that positively impact and/or mitigate negative impact on other people, organization, and the environment. They are aware of and utilize new technologies, understandings, procedures, materials, and regulations affecting the nature of their work as it relates to the impact on the social condition, the environment and the profitability of the organization.

CRP6. Demonstrate creativity and innovation.
Career-ready individuals regularly think of ideas that solve problems in new and different ways, and they contribute those ideas in a useful and productive manner to improve their organization. They can consider unconventional ideas and suggestions as solutions to issues, tasks or problems, and they discern which ideas and suggestions will add greatest value. They seek new methods, practices, and ideas from a variety of sources and seek to apply those ideas to their own workplace. They take action on their ideas and understand how to bring innovation to an organization.

CRP7. Employ valid and reliable research strategies.
Career-ready individuals are discerning in accepting and using new information to make decisions, change practices or inform strategies. They use reliable research process to search for new information. They evaluate the validity of sources when considering the use and adoption of external information or practices in their workplace situation.
CRP8. Utilize critical thinking to make sense of problems and persevere in solving them.
Career-ready individuals readily recognize problems in the workplace, understand the nature of the problem, and devise effective plans to solve the problem. They are aware of problems when they occur and take action quickly to address the problem; they thoughtfully investigate the root cause of the problem prior to introducing solutions. They carefully consider the options to solve the problem. Once a solution is agreed upon, they follow through to ensure the problem is solved, whether through their own actions or the actions of others.

CRP9. Model integrity, ethical leadership and effective management.
Career-ready individuals consistently act in ways that align personal and community-held ideals and principles while employing strategies to positively influence others in the workplace. They have a clear understanding of integrity and act on this understanding in every decision. They use a variety of means to positively impact the directions and actions of a team or organization, and they apply insights into human behavior to change others’ action, attitudes and/or beliefs. They recognize the near-term and long-term effects that management’s actions and attitudes can have on productivity, morals and organizational culture.

CRP10. Plan education and career paths aligned to personal goals.
Career-ready individuals take personal ownership of their own education and career goals, and they regularly act on a plan to attain these goals. They understand their own career interests, preferences, goals, and requirements. They have perspective regarding the pathways available to them and the time, effort, experience and other requirements to pursue each, including a path of entrepreneurship. They recognize the value of each step in the education and experiential process, and they recognize that nearly all career paths require ongoing education and experience. They seek counselors, mentors, and other experts to assist in the planning and execution of career and personal goals.

CRP11. Use technology to enhance productivity.
Career-ready individuals find and maximize the productive value of existing and new technology to accomplish workplace tasks and solve workplace problems. They are flexible and adaptive in acquiring new technology. They are proficient with ubiquitous technology applications. They understand the inherent risks-personal and organizational-of technology applications, and they take actions to prevent or mitigate these risks.
CRP12. Work productively in teams while using cultural global competence.
Career-ready individuals positively contribute to every team, whether formal or informal. They apply an awareness of cultural difference to avoid barriers to productive and positive interaction. They find ways to increase the engagement and contribution of all team members. They plan and facilitate effective team meetings.
# Differentiated Instruction

## Accommodate Based on Students’ Individual Needs: Strategies

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<th>Time/General</th>
<th>Processing</th>
<th>Comprehension</th>
<th>Recall</th>
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| - Extra time for assigned tasks  
- Adjust length of assignment  
- Timeline with due dates for reports and projects  
- Communication system between home and school  
- Provide lecture notes/outline | - Extra Response time  
- Have students verbalize steps  
- Repeat, clarify or reword directions  
- Mini-breaks between tasks  
- Provide a warning for transitions  
- Reading partners | - Comprehension  
- Precise step-by-step directions  
- Short manageable tasks  
- Brief and concrete directions  
- Provide immediate feedback  
- Small group instruction  
- Emphasize multi-sensory learning | - Teacher-made checklist  
- Use visual graphic organizers  
- Reference resources to promote independence  
- Visual and verbal reminders  
- Graphic organizers |

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| - Computer/whiteboard  
- Tape recorder  
- Spell-checker | - Extended time  
- Study guides  
- Shortened tests  
- Read directions aloud | - Consistent daily structured routine  
- Simple and clear classroom rules  
- Frequent feedback | - Individual daily planner  
- Display a written agenda  
- Note-taking assistance  
- Color code materials |
### Enrichment

**Accommodate Based on Students individual Needs: Strategies**

- Adaptation of Material and Requirements
- Evaluate Vocabulary
- Elevated Text Complexity
- Additional Projects
- Independent Student Options
- Projects completed individual or with Partners
- Self Selection of Research
- Tiered/Multilevel Activities
- Learning Centers
- Individual Response Board
- Independent Book Studies
- Open-ended activities
- Community/Subject expert mentorships
Assessments

- Listening Outlines
- Drag and Drop Items
- Multiple-Choice Items
- Timelines
- Maps
- Charts
- Graphic Organizers
- DBQ, Essays
- Oral Report
- Role Playing
- Multiple Response Strategies (Response Card, Whip-around, Think-Pair-Share, Table Talk, Quick Response, Oral/Choral Response, White Boards)
- Concept Mapping
- Short/Extended Constructed Response Items
- Quizzes
- Journal Entries/Reflections/Quick-Writes
- Accountable talk
- Projects
- Portfolios
- Observation
- Graphic Organizers/ Concept Mapping
- Presentations
- Homework
# Interdisciplinary Connections

## 6.2 World History/Global Studies
6.2.12.B.2.a Relate the geographic location of Italian city-states to the fact that Italy was the center of the Renaissance.
6.2.12.B.2.b Relate the division of European regions during this time period into those that remained Catholic and those that became Protestant to the practice of religion in the New World.
6.2.12.D.2.a Determine the factors that led to the Renaissance and the impact on the arts.
6.2.12.D.2.b Determine the factors that led to the Reformation and the impact on European politics.
6.2.12.D.2.c Justify how innovations from Asian and Islamic civilizations, as well as from ancient Greek and Roman culture, laid the foundation for the Renaissance.

## English Language Arts & History/Social Studies Grades 9-10 Common Core Standards

### Key Ideas and Details:
- RH.9-10.1: Cite specific textual evidence to support analysis of primary and secondary sources, attending to such features as the date and origin of the information.
- RH.9-10.3: Analyze in detail a series of events described in a text; determine whether earlier events caused later ones or

### English Language Arts Standards
- WHST.9-10.2 a-f: Write informative/explanatory texts, including the narration of historical events, scientific procedures/ experiments, or technical processes.

### Production and Distribution of Writing:
- WHST.9-10.4: Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- WHST.9-10.7: Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.
- WHST.9-10.8: Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the usefulness of each source in answering the research question; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and following a standard format for citation.
- WHST.9-10.9: Draw evidence from informational texts to support analysis, reflection, and research.
Grade: 9-12

Unit: I
I. Elements of Music
II. The Middle Ages and Renaissance

Topic Description:
In this unit, students will study elements of music such as pitch, melody, rhythm, harmony, key, texture and form, then learn about the instruments of the orchestra and build a comprehensive vocabulary with which they will analyze and evaluate musical expression. From there, students will begin surveying the continuum of musical history in Western Civilization from the Middle Ages to Renaissance style by analyzing the form, function, craftsmanship, and originality of representative works of music and examining the role that representative composers had in affecting established or emergent forms of musical expression. Students will learn about the main stylistic, cultural, political and historical trends of Middle Ages and Renaissance and will place musical events within their cultural and historical context.

New Jersey Core Curriculum Content Standards (NJCCCS):

1.1.12. B.1 Examine how aspects of meter, rhythm, tonality, intervals, chords, and harmonic progressions are organized and manipulated to establish unity and variety in genres of musical compositions.
1.1.12. B.2 Synthesize knowledge of the elements of music in the deconstruction of complex musical scores from diverse cultural contexts.
1.2.12. A.1 Determine how dance, music, theatre, and visual art have influenced world cultures throughout history.
1.2.12. A.2 Justify the impact of innovations in the arts (e.g., the availability of music online) on societal norms and habits of mind in various historical eras.
1.3.12. B.1 Analyze compositions from different world cultures and genres with respect to technique, musicality, and stylistic nuance.
1.3.12. B.2 Analyze how the elements of music are manipulated in original or prepared musical scores.
1.4.12. A.1 Use contextual clues to differentiate between unique and common properties and to discern the cultural implications of works of dance, music, theatre, and visual art.
1.4.12. A.2 Speculate on the artist's intent, using discipline-specific arts terminology and citing embedded clues to substantiate the hypothesis.
1.4.12. A.3 Develop informed personal responses to an assortment of artworks using historical significance, craftsmanship, cultural context, and originality as criteria for assigning value to the works.
1.4.12. A.4 Evaluate how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to artwork.
1.4.12. B.1 Formulate criteria for arts evaluation using the principles of positive critique and observation of the elements of art and principles of design, and use the criteria to evaluate works of dance, music, theatre, visual, and multimedia artwork from diverse cultural contexts and historical
1.4.12.B.2 Evaluate how an artist's technical proficiency may affect the creation or presentation of a work of art, as well as how the context in which a work is performed or shown may impact perceptions of its significance/meaning.

1.4.12. B.3 Determine the role of art and art-making in a global society by analyzing the influence of technology on the visual, performing, and multimedia arts for consumers, creators, and performers around the world.

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| • Analyze and describe pitch, dynamics and tone color in musical excerpts 1.1.12.B.1 | ▪ How are pitch, dynamics and tone color used in a work to create images or evoke emotions? ▪ How is tone color manipulated to make a given work interesting and unique | Introduction to Sound [http://dev.physicslab.org/Chapter.aspx?cid=7](http://dev.physicslab.org/Chapter.aspx?cid=7) Sound Properties and Their Perception [http://www.physicsclassroom.com](http://www.physicsclassroom.com) | - Create up and down hand motions to reflect highness and lowness of sound in an aural excerpt
- Compare the use of dynamics in Wagner’s, *Lohengrin*, Prelude to Act III and Chopin’s, Prelude in C Minor for Piano, op. 28.
- Venn diagram: Listen to two recordings of the same musical work. Compare and contrast recordings in areas of pitch, dynamics and tone color |
<p>| • Examine how aspects of tone color are organized and manipulated in musical compositions 1.1.12.B.1 | | | |
| | • How are musical instruments and voices used to make a given work interesting and unique? | Anatomy and Physiology of Voice Production <a href="http://www.voiceproblem.org/anat">http://www.voiceproblem.org/anat</a> | - Create a listening outline for Britten’s, <em>Young Person's Guide to the Orchestra</em> (Variations &amp; Fugue on a |
| • Aurally and visually identify various musical instruments and ensembles | | | |</p>
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<td>1.1.12.B.1</td>
<td>• Compare and contrast human voices and registers 1.1.12.B.1</td>
<td><a href="http://www.lionsvoiceclinic.umn.edu/page2.htm">omy/</a> About the Voice  <a href="http://www2.si.umich.edu/chico/instrument/">Instrument Encyclopedia</a> Benjamin Britten <a href="http://www.musicwebinternational.com/britten/index.htm">http://www.musicwebinternational.com/britten/index.htm</a></td>
<td>Theme by Purcell. Focus on instruments’ tone color  - Listen and identify the instrument played <a href="http://www.musicgames.net/livegames/orchestra/orchestra2.htm">http://www.musicgames.net/livegames/orchestra/orchestra2.htm</a>  - Research project: Music Where I Live: Find out the name of professional orchestra or choir closest to where you live and list the date, time, and location of its next performance</td>
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<td>• Identify and describe musical meter and tempo in listening activities 1.1.12.B.1; 1.1.12.B.2</td>
<td><a href="http://www.music.indiana.edu/som/courses/rhythm/">Rhythm and Meter in Tonal Music</a> <a href="http://www.rhythmweb.com/">Rhythm Web</a> Venn diagram: Listen to recordings of the same musical work. Compare and contrast recordings in the areas of rhythm, meter and tempo Create dance steps to reflect the meter of the song “Mary Had a Little Lamb” and “My Country ‘Tis of Thee” In your own words, provide definitions for the following terms: tie, tempo, beat, pulse</td>
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<td>• How are rhythm, meter and tempo organized and manipulated to make a given work unique, interesting, and expressive?  • How can one identify meter aurally?</td>
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- Venn diagram: Listen to recordings of the same musical work.
- Compare and contrast recordings in the areas of rhythm, meter and tempo Create dance steps to reflect the meter of the song “Mary Had a Little Lamb” and “My Country ‘Tis of Thee”
- In your own words, provide definitions for the following terms: tie, tempo, beat, pulse
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| • Identify symbols that indicate pitch and duration in musical scores 1.1.12.B.2 | ▪ What are the basic elements of notation  
▪ What symbols indicate pitch and duration?  | The Method Behind the Music  
Introduction to Reading Music  
http://datadragon.com/education/reading/  
Learn to Sight Sing  
http://neilhawes.com/sstheory/sitesing.htm  
Teoria.com  
Exercises: note recognition  |
| • Aurally and visually identify steps and leaps in the melody movement 1.1.12.B.1  
• Examine how aspects of melody are organized and manipulated in musical compositions 1.1.12.B.1  
• Aurally and visually identify articulation as  | ▪ What is a melodic line?  
▪ In what ways can a melody move?  
▪ Can aspects of melody be manipulated to create unity and variety in musical composition?  
▪ What is articulation in music?  | Teoria.com  
http://www.teoria.com/tutorials  
Chord Wizard  
http://www.chordwizard.com/theory.html  
Musictheory.net  
http://www.musictheory.net/ | - Mirror the melodic contour of the song “Somewhere Over the Rainbow” using hand gestures |
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<td>legato or staccato style 1.1.12.B.1</td>
<td>• Analyze articulation in musical excerpts 1.1.12.B.1</td>
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</table>
| • Examine the use of consonance and dissonance in musical compositions 1.1.12.B.1 | • How are consonance and dissonance used to create tension and release in music?  
• How are consonance and dissonance different? | Teoria.com  
http://www.teoria.com/tutorials | - Identify consonance and dissonance (thumbs up/down) given aural prompts  
- Venn diagram: Listen to recordings of two different musical works. Compare the use of dissonance and consonance in them |
| • Compare consonance and dissonance 1.1.12.B.1 | • Examine how aspects of harmony are organized and manipulated to establish unity and variety in genres of musical compositions 1.1.12.B.1 | The Tonal Centre  
http://www.tonalcentre.org  
Musictheory.net  
http://www.musictheory.net/ Piano Room | - Listen to your favorite pieces and identify overall harmonic structure as simple or complex  
- Create a graph representing chord changes in a 12-bar-blues progression |
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| • Given aural prompts, identify listening excerpts as tonal or atonal | ▪ How does the way chords are constructed and how they follow each other make a given work expressive?  
▪ What is a chord progression?  
| • Given aural prompts, identify key as major or minor | | | |
| • Identify chord progression, such as twelve-bar-blues in listening excerpts | | | |
| Define musical style as a characteristic way of treating the various musical element | ▪ What is the difference among monophonic, homophonic and polyphonic textures?  
▪ Can aspects of texture be manipulated to make a work more interesting? | [A Guide to Musical Texture](http://www.uwosh.edu/faculty_staff/liske/musicalelements/texture/)  
Polyphony and Homophony [http://cnx.org/content/m14260/latest/](http://cnx.org/content/m14260/latest/) | - Create a graph representing texture for Bizet’s, Farandole from L’Arlesienne (The Woman of Arles) Suite No. 2 |
<p>| • Identify factors that influence changes in musical style | | | - Using the &quot;texture finder&quot; <a href="http://cnx.org/content/m14260/latest/resource">http://cnx.org/content/m14260/latest/resource</a>, determine the musical texture of three musical compositions of your choosing. Identify examples of monophonic, polyphonic and |</p>
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| **• Analyze and aurally identify techniques that create musical form such as repetition, contrast and variation. 1.1.12.B.1** | **▪ How does repetition create contrast and variation?**  
**▪ What is the difference between binary and ternary forms?** | Musictheory.net  
[http://www.musictheory.net/index.html](http://www.musictheory.net/index.html)  
teoria.com  
[http://www.teoria.com/](http://www.teoria.com/) | - Chart: Compare and contrast formal outline of Tchaikovsky’s, Dance of the Reed Pipes from Nutcracker Suite and Bach’s, Badinerie from Suite No. 2 in B Minor  
- Create a bar-chart to visually represent the form of a musical piece |
| **• Identify binary and ternary forms in listening examples 1.1.12.B.1** | | | |
| **• Define musical style as a characteristic way of treating the various musical element 1.1.12.B.1** | **▪ What are some of the factors that influence changes in musical style from one historical period to the next?** | **Music History 102**  
[http://www.ipl.org/exhibit/mushist/](http://www.ipl.org/exhibit/mushist/)  
**American Popular Music**  
before 1900  
[http://kclibrary.lonestar.edu/music-1.html](http://kclibrary.lonestar.edu/music-1.html)  
1900-1950  
[http://kclibrary.lonestar.edu/music-2.html](http://kclibrary.lonestar.edu/music-2.html)  
1950-present | - Essay: There are several periods of popular music history in America. Describe some of your thoughts concerning the influence of technology on the development and proliferation of popular music. |
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| • Identify the major historical, political and cultural events that parallel the development of musical forms in the Middle Ages 1.2.12.A.1; 1.2.12.A.2 | ▪ What were the major historical, political and cultural events that parallel the development of musical forms in the Middle Ages?  
▪ Why is most medieval music related to church? | [Early Music FAQ](http://www.medieval.org/emfaq/) | - Journal: Write a journal entry from the perspective of being a monk during the Middle Ages |
| | • Listen to Gregorian Chant and identify common and unique implementation of the musical elements 1.4.12.A.1  
• Analyze the structure of Gregorian Chant 1.1.12.B.2  
• Analyze Gregorian Chant with respect to technique and musicality 1.3.12.B.1; 1.2.12.B.1 1.4.12.A.1; | ▪ Why is most medieval music related to church?  
▪ What is the structure of Gregorian Chant?  
▪ What is the main characteristic of Gregorian Chant?  
▪ How are Church Modes same or different from Major and Minor Scales | [Gregorian Chant](http://www.schuyesmans.be/gregorian/EN/ENmu_06.htm)  
[The Gregorian Association](http://www.beaufort.demon.co.uk/chant.htm)  
[Gregorian Chant Notation](http://lphrc.org/Chant/)  
[Gregorian Chant History](http://kclibrary.lonestar.edu/music-3.html) | - Alleluia: Vidimus Stellam  
Create a listening guide to be read while the music is playing  
- Write a rap and chant it above any cantus firmus to imitate the polyphony of Middle Ages  
- Game: Identify Church Modes based on the listening excerpts |
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| • Analyze the main characteristics of middle age music 1.4.12. A.1; 1.4.12.A.3; 1.4.12.A.4 |  | [http://interletras.com/canticum/Eng/history_intro.htm](http://interletras.com/canticum/Eng/history_intro.htm) | - Write a rap and chant it above any cantus firmus to imitate the polyphony of Middle Ages  
- Journal: Write a journal entry from the perspective of being a wandering minstrel or jongleur of the Middle Ages  
- Attend a concert of medieval music and write a concert report  
| • Identify the structure of church modes 1.1.12.B.2 |  |  | |
| • Identify style characteristics of the Secular Music in the Middle Ages | ▪ What are the main characteristics of Secular Music in the Middle Ages?  
▪ What was the use if instrumental music in the Middle Ages | **The Internet Renaissance Band** [http://www.curtisclark.org/emusic/](http://www.curtisclark.org/emusic/)  
**Ballad List** [http://www.moonwise.com/ballads.html](http://www.moonwise.com/ballads.html) | - |
| • Analyze the form and craftsmanship of representative secular works of music in the Middle Ages 1.3.12.B.1 |  |  | |
| • Analyze the use of musical instruments during the Middle Ages 1.3.12.B.1 |  |  | |
| • Develop informed personal response to music of |  |  | |

21 | P a g e
<table>
<thead>
<tr>
<th>NJDOE Student Learning Objectives</th>
<th>Essential Questions</th>
<th>Resources</th>
<th>Sample Activities</th>
</tr>
</thead>
</table>
| Middle Ages, using historical significance, craftsmanship, cultural context, and originality as criteria for assigning value to the works 1.4.12.B.2 | - What are the factors that led to the Renaissance; What was their impact on the arts?  
- What are the major historic, political and cultural events that parallel the development of new musical forms in the Renaissance? | Metropolitan Museum of Art, Music in the Renaissance  
http://www.metmuseum.org/toah/hd/renm/hd_renm.htm | compose a ballad of your own. Think chose instruments you would like to use to accompany your ballad |
| Identify the major historical, political and cultural events that parallel the development of musical forms during the Renaissance 1.2.12.A.1; 1.2.12.A.2 | - Travel Blog: Create a travel blog in which you address social, political, cultural and economic conditions in Medieval Europe. Place an emphasis on the role of music in society.  
- Create a blog as if you were a key figure during the Renaissance period and write two different posts on cultural issues  
- Explain the differences, if any, between the Middle Ages and the Renaissance in each of the following areas: Economic conditions, Social life, Education, Costumes, and Music |
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</table>
| • Analyze the main characteristics of Renaissance Music 1.4.12.A.1; 1.4.12.A.3; 1.4.12.A.4 | ▪ What are the main characteristics of Renaissance Music?  
▪ Who were the most important Renaissance composers?  
▪ How did instrumental music continue to develop throughout the Renaissance?  
▪ What compositional techniques did Renaissance composers use?  
▪ What are some of the specific compositional techniques used in Renaissance?  
▪ What is specific to music composed by Palestrina? | A Selection of Renaissance Music  
[www.medieval.org/emfaq/beginlst/renais.htm](http://www.medieval.org/emfaq/beginlst/renais.htm)  
Renaissance Composers  
A Guide to Medieval and Renaissance Instruments  
[http://www.music.iastate.edu/antiqua/instrumt.html](http://www.music.iastate.edu/antiqua/instrumt.html)  
Ancient Musical Instruments  
The Renaissance Band  
[http://curtisclark.org/emusic/](http://curtisclark.org/emusic/) | - Social Media Activity: Create a twitter, Tumblr, or Facebook for a Renaissance composer of your choice  
- Explain the differences, if any, between the music in the Middle Ages and the Renaissance music  
- Compare and contrast the use of music elements in Gregorian Chant, Alleluia: Vidimus stellam and Palestrina, Kyrie from Pope Marcellus.  
- Find at least two recordings of instrumental early music to study: make sure one uses authentic instruments, and the other uses modern instruments. Write a short essay which answers the following question based on your listening experience: If you needed to choose between two early music performances, one with early instruments and one with modern, which would you choose? Why? |
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<tbody>
<tr>
<td>selected works of Renaissance composers from various genres. 1.3.12.B2</td>
<td>• Listen to musical selections by a variety of Renaissance composers to discern use of the elements of music that are specific to each composer 1.1.12.B.1; 1.1.12.B.2; 1.3.12.B.1; 1.3.12.B.2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Identify main forms of sacred Renaissance music 1.4.12.A.1</td>
<td>What are the form, function, craftsmanship and originality of representative works of sacred music in the Renaissance?</td>
<td>Recording: Palestrina, <em>Kyrie</em> from Pope Marcellus</td>
<td>- Palestrina, Kyrie from Pope Marcellus. Follow the provided Listening Outline while listening to the piece</td>
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<tr>
<td>• Analyze the structure of Renaissance Mass 1.1.12.B.2</td>
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<tr>
<td>• Analyze a Renaissance Mass with respect to technique and musicality 1.3.12.B.1</td>
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<tr>
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<tr>
<td>• Identify main forms of secular Renaissance music 1.4.12.A.1</td>
<td>▪ What is the form, function, craftsmanship, and originality of representative works of secular music in the Renaissance?</td>
<td>Recording: Thomas Weelkes, Madrigal, <em>As Vesta was Descending</em></td>
<td>- Thomas Weelkes, Madrigal, <em>As Vesta was Descending</em>, Follow the Listening Outline while listening to the piece</td>
</tr>
<tr>
<td></td>
<td>▪ What are your personal impressions and experiences from attending a concert or watching a taped performance?</td>
<td>Concertgoing – A Handbook for Students; Writing a Concert Report <a href="http://www.mhhe.com/socscience/music/kamien/student/olc/mxzv2_c23.htm">http://www.mhhe.com/socscience/music/kamien/student/olc/mxzv2_c23.htm</a></td>
<td>- Attend a concert of Renaissance music and write a concert report. Describe the piece(s) you hear – how they sound to you. Identify the musical elements you hear using the appropriate terminology and describe your reactions and experiences in connection with those elements.</td>
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<tr>
<td></td>
<td>▪ How were the elements of music manipulated during the performance?</td>
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<td></td>
<td>▪ What was the historical significance of musical pieces you heard?</td>
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<tr>
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<td>principles of positive critique</td>
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<td>1.4.12.B.1</td>
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**Suggested Textbook and Multimedia CDs**


**Unit 1, Vocabulary:**

<table>
<thead>
<tr>
<th>Sound</th>
<th>Rhythm</th>
<th>Leap</th>
<th>Resolution</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pitch</td>
<td>Syncopation</td>
<td>Tempo Indications</td>
<td>Triad</td>
</tr>
<tr>
<td>Tone</td>
<td>Notation</td>
<td>(Largo, Grave,</td>
<td>Tonic Chord</td>
</tr>
<tr>
<td>Interval</td>
<td>Note</td>
<td>Adagio, Andante,</td>
<td>Dominant Chord</td>
</tr>
<tr>
<td>Octave</td>
<td>Staff</td>
<td>Moderato, Allegretto,</td>
<td>Arpeggio</td>
</tr>
<tr>
<td>Pitch range</td>
<td>Grand Staff</td>
<td>Allegro, Presto,</td>
<td>Keynote</td>
</tr>
<tr>
<td>Dynamics</td>
<td>Stem</td>
<td>Accelerando,</td>
<td>Key, Tonality</td>
</tr>
<tr>
<td>(pianissimo,</td>
<td>Flag</td>
<td>Ritarando)</td>
<td>Scale</td>
</tr>
<tr>
<td>piano, mezzo</td>
<td>Beam</td>
<td></td>
<td>Minor Key</td>
</tr>
<tr>
<td>piano, mezzo</td>
<td>Ledger Lines</td>
<td></td>
<td>Key Signature</td>
</tr>
<tr>
<td>forte, forte,</td>
<td>Sharp Sign</td>
<td></td>
<td>Modulation</td>
</tr>
<tr>
<td>fortissimo,</td>
<td>Flat Sign</td>
<td></td>
<td>Tonic Key (home</td>
</tr>
<tr>
<td>decrescendo,</td>
<td>Natural Sign</td>
<td>Cadence</td>
<td>key)</td>
</tr>
<tr>
<td>crescendo)</td>
<td>Clef</td>
<td>Incomplete cadence</td>
<td>Musical Texture</td>
</tr>
<tr>
<td></td>
<td>Stem</td>
<td>Complete cadence</td>
<td>Monophonic Texture</td>
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<tr>
<td></td>
<td>Flag</td>
<td>Climax</td>
<td>Unison</td>
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<tr>
<td></td>
<td>Beam</td>
<td>Sequence</td>
<td>Polyphonic Texture</td>
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<tr>
<td></td>
<td>Ledger Lines</td>
<td>Theme</td>
<td>Counterpoint</td>
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<tr>
<td></td>
<td>Sharp Sign</td>
<td>Media</td>
<td>Imitation</td>
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<tr>
<td></td>
<td>Flat Sign</td>
<td>Harmony</td>
<td>Homophonic Texture</td>
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<tr>
<td></td>
<td>Natural Sign</td>
<td>Chord</td>
<td>Form</td>
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<tr>
<td></td>
<td>Clef</td>
<td>Progression</td>
<td>Repetition</td>
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<tr>
<td></td>
<td>Stem</td>
<td>Consonance</td>
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</tbody>
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- Voice
- Step
- Contrast
- Rest
- Three-Part Form
- Two-Part Form
- Performer
- Improvisation
- Embellishments
- Virtuoso
- Conductor
- Baton
- Concertmaster
- Style
- Gregorian Chant
- Neumes
- Organum
- Troubadour
- Word Painting
- Church Modes
- Cantus Firmus
- Mass Ordinary
- Ballata
- A Cappella
- Motet
- Mass
- Madrigal
- Lute
# Unit Project (Choose 1)

<table>
<thead>
<tr>
<th>Unit Project (Suggested)</th>
<th>Unit Project (Suggested)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Compare and contrast the use of music elements (rhythm, meter, melody, harmony, key, texture, form etc.) in two different pieces covered in class</strong></td>
<td><strong>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:</strong></td>
</tr>
<tr>
<td></td>
<td>- Place, time and date of concert</td>
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<td></td>
<td>- Performance attended, including performance and genre</td>
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<td>- Evaluation of performance determined by your knowledge of music history, theory and interpretive skills</td>
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<td>- What could have been improved in the performance?</td>
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<td>- What was the environment of the concert hall like?</td>
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<td>- General reaction to the concert</td>
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<td></td>
<td>- Summary</td>
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<tr>
<td>Level</td>
<td>Description</td>
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<tr>
<td>90-100</td>
<td>Refers to <strong>three or more</strong> musical elements with accurate, descriptive and supportive evidence along with relevant connections to the musical excerpt(s)</td>
</tr>
<tr>
<td>80-89</td>
<td>Refers to <strong>at least three</strong> musical elements with <strong>somewhat</strong> accurate, descriptive and supportive evidence along with generally relevant connections to the musical excerpt(s) &lt;br&gt; <strong>OR</strong> &lt;br&gt; Refers to <strong>at least three</strong> musical elements, <strong>one with</strong> accurate, descriptive and supportive evidence along with relevant connections to the musical excerpt(s) and <strong>the other(s) without</strong> descriptive or supportive evidence or relevant connections to the musical excerpt(s)</td>
</tr>
<tr>
<td>70-79</td>
<td>Refers to <strong>at least two</strong> musical elements with <strong>somewhat</strong> accurate, descriptive and supportive evidence along with generally relevant connections to the musical excerpt(s) &lt;br&gt; <strong>OR</strong> &lt;br&gt; Refers to <strong>at least two</strong> musical elements, <strong>one with</strong> accurate, descriptive and supportive evidence along with relevant connections to the musical excerpt(s) and <strong>the other(s) without</strong> descriptive or supportive evidence or relevant connections to the musical excerpt(s)</td>
</tr>
<tr>
<td>60-69</td>
<td>Refers to <strong>only one</strong> musical element <strong>without</strong> descriptive or supportive evidence or relevant connections to the musical excerpt(s)</td>
</tr>
<tr>
<td>Below 60</td>
<td>Response is illegible &lt;br&gt; <strong>OR</strong> &lt;br&gt; Response doesn’t meet any of the above criteria &lt;br&gt; <strong>OR</strong> &lt;br&gt; Response is inappropriate to topic &lt;br&gt; <strong>OR</strong> &lt;br&gt; No response</td>
</tr>
</tbody>
</table>
Field Trip Ideas: Attend a concert and write a concert report.

Following are some of the suggested venues in New Jersey:

- **Community Theatre at Mayo Center for the Performing Arts**, 100 South St., Morristown, NJ 07960
- **Drew University, The Concert Hall at**, 36 Madison Avenue, Madison, NJ 07940
- **Count Basie Theatre**, 99 Monmouth St., Red Bank, NJ 07701
- **Bergen PAC**, 30 North Van Brunt St., Englewood, NJ 07631
- **Peak Performances at Montclair State University**, One Normal Avenue, Montclair, NJ 07043
- **Newark Symphony Hall**, 1020 Broad Street, Newark, NJ
- **New Jersey Performing Arts Center**, One Center Street, Newark, NJ 07102
- **Mason Gross Performing Arts Center of Rutgers University**, 85 George St., New Brunswick, NJ 08901
- **Kean Stage at Kean University**, 1000 Morris Ave., Union, NJ 07083
- **Shea Center for Performing Arts**, William Paterson University, 300 Pompton Rd., Wayne, NJ 07470
- **Stockton Performing Arts Center**, Richard Stockton College of New Jersey, Jimmie Leeds Road, Pomona, NJ 08240
- **Union County Performing Arts Center**, 1601 Irving St., Rahway NJ 07065