

WESTSIDE MIDDLE SCHOOL 7th GRADE MUSIC CURRICULUM MAP

Teacher: Bridges

AUGUST GOALS: I. I will continue learn and reaffirm the fundamentals and basic characteristics of music reading and writing including the grand staff, note names, key signatures, time signatures, etc.
 II. I will learn to analyze music parametrically (SHMRG) and apply knowledge to a wide variety of music styles.
 III. I will also learn to distinguish between three basic types of musical texture.

FRAMEWORKS	CONTENT	SKILLS
<p>F/W:M.47.1 Respond to music from various cultures, historical periods, and/or events.</p> <ul style="list-style-type: none"> • <i>Performing</i> • <i>listening</i> <p>M.1.7.2 Play/sing a varied <i>repertoire</i> alone and with others.</p> <p>M.2.7.1 <i>Improvise rhythmic variations on familiar melodies</i></p> <p>M.2.7.1 <i>Improvise</i></p>	<ul style="list-style-type: none"> • Knowledge of parameters of music. • Application of these parameters to all styles of music. • Performance skills from a musically parametric standpoint. 	<p><i>The student will ...</i></p> <p><i>Week 1</i></p> <ul style="list-style-type: none"> • Respond to music from various cultures, historical periods, and/or events. • Analyze /perform early examples of each of the 5 parameters of music: Melody, Harmony, Rhythm, Timbre, Form <p><i>Week 2-3</i></p> <p><i>Define the term and analyze examples of MELODY:</i></p> <p><i>Learning note names</i> <i>Intervals :m2 –extended intervals 11ths, 13ths etc.</i> Major and minor scale construction</p> <p>Construct original melody.</p> <p>Analyze modern popular melodies.</p>

<p>using a variety of sound sources</p> <p>M.1.7.3 Refine correct techniques: Classroom instruments.</p>	<p>Mastery of major and minor tonalities.</p>	<p>Harmony:</p> <ul style="list-style-type: none"> Identify musical texture. <p>Monophonic, polyphonic, homophonic Gregorian chant and other genre in all 3 textures</p> <p>Explore Harmony</p> <p>Listen and sing to these. Count, clap, write melodies. For examples:</p> <p>“I Don’t Care if the Rain Comes Down” (Major) Orff p. 10 “Fall is Here” (Also major) Orff II p. 8 Epitaph of Seikilos Robin and Marion</p> <p>Convert to minor using scale formulas learned in study of Melody.</p> <p>Review Intervals, then learn to build chords:</p> <p>Major, minor, and additional scale degrees</p> <p>Apply by harmonizing melodies from selected material and Norton historicaltexts.</p> <p>ANA (count, clap, sing and write):</p> <p>“Melancholy” in d minor (In parallel minor to F) Orff II p.44</p> <p>Convert to major.</p>	
<p>ACTIVITIES</p>		<p>ASSESSMENTS</p>	<p>RESOURCES</p>
<ul style="list-style-type: none"> Maintain a binder containing all worksheets: including 		<p>Content of binder.</p>	<p><i>Norton Anthology of Western Music</i> <i>Norton History of Western Music</i></p>

<p>activities taken from both performance and theory-based perspectives.</p> <ul style="list-style-type: none"> Identify through musical species the Characteristics of Sound and music, musical texture types. “What next improve game” <p>• Musical examples:</p> <ul style="list-style-type: none"> Chatter with the Angels, Let It Rain, Dock of the Bay. <p>Early Music: Epitaph of Seikilos, Euridpides fragment, Early mass Gregorian chant, Ordo virtutum(Hildegarde), Trope (chant), Adam de la Halle: “Robin and Marion,” Ventadorn, Beatriz, Hans Sachs,</p>	<p>Classroom performance.</p> <p>Original composition of each musical genre.</p>	<p><i>Norton: Recorded History of Western Music Classroom instruments</i></p>
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FRAMEWORKS	CONTENT	SKILLS
<p>M.4.5-7.1 Respond to music from various cultures, historical periods, and/or events.</p> <ul style="list-style-type: none"> <i>Performomg</i> <i>listening</i> <p>M.1.5-7.1 Play/sing a</p>	<ul style="list-style-type: none"> Knowledge of parameters of music. Application of these parameters to all styles of music. 	<p><i>The student will ...</i></p> <p>Hans Sachs “Davide”</p> <p>Analyze modern popular Harmony and Melody.</p> <ul style="list-style-type: none"> Simultaneous singing and playing of musical examples. <p>Convert to minor tonality.</p>

<p>varied repertoire alone and with others. 3 / 4 & 4/4 meters</p> <p>M.2.5-7.1 <i>Improvise rhythmic variations on familiar melodies finish and hang chant species).</i></p> <p>M.1.7.5 <i>Read</i></p> <ul style="list-style-type: none"> • pattern of a dotted eighth note followed by a sixteenth note or sixteenth rest • variety of tempi (e.g., grave, vivace) • various dynamic levels • 2, or cut time, meter • more complex forms and harmonies (e.g., theme and variations, three-part lines) • the intervals within the staff (e.g., 	<ul style="list-style-type: none"> • Performance skills from a musically parametric standpoint. <p>Mastery of major and minor tonality.</p>	<p>ANA (count, clap, sing and write). For example</p> <p>“Melancholy” in d minor (In parallel minor to F) Orff II p.44</p> <p>Convert to Major tonality</p> <p>Week 4:</p> <p>Study, analyze, and evaluate Rhythm</p> <p>Define rhythm in historical and historical terms. For example:</p> <ul style="list-style-type: none"> • “Alleluia” - by Renaissance composer Josquin. • 14th C: Guillaume de Machaut Use of Talea, colore <p>Rhythm studies from “Standards of Excellence” Count, clap, perform</p>
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<p><i>Major 6, Perfect 5, Perfect 4, Major 3, Major 2, octave)</i></p> <p>M.2.5-7.1 <i>Improvise</i> using a variety of sound sources Classroom instruments.</p>		<p>Week 5-6</p> <p>Study all above parameters using both modern and historical examples:</p> <ul style="list-style-type: none"> • Top 40 Popular Songs • Historical examples from any/all musical periods: Antiquity, Baroque, Classical, Romantic (19th C.) , 20 C, and Post modern 	
ACTIVITIES		ASSESSMENTS	RESOURCES
<ul style="list-style-type: none"> • Maintain a binder containing all worksheets: including activities taken from both performance and theory-based perspectives. • Identify through musical species the Characteristics of Sound and music, musical texture types. • “What next improve game” • Invent basic RHY patterns for Djembe. • Analysis chart of musical examples including parameters and musical texture. <ul style="list-style-type: none"> • Musical examples: Folk: Sue Joins the Dancing (English) Popular: “Let It Rain” (Canada) Blues: Dock of the Bay (USA) Antiquity: Epitaph of Sielkilos (Middle East) Medieval: Mass for Pope Marcellus (Italy) Renaissance: In Ecclesies (France) Baroque: Handel’s Messiah (Germany) Classical: Eine Kliene Nochtmusik (Austria) Romantic: Nocturne (France) 20 C: Rain Coming (Japan) <p>I Don’t Care if the Rain Comes Down” (Major) Orff p. 10 “Fall is Here” (Also major) Orff II p. 8</p>		<p>Content of binder.</p> <p>Classroom formance.</p> <p>Original composition of each musical genre.</p> <p>Perform Rhythms on Djembe.</p> <p>Analysis of each parameter of said music in a chart form.</p>	<p><i>Norton Anthology of Western Music</i> <i>Norton History of Western Music</i> <i>Norton: Recorded History of Western Music</i> <i>Classroom instruments</i></p>

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