Grade 6: General Music: Virtual Music

Content Area: **Music**
Course(s):
Time Period: **Full Year**
Length: **Full Year**
Status: **Published**

Unit Overview

Unit 1 introduces how to use a variety of digital audio workstations for students to compose, record, and mix their original ideas. Students will apply fundamental music theory concepts to compositions throughout the unit - covering rhythm, key signatures, chord progressions, larger musical form, and mixing theory. The unit culminates in a final composition on one digital audio workstation that synthesizes all concepts into an electronic or acoustic recording.

This unit aims to build upon the music theory and performance skills learned in 5th grade and apply them to larger musical forms in composition. This musical training will help students creatively develop musical ideas in tonal music and prepare students to create more freely in future units.

Enduring Understandings

• How to read time signatures and beat divisions on digital audio workstations
• How to apply intervals and accidentals to various key signatures
• How to compose a melody and chord progression in the keys of C major, G major, F major, A minor, E minor, and D minor.
• How to compose longer examples of basic forms, such as binary and ternary form.
• How to compose a long form composition using a digital audio workstation of your choice.

Students will understand that music theory provides a framework for creating and organizing musical ideas, and that digital audio workstations are tools that enable musicians to compose, record, refine, and share original music creatively and effectively.

Essential Questions

• How do time signatures and beat divisions translate to a grid on digital audio workstations?
• Can you apply your understanding of intervals and accidentals to various key signatures?
• Can you compose a melody and chord progression in the keys of C major, G major, F major, A minor, E minor, and D minor?
• Can you compose longer examples of basic forms, such as binary and ternary form?
• Can you combine your understanding of these concepts and create a long form composition using a digital audio workstation of your choice?

Learning Objectives

• SWBAT read time signatures and beat divisions on digital audio workstations
• SWBAT apply intervals and accidentals to various key signatures
• SWBAT compose a melody and chord progression in the keys of C major, G major, F major, A minor, E minor, and D minor.
• SWBAT compose longer examples of basic forms, such as binary and ternary form.
• SWBAT compose a long form composition using a digital audio workstation of your choice.

- Identify and apply fundamental music theory concepts, including rhythm, meter, key signatures, scales, and chord progressions, within original compositions.
- Create melodies and harmonic accompaniments that demonstrate an understanding of tonal relationships.
- Organize musical ideas into larger musical forms (e.g., ABA, verse-chorus, rondo) to create cohesive compositions.
- Use music notation and sequencing tools to accurately represent original musical ideas.
- Demonstrate proficiency in navigating and using a variety of digital audio workstations (DAWs) for composing, recording, editing, and arranging music.
- Record and edit MIDI and/or audio tracks using appropriate digital tools and techniques.
- Apply basic music production techniques, including track organization, looping, layering, and automation.
- Use fundamental mixing concepts such as volume balance, panning, equalization, and effects to improve the quality and clarity of a recording.
- Evaluate and revise compositions using feedback, listening skills, and production techniques to achieve a desired musical outcome.
- Develop and communicate original musical ideas through electronic or acoustic composition projects.
- Make creative decisions regarding instrumentation, texture, dynamics, and form to support artistic intent.
- Demonstrate persistence, problem-solving, and reflective practices throughout the creative process.
- Produce a complete original composition in a selected digital audio workstation that incorporates rhythm, tonality, chord progressions, musical form, recording techniques, and mixing skills.
- Present and explain the compositional and production choices used in the final project using appropriate musical vocabulary.

Standards: Content

1.3A.8.Cr1	Generating and conceptualizing ideas. The creative ideas, concepts and feelings that influence musicians' work emerge from a variety of sources. How do musicians generate creative ideas?

1.3A.8.Cr1a	Generate and improvise rhythmic, melodic and harmonic phrases and harmonic accompaniments within basic forms (e.g., AB, ABA, Theme & Variations) and expanded forms (e.g., introductions, transitions, codas) that convey expressive intent. Explain connection to specific purpose and context (e.g., social, cultural, historical).
1.3A.8.Cr2	Organizing and developing ideas.
	Musicians' creative choices are influenced by their expertise, context and expressive intent.
	How do musicians make creative decisions?
1.3A.8.Cr2a	Select, organize and document personal musical ideas for arrangements, songs and compositions within expanded forms that demonstrate concepts such as tension and release, unity and variety, balance, and convey expressive intent.
1.3A.8.Cr2b	Use standard and/or iconic notation and/or recording technology to document personal rhythmic phrases, melodic phrases and harmonic sequences.
1.3A.8.Cr3	Refining and completing products.
	Musicians evaluate and refine their work through openness to new ideas, persistence and the application of appropriate criteria.
	How do musicians improve the quality of their creative work?
1.3A.8.Pr4b	Compare the structure of contrasting pieces of music selected for performance, explaining how the elements of music are used in each.
1.3A.8.Pr4c	Analyze selected music by sight-reading in treble or bass clef using simple rhythmic, melodic and/or harmonic notation.
1.3A.8.Pr5	Developing and refining techniques and models or steps needed to create products.
	To express their musical ideas, musicians analyze, evaluate and refine their performance over time through openness to new ideas, persistence and the application of appropriate criteria.
	How do musicians improve the quality of their performance?
1.3A.8.Pr6	Conveying meaning through art.
1.3A.8.Re7a	Select programs of music (e.g., a playlist, live performance) and demonstrate the connections to an interest or experience for a specific purpose.
1.3A.8.Re7b	Classify and compare how the elements of music and expressive qualities relate to the structure within programs of music (e.g., a playlist, live performance).
1.3A.8.Re7c	Identify and compare the context of programs of music from a variety of genres, cultures and historical periods.
1.3A.8.Re9	Interpreting intent and meaning.

Standards: Interdisciplinary

9.4.5.IML.1	Evaluate digital sources for accuracy, perspective, credibility and relevance (e.g., Social Studies Practice - Gathering and Evaluating Sources).
9.4.5.IML.7	Evaluate the degree to which information meets a need including social emotional learning, academic, and social (e.g., 2.2.5. PF.5).
8.2.8.ITH.1	Explain how the development and use of technology influences economic, political, social, and cultural issues.
W.RW.7.7	Write routinely over extended time frames (time for research, reflection, metacognition/self-correction, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

W.RW.8.7	Write routinely over extended time frames (time for research, reflection, metacognition/self-correction, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.
W.RW.6.7	Write routinely over extended time frames (time for research, reflection, metacognition/self-correction, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.
SL.PE.7.1	Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 7 topics, texts, and issues, building on others' ideas and expressing their own clearly.
SL.PE.8.1	Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 8 topics, texts, and issues, building on others' ideas and expressing their own clearly.
SL.PE.6.1	Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 6 topics, texts, and issues, building on others' ideas and expressing their own clearly.
6.3.8.CivicsDP.1	Identify an issue of inequality, develop multiple solutions, and communicate the best one to an appropriate government body.
MS-ETS1-4	Develop a model to generate data for iterative testing and modification of a proposed object, tool, or process such that an optimal design can be achieved.

Assessment Evidence

Formative	Class discussions, in-class activities, teacher observation, Do Nows, Exit Slips, Formative Rubrics
Summative	Projects, Tests, Unit Rubrics, Benchmark Rubrics, Anecdotal Notes, Visual Self-Assessment
Alternative & Benchmark	Alternative – Project Based Learning, Graphic Organizers, Student Portfolio Benchmark – Teacher generated project or assessment Formative, Summative, Alternative and Benchmark Assessments
Assessment Evidence Resource	

Instructional Resources

Textbooks, Maps, Laptops, Smart Board, Primary & Secondary Source Documents, Elements and Principles of Design Posters, Internet Prints, Sample projects, Drawing for Older Children and Teens, Color Wheels, Scratchboard, Scratching sticks, Picture files, Colored pencils, Sample "Food" tracers, Markers, White 12"x18" drawing paper, Pencils, French Curves, Templates, Rulers, Computers, Printer, Projector/SmartBoard, Stencils, Freezer paper, tape, waxed stencil paper or acetate, tempera paint, acrylic paint, or screen-printing ink, paint brushes, stencil brushes, sponges, scissors Internet www.paintings.name www.brainpop.com http://school.nettrekker.com/visualarts, Artists & Art,Instructional Resource List

Curricular Mandates

Below are the curricular requirements as defined in NJ Administrative Code and Statute

	Amistad		Diversity, Equity, and Inclusion
	Holocaust		LGBT and Disabilities (Grades 6-12)
	Climate Change		Asian American & Pacific Islander

Social Emotional Learning (SEL) Competencies

NJ Social and Emotional Learning Competencies & Sub-Competencies

	Self-Awareness		Relationship Skills
X	Responsible Decision-Making		Social Awareness
	Self-Management		

21st Century Skills & Themes

X	Global and Cultural Awareness		Technology Literacy		Planning and Budgeting
X	Creativity and Innovation		Financial Institutions		Risk Management and Insurance
	Information and Media Literacy		Digital Citizenship		Economic and Government Influences
X	Critical Thinking and Problem Solving		Credit Profile		Career Awareness and Planning
	Civic Financial Responsibility		Financial Psychology		