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| **Content Area** | Music | **Grade Level** | 5th Grade |
| **Course Name/Course Code** |  |
| **Standard** | **Grade Level Expectations (GLE)** | **GLE Code** |
| 1. Expression of Music
 | 1. Perform using enhanced musical techniques
 | MU09-GR.5-S.1-GLE.1 |
| 1. Perform more complex rhythmic, melodic, and harmonic patterns
 | MU09-GR.5-S.1-GLE.2 |
| 1. Perform melodies using traditional notation
 | MU09-GR.5-S.1-GLE.3 |
| 1. Creation of Music
 | 1. Improvise question and answer and basic musical phrases
 | MU09-GR.5-S.2-GLE.1 |
| 1. Notate simple compositions
 | MU09-GR.5-S.2-GLE.2 |
| 1. Theory of Music
 | 1. Analyze and apply dynamics, tempo, meter, and articulation using appropriate music vocabulary
 | MU09-GR.5-S.3-GLE.1 |
| 1. Analyze aurally and visually notation of form in music
 | MU09-GR.5-S.3-GLE.2 |
| 1. Analyze more complex instrumental and vocal examples
 | MU09-GR.5-S.3-GLE.3 |
| 1. Comprehension and application of melodic, rhythmic, and harmonic patterns
 | MU09-GR.5-S.3-GLE.4 |
| 1. Aesthetic Valuation of Music
 | 1. Explain and defend personal preferences for specific music
 | MU09-GR.5-S.4-GLE.1 |
| 1. Articulate the meaning in music according to elements, aesthetic qualities, and human responses
 | MU09-GR.5-S.4-GLE.2 |
| **Colorado 21st Century Skills****Critical Thinking and Reasoning:** *Thinking Deeply, Thinking Differently***Information Literacy:** *Untangling the Web***Collaboration:** *Working Together, Learning Together***Self-Direction:** *Own Your Learning***Invention:** *Creating Solutions* | The Colorado Academic Standards for Music are not intended to be taught in a linear (checklist of coverage) fashion, but rather should be implemented as a cyclical creative process. Each unit within this sample blueprint intentionally includes standards from all four music standards to illustrate this process-based philosophy. |
| **Unit Titles** | **Length of Unit/Contact Hours** | **Unit Number/Sequence** |
| Feeling Blue | Instructor’s Choice | Instructor’s Choice |
| Building a Song | Instructor’s Choice | Instructor’s Choice |
| So You ‘Wanna’ Be a Rock Star? | Instructor’s Choice | Instructor’s Choice |

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| **Unit Title** | Feeling Blue | **Length of Unit** | Instructor choice |
| **Focusing Lens(es)** | Origins, Patterns, Play/Exploration | **Standards and Grade Level Expectations Addressed in this Unit** | MU09-GR.5-S.1-GLE.2MU09-GR.5-S.2-GLE.1MU09-GR.5-S.3-GLE.2, MU09-GR.5-S.3-GLE.3, MU09-GR.5-S.3-GLE.4MU09-GR.5-S.4-GLE.2 |
| **Inquiry Questions (Engaging- Debatable):**  | * How does a culture’s history impact its music? (MU09-GR.5-S.2-GLE.1) and (MU09-GR.5-S.3-GLE.2,3) and (MU09-GR.5-S.4-GLE.2-EO.b,c)
* How can emotions be expressed without words?
* How does improvisation use musical elements to express personal ideas?
 |
| **Unit Strands** | Expression, Creation, Theory, Aesthetic Valuation |
| **Concepts** | Improvisation, Style, Emotions, Form, Tradition, Expression, Culture |

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| **Generalizations****My students will Understand that…** | **Guiding Questions** **Factual Conceptual** |
| Influences and traditions shape musical style. (MU09-GR.5-S.3-GLE.3-EO.c) and (MU09-GR.5-S.4-GLE.2-EO.b,c) | What influences guided the development of the blues? What culture is most often identified with the blues? | How does style develop? How does style develop In music? What is music’s role in society? |
| Form and emotions guide improvisation to allow for personal expression through music. (MU09-GR.5-S.1-GLE.2-EO.c) and (MU09-GR.5-S.2-GLE.1-EO.a,b) and (MU09-GR.5-S.3-GLE.2,4) and (MU09-GR.5-S.4-GLE.2-EO.c) | What chord progression is used for 12-bar blues? What notes (scale degree number, solfege, etc.) are in each I, IV, or V chord? | How can form organize ideas? How can emotions influence improvisation? |
| Traditional cultural music structures govern the development of improvisation. (MU09-GR.5-S.1-GLE.1-EO.a) and (MU09-GR.5-S.2-GLE.1,2) and (MU09-GR.5-S.3-GLE.2,4) and (MU09-GR.5-S.4-GLE.2) | What does it mean to improvise? What cultural music is known for improvisation? | What are the ways that musical elements can be used in improvisation? |

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| **Critical Content:** **My students will Know…** | **Key Skills:****My students will be able to (Do)…** |
| * The construction of I-IV-V chords (MU09-GR.5-S.1-GLE.2-EO.c) and (MU09-GR.5-S.2-GLE.1-EO.b) and (MU09-GR.5-S.3-GLE.4-EO.c)
* The 12-bar blues form (MU09-GR.5-S.2-GLE.1-EO.a,b) and (MU09-GR.5-S.3-GLE.2,4)
* The meaning of improvisation (MU09-GR.5-S.2-GLE.1-EO.a,b)
* The origin of the Blues (MU09-GR.5-S.3-GLE.3-EO.c) and (MU09-GR.5-S.4-GLE.2-EO.b,c)
* Lines and spaces of bass clef staff (MU09-GR.5-S.3-GLE.2-EO.a)
 | * Identify I-IV-V chords aurally and through written notation (MU09-GR.5-S.1-GLE.2-EO.c) and (MU09-GR.5-S.2-GLE.1-EO.b) and (MU09-GR.5-S.3-GLE.4-EO.c)
* Perform I-IV-V chords (MU09-GR.5-S.1-GLE.2-EO.c) and (MU09-GR.5-S.2-GLE.1-EO.b) and (MU09-GR.5-S.3-GLE.4-EO.c)
* Improvise completion of a phrase (MU09-GR.5-S.2-GLE.1-EO.a)
* Aurally identify 12-bar blues form (MU09-GR.5-S.3-GLE.2,4)
* Improvise in 12- bar blues form (MU09-GR.5-S.2-GLE.1-EO.a,b)
* Describe expression of emotion in the Blues (MU09-GR.5-S.4-GLE.2-EO.b,c )
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| **Critical Language:** includes the Academic and Technical vocabulary, semantics, and discourse which are particular to and necessary for accessing a given discipline.EXAMPLE: A student in Language Arts can demonstrate the ability to apply and comprehend critical language through the following statement: *“Mark Twain exposes the hypocrisy of slavery through the use of satire.”* |
| **A student in \_\_\_\_\_\_\_\_\_\_\_\_\_\_ can demonstrate the ability to apply and comprehend critical language through the following statement(s):**  | *Historical and cultural influences led to the development of the 12-bar blues form.* |
| **Academic Vocabulary:** | Improvise, cultural, historical, mood, phrase, origin, evoke, image, form, expression, emotions |
| **Technical Vocabulary:** | Chord progression, 12-bar blues, meter, bass clef staff, notation, blues |

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| **Unit Title** | Building a Song | **Length of Unit** | Instructor choice |
| **Focusing Lens(es)** | Structure and Function, Inspiration | **Standards and Grade Level Expectations Addressed in this Unit** | MU09-GR.5-S.1-GLE.2, MU09-GR.5-S.1-GLE.3MU09-GR.5-S.2-GLE.2MU09-GR.5-S.3-GLE.3, MU09-GR.5-S.3-GLE.4MU09-GR.5-S.4-GLE.1, MU09-GR.5-S.4-GLE.2 |
| **Inquiry Questions (Engaging- Debatable):**  | * Why do people compose music? (MU09-GR.5-S.1-GLE.2,3) and (MU09-GR.5-S.2-GLE.2-EO.a,b) and (MU09-GR.5-S.3-GLE.3) and (MU09-GR.5-S.4-GLE.1,2)
* How does culture influence creation?
* What tools do composers need to create an effective composition?
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| **Unit Strands** | Expression, Creation, Theory, Aesthetic Valuation |
| **Concepts** | Composition, Patterns, Rhythm, Order/Form, Rules, Expression, Melody |

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| **Generalizations****My students will Understand that…** | **Guiding Questions** **Factual Conceptual** |
| Rules structure musical composition into a means of communication. (MU09-GR.5-S.2-GLE.2-EOa,b) and (MU09-GR.5-S.3-GLE.1,4) and (MU09-GR.5-S.4-GLE.1,2) | In the following time signatures, how many beats are in each measure (3/4,4/4, 2/4, etc.)? | How do rules guide composition?What effect does meter and rhythm have on composition? |
| Rhythmic and melodic patterns create order and form in music (MU09-GR.5-S.1-GLE.2,3) and (MU09-GR.5-S.3-GLE.4) and (MU09-GR.5-S.4-GLE.2-EO.a) | What pattern is used to create a major scale? What is a musical phrase? | Why does music use repetition and contrast?  |
| Music composition facilitates personal expression. (MU09-GR.5-S.1-GLE.2,3) and (MU09-GR.5-S.2-GLE.2) and (MU09-GR.5-S.3-GLE.4) and (MU09-GR.5-S.4-GLE.1,2) | What musical elements do composers use to create music? What are ways that composers can notate ideas to communicate to performers? | Do composers need to use all musical elements to create music? How do musical elements interact to create personal expression? |

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| **Critical Content:** **My students will Know…** | **Key Skills:****My students will be able to (Do)…** |
| * Rhythms including sixteenth/sixteen-eighth, eight-sixteenth/sixteenth, eighth-quarter-eighth and ties (MU09-GR.5-S.1-GLE.2) and MU09-GR.5-S.3-GLE.4-EO.a,b)
* The pitches of major scale, whole and half steps, accidentals (MU09-GR.5-S.1-GLE.2,3) and (MU09-GR.5-S.2-GLE.2-EO.a,b) and (MU09-GR.5- S.3-GLE.4-EO.b,d,e)
* Examples of world instruments by sight and sound (MU09-GR.5-S.3-GLE.3-EO.a) and (MU09-GR.5-S.4-GLE.2-EO.c)
 | * Reproduce, create, and perform eight measure melodies on treble staff (MU09-GR.5-S.1-GLE.2-EO.a,b) and (MU09-GR.5-S.2-GLE.2-EO.a,b)
* Play and sing melodies (MU09-GR.5-S.1-GLE.2,3)
* Verbally express and differentiate between personal preferences and quality works (MU09-GR.5-S.3-GLE.1-EO.a) and (MU09-GR.5-S.4-GLE-1,2)
* Evaluate works and performances using appropriate music terminology (MU09-GR.5-S.3-GLE.1,3) and (MU09-GR.5-S.4-GLE.2-EOa,c,d,e)
* Identify various world instruments and their affect upon musical works (MU09-GR.5-S.3-GLE.3-EO.a,c) and (MU09-GR.5-S.4-GLE.1,2)
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| **A student in \_\_\_\_\_\_\_\_\_\_\_\_\_\_ can demonstrate the ability to apply and comprehend critical language through the following statement(s):**  | *A composer combines historical, cultural and musical elements to create a musical composition.* |
| **Academic Vocabulary:** | Compose, patterns, laws, rules, culture, criteria, preferences, expression, style, quality, repetition, contrast |
| **Technical Vocabulary:** | Musical elements (Sixteenth notes, accidentals, sharp, flat, natural, pitch, rhythm) stage presence, composition |

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| **Unit Title** | So You ‘Wanna’ Be a Rock Star? | **Length of Unit** | Instructor choice |
| **Focusing Lens(es)** | Choices, Change/Transition | **Standards and Grade Level Expectations Addressed in this Unit** | MU09-GR.5-S.1-GLE.1, MU09-GR.5-S.1-GLE.3MU09-GR.5-S.2-GLE.1, MU09-GR.5-S.2-GLE.2MU09-GR.5-S.3-GLE.1, MU09-GR.5-S.3-GLE.2, MU09-GR.5-S.3-GLE.3 MU09-GR.5-S.4-GLE.1, MU09-GR.5-S.4-GLE.2, MU09-GR.5-S.4-GLE.3, MU09-GR.5-S.4-GLE.4 |
| **Inquiry Questions (Engaging- Debatable):**  | * What defines a good performance? (MU09-GR.5-S.1-GLE.1,3) and (MU09-GR.5-S.2-GLE.1-EO.b,c) and (MU09-GR.5-S.3-GLE.1,2,3) and (MU09-GR.5-S.4-GLE.2,4)
* What knowledge is needed to read and perform music?
* How will evaluative listening improve performance skills?
 |
| **Unit Strands** | Expression, Creation, Theory, Aesthetic Valuation |
| **Concepts** | Musical Elements (rhythm, timbre, form, pitch, dynamics), Technique, Emotion, Symbols |

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| **Generalizations****My students will Understand that…** | **Guiding Questions** **Factual Conceptual** |
| Musical elements communicate emotion, which may facilitate personal connections in performance. (MU09-GR.5-S.3-GLE.1-EO.a,b) and (MU09-GR.5-S.4-GLE.1,2) | How would one list these tempos in order from slowest to fastest: Largo, Andante, Moderato, Allegro, Presto? | How does music stimulate feelings and perceptions? |
| Symbols communicate musical elements to ensure accuracy in performance. (MU09-GR.5-S.1-GLE.3-EO.b) and (MU09-GR.5-S.2-GLE.2-EO.a) and (MU09-GR.5-S.3-GLE-1-EOa,b) | What are the symbols used to show dynamics? Tempos? Articulation? | How do symbols convey messages? |
| Implementation of musical elements builds technique in performance. (MU09-GR.5-S.1-GLE.1-EO.a,b) and (MU09-GR.5-S.3-GLE.1-EO.a,b) and (MU09-GR.5-S.4-GLE.2-EO.a,e) | What effect does a diminuendo (or another expressive element) have? | How do expressive elements enhance musical performance? |

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| **Critical Content:** **My students will Know…** | **Key Skills:****My students will be able to (Do)…** |
| * Proper care of voice and instruments (MU09-GR.5-S.1-GLE.1-EO.c)
* Expressive markings guide performance (tempo and dynamics including largo, moderato, diminuendo and slur) (MU09-GR.5-S.3-GLE.1-EO.a,b) and (MU09-GR.5-S.4-GLE.2-EO.a)
* Types of voices (Soprano, alto, tenor and bass voices) (MU09-GR.5-S.3-GLE.2,3)
* Symbols and modalities used for notation and performance (Treble clef, bass clef, major, minor) (MU09-GR.5-S.1-GLE.3-EO.b) and (MU09-GR.5-S.2-GLE.2-EO.b)
 | * Perform four-part rounds (MU09-GR.5-S.1-GLE.1-EO.a,b)
* Respond to conductor for phrasing and dynamics (MU09-GR.5-S.1-GLE.1-EO.b)
* Describe and demonstrate expressive elements (MU09-GR.5-S.3-GLE.1-EO.a,b) and (MU09-GR.5-S.4-GLE.2-EO.a)
* Play, sing, and reproduce simple melodic notation (MU09-GR.5-S.1-GLE.3-EO.b) and (MU09-GR.5-S.2-GLE.2-EO.b)
* Notate on bass clef staff (MU09-GR.5-S.3-GLE.3-EO.b)
* Express and differentiate between personal preferences and quality works (MU09-GR.5-S.4-GLE.1,2)
* Analyze differences in tempo and dynamics (MU09-GR.5-S.3-GLE.1-EO.a,b) and (MU09-GR.5-S.4-GLE.2-EO.a)
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| **A student in \_\_\_\_\_\_\_\_\_\_\_\_\_\_ can demonstrate the ability to apply and comprehend critical language through the following statement(s):**  | *A strong performance depends on proper care of voice and/or instrument along with accurate use of musical elements.* |
| **Academic Vocabulary:** | Preferences, tempo, expression, voice, instrument, performance, interpretation |
| **Technical Vocabulary:** | Voice (soprano, alto, tenor, bass), treble clef, bass clef, major, minor, musical elements (tempo, dynamics, largo, moderato, diminuendo, slur, phrase) |