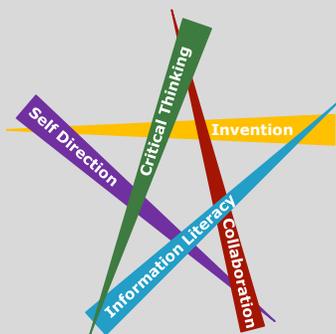


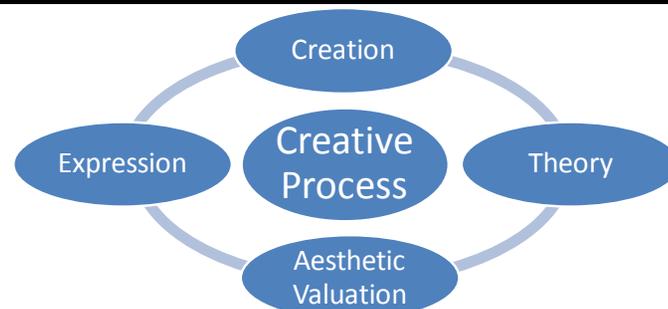
**Curriculum Development Overview
Unit Planning for 8th Grade Music**

Content Area	Music	Grade Level	8 th Grade
Course Name/Course Code	Performance		
Standard	Grade Level Expectations (GLE)	GLE Code	
1. Expression of Music	1. Perform music in four or more parts accurately and expressively at a minimal level of 2 to 3 on the difficulty rating scale	MU09-GR.8-S.1-GLE.1	
	2. Perform music accurately and expressively at the minimal level of 1 to 2 on the difficulty rating scale at the first reading	MU09-GR.8-S.1-GLE.2	
	3. Demonstrate contrasting modalities through performance	MU09-GR.8-S.1-GLE.3	
2. Creation of Music	1. Create music using melodic and harmonic sequences	MU09-GR.8-S.2-GLE.1	
	2. Arrange a simple existing composition	MU09-GR.8-S.2-GLE.2	
	3. Improvise over simple harmonic progressions	MU09-GR.8-S.2-GLE.3	
3. Theory of Music	1. Transcription, and rhythmic demonstration of, multiple and changing meter signatures	MU09-GR.8-S.3-GLE.1	
	2. Notation of level 2 compositions	MU09-GR.8-S.3-GLE.2	
	3. Identification of musical elements in a level 2 composition or performance	MU09-GR.8-S.3-GLE.3	
4. Aesthetic Valuation of Music	1. Evaluation of musical performances and compositions using advanced criteria	MU09-GR.8-S.4-GLE.1	
	2. Articulation of music's role and cultural tradition in American history and society	MU09-GR.8-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
Got Rhythm?	Quarter	Instructor's Choice
Of Thee I Sing	Quarter	Instructor's Choice
Jump, Jive and Wail	Quarter	Instructor's Choice
Get It Together!: Synchronized Movement and Music	Instructor's Choice	Instructor's Choice

**Curriculum Development Overview
Unit Planning for 8th Grade Music**

Unit Title	Got Rhythm?		Length of Unit	Quarter
Focusing Lens(es)	Structure/Function	Standards and Grade Level Expectations Addressed in this Unit	MU09-GR.8-S.1-GLE.1, MU09-GR.8-S.1-GLE.2 MU09-GR.8-S.2-GLE.1, MU09-GR.8-S.2-GLE.2 MU09-GR.8-S.3-GLE.1, MU09-GR.8-S.3-GLE.2, MU09-GR.8-S.3-GLE.3 MU09-GR.8-S.4-GLE.1, MU09-GR.8-S.4-GLE.2, MU09-GR.8-S.4-GLE.3	
Inquiry Questions (Engaging-Debatable):	<ul style="list-style-type: none"> • How does the use of musical elements help a listener identify a piece of music as a particular genre? (MU09-GR.8-S.1-GLE.1) and (MU09-GR.8-S.3-GLE.3) and (MU09-GR.8-S.4-GLE.1,2) • What general criteria might be applied to music for all cultures and genres? • What happens to music over time? • Why is familiarity important to preference? 			
Unit Strands	Expression, Creation, Theory, Aesthetic Valuation			
Concepts	Style, Musical Elements (rhythm, timbre, form, pitch, dynamics, tempo), Musical Preference, Economics, Laws, Form, Time, Interaction			

Generalizations My students will Understand that...	Guiding Questions	
	Factual	Conceptual
Laws for publishing music create economic opportunities for developing musical styles. (MU09-GR.8-S.4-GLE.2)	What were the copyright laws of the early 20 th century? How did music publishing companies attract patrons in Tin Pan Alley?	How do publishing factors influence the development of musical styles?
Musical forms shape individual preference through appealing to expectations. (MU09-GR.8-S.2-GLE.2) and (MU09-GR.8-S.3-GLE.3) and (MU09-GR.8-S.4-GLE.2)	What was the main musical form of music from Tin Pan Alley? What is the difference between arranging and composing?	Why is verse-refrain from appealing to listeners?
The time and place of a musical performance determines the interaction of performers and audiences. (MU09-GR.8-S.4-GLE.1,2)	What is the performance practice of music of Tin Pan Alley?	How does performance practice influence a performer or an audience member? How has performance practice evolved in musical performance?
The use musical elements reinforce how listeners recognize the genre. (MU09-GR.8-S.3-GLE.3)	What are the musical characteristics of the music of Tin Pan Alley? What are the musical characteristics of popular music?	How does the interaction of musical characteristics help the listener to identify the genre?

**Curriculum Development Overview
Unit Planning for 8th Grade Music**

Critical Content: My students will Know...	Key Skills: My students will be able to (Do)...
<p>Possible Musical Examples: George Gershwin and Ira Gershwin, Stephen Foster, Scott Joplin, Hoagy Carmichael, Jerome Kern</p> <ul style="list-style-type: none"> • A set of criteria to determine if music is written in the Tin Pan Alley style (MU09-GR.8-S.4-GLE.1) • The names of significant composers of Tin Pan Alley, such as George Gershwin, Jerome Kern, and Cole Porter. (MU09-GR.8-S.4-GLE.2) • The time of and places of prominence for the style of Tin Pan Alley. (MU09-GR.8-S.4-GLE.2) • The musical elements and form that define the musical style of Tin Pan Alley. (MU09-GR.8-S.3-GLE.1,2,3) • The performance practice of music of Tin Pan Alley (MU09-GR.8-S.4-GLE.2) 	<ul style="list-style-type: none"> • Sing or play an instrument in different musical styles (MU09-GR.8-S.1-GLE.1) • Sight-read in different musical styles (MU09-GR.8-S.1-GLE.2) • Create an arrangement of existing compositions using different voices or instruments in a particular musical style. (MU09-GR.8-S.2-GLE.1,2) • Read music and demonstrate rhythms in the assigned music. (MU09-GR.8-S.3-GLE.2) • Identify the form of a composition. (MU09-GR.8-S.3-GLE.3)

<p>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: <i>“Mark Twain exposes the hypocrisy of slavery through the use of satire.”</i></p>	
<p>A student in _____ can demonstrate the ability to apply and comprehend critical language through the following statement(s):</p>	<p><i>The timbre and form of the music of Tin Pan Alley created a unique opportunity for the music industry in the United States during the early 20th century.</i></p>
<p>Academic Vocabulary:</p>	<p>Copyright, publishers, composers, characteristics</p>
<p>Technical Vocabulary:</p>	<p>Timbre, verse-refrain form, sheet music, music industry</p>

**Curriculum Development Overview
Unit Planning for 8th Grade Music**

Unit Title	Of Thee I Sing		Length of Unit	Quarter
Focusing Lens(es)	Inspiration	Standards and Grade Level Expectations Addressed in this Unit	MU09-GR.8-S.1-GLE.1, MU09-GR.8-S.1-GLE.2 MU09-GR.8-S.2-GLE.1, MU09-GR.8-S.2-GLE.2, MU09-GR.8-S.2-GLE.3 MU09-GR.8-S.3-GLE.1, MU09-GR.8-S.3-GLE.2, MU09-GR.8-S.3-GLE.3 MU09-GR.8-S.4-GLE.1, MU09-GR.8-S.4-GLE.2	
Inquiry Questions (Engaging-Debatable):	<ul style="list-style-type: none"> • How does a piece of music become “patriotic”? (MU09-GR.8-S.1-GLE.1) and (MU09-GR.8-S.2-GLE.1) and (MU09-GR.8-S.4-GLE.1,2) • What message does music convey about historical events? • Is text essential in conveying a patriotic message through music? • What makes a piece of music “patriotic?” • How much interpretation is acceptable when performing patriotic music? 			
Unit Strands	Expression, Creation, Theory, Aesthetic Valuation			
Concepts	Tradition, Value, Musical Elements (rhythm, timbre, form, pitch, dynamics, tempo), Culture, Emotions			

Generalizations My students will Understand that...	Guiding Questions	
	Factual	Conceptual
Musical traditions unite disparate cultural groups. (MU09-GR.8-S.1-GLE.1) and (MU09-GR.8-S.4-GLE.2)	What are the musical traditions of the American culture? Are all American musical traditions patriotic?	How does music become a tradition?
Musical elements express values known throughout a culture. (MU09-GR.8-S.1-GLE.1; MU09-GR.8-S.4-GLE.2)	How is patriotism displayed in American culture? What are some of the key patriotic music of the United States?	What makes music ‘patriotic’?
The cultural impact of musical values transforms music’s emotional influence. (MU09-GR.8-S.1-GLE.1-EO) and (MU09-GR.8-S.4-GLE.1,2)	What emotional response does patriotic music aim to arouse?	How does any music arouse emotion? Who decides how and what emotions are being aroused through music?
The time and place of a musical performance determines the interaction of performers and audiences. (MU09-GR.8-S.4-GLE.1,2)	When are specific instances when patriotic music is performed?	How much interpretation is acceptable when performing patriotic music? How does performance practice influence a performer or an audience member?

**Curriculum Development Overview
Unit Planning for 8th Grade Music**

Critical Content: My students will Know...	Key Skills: My students will be able to (Do)...
<p>Possible Musical Examples: Star-Spangled Banner; Grand Old Flag; Yankee Doodle; Chester; Stars and Stripes Forever; Civil War Era Selections</p> <ul style="list-style-type: none"> • The names of several patriotic tunes of the American culture. (MU09-GR.8-S.1-GLE.1) and (MU09-GR.8-S.4-GLE.2) • The melody and text of the Star-Spangled Banner. (MU09-GR.8-S.1-GLE.1) and (MU09-GR.8-S.3-GLE.1, 2, 3) and (MU09-GR.8-S.4-GLE.2) • Emotions are connected with patriotic music. (MU09-GR.8-S.1-GLE.1) and (MU09-GR.8-S.4-GLE.2) • Culture can define what is considered patriotic. (MU09-GR.8-S.1-GLE.1) and (MU09-GR.8-S.2-GLE.1) and (MU09-GR.8-S.4-GLE.2) • The time and place of prominence for patriotic music. (MU09-GR.8-S.1-GLE.1) and (MU09-GR.8-S.4-GLE.2) • The performance practice of patriotic music. (MU09-GR.8-S.1-GLE.1) and (MU09-GR.8-S.4-GLE.2) • 	<ul style="list-style-type: none"> • Sing or play selected patriotic pieces. (MU09-GR.8-S.1-GLE.1) • Sight read patriotic music (MU09-GR.8-S.1-GLE.2) • Create a simple patriotic tune. (MU09-GR.8-S.2-GLE.1) • Read music and demonstrate rhythms in the assigned music (MU09-GR.8-S.3-GLE.1,2,3) • Develop criteria for evaluating music. (MU09-GR.8-S.4-GLE.1) • Describe the role of music in relation to patriotism. (MU09-GR.8-S.4-GLE.2)

<p>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: <i>“Mark Twain exposes the hypocrisy of slavery through the use of satire.”</i></p>	
<p>A student in _____ can demonstrate the ability to apply and comprehend critical language through the following statement(s):</p>	<p><i>The musical interpretation of American patriotic music conveys emotions and values of the American culture.</i></p>
<p>Academic Vocabulary:</p>	<p>Patriotic, Tradition, Value, Culture, Emotion, Lyrics, Inspiration</p>
<p>Technical Vocabulary:</p>	<p>Musical interpretation, Performance practice</p>

**Curriculum Development Overview
Unit Planning for 8th Grade Music**

Unit Title	Jump, Jive, and Wail		Length of Unit	Quarter
Focusing Lens(es)	Collaboration	Standards and Grade Level Expectations Addressed in this Unit	MU09-GR.8-S.1-GLE.1, MU09-GR.8-S.1-GLE.3 MU09-GR.8-S.2-GLE.2, MU09-GR.8-S.2-GLE.3 MU09-GR.8-S.3-GLE.1, MU09-GR.8-S.3-GLE.2, MU09-GR.8-S.3-GLE.3 MU09-GR.8-S.4-GLE.1, MU09-GR.8-S.4-GLE.2	
Inquiry Questions (Engaging-Debatable):	<ul style="list-style-type: none"> How is music integral to cultural activities and traditions? (MU09-GR.8-S.1-GLE.1) and (MU09-GR.8-S.2-GLE.3) and (MU09-GR.8-S.3-GLE.1, 2, 3) and (MU09-GR.8-S.4-GLE.2-EO) How do the musical elements form a style of music? How does improvisation promote creativity? 			
Unit Strands	Expression, Creation, Theory, Aesthetic Valuation			
Concepts	Style, Culture, Improvisation, Tradition, Collaboration, Expression, Innovation, Musical Understanding, Relevance, Appreciation, Recognition, Band			

Generalizations My students will Understand that...	Guiding Questions	
	Factual	Conceptual
The creation/innovation of a musical style enhances its relevance to the culture as a whole. (MU09-GR.8-S.1-GLE.1) and (MU09-GR.8-S.4-GLE.2)	When was swing music the prominent popular music in the United States? Where did jazz originate? What are some of the different types of jazz	How can we determine if a musical style is culturally relevant?
Collaboration enhances musical expression because it builds a sense of teamwork to successfully complete a complex task. (MU09-GR.8-S.1-GLE.2-EO) and (MU09-GR.8-S.4-GLE.2)	How do musicians in a swing band collaborate?	How can musicians work together to make decisions for performance Why is collaboration an essential part of music performance?
Improvisation influences creative music traditions helping musicians to use multiple musical understanding at the same time. (MU09-GR.8-S.1-GLE.1) and (MU09-GR.8-S.2-GLE.3) and (MU09-GR.8-S.4-GLE.2)	What is musical improvisation? How do swing musicians use improvisation?	How does the development of listening skills enhance your ability to appreciate music
The use of musical elements reinforces how listeners recognize the genre. (MU09-GR.8-S.2-GLE.3) and (MU09-GR.8-S.3-GLE.3)	How do you recognize a piece of music as “swing”? How could we change a piece of traditional music into swing?	How does the development of listening skills enhance your ability to appreciate music?

**Curriculum Development Overview
Unit Planning for 8th Grade Music**

The time and place of a musical performance determines the interaction of performers and audiences. (MU09-GR.8-S.4-GLE.1,2)	What was the performance practice of swing bands in the United States in the 1930s? Today?	How does performance practice influence a performer or an audience member?
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Critical Content: My students will Know ...	Key Skills: My students will be able to (Do) ...
<p>Possible Musical Examples: Duke Ellington, Benny Goodman, Louis Armstrong, Brian Setzer, Big Bad Voodoo Daddy</p> <ul style="list-style-type: none"> The names of several swing performers, composers, and arrangers of the original swing era and the more modern era. (MU09-GR.8-S.1-GLE.1) and (MU09-GR.8-S.4-GLE.2) The way to trade solos in an improvised piece of music. (MU09-GR.8-S.1-GLE.1) and (MU09-GR.8-S.2-GLE.3) and (MU09-GR.8-S.3-GLE.1) Collaboration is essential in performing music. (MU09-GR.8-S.1-GLE.1) and (MU09-GR.8-S.2-GLE.3) Culture can develop a new style of music. (MU09-GR.8-S.4-GLE.1,2) The time and place of prominence of swing music. (MU09-GR.8-S.4-GLE.2) The performance practice of swing music. (MU09-GR.8-S.4-GLE.2) 	<ul style="list-style-type: none"> Sing or play selected swing pieces. (MU09-GR.8-S.1-GLE.1, 2, 3) Improvise a 12-bar solo. (MU09-GR.8-S.2-GLE.3) Transcribe a 12-bar solo. (MU09-GR.8-S.2-GLE.1) and (MU09-GR.8-S.3-GLE.1) Read music and demonstrate rhythms in the assigned music (MU09-GR.8-S.3-GLE.1,2,3) Develop criteria for evaluating swing music. (MU09-GR.8-S.4-GLE.1) Describe the role of improvisation in relation to swing music. (MU09-GR.8-S.4-GLE.2)

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<p>A student in _____ can demonstrate the ability to apply and comprehend critical language through the following statement(s):</p>	<p><i>The performance practice of swing, including improvisation and trading solos, develops a sense of collaboration amongst musicians.</i></p>
<p>Academic Vocabulary:</p>	<p>Culture, Collaboration, Tradition, Style</p>
<p>Technical Vocabulary:</p>	<p>Improvisation, Performance Practice, Transcribe, Trade solos, Swing</p>

**Curriculum Development Overview
Unit Planning for 8th Grade Music**

Unit Title	Get It Together!: Synchronized Movement and Music		Length of Unit	Instructor Choice
Focusing Lens(es)	Synergy/Flow	Standards and Grade Level Expectations Addressed in this Unit	MU09-GR.8-S.1-GLE.1 MU09-GR.8-S.2-GLE.1, MU09-GR.8-S.2-GLE.2, MU09-GR.8-S.2-GLE.3 MU09-GR.8-S.3-GLE.1, MU09-GR.8-S.3-GLE.2, MU09-GR.8-S.3-GLE.3 MU09-GR.8-S.4-GLE.2	
Inquiry Questions (Engaging-Debatable):	<ul style="list-style-type: none"> • How can the energy, force, and mood of various kinds of music be translated into movement? (MU09-GR.8-S.1-GLE.1) and (MU09-GR.8-S.4-GLE.2) • How can patterns and rhythms be described in both music and movement? • How does movement enhance an audience’s experience of music? 			
Unit Strands	Expression, Creation, Theory, Aesthetic Valuation			
Concepts	Pattern, Technique, Rhythm, Style, Energy, Force, Expressions, Emotions, Shape, Improvisation, Movement, Relevance			

Generalizations My students will Understand that...	Guiding Questions	
	Factual	Conceptual
The energy, force, and flow of music expressed through synchronized movement enhance the musical expression. (MU09-GR.8-S.1-GLE.1,2,3)	What movements are appropriate and correspond to a marching band/jazz choir performance? At what types of performances would it be appropriate to pair music and movement?	What kind of energy and force is present in this music and how can they be translated to movement? What are the considerations of improvising movement for a soloist versus an ensemble? What sounds and patterns can we improvise for various kinds of music that will be relevant to an audience?
Musical and movement technique demonstrate structured or improvised pattern, rhythms, and shapes. (MU09-GR.8-S.2-GLE.3) and (MU09-GR.8-S.3-GLE.1,3)	What vocabulary can be used to describe the patterns, rhythms, and shapes of both music and movement? What patterns, rhythms and shapes of movement can (insert ensemble type) use?	What patterns, rhythms, and shapes (forms) can be found in this music that correlate to movement? Why is improvisation important to know, both in music and movement? How is improvisation a form of problem-solving?
The style and emotion of music directs corresponding movements to create a cohesive performance. (MU09-GR.8-S.2-GLE.2) and (MU09-GR.8-S.4-GLE.1,2)	What style is this music and what corresponding movements can be created? What emotions does this music convey and what corresponding movements can be created?	What criteria can we apply to the correlation of music and movement?
Particular techniques utilize both playing/singing music and making expressive, synchronized movement. (MU09-GR.8-S.1-GLE.1,2,3) and (MU09-GR.8-S.3-GLE.3)	What musical skills/techniques are required to play this music? How can an ensemble effectively coordinate movements for effective performance?	How can different techniques of playing music and movement affect the impact of the performance?

**Curriculum Development Overview
Unit Planning for 8th Grade Music**

Critical Content: My students will Know...	Key Skills: My students will be able to (Do)...
<p>Possible Musical Examples: 8th Grade Ensemble with Movement</p> <ul style="list-style-type: none"> • Vocabulary terms for describing the style and mood of a piece of music and for movements (MU09-GR.8-S.3-GLE.3) and (MU09-GR.8-S.4-GLE.1) • Kinds of movements appropriate to the music, ensemble, and performance setting. (MU09-GR.8-S.4-GLE.2) • Techniques required for performing different music effectively. (MU09-GR.8-S.1-GLE.1,2,3) • Techniques required for performing movements effectively. (MU09-GR.8-S.4-GLE.2) 	<ul style="list-style-type: none"> • Describe using appropriate vocabulary the style and content of a piece of music. (MU09-GR.8-S.3-GLE.3) and (MU09-GR.8-S.4-GLE.1) • Create movements by responding to the style and mood of a piece of music. (MU09-GR.8-S.4-GLE.2) • Perform movements using appropriate technique synchronized with the ensemble. (MU09-GR.8-S.4-GLE.2)

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<p>A student in _____ can demonstrate the ability to apply and comprehend critical language through the following statement(s):</p>	<p><i>Describing, creating, and performing music with appropriate corresponding movements generates an effective and relevant performance for an audience.</i></p>
<p>Academic Vocabulary:</p>	<p>Movement, technique, emotion, mood, criteria, ensemble, performance, correspond, relevant</p>
<p>Technical Vocabulary:</p>	<p>Pattern, rhythm, style, space, time, energy, force, expression, emotions, order, form, line, shape, improvisation</p>