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| **Content Area** | Music | **Grade Level** | 9th-12th Grade |
| **Course Name/Course Code** | Traditional High School Ensemble (i.e. Band, Orchestra Choir) |
| **Standard** | **Generalist Pathway Grade Level Expectations (GLE)** | **Performance Pathway Grade Level Expectations (GLE)** |
| Expressionof Music  | 1. Present music expressively using appropriate technology
 | MU09-HSGP-S.1-GLE.1 | 1. Perform accurately and expressively, demonstrating self-evaluation and personal interpretation at the minimal level of 3 on the difficulty rating scale
 | MU09-HSPP-S.1-GLE.1 |
| 1. Demonstrate informed participation in music-making activities
 | MU09-HSGP-S.1-GLE.2 | 1. Perform music accurately and expressively at the first reading at the minimal level of 2 on the difficulty rating scale
 | MU09-HSPP-S.1-GLE.2 |
| 1. Participate appropriately as an ensemble member while performing music at the minimal level of 3 on the difficulty rating scale
 | MU09-HSPP-S.1-GLE.3 |
| 1. Demonstrate requisite performance skill sets appropriate for postsecondary pursuits
 | MU09-HSPP-S.1-GLE.4 |
| Creationof Music | 1. Extended improvisation over varied harmonic progressions
 | MU09-HSGP-S.2-GLE.1 | 1. Improvise a stylistically appropriate vocal or instrumental solo over a given harmonic progression
 | MU09-HSPP-S.2-GLE.1 |
| 1. Create original music, or arrange the music of others, using appropriate technology
 | MU09-HSGP-S.2-GLE.2 | 1. Compose complex music in several distinct styles
 | MU09-HSPP-S.2-GLE.2 |
| 1. Arrange selections for voices and/or instruments other than those for which they were written in ways that preserve and enhance the expressive effect of the music
 | MU09-HSPP-S.2-GLE.3 |
| Theoryof Music | 1. Discernment of musical elements
 | MU09-HSGP-S.3-GLE.1 | 1. Improvise a stylistically appropriate vocal or instrumental solo over a given harmonic progression
 | MU09-HSPP-S.3-GLE.1 |
| 1. Classification by genre, style, historical period, or culture
 | MU09-HSGP-S.3-GLE.2 | 1. Compose complex music in several distinct styles
 | MU09-HSPP-S.3-GLE.2 |
| 1. Arrange selections for voices and/or instruments other than those for which they were written in ways that preserve and enhance the expressive effect of the music
 | MU09-HSPP-S.3-GLE.3 |
| Aesthetic Valuationof Music | 1. Practice of appropriate behavior during cultural activities
 | MU09-HSGP-S.4-GLE.1 | 1. Practice of appropriate behavior during cultural activities
 | MU09-HSPP-S.4-GLE.1 |
| 1. Knowledge of available musical opportunities for continued musical growth and professional development
 | MU09-HSGP-S.4-GLE.2 | 1. Evaluation of the quality and effectiveness of musical performances
 | MU09-HSPP-S.4-GLE.2 |
| 1. Development of criteria-based aesthetic judgment of artistic process and products in music
 | MU09-HSGP-S.4-GLE.3 | 1. Development of criteria-based aesthetic judgment of artistic process and products in music
 | MU09-HSPP-S.4-GLE.3 |
| 1. Informed judgments through participation, performance, and the creative process
 | MU09-HSGP-S.4-GLE.4 | 1. Knowledge of available musical opportunities for continued musical growth and professional development
 | MU09-HSPP-S.4-GLE.4 |
| **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** |
| “Arranging” Your Folder | Instructor’s Choice | Instructor’s Choice |
| Emotion Through Rhythm | Instructor’s Choice | Instructor’s Choice |
| The Music In You | Instructor’s Choice | Instructor’s Choice |

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| **Unit Title** | “Arranging” Your Folder | **Length of Unit** | Instructor Choice |
| **Focusing Lens(es)** | Transformation | **Standards and Grade Level Expectations Addressed in this Unit** | MU09-HSPP-S.1-GLE.1, MU09-HSPP-S.1-GLE.3, MU09-HSPP-S.1-GLE.4MU09-HSPP-S.2-GLE.1, MU09-HSPP-S.2-GLE.2, MU09-HSPP-S.2-GLE.3MU09-HSPP-S.3-GLE.1, MU09-HSPP-S.3-GLE.2, MU09-HSPP-S.3-GLE.3MU09-HSPP-S.4-GLE.1, MU09-HSPP-S.4-GLE.2, MU09-HSPP-S.4-GLE.3, MU09-HSPP-S.4-GLE.4 |
| **Inquiry Questions (Engaging- Debatable):**  | * Why is it important to understand instrumentation and voicing when arranging music? (MU09-HSPP-S.1-GLE.1-EO.c) and (MU09-HSPP-S.2-GLE.2,3); (MU09-HSPP-S.3-GLE.1,2,3); (MU09-HSPP-S.4-GLE.2,3,4)
* How is understanding both traditional and nontraditional notation important when functioning within an ensemble?
* How can an individual create their own way of notating sound for others to use?
 |
| **Unit Strands** | Expression, Creation, Theory, Aesthetic Valuation |
| **Concepts** | Composition, Patterns, Investigate/Discovery, Observation, Shape, Symbol, Law/Rules, Texture, Notation, Expression |

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| **Generalizations****My students will Understand that…** | **Guiding Questions** **Factual Conceptual** |
| Instrumental voicing and ranges must be considered when altering musical compositions. (MU09-HSPP-S.2-GLE.2,3) and (MU09-HSPP-S.3-GLE.3-EO.b) | What are the ranges for your instrument/ voice within your ensemble? | Why is appropriate voicing and ranges essential when asking others to perform a piece? For what instrument might you arrange your specific part? |
| Variations in musical texture may be demonstrated through a wide variety of sound, notational and technological source manipulation. (MU09-HSPP-S.2-GLE.2-EO.b) and (MU09-HSPP-S.2-GLE.3-EOb) and (MU09-HSPP-S.3-GLE.3) and (MU09-HSPP-S.4-GLE.2-EO.a) | What is texture? What are different technological sources used for composition or arranging? | At what point can texture become distracting to the listener?  |
| Different symbols demonstrate traditional and non-traditional notation. (MU09-HSP-S.1-GLE.1-EO.a,c; MU09-HSPP-S.2-GLE.2-EO.c,d) and (MU09-HSPP-S.2-GLE.3-EO.c,d) and (MU09-HSPP-S.3-GLE.1-EO.a) and (MU09-HSPP-S.3-GLE.3-EO.a) | What symbols are found in traditional notation? What symbols are found in nontraditional notation? | Why is it important for a musician to be able to read both traditional and nontraditional notation? |
| An arrangement can enhance the structural foundation provided by the original composition provides. (MU09-HSPP-S.2-GLE.2,3) and (MU09-HSPP-S.3-GLE.1,3) | What are essential steps involved in arranging existing music? | How can existing music be enhanced through the process of arranging?How does a composer/arranger preserve the effect of the music? |

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| **Critical Content:** **My students will Know…** | **Key Skills:****My students will be able to (Do)…** |
| * Utilizing and altering combinations of sounds enables the arrangement music for a wide range of settings and purposes. (MU09-HSPP-S.2-GLE.3) and (MU09-HSPP-S.4-GLE.1)
* Comparing an original work to an arrangement enhances awareness of how music affects mood and action. (MU09-HSPP-S.4-GLE.2)
* Creating and/or arranging music provides a medium for meaningful and purposeful self-expression. (MU09-HSPP-S.2-GLE.2,3) and (MU09-HSP-S.4-GLE.3)
* Understanding traditional notation leads to the preservation of original musical ideas for others to use. (MU09-HSPP-S.1-GLE.1) and (MU09-HSPP-S.3-GLE.1,3)
* Altering musical elements within existing music provides a means by which the character or mood of the original piece can be manipulated to demonstrate originality and inventiveness. (MU09-HSPP-S.2-GLE.3) and (MU09-HSPP-S.3-GLE.1,3)
 | * Arrange and/or compose music incorporating appropriate voicing and ranges for their particular ensemble. (MU09-HSPP-S.2-GLE.2,3)
* Utilize a variety of sound, notational, and technological resources to arrange and/or compose music for their specific ensemble. (MU09-HSPP-S.2-GLE.2,3)
* Notate arranged musical ideas via traditional notation with a variety of clefs appropriate for their ensemble. (MU09-HSPP-S.1-GLE.4-EO.a,b) and ( MU09-HSPP-S.2-GLE.3) and ( MU09-HSPP-S.3-GLE.1,3)
* Notate arranged musical ideas via nontraditional notation where appropriate. (MU09-HSPP-S.2-GLE.3)
* Read music from traditional and non-traditional notation. (MU09-HSPP-S.1-GLE.1,2,4) and (MU09-HSPP-S.3-GLE.1,3)
* Perform arrange and/or composed music of peers (MU09-HSPP-S.1-GLE.1,3) and (MU09-HSPP-S.2-GLE.2,3) and (MU09-HSPP-S.3-GLE.1,3)
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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):**  | *When combining musical elements, composers and arrangers have many choices, which have a recognizable effect on the resulting musical product.* |
| **Academic Vocabulary:** | Self-expression, Character, Mood, Elements, Alter, Manipulate, Originality, Inventiveness |
| **Technical Vocabulary:** | Composition, Arrangement, Traditional Notation, Nontraditional Notation, Clef, Range, Voicing, Composer, Symbols, Texture |

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| **Unit Title** | Emotion through Rhythm | **Length of Unit** | Instructor Choice |
| **Focusing Lens(es)** | Structure & Function Patterns | **Standards and Grade Level Expectations Addressed in this Unit** | MU09-HSPP-S.1-GLE.1, MU09-HSPP-S.1-GLE.2, MU09-HSPP-S.1-GLE.3MU09-HSPP-S.2-GLE.1, MU09-HSPP-S.2-GLE.2 MU09-HSPP-S.3-GLE.1, MU09-HSPP-S.3-GLE.2, MU09-HSPP-S.3-GLE.3 MU09-HSPP-S.4-GLE.2, MU09-HSPP-S.4-GLE.3 |
| **Inquiry Questions (Engaging- Debatable):**  | * How does synthesizing several expressive musical elements into one performance give listeners a rich, memorable, and unique experience? (MU09-HSPP-S.1-GLE.1) and (MU09-HSPP-S.2-GLE.2) and (MU09-HSPP-S.3- GLE.1,3) and (MU09-HSPP-S.4-GLE.2,3)
* Why is it important for musicians to adjust their individual performance to aid in the success of an ensemble performance?
* How does music communicate?
* Why does an ensemble’s performance improve once patterns are deciphered?
 |
| **Unit Strands** | Expression, Creation, Theory, Aesthetic Valuation |
| **Concepts** | Patterns, Rhythm, Energy, Emotions, Line, Law/Rules, Ensemble, Synthesis, Experience, Influence, Musical Line, Notation |

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| **Generalizations****My students will Understand that…** | **Guiding Questions** **Factual Conceptual** |
| Rhythm influences the emotional response of an audience. (MU09-HSPP-S.1-GLE.1-EO.a) and (MU09-HSPP-S.1-GLE.2,3) and ( MU09-HSPP-S.2-GLE.1-EO.b) and (MU09-HSPP-S.3-GLE.1-EO.a,b) and ( MU09-HSPP-S.3-GLE.3-EO.a,b) and MU09-HSPP-S.4-GLE.3-EO.a;) | What are the building blocks of rhythm?  | How do rhythmic patterns create a particular emotional response? What are ways to combine the building blocks of rhythm to achieve a particular function? |
| The rules of meter create decipherable patterns (MU09-HSPP-S.3-GLE.1,3) | What are rules of meter? What is a rhythmic pattern? Why is meter essential to quality music? | How can we notate patterns in music? How does meter aid in identifying genre? |
| The timing and energy of different meters stimulate the musical line. (MU09-HSPP-S.2-GLE.1-EO.c) and (MU09-HSPP-S.3-GLE.1,2,3) and (MU09-HSPP-S.4-GLE.3-EO.b,c)  | What is a musical line? | How does meter help fulfill a particular function? What is a musical line or direction and why is it important? |

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| **Critical Content:** **My students will Know…** | **Key Skills:****My students will be able to (Do)…** |
| * The building blocks of rhythm and how to combine them. (MU09-HSPP-S.1-GLE.1,3) and (MU09-HSPP-S.2-GLE.1-EO.c) and (MU09-HSPP-S.3-GLE.1,3)
* The rules of meter (MU09-HSPP-S.3-GLE.1,3)
* The functions of various meters (MU09-HSPP-S.3-GLE.2)
* How to inject emotion into performance utilizing rhythm (MU09-HSPP-S.1-GLE.1) and(MU09-HSPP-S.3-GLE.1) and (MU09-HSPP-S.4-GLE.2)
 | * Decipher rhythmic patterns and tie them to specific genres. (MU09-HSPP-S.1-GLE.1) and (MU09-HSPP-S.3-GLE.1,2,3)
* Perform rhythms accurately and expressively in a variety of meters. (MU09-HSPP-S.1-GLE.1)
* Improvise musical ideas appropriately over the length of a solo (MU09-HSPP-S.2-GLE.1)
* Follow conductor’s non-verbal cues (MU09-HSPP-S.1-GLE.3)
* Adjust their performance based on the other members of the ensemble (MU09-HSPP-S.1-GLE.3-EO.b) and (MU09-HSPP-S.4-GLE.2)
* Perform in a rhythmically appropriate style. (MU09-HSPP-S.1-GLE.1,3) and (MU09-HSPP-S.3-GLE.1)
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| **A student in \_\_\_\_\_\_\_\_\_\_\_\_\_\_ can demonstrate the ability to apply and comprehend critical language through the following statement(s):**  | *Emotional responses can be created and experienced by listening to and performing music with a variety of rhythmic patterns and various meters.* |
| **Academic Vocabulary:** | Pattern, Genre, Function, Energy, Style |
| **Technical Vocabulary:** | Tempo, Rhythm, Time, Meter, Conductor, Time Signature (6/8,6/4,3/4,2/2, 3/8, 4/4, 2/4), Note Values involving syncopation at the minimum level of 3 |

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| **Unit Title** | The Music In You | **Length of Unit** | Instructor Choice |
| **Focusing Lens(es)** | Investigate/Discovery | **Standards and Grade Level Expectations Addressed in this Unit** | MU09-HSPP-S.1-GLE.1, MU09-HSPP-S.1-GLE.2, MU09-HSPP-S.1-GLE.3, MU09-HSPP-S.1-GLE.4 MU09-HSPP-S.2-GLE.1, MU09-HSPP-S.2-GLE.2, MU09-HSPP-S.2-GLE.3MU09-HSPP-S.3-GLE.1, MU09-HSPP-S.3-GLE.2, MU09-HSPP-S.3-GLE.3MU09-HSPP-S.4-GLE.1, MU09-HSPP-S.4-GLE.2, MU09-HSPP-S.4-GLE.3, MU09-HSPP-S.4-GLE.4 |
| **Inquiry Questions (Engaging- Debatable):**  | * How does the process of making music and performing it change us? (MU09-HSPP-S.1-GLE.1) and (MU09-HSPP-S.2-GLE.2,3) and (MU09-HSPP-S.3-GLE.2) and (MU09-HSP-S.4-GLE.1,3)
* How do our cultural background, personal beliefs, and values influence our music choices?
* How can we derive criteria for making aesthetic judgments about music?
* How do various notation systems help us discover innate qualities of music?
 |
| **Unit Strands** | Expression, Creation, Theory, Aesthetic Valuation |
| **Concepts** | Beliefs/Values, Perspective, Influence, Choices, Investigation/Discovery, Preference, Observation, Technique |

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| **Generalizations****My students will Understand that…** | **Guiding Questions** **Factual Conceptual** |
| Beliefs and values influence musical choices and preferences. (MU09-HSPP-S.3-GLE.1,2,3) and (MU09-HSPP-S.4-GLE.1,2,3) and (MU09-HSPP-S.4-GLE.4-EO.a) | What are the historical, cultural, and genre classifications of music? | How does a particular value or belief lead to a particular musical choice? Why is it important to validate musical choices? |
| The process of preparation for a performance brings about change in perspective. (MU09-HSPP-S.1-GLE.1,2,3,4) and ( MU09-HSPP-S.4-GLE.4)  | What are some processes of learning music and creating a polished performance? How do we read different notation systems? What are the structural elements within music (e.g. pitch relationships, rhythm, form)? | How can responses to music be evaluated at the beginning, middle, and end of the music-making process? Why is it important to evaluate the music-making process? What are roles (careers) involved in creating different kinds of music? What are expressive elements appropriate to various kinds of music? |
| Observation of musical performances helps to improve musical technique. (MU09-HSPP-S.1-GLE.1,2) and (MU09-HSPP-S.1-GLE.4-EO.c) and (MU09-HSPP-S.4-GLE,1-EO.b) and (MU09-HSP-S.4-GLE.2,3,4)  | What are the ways experts have evaluated music and performers of different genres and historical periods? | How can evaluating the process of music-making lead to self-improvement as a musician? How does musical growth correspond to personal growth? |

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| **Critical Content:** **My students will Know…** | **Key Skills:****My students will be able to (Do)…** |
| * Different sets of criteria for evaluating music aesthetically and making music choices. (MU09-HSPP-S.4-GLE.2,3)
* How the process of music-making promotes self-discovery both musically and personally. (MU09-HSPP-S.1-GLE.1-EO.d,e,f) and (MU09-HSPP-S.2-GLE.1,2,3)
* Various notation systems for understanding the nature of different kinds of music. (MU09-HSPP-S.1-GLE.2-EO.b) and (MU09-HSPP-S.3-GLE.1,3)
* Notation systems communicate the elements of music for the purposes of interpretation (MU09-HSP-S.1-GLE.1; MU09-HSPP-S.1-GLE.2-EO.b) and (MU09-HSPP-S.3-GLE.1,3)
 | * Defend their music choices based on cultural or personal values and beliefs, orally or in writing. (MU09-HSPP-S.4-GLE.2,3)
* Write about music to communicate with a wider audience and for the purpose of self-reflection. (MU09-HSPP-S.4-GLE.3)
* Define structural systems within music (pitch relationships and rhythm) in order to enhance our ability to perform. (MU09-HSPP-S.3-GLE.1,3)
* Perform a variety of music individually and/or within an ensemble. (MU09-HSPP-S.1-GLE.1,2,3)
* Write, improvise, and arrange music to suit the interests of the individual performer or the ensemble (MU09-HSPP-S.2-GLE.1,2,3)
* Demonstrate practice habits that improve personal and ensemble performance (MU09-HSPP-S.1-GLE.1,2,3,4) and (MU09-HSPP-S.3-GLE.1,3)
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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):**  | *Music choices and music-making are fundamental human endeavors that promote self-discovery through self-evaluation and evaluation others’ musical choices.*  |
| **Academic Vocabulary:** | Criteria, aesthetic, structural system, elements, beliefs, values, audience |
| **Technical Vocabulary:** | Notation, pitch, rhythm, ensemble, perform, genre, compose, arrange, improvise  |