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| **Content Area** | | Music | | | | **Grade Level** | 9th-12th Grade | | |
| **Course Name/Course Code** | | High School Performance Course (Learning to Play/Sing) (Non-Ensemble) | | | | | | | |
| **Standard** | **Generalist Pathway Grade Level Expectations (GLE)** | | | **Performance Pathway Grade Level Expectations (GLE)** | | | | | |
| Expression  of 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 |
| Creation  of 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 |
| Theory  of 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 Valuation  of 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** | |
| Explore the Possibilities: Getting to know your instrument | | | | | 1-2 Weeks/Quarter | | | 1 | |
| Learning the Language: Introduction to reading and writing music | | | | | Whole Course | | | 2 & 3 concurrently | |
| Becoming the Multitasker: Putting creation (improvisation/composition) and expression together. | | | | | Whole Course | | | 2 & 3 concurrently | |
| The Musician: Becoming a player in an ensemble and other learned skills. | | | | | Instructor’s Choice | | | 4 | |

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| **Unit Title** | Explore the Possibilities: Getting to know your instrument | | | **Length of Unit** | 1-2 weeks to a quarter |
| **Focusing Lens(es)** | Structure and Function  Play and Exploration | **Standards and Grade Level Expectations Addressed in this Unit** | MU09-HSGP-S.1-GLE.1, MU09-HSGP-S.1-GLE.2  MU09-HSGP-S.2-GLE.1, MU09-HSGP-S.2-GLE.2  MU09-HSGP-S.3-GLE.1  MU09-HSGP-S.4-GLE.3, MU09-HSGP-S.4-GLE.4 | | |
| **Inquiry Questions (Engaging- Debatable):** | * How can experimentation on an instrument or through singing lead to learning the language of music? (MU09-HSGP-S.1-GLE.1,2) and (MU09-HSGP-S.2-GLE.1,2) and (MU09-HSGP-S.3-GLE.1) and (MU09-HSGP-S.4-GLE.3,4) * How can experimentation on an instrument or through singing lead to learning better technique? * What musical elements are required to convey a musical idea in written form? | | | | |
| **Unit Strands** | Expression, Creation, Theory, Aesthetic Valuation | | | | |
| **Concepts** | Improvisation, Pattern, Expression, Exploration, Discovery, Time and Energy, Technique, Experimentation | | | | |

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| **Generalizations**  **My students will Understand that…** | **Guiding Questions**  **Factual Conceptual** | |
| Exploration/discovery builds technique. (MU09-HSGP-S.1-GLE.1,2) and (MU09-HSGP-S.2-GLE.1,2) | What does it mean to Improvise?  What are the components of your instruments or voice?  What are the basic techniques for performing your instrument or voice? | How can exploring on your instrument or voice lead to better technique?  Why is it Important to build technique on your instrument or voice? |
| Improvisation demonstrates expression through the spontaneous creation of music. (MU09-HSGP-S.1-GLE.1,2) and (MU09-HSGP-S.2-GLE.1,2) and (MU09-HSGP-S.3-GLE.1) and (MU09-HSGP-S.4-GLE.3,4) | What are the elements/criteria that make an improvisation successful? | Why is improvisation important to a any musician?  Beyond the notes and rhythms, what else would you want written down to represent your musical ideas? |
| The time of music reveals patterns that can be written down. (MU09-HSGP-S.1-GLE.1,2) and (MU09-HSGP-S.2-GLE.1,2) and (MU09-HSGP-S.3-GLE.1) and (MU09-HSGP-S.4-GLE.4) | What are the basic functions of written music? | Why is it important to write down your creative ideas?  How is the written tradition different from an aural tradition?  Why is there a common written musical language? |

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| **Critical Content:**  **My students will Know…** | **Key Skills:**  **My students will be able to (Do)…** |
| * Experimenting while learning an instrument is a way to develop musical reading, writing and technique. (MU09-HSGP-S.1-GLE.1,2) and (MU09-HSGP-S.2-GLE.1,2) and (MU09-HSGP-S.3-GLE.1) * Music can be learned through observation, listening, and transcription. (MU09-HSGP-S.2-GLE.1,2) and (MU09-HSGP-S.3-GLE.1) and (MU09-HSGP-S.4-GLE.3,4) * In order to share what has been aurally created through improvisation, students must know how to transcribe their work using musical notation. (MU09-HSGP-S.2-GLE.1,2) and (MU09-HSGP-S.3-GLE.1) * Learning to read and write music facilitates independence in musical pursuits. (MU09-HSGP-S.1-GLE.1,2) and (MU09-HSGP-S.2-GLE.1,2) and (MU09-HSGP-S.3-GLE.1) and (MU09-HSGP-S.4-GLE.3,4) | * Improvise basic rhythms and melodies on an instrument of choice or through singing. (MU09-HSGP-S.1-GLE.1,2) and (MU09-HSGP-S.2-GLE.1,2) and (MU09-HSGP-S.3-GLE.1) * Transcribe improvised rhythm and melodies using written form or using technology. (MU09-HSGP-S.2-GLE.1,2) and (MU09-HSGP-S.3-GLE.1) * Communicate basic musical ideas through aural and written forms. (MU09-HSGP-S.1-GLE.1,2) and (MU09-HSGP-S.2-GLE.1,2) and (MU09-HSGP-S.3-GLE.1) * Evaluate, revise and refine improvisational ideas. (MU09-HSGP-S.1-GLE.1,2) and (MU09-HSGP-S.2-GLE.1,2) and (MU09-HSGP-S.3-GLE.1) and (MU09-HSGP-S.4-GLE.3,4) |

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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):** | | *Guided improvisation with an instrument or voice, leads to the improved performance, technique, and knowledge of music.* |
| **Academic Vocabulary:** | Observation, evaluate, refine, retention, expression, imitation, technique, idea | |
| **Technical Vocabulary:** | Improvisation, aural, transcribe, rhythm, melody | |

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| **Unit Title** | Learning the Language: Introduction to reading and writing music | | | **Length of Unit** | Whole Semester/Course |
| **Focusing Lens(es)** | System | **Standards and Grade Level Expectations Addressed in this Unit** | MU09-HSGP-S.1-GLE.1, MU09-HSGP-S.1-GLE.2  MU09-HSGP-S.2-GLE.1, MU09-HSGP-S.2-GLE.2  MU09-HSGP-S.3-GLE.1  MU09-HSGP-S.4-GLE.4 | | |
| **Inquiry Questions (Engaging- Debatable):** | * How does a working knowledge of musical notation enhance the ability to create original music? (MU09-HSGP-S.2-GLE.1,2) and (MU09-HSGP-S.3-GLE.1) and (MU09-HSGP-S.4-GLE.4) * Why is it important to have a basic knowledge of music, even when using technology as your medium? * What other ways are there, to pass on music besides learning by ear? | | | | |
| **Unit Strands** | Expression, Creation, Theory, Aesthetic Valuation | | | | |
| **Concepts** | Order/Form, Rhythm, Symbol, Composition, Rules, Value, Expression, Tradition, Style | | | | |

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| **Generalizations**  **My students will Understand that…** | **Guiding Questions**  **Factual Conceptual** | |
| Written music traditions preserve aural compositions. (MU09-HSGP-S.2-GLE.2) and (MU09-HSGP-S.3-GLE.1) and (MU09-HSGP-S.4-GLE.4) | How does iconic musical notation visually represent musical sound? | Why are certain notation systems better for individual instruments than others?  Why is it important to preserve musical ideas through notation?  How can technology change notation? |
| Rhythm symbols communicate the value of sound and silence. (MU09-HSGP-S.3-GLE.1) | What are the beat values of the rhythm symbols in 4/4 time (or any given time signature)?  What is the corresponding rest symbol, for every note value? | What criteria are being used when choosing rhythmic patterns?  Why is silence important in music? |
| Musical symbols represent the written order and form of music. (MU09-HSGP-S.3-GLE.1) | How do key signatures function? Give examples.  How do time signatures function? Give examples.  How do the various types of repeat signs function? (i.e. coda, repeat, endings, D.S.) | Why should musical symbols be used when writing music?  Why do composers use a variety of musical symbols? |
| Expression symbols communicate volume, articulation, tempo and style. (MU09-HSGP-S.3-GLE.1) | How do dynamic markings function? Give examples.  How do tempo markings function? Give examples.  How do articulation markings function? Give examples. | How can expression symbols enhance a musical work?  How can expression symbols convey emotion in music?  Why should music be expressive? |

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| **Critical Content:**  **My students will Know…** | **Key Skills:**  **My students will be able to (Do)…** |
| * Basic rhythmic symbols up to 8th notes and corresponding rests (can be more advanced depending on students). (MU09-HSGP-S.3-GLE.1) * Basic note reading in appropriate clef. (MU09-HSGP-S.3-GLE.1) * Basic music expression symbols. (MU09-HSGP-S.3-GLE.1) * How a time signature functions. (MU09-HSGP-S.3-GLE.1) * How basic tempo markings function. (MU09-HSGP-S.3-GLE.1) * Key signatures and how they function. (MU09-HSGP-S.3-GLE.1) | * Demonstrate in writing, basic musical notation and symbols. (MU09-HSGP-S.3-GLE.1,2,3) * Compose a short musical piece at the appropriate level using expression for students to play. (MU09-HSGP-S.1-GLE.1,2) and (MU09-HSGP-S.2-GLE.1,2) and (MU09-HSGP-S.3-GLE.1) * Revise composition. (MU09-HSGP-S.2-GLE.1,2) and (MU09-HSGP-S.3-GLE.1) and (MU09-HSGP-S.4-GLE.4) * Perform written musical notation on their instrument or voice. (MU09-HSGP-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):** | | *Written notation is a way to preserve and share musical ideas.* |
| **Academic Vocabulary:** | Beat, value, rhythm, composition, symbols, expression, | |
| **Technical Vocabulary:** | Rhythm (Whole note/rest, Half note/rest, quarter note/rest, 8th note/rest, dotted half note etc.), time signature, staff, treble clef, bass clef, tablature, bar lines, measure, dynamics (cres., decres., p, mp, mf, f) articulations, tempo markings. | |

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| **Unit Title** | Becoming the Multi-Tasker: Putting creation (improvisation/composition) and expression together. | | | **Length of Unit** | Whole Semester/Course |
| **Focusing Lens(es)** | Relationships | **Standards and Grade Level Expectations Addressed in this Unit** | MU09-HSGP-S.1-GLE.1, MU09-HSGP-S.1-GLE.2  MU09-HSGP-S.2-GLE.1, MU09-HSGP-S.2-GLE.2  MU09-HSGP-S.3-GLE.1  MU09-HSGP-S.4-GLE.3, MU09-HSGP-S.4-GLE.4 | | |
| **Inquiry Questions (Engaging- Debatable):** | * How can music influence emotion? (MU09-HSGP-S.1-GLE.1,2) and (MU09-HSGP-S.3-GLE.1) and (MU09-HSGP-S.4-GLE.3,4) * Why is it important to understand and interpret the expressive elements to music? * How can certain musical symbols convey emotions to the performer? * How can a performer stay true to the composers intentions? | | | | |
| **Unit Strands** | Expression, Creation, Theory, Aesthetic Valuation | | | | |
| **Concepts** | Technique, Force, Expressions, Emotions, Style, Energy, Force, Notation, Symbols, Translation, Tempo, Dynamics, Interpretation | | | | |

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| **Generalizations**  **My students will Understand that…** | **Guiding Questions**  **Factual Conceptual** | |
| Style and expression generate emotions in music. (MU09-HSGP-S.1-GLE.1,2) and (MU09-HSGP-S.3-GLE.1) and (MU09-HSGP-S.4-GLE.3,4) | What markings/symbols affect the expressive qualities that are performed?  What markings/symbols affect the stylistic qualities that are performed? | How can the sound of an instrument or voice be changed to convey a different emotion?  How can emotion be influenced by music? |
| Technique and expression translates written notation. (S.1-GLE.1,2; S.3-GLE.1; S.4-GLE.3,4) | How do dynamic markings function? Give examples.  How do tempo markings function? Give examples.  How do articulation markings function? Give examples. | How does technical knowledge of an instrument or voice help a performer translate the written musical language into sound?  Why are there so many expression and technique markings? |
| The musical force (drive) of an instrument or voice perpetuates the energy written in music. (MU09-HSGP-S.1-GLE.1,2) and (MU09-HSGP-S.2-GLE.2) and (MU09-HSGP-S.3-GLE.1) and (MU09-HSGP-S.4-GLE.3,4) | What specific markings (e.g., tempo, dynamics, etc.) can change the overall force (drive) of a performance? | How is a performance enhanced or lost based on the details of the composition?  How can choices made by the performer change the interpretations you see/hear when comparing different performances of the same music? |

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| **Critical Content:**  **My students will Know…** | **Key Skills:**  **My students will be able to (Do)…** |
| * Basic stylistic and expressive markings in music and their meanings. (MU09-HSGP-S.3-GLE.1) * Appropriate vocabulary to critique and perform musical ideas. (MU09-HSGP-S.1-GLE.1,2) and (MU09-HSGP-S.3-GLE.1) and (MU09-HSGP-S.4-GLE.3,4) * The relationship of style and expression and the process from a written to a performance medium. (MU09-HSGP-S.1-GLE.1,2) and (MU09-HSGP-S.3-GLE.1) and (MU09-HSGP-S.4-GLE.4) | * Interpret basic stylistic and expressive markings on the chosen instrument or voice. (MU09-HSGP-S.1-GLE.1,2) and (MU09-HSGP-S.3-GLE.1) * Compose music with appropriate stylistic and expressive markings. (MU09-HSGP-S.1-GLE.1,2) and (MU09-HSGP-S.2-GLE.2) and (MU09-HSGP-S.3-GLE.1) and (MU09-HSGP-S.4-GLE.4) * Critique performances and compositions for stylistic and expressive markings. (MU09-HSGP-S.3-GLE.1) and (MU09-HSGP-S.4-GLE.3,4) |

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| **A student in \_\_\_\_\_\_\_\_\_\_\_\_\_\_ can demonstrate the ability to apply and comprehend critical language through the following statement(s):** | | *There is a relationship between musical written language and performance techniques that is an interpretation of the expression/ stylistic markings of the composer to the performer.* |
| **Academic Vocabulary:** | Style, medium, Critique, relationship, vocabulary, transfer, expressions, Interpret, Compose | |
| **Technical Vocabulary:** | Dynamics, tempo, articulations, Musical Force (drive) | |