

# Unit Title: 'Arranging' Your Folder

Ensemble Based

## INSTRUCTIONAL UNIT AUTHORS

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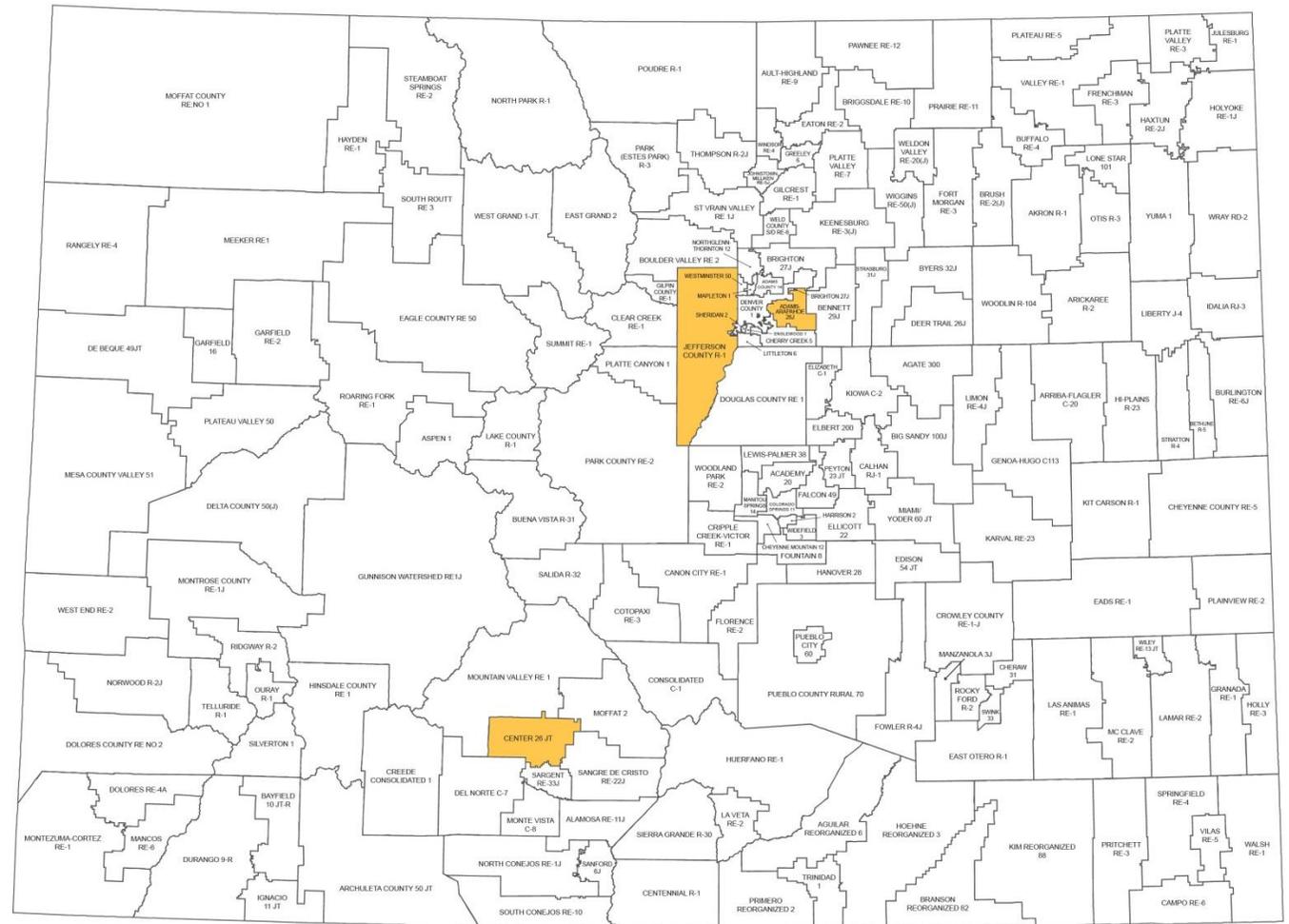
## BASED ON A CURRICULUM

## OVERVIEW SAMPLE AUTHORED BY

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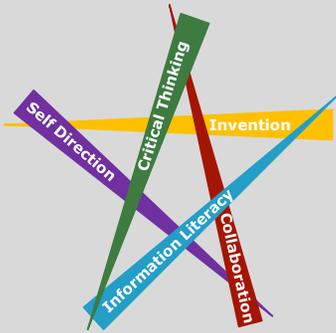


*This unit was authored by a team of Colorado educators. The template provided one example of unit design that enabled teacher-authors to organize possible learning experiences, resources, differentiation, and assessments. The unit is intended to support teachers, schools, and districts as they make their own local decisions around the best instructional plans and practices for all students.*

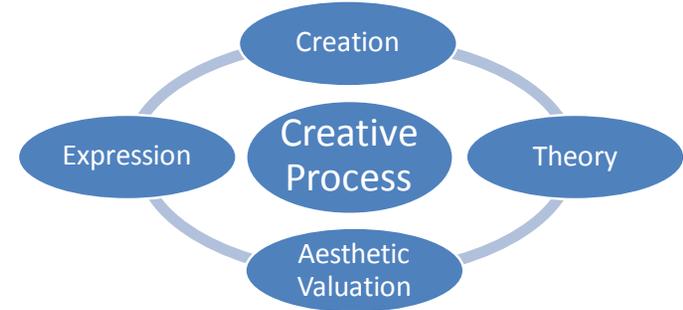
**Colorado Teacher-Authored Sample Instructional Unit**

Content Area	Music	Grade Level	9 <sup>th</sup> -12 <sup>th</sup> 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)	
1. 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
	2. Demonstrate informed participation in music-making activities	MU09-HSGP-S.1-GLE.2	2. 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
			3. 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
			4. Demonstrate requisite performance skill sets appropriate for postsecondary pursuits	MU09-HSPP-S.1-GLE.4
2. 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
	2. Create original music, or arrange the music of others, using appropriate technology	MU09-HSGP-S.2-GLE.2	2. Compose complex music in several distinct styles	MU09-HSPP-S.2-GLE.2
			3. 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
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
	2. Classification by genre, style, historical period, or culture	MU09-HSGP-S.3-GLE.2	2. Compose complex music in several distinct styles	MU09-HSPP-S.3-GLE.2
			3. 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
4. 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
	2. Knowledge of available musical opportunities for continued musical growth and professional development	MU09-HSGP-S.4-GLE.2	2. Evaluation of the quality and effectiveness of musical performances	MU09-HSPP-S.4-GLE.2
	3. Development of criteria-based aesthetic judgment of artistic process and products in music	MU09-HSGP-S.4-GLE.3	3. Development of criteria-based aesthetic judgment of artistic process and products in music	MU09-HSPP-S.4-GLE.3
	4. Informed judgments through participation, performance, and the creative process	MU09-HSGP-S.4-GLE.4	4. Knowledge of available musical opportunities for continued musical growth and professional development	MU09-HSPP-S.4-GLE.4

## Colorado 21<sup>st</sup> 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

**Colorado Teacher-Authored Sample Instructional Unit**

<b>Unit Title</b>	"Arranging" Your Folder		<b>Length of Unit</b>	Instructor Choice
<b>Focusing Lens(es)</b>	Transformation	<b>Standards and Grade Level Expectations Addressed in this Unit</b>	MU09-HSPP-S.1-GLE.1, 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.3 MU09-HSPP-S.3-GLE.1, MU09-HSPP-S.3-GLE.2, MU09-HSPP-S.3-GLE.3 MU09-HSPP-S.4-GLE.1, MU09-HSPP-S.4-GLE.2, MU09-HSPP-S.4-GLE.3, MU09-HSPP-S.4-GLE.4	
<b>Inquiry Questions (Engaging-Debatable):</b>	<ul style="list-style-type: none"> <li>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)</li> <li>How is understanding both traditional and nontraditional notation important when functioning within an ensemble?</li> <li>How can an individual create their own way of notating sound for others to use?</li> </ul>			
<b>Unit Strands</b>	Expression, Creation, Theory, Aesthetic Valuation			
<b>Concepts</b>	Composition, Patterns, Investigate/Discovery, Observation, Shape, Symbol, Law/Rules, Texture, Notation, Expression			

<b>Generalizations</b> My students will <b>Understand</b> that...	<b>Guiding Questions</b>	
	<b>Factual</b>	<b>Conceptual</b>
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-HSPP-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 music?	How can familiar/popular music be enhanced through the process of arranging? How does a composer/arranger preserve the effect of the music?

**Colorado Teacher-Authored Sample Instructional Unit**

<b>Critical Content:</b> <b>My students will Know...</b>	<b>Key Skills:</b> <b>My students will be able to (Do)...</b>
<ul style="list-style-type: none"> <li>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)</li> <li>Comparing an original work to an arrangement enhances awareness of how music affects mood and action. (MU09-HSPP-S.4-GLE.2)</li> <li>Creating and/or arranging music provides a medium for meaningful and purposeful self-expression. (MU09-HSPP-S.2-GLE.2,3) and (MU09-HSPP-S.4-GLE.3)</li> <li>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)</li> <li>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)</li> </ul>	<ul style="list-style-type: none"> <li>Arrange and/or compose music incorporating appropriate voicing and ranges for their particular ensemble. (MU09-HSPP-S.2-GLE.2,3)</li> <li>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)</li> <li>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)</li> <li>Notate arranged musical ideas via nontraditional notation where appropriate. (MU09-HSPP-S.2-GLE.3)</li> <li>Read music from traditional and non-traditional notation. (MU09-HSPP-S.1-GLE.1,2,4) and (MU09-HSPP-S.3-GLE.1,3)</li> <li>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)</li> </ul>

<p><b>Critical Language:</b> 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><b>A student in _____ can demonstrate the ability to apply and comprehend critical language through the following statement(s):</b></p>	<p><i>When combining musical elements, composers and arrangers have many choices, which have a recognizable effect on the resulting musical product.</i></p>
<p><b>Academic Vocabulary:</b></p>	<p>Self-expression, Character, Mood, Elements, Alter, Manipulate, Originality, Inventiveness</p>
<p><b>Technical Vocabulary:</b></p>	<p>Composition, Arrangement, Traditional Notation, Nontraditional Notation, Clef, Range, Voicing, Composer, Symbols, Texture</p>

**Colorado Teacher-Authored Sample Instructional Unit**

<b>Unit Description:</b>	In this unit, students will focus on how arrangements enhance the structural foundation of music. Students groups will be asked to take a melody from a known piece of music and create a thoughtful (re)arrangement of that piece. Students will demonstrate knowledge and understanding of specific musical skills including rhythm, key, instrumentation, and expressive elements. The unit culminates in a final class or concert performance that will include their new arrangements and program notes that share their creative processes with the audience.
<b>Unit Generalizations:</b>	
<b>Key Generalization:</b>	An arrangement can enhance the structural foundation provided by the original composition.
<b>Supporting Generalizations:</b>	Variations in musical texture may be demonstrated through a wide variety of sound, notational and technological source manipulation.
	Instrumental voicing and ranges must be considered when altering musical compositions.
	Different symbols demonstrate traditional and nontraditional notation.
<b>Considerations</b>	This unit can be conducted while preparing for a concert. As students practice and refine repertoire, they can divide into small groups that will take on the task of adapting the arrangement of an entire piece or small selection of a piece as determined by the teacher. This unit will underscore the Music Theory, Creation and Aesthetic Valuation standards as they perform (Expression of Music) to illustrate how the four standards in music can be implemented seamlessly through a concert preparation model.

<b>Performance Assessment: <i>The capstone/summative assessment for this unit.</i></b>	
<b>Claims:</b> (Key generalization(s) to be mastered and demonstrated through the capstone assessment.)	An arrangement can enhance the structural foundation provided by the original composition.
<b>Stimulus Material:</b> (Engaging scenario that includes role, audience, goal/outcome and explicitly connects the key generalization)	Your team of creative musicians has been hired to arrange music for a special ensemble night at a local school. In pairs or small groups, you will work with your team to select a (familiar/popular) melody from a method book, piano score, or lead sheet and (re)arrange it for your ensemble to perform. (Alternatively, you may select a melody from a recording/radio/Spotify/Pandora rather than from a written or notated source.) Your team will choose a vocal or instrumental arrangement that will include another like instrument and/or common key signature/clef instrument. Through meter, rhythmic and/or note changes you will enhance the structural foundation of the original composition into an arrangement that provides shape, texture, and possible harmony and expressive elements. Your team will perform your arrangement for the school.
<b>Product/Evidence:</b> (Expected product from students)	Students will work in pairs or small groups to create an arrangement of a piece. The product will include: <ul style="list-style-type: none"> <li>• A minimum of 8 measures in length</li> <li>• Exhibit proper notating skills</li> <li>• Instrument ranges and or voices will be within the appropriate range for your ensemble</li> <li>• Arrangements can include but not limited to: changes in rhythm, meter, tempo, style, expression and tonality.</li> </ul>
<b>Differentiation:</b> (Multiple modes for student expression)	Students may: <ul style="list-style-type: none"> <li>• Work individually</li> <li>• Utilize technology to write their arrangements</li> <li>• Notate arrangements by hand</li> <li>• Create arrangements for large or small groups (two instruments or more than two instruments)</li> <li>• Create arrangements for instruments using different clefs</li> <li>• Include visual representations to accompany the arrangements.</li> </ul>

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<b>Texts for independent reading or for class read aloud to support the content</b>	
<b>Informational/Non-Fiction</b>	<b>Fiction</b>
<p>Methods Books:  <i>Alfred's Method Book Series</i>  <i>Kodaly Method</i>  <i>Orff Method</i>  <i>Essential Elements Series</i></p> <p>Folk Song Books  <i>Sail Away: 155 American Folk Songs to Sing, Read, and Play</i> – Locke  <i>150 American Folk Songs: To Sing, Read, and Play</i> – Erdei  <i>My Singing Bird: 150 Folk Songs</i> – Erdei, Knowles, &amp; Bacon</p> <p>Sight reading books  <i>The Sight-Reading Book for Band</i>-Jerry West  <i>Super Sight-Reading Secrets</i>-Howard Richmond  <i>Sight-Reading Skill Builders Series</i>-David Herring Music</p> <p>Sight singing books  <i>Manual for Ear Training and Sight Singing</i>- Gary S. Karpinski  <i>The Musician's Guide to Aural Skills: Sight-Singing, Rhythm-Reading, Improvisation, and Keyboard Skills</i>- Joel Phillips, Paul Murphy, Elizabeth West Marvin, et al.  <i>Anthology for Sight Singing</i>- Gary S. Karpinski and Richard Kram  <i>Sight Singing: Pitch, Interval, Rhythm</i>-Samuel Adler  <i>Music and You Resource Book</i>-Macmillan  <i>Sail Away: 155 American Folk Songs to Sing, Read, and Play</i> – By Locke  <i>150 American Folk Songs: To Sing, Read, and Play</i> – by Erdei  <i>My Singing Bird: 150 Folk Songs</i> – by Erdei, Knowles, &amp; Bacon  <i>Drum Songs</i>-Kerry Abel (1530L Lexile Level)</p>	

<b>Ongoing Discipline-Specific Learning Experiences</b>				
	Description:	Think like a musician – Practice known and unknown musical material in the process of learning to play or sing.	Teacher Resources:	(See Text Recommendations Section) <a href="https://musiciansway.com/blog/2011/04/effortless-sight-reading/">https://musiciansway.com/blog/2011/04/effortless-sight-reading/</a> (The Musician's Way Blog on Sight-Reading tips) <a href="http://www.giamusic.com/pdf/8125HO2-HSBD.pdf">http://www.giamusic.com/pdf/8125HO2-HSBD.pdf</a> (Guide-Habits of a Successful Band Director)
			Student Resources:	(See Text Recommendations Section)
	Skills:	A set of skills and a disposition that will lead to effective practice	Assessment:	Students will develop a set of skills and a disposition that will enable effective and efficient practice.

**Colorado Teacher-Authored Sample Instructional Unit**

Description:	Think like a composer – keep a log of innovative ways to alter known pieces of music to make them different than their original arrangements	Teacher Resources:	<i>Teaching Music Through Composition</i> – Freedman <a href="http://www.build-creative-writing-ideas.com/free-creative-writing-prompts-music.html">http://www.build-creative-writing-ideas.com/free-creative-writing-prompts-music.html</a> (Journal prompts for music)
		Student Resources:	<a href="http://www.build-creative-writing-ideas.com/free-creative-writing-prompts-music.html">http://www.build-creative-writing-ideas.com/free-creative-writing-prompts-music.html</a> (Journal prompts for music)
Skills:	Skills to transfer ideas to musical notation.	Assessment:	Students will develop a set of note taking/journaling skills that enables them to consider ideas and transfer them to a music performance.

**Prior Knowledge and Experiences**

In this unit, students should have a basic understanding of how to read notation for their voice or instrument and how to experiment with producing expressive musical elements. Students should have some prior experience with listening and discussing a variety of styles using musical terminology.

**Learning Experiences # 1 – 9**  
**Instructional Timeframe: Teacher Determined**

**Learning Experience # 1**

The teacher may provide appropriate melodic material so that students can begin exploring developmentally appropriate melodies for instruments and/or voices.

<b>Generalization Connection(s):</b>	Instrumental voicing and ranges must be considered when altering musical compositions.
<b>Teacher Resources:</b>	<p>Methods Books:</p> <ul style="list-style-type: none"> <li><i>Alfred’s Method Book Series</i></li> <li><i>Kodaly Method</i></li> <li><i>Orff Method</i></li> <li><i>Essential Elements Series</i></li> </ul> <p>Folk Song Books</p> <ul style="list-style-type: none"> <li><i>Sail Away: 155 American Folk Songs to Sing, Read, and Play</i> – Locke</li> <li><i>150 American Folk Songs: To Sing, Read, and Play</i> – Erdei</li> <li><i>My Singing Bird: 150 Folk Songs</i> – Erdei, Knowles, &amp; Bacon</li> </ul> <p>Sight Reading Books</p> <ul style="list-style-type: none"> <li><i>The Sight-Reading Book for Band</i>-Jerry West</li> <li><i>Super Sight-Reading Secrets</i>-Howard Richmond</li> <li><i>Sight-Reading Skill Builders Series</i>-David Herring Music</li> </ul> <p>Sight Singing Books</p> <ul style="list-style-type: none"> <li><i>Manual for Ear Training and Sight Singing</i>- Gary S. Karpinski</li> <li><i>The Musician’s Guide to Aural Skills: Sight-Singing, Rhythm-Reading, Improvisation, and Keyboard Skills</i>- Joel Phillips, Paul Murphy, Elizabeth West Marvin, et al.</li> <li><i>Anthology for Sight Singing</i>- Gary S. Karpinski and Richard Kram</li> <li><i>Sight Singing: Pitch, Interval, Rhythm</i>-Samuel Adler</li> </ul>

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<b>Student Resources:</b>	N/A	
<b>Assessment:</b>	Students will be able to perform a developmentally appropriate melody for their instrument or voice. Teachers will use an observation checklist and/or rubric to notate student choices and reflections. <a href="https://www.ocps.net/cs/e/se/support/curriculum/Documents/A%20Checklist%20for%20Everything%20Book.pdf">https://www.ocps.net/cs/e/se/support/curriculum/Documents/A%20Checklist%20for%20Everything%20Book.pdf</a> (modifiable checklist resource)	
<b>Differentiation:</b> (Multiple means for students to access content and multiple modes for student to express understanding.)	<b>Access</b> (Resources and/or Process)	<b>Expression</b> (Products and/or Performance)
	<a href="http://www.vicfirth.com/education/keyboard/speednotereading.html">http://www.vicfirth.com/education/keyboard/speednotereading.html</a> (Sight reading online game)	N/A
<b>Extensions for depth and complexity:</b>	<b>Access</b> (Resources and/or Process)	<b>Expression</b> (Products and/or Performance)
	Student may memorize work to facilitate understanding of the piece	N/A
<b>Critical Content:</b>	<ul style="list-style-type: none"> <li>Understanding traditional notation leads to the preservation of original musical ideas for others to use.</li> </ul>	
<b>Key Skills:</b>	<ul style="list-style-type: none"> <li>Read music from traditional and non-traditional notation.</li> </ul>	
<b>Critical Language:</b>	Notation, melody, folk song	

Learning Experience # 2		
The teacher may provide examples of musical elements that may be altered so that students can articulate and identify the different musical elements in a (familiar/popular) piece of music.		
<b>Generalization Connection(s):</b>	Variations in musical texture may be demonstrated through a wide variety of sound, notational and technological source manipulation. Different symbols demonstrate traditional and non-traditional notation.	
<b>Teacher Resources:</b>	Handout of musical elements (rhythm, keys, instrumentation, expressive elements—dynamics, tempo, form, articulations) <a href="http://www.pinterest.com/mamagoose2u/teacher-elements-of-music/">http://www.pinterest.com/mamagoose2u/teacher-elements-of-music/</a> (Pinterest sight with several music elements resources)	
<b>Student Resources:</b>	N/A	
<b>Assessment:</b>	Students will demonstrate understanding through journaling the musical elements names, definitions, and thoughts about possible uses or reasons a composer would incorporate certain musical elements in a composition (incorporating a 3-column chart into their journal). <a href="http://www.eduplace.com/ss/socsci/books/content/gfxorganizers/graph_3-col.pdf">http://www.eduplace.com/ss/socsci/books/content/gfxorganizers/graph_3-col.pdf</a> (3-Column Chart Graphic Organizer)	
<b>Differentiation:</b> (Multiple means for students to access content and multiple modes for student to express understanding.)	<b>Access</b> (Resources and/or Process)	<b>Expression</b> (Products and/or Performance)
	Students may work in pairs or small groups. Students may have a work assigned to them	Student may write down or otherwise take notes on the material presented

**Colorado Teacher-Authored Sample Instructional Unit**

<b>Extensions for depth and complexity:</b>	<b>Access</b> (Resources and/or Process)	<b>Expression</b> (Products and/or Performance)
	Students may learn more advanced elements beyond those presented in class Student may work alone, in pairs, or in a small group	Students may write down or otherwise take notes on the materials presented
<b>Critical Content:</b>	<ul style="list-style-type: none"> <li>Understanding traditional notation leads to the preservation of original musical ideas for others to use.</li> <li>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</li> </ul>	
<b>Key Skills:</b>	<ul style="list-style-type: none"> <li>Utilize a variety of sound, notational, and technological resources to arrange and/or compose music for their specific ensemble.</li> <li>Read music from traditional and non-traditional notation.</li> </ul>	
<b>Critical Language:</b>	Musical elements (rhythm, key, dynamics, form, tempo, articulations), opposites	

**Learning Experience # 3**

The teacher may provide examples of different rhythms so that students can experiment with ways to add modifications to a key musical element.

<b>Generalization Connection(s):</b>	Variations in musical texture may be demonstrated through a wide variety of sound, notational and technological source manipulation. Different symbols demonstrate traditional and non-traditional notation. An arrangement can enhance the structural foundation provided by the original composition provides.
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<b>Teacher Resources:</b>	<a href="http://rockislandschools.org/riec/mbartlett/files/2011/08/rhythm-tree.pdf">http://rockislandschools.org/riec/mbartlett/files/2011/08/rhythm-tree.pdf</a> (Handout of a rhythm tree to sixteenth notes/rests) <a href="http://www.Musictheory.net">www.Musictheory.net</a> (Online theory resource) <a href="http://www.Teoria.com">www.Teoria.com</a> (Online theory resource) <a href="http://www.alfred.com/emt">http://www.alfred.com/emt</a> (Alfred Music Theory) <a href="http://www.summitchoralsociety.org/rhythm_quiz/">http://www.summitchoralsociety.org/rhythm_quiz/</a> (Online rhythm quiz)
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<b>Student Resources:</b>	N/A
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<b>Assessment:</b>	Students will be able to experiment with changing the rhythm of a learned piece of music, journal the name and accurately draw various rhythms, and perform various note durations (rhythms). <a href="http://www.eduplace.com/ss/socsci/ca/books/bkz/gfxorganizers/index.html">http://www.eduplace.com/ss/socsci/ca/books/bkz/gfxorganizers/index.html</a> (3-Column Chart Graphic Organizer)
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<b>Differentiation:</b> (Multiple means for students to access content and multiple modes for student to express understanding.)	<b>Access</b> (Resources and/or Process)	<b>Expression</b> (Products and/or Performance)
	<a href="http://www.musictechteacher.com/music_quizzes/quiz_rhythm_hotshots/quiz_rhythm_hotshots1.htm">http://www.musictechteacher.com/music_quizzes/quiz_rhythm_hotshots/quiz_rhythm_hotshots1.htm</a> (Online rhythm game) Students may work in pairs or small groups Students may have a specific work assigned to them based on skill ability	Students may write down or otherwise take notes on the material presented Students may demonstrate understanding by successfully completing an online tutorial/game

**Colorado Teacher-Authored Sample Instructional Unit**

<b>Extensions for depth and complexity:</b>	<b>Access</b> (Resources and/or Process)	<b>Expression</b> (Products and/or Performance)
	Students may learn more advanced elements beyond those presented in class Students may work alone, in pairs, or in a small group	Students may write down or otherwise take notes on the materials presented
<b>Critical Content:</b>	<ul style="list-style-type: none"> <li>Understanding traditional notation leads to the preservation of original musical ideas for others to use.</li> <li>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</li> <li>Creating and/or arranging music provides a medium for meaningful and purposeful self-expression.</li> </ul>	
<b>Key Skills:</b>	<ul style="list-style-type: none"> <li>Utilize a variety of sound, notational, and technological resources to arrange and/or compose music for their specific ensemble.</li> <li>Read music from traditional and non-traditional notation.</li> <li>Perform arrange and/or composed music of peers</li> </ul>	
<b>Critical Language:</b>	Quarter note, quarter rest, eighth note, paired eighth note, half note, whole note, half rest, whole rest, sixteenth note, rhythm	

<b>Learning Experience # 4</b>	
The teacher may provide examples of different keys so that students can experiment with ways to add modifications to the key of a piece.	
<b>Generalization Connection(s):</b>	Variations in musical texture may be demonstrated through a wide variety of sound, notational and technological source manipulation. Different symbols demonstrate traditional and non-traditional notation. An arrangement can enhance the structural foundation provided by the original composition provides. Instrumental voicing and ranges must be considered when altering musical compositions.
<b>Teacher Resources:</b>	<a href="http://www.guitarland.com/Music10/MusFund/Maj_Key_Sig/MajKeySig.html">http://www.guitarland.com/Music10/MusFund/Maj_Key_Sig/MajKeySig.html</a> (Major Key Signatures Guide) <a href="http://linkwaregraphics.com/music/circle-of-fifths/#worksheets">http://linkwaregraphics.com/music/circle-of-fifths/#worksheets</a> (Music image resources including a free handout on the Circle of Fifths) <a href="http://www.Musictheory.net">www.Musictheory.net</a> (Online theory resource) <a href="http://www.Teoria.com">www.Teoria.com</a> (Online theory resource) <a href="http://www.alfred.com/emt">http://www.alfred.com/emt</a> (Alfred Music Theory) <a href="http://www.musictheory.net/exercises/keysig">http://www.musictheory.net/exercises/keysig</a> (Online key signature quiz)
<b>Student Resources:</b>	N/A
<b>Assessment:</b>	Students will be able to experiment with how to change keys of a piece, journal/notate how to determine the key and perform scales (or corresponding accidentals) in concert keys from three sharps to three flats. <a href="http://www.blanksheetmusic.net/">http://www.blanksheetmusic.net/</a> (Downloadable Staff Paper)

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<b>Differentiation:</b> (Multiple means for students to access content and multiple modes for student to express understanding.)	<b>Access</b> (Resources and/or Process)	<b>Expression</b> (Products and/or Performance)
	<a href="http://www.pedaplus.com/games/keys/">http://www.pedaplus.com/games/keys/</a> (Online key signatures game) Students may work in pairs or small groups	Students may write down or otherwise take notes on the material presented. Students may demonstrate understanding by successfully completing an online tutorial/game.
<b>Extensions for depth and complexity:</b>	<b>Access</b> (Resources and/or Process)	<b>Expression</b> (Products and/or Performance)
	Students may learn more advanced elements beyond those presented in class Students may work alone, in pairs, or in a small group	Students may write down or otherwise take notes on the materials presented
<b>Critical Content:</b>	<ul style="list-style-type: none"> <li>• Understanding traditional notation leads to the preservation of original musical ideas for others to use.</li> <li>• 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</li> <li>• Creating and/or arranging music provides a medium for meaningful and purposeful self-expression.</li> </ul>	
<b>Key Skills:</b>	<ul style="list-style-type: none"> <li>• Utilize a variety of sound, notational, and technological resources to arrange and/or compose music for their specific ensemble.</li> <li>• Read music from traditional and non-traditional notation.</li> <li>• Perform arrange and/or composed music of peers.</li> <li>• Notate arranged musical ideas via traditional notation with a variety of clefs appropriate for their ensemble.</li> </ul>	
<b>Critical Language:</b>	Key signature, Concert pitch, Treble clef, bass clef, pitch , Circle of Fifths, major, minor	

<b>Learning Experience # 5</b>		
The teacher may provide examples of different instrumentation so that students can experiment with changing the different instruments used in the learned piece of music.		
<b>Generalization Connection(s):</b>	<p>Variations in musical texture may be demonstrated through a wide variety of sound, notational and technological source manipulation.</p> <p>Different symbols demonstrate traditional and non-traditional notation.</p> <p>An arrangement can enhance the structural foundation provided by the original composition provides.</p> <p>Instrumental voicing and ranges must be considered when altering musical compositions.</p>	
<b>Teacher Resources:</b>	<p><a href="http://cnx.org/content/m10672/latest/">http://cnx.org/content/m10672/latest/</a> (Guide for transposing instruments)</p> <p><a href="http://cnx.org/content/m10668/latest/">http://cnx.org/content/m10668/latest/</a> (Steps to transposing)</p> <p><a href="http://quizlet.com/11643611/music-transposition-and-instruments-flash-cards/">http://quizlet.com/11643611/music-transposition-and-instruments-flash-cards/</a> (Flashcards for transposition terms)</p> <p>Handout of instruments/voice (based on approximate age) with ranges and transpositions.</p> <p><a href="http://www.orchestralibrary.com/reftables/rang.html">http://www.orchestralibrary.com/reftables/rang.html</a> (Ranges for orchestral instruments)</p> <p><a href="http://solomonsmusic.net/insrange.htm">http://solomonsmusic.net/insrange.htm</a> (Ranges for voice, strings, woodwinds and brass)</p> <p><a href="http://www.Musictheory.net">www.Musictheory.net</a> (Online theory resource)</p> <p><a href="http://www.Teoria.com">www.Teoria.com</a> (Online theory resource)</p> <p><a href="http://www.alfred.com/emt">http://www.alfred.com/emt</a> (Alfred Music Theory)</p> <p><a href="http://www.sporcle.com/games/MSchwartz628/Transposition/results">http://www.sporcle.com/games/MSchwartz628/Transposition/results</a> (Online transposition quiz)</p>	

**Colorado Teacher-Authored Sample Instructional Unit**

<b>Student Resources:</b>	N/A	
<b>Assessment:</b>	Students will journal, using a 3-column note chart, the range of the instrument/voice and the key of the instrument/ voice. Students will notate ranges using staff paper. <a href="http://www.eduplace.com/ss/socsci/ca/books/bkz/gfxorganizers/index.html">http://www.eduplace.com/ss/socsci/ca/books/bkz/gfxorganizers/index.html</a> (3-Column Chart Graphic Organizer) <a href="http://www.blanksheetmusic.net/">http://www.blanksheetmusic.net/</a> (Downloadable Staff Paper)	
<b>Differentiation:</b> (Multiple means for students to access content and multiple modes for student to express understanding.)	<b>Access</b> (Resources and/or Process)	<b>Expression</b> (Products and/or Performance)
	<a href="http://www.mymusictheory.com/for-students/grade-5/37-8-transposing-exercises">http://www.mymusictheory.com/for-students/grade-5/37-8-transposing-exercises</a> (Online transposition tutorial) Students may work in pairs or small groups	Students may write down or otherwise take notes on the material presented Students may demonstrate understanding by successfully completing an online tutorial/game
<b>Extensions for depth and complexity:</b>	<b>Access</b> (Resources and/or Process)	<b>Expression</b> (Products and/or Performance)
	Students may work alone, in pairs, or in a small group Students may learn more advanced elements beyond those presented in class	Students may write down or otherwise take notes on the materials presented
<b>Critical Content:</b>	<ul style="list-style-type: none"> <li>• Understanding traditional notation leads to the preservation of original musical ideas for others to use.</li> <li>• 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</li> <li>• Creating and/or arranging music provides a medium for meaningful and purposeful self-expression.</li> </ul>	
<b>Key Skills:</b>	<ul style="list-style-type: none"> <li>• Utilize a variety of sound, notational, and technological resources to arrange and/or compose music for their specific ensemble.</li> <li>• Read music from traditional and non-traditional notation.</li> <li>• Perform arrange and/or composed music of peers.</li> <li>• Notate arranged musical ideas via traditional notation with a variety of clefs appropriate for their ensemble.</li> </ul>	
<b>Critical Language:</b>	Concert pitch, transposed pitch, range, instrumentation,	

**Learning Experience # 6**

The teacher may provide examples of different expressive elements (e.g., tempo, dynamics) so that students can experiment with changing these expressive elements in the learned piece of music.

<b>Generalization Connection(s):</b>	Different symbols demonstrate traditional and non-traditional notation. An arrangement can enhance the structural foundation provided by the original composition provides
<b>Teacher Resources:</b>	Handout on expressive elements (tempo, dynamics, form, etc.) <a href="http://cnx.org/content/m13463/latest/">http://cnx.org/content/m13463/latest/</a> (Ideas and resources for teaching expressive elements) <a href="http://www.wwnorton.com/college/music/enj10/short/content/ch06/study.htm">http://www.wwnorton.com/college/music/enj10/short/content/ch06/study.htm</a> (Study help on tempo and dynamics) <a href="http://www.Musictheory.net">www.Musictheory.net</a> (Online theory resource) <a href="http://www.Teoria.com">www.Teoria.com</a> (Online theory resource) <a href="http://www.alfred.com/emt">http://www.alfred.com/emt</a> (Alfred Music Theory) <a href="http://www.pinterest.com/deborahoakes/music-theory-signs-and-markings-dynamics-tempo-rea/">http://www.pinterest.com/deborahoakes/music-theory-signs-and-markings-dynamics-tempo-rea/</a> (Pinterest site with ideas and resources for teaching dynamics)

**Colorado Teacher-Authored Sample Instructional Unit**

<b>Student Resources:</b>	N/A	
<b>Assessment:</b>	Students will be able to journal the definitions, visually identify, and perform a variety of expressive musical elements. <a href="http://www.eduplace.com/ss/socsci/ca/books/bkz/gfxorganizers/index.html">http://www.eduplace.com/ss/socsci/ca/books/bkz/gfxorganizers/index.html</a> (3-Column Chart Graphic Organizer) <a href="http://www.blanksheetmusic.net/">http://www.blanksheetmusic.net/</a> (Downloadable Staff Paper)	
<b>Differentiation:</b> (Multiple means for students to access content and multiple modes for student to express understanding.)	<b>Access</b> (Resources and/or Process)	<b>Expression</b> (Products and/or Performance)
	<a href="http://www.musictechteacher.com/music_quizzes/aq_music_terms_expressions_match/quiz.html">http://www.musictechteacher.com/music_quizzes/aq_music_terms_expressions_match/quiz.html</a> (Online music terms expressions tutorial) Students may work in pairs or small groups	Students may write down or otherwise take notes on the material presented Students may demonstrate understanding by successfully completing an online tutorial/game
<b>Extensions for depth and complexity:</b>	<b>Access</b> (Resources and/or Process)	<b>Expression</b> (Products and/or Performance)
	Students may work alone, in pairs, or in a small group Students may learn more advanced elements beyond those presented in class	Students may write down or otherwise take notes on the materials presented
<b>Critical Content:</b>	<ul style="list-style-type: none"> <li>Understanding traditional notation leads to the preservation of original musical ideas for others to use.</li> <li>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</li> <li>Creating and/or arranging music provides a medium for meaningful and purposeful self-expression.</li> </ul>	
<b>Key Skills:</b>	<ul style="list-style-type: none"> <li>Utilize a variety of sound, notational, and technological resources to arrange and/or compose music for their specific ensemble.</li> <li>Read music from traditional and non-traditional notation.</li> <li>Perform arrange and/or composed music of peers</li> <li>Notate arranged musical ideas via traditional notation with a variety of clefs appropriate for their ensemble.</li> </ul>	
<b>Critical Language:</b>	tempo, dynamics, form, expressive elements	

<b>Learning Experience # 7</b>	
The teacher may model combining the musical elements of rhythm, key, instrumentation, and expressive elements to create an arrangement of a known piece of music so that students can begin to understand how musical elements can be combined to create a final musical arrangement.	
<b>Generalization Connection(s):</b>	Variations in musical texture may be demonstrated through a wide variety of sound, notational and technological source manipulation. Different symbols demonstrate traditional and non-traditional notation. An arrangement can enhance the structural foundation provided by the original composition provides. Instrumental voicing and ranges must be considered when altering musical compositions.
<b>Teacher Resources:</b>	Staff paper, original melody, arrangement of original melody <a href="http://www.blanksheetmusic.net/">http://www.blanksheetmusic.net/</a> (Downloadable Staff Paper) <a href="http://theproaudiofiles.com/arrangement-101/">http://theproaudiofiles.com/arrangement-101/</a> (Quick guide to arrangements) <a href="http://intenseproductions.blogspot.com/2010/05/art-of-arrangement.html">http://intenseproductions.blogspot.com/2010/05/art-of-arrangement.html</a> (Tips for arrangement)

**Colorado Teacher-Authored Sample Instructional Unit**

<b>Student Resources:</b>	N/A	
<b>Assessment:</b>	Students will be able to identify the musical elements that were altered to create an arrangement of a known piece of music. <a href="http://lrs.ed.uiuc.edu/students/yayang/html/prj.html">http://lrs.ed.uiuc.edu/students/yayang/html/prj.html</a> (Learning Musical Elements through Listening Resources for Guided Listening)	
<b>Differentiation:</b> (Multiple means for students to access content and multiple modes for student to express understanding.)	<b>Access</b> (Resources and/or Process)	<b>Expression</b> (Products and/or Performance)
	<a href="http://www.musictechteacher.com/music_quizzes/aq_music_terms_expressions_match/quiz.html">http://www.musictechteacher.com/music_quizzes/aq_music_terms_expressions_match/quiz.html</a> (Online music terms expressions tutorial) Students may work in pairs or small groups	Students may write down or otherwise take notes on the material presented Students may demonstrate understanding by successfully completing an online tutorial/game
<b>Extensions for depth and complexity:</b>	<b>Access</b> (Resources and/or Process)	<b>Expression</b> (Products and/or Performance)
	Students may work alone, in pairs, or in a small group Students may learn more advanced elements beyond those presented in class	Students may write down or otherwise take notes on the materials presented
<b>Critical Content:</b>	<ul style="list-style-type: none"> <li>• Understanding traditional notation leads to the preservation of original musical ideas for others to use.</li> <li>• 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</li> <li>• Creating and/or arranging music provides a medium for meaningful and purposeful self-expression.</li> </ul>	
<b>Key Skills:</b>	<ul style="list-style-type: none"> <li>• Utilize a variety of sound, notational, and technological resources to arrange and/or compose music for their specific ensemble.</li> <li>• Read music from traditional and non-traditional notation.</li> <li>• Perform arrange and/or composed music of peers</li> <li>• Notate arranged musical ideas via traditional notation with a variety of clefs appropriate for their ensemble.</li> </ul>	
<b>Critical Language:</b>	Arrangement, musical elements, original melody	

<b>Learning Experience # 8</b>	
The teacher may model the musical revision process so that students can understand the importance of the refining process in creating/modifying a musical arrangement.	
<b>Generalization Connection(s):</b>	An arrangement can enhance the structural foundation provided by the original composition provides.
<b>Teacher Resources:</b>	Teacher and student created music arrangement rubric <a href="http://macleanmusic.wikispaces.com/file/view/World+Music+Arrangement+Rubric.pdf">http://macleanmusic.wikispaces.com/file/view/World+Music+Arrangement+Rubric.pdf</a> (Rubric ideas) <a href="http://forum.makemusic.com/attach.aspx/16594/How%20to%20Orchestrate%20and%20Arrange%20Music.pdf">http://forum.makemusic.com/attach.aspx/16594/How%20to%20Orchestrate%20and%20Arrange%20Music.pdf</a> (Arranging project guide with rubric examples) <a href="http://www.docstoc.com/docs/122300758/Sample-Rubric-for-Arranging-Assignment">http://www.docstoc.com/docs/122300758/Sample-Rubric-for-Arranging-Assignment</a> (Rubric ideas) <a href="http://www.ibomusicalvoyage.com/assessments--rubrics.html">http://www.ibomusicalvoyage.com/assessments--rubrics.html</a> (Music rubric resources for Middle and High school)
<b>Student Resources:</b>	N/A
<b>Assessment:</b>	Students will be able to revise their arrangement based on initial use of the evaluation rubric.

**Colorado Teacher-Authored Sample Instructional Unit**

<b>Differentiation:</b> (Multiple means for students to access content and multiple modes for student to express understanding.)	<b>Access</b> (Resources and/or Process)	<b>Expression</b> (Products and/or Performance)
	<a href="http://www.musictechteacher.com/music_quizzes/aq_music_terms_expressions_match/quiz.html">http://www.musictechteacher.com/music_quizzes/aq_music_terms_expressions_match/quiz.html</a> (Online music terms expressions tutorial) Students may work in pairs or small groups	Students may write down or otherwise take notes on the material presented Students may demonstrate understanding by successfully completing an online tutorial/game
<b>Extensions for depth and complexity:</b>	<b>Access</b> (Resources and/or Process)	<b>Expression</b> (Products and/or Performance)
	Students may work alone, in pairs, or in a small group Students may learn more advanced elements beyond those presented in class	Students may write down or otherwise take notes on the materials presented
<b>Critical Content:</b>	<ul style="list-style-type: none"> <li>• Understanding traditional notation leads to the preservation of original musical ideas for others to use.</li> <li>• 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</li> <li>• Creating and/or arranging music provides a medium for meaningful and purposeful self-expression.</li> <li>• Comparing an original work to an arrangement enhances awareness of how music affects mood and action.</li> </ul>	
<b>Key Skills:</b>	<ul style="list-style-type: none"> <li>• Utilize a variety of sound, notational, and technological resources to arrange and/or compose music for their specific ensemble.</li> <li>• Read music from traditional and non-traditional notation.</li> <li>• Perform arrange and/or composed music of peers</li> <li>• Notate arranged musical ideas via traditional notation with a variety of clefs appropriate for their ensemble.</li> </ul>	
<b>Critical Language:</b>	Revise, edit, feedback, compare, contrast	

<b>Learning Experience # 9</b>	
<b>(Post-Performance Assessment)</b> The teacher may model how to evaluate a composition so that students can understand the importance of reflection and evaluation in the creative process.	
<b>Generalization Connection(s):</b>	An arrangement can enhance the structural foundation provided by the original composition provides.
<b>Teacher Resources:</b>	Teacher and student created music arrangement rubric <a href="http://macleanmusic.wikispaces.com/file/view/World+Music+Arrangement+Rubric.pdf">http://macleanmusic.wikispaces.com/file/view/World+Music+Arrangement+Rubric.pdf</a> (Rubric ideas) <a href="http://forum.makemusic.com/attach.aspx/16594/How%20to%20Orchestrate%20and%20Arrange%20Music.pdf">http://forum.makemusic.com/attach.aspx/16594/How%20to%20Orchestrate%20and%20Arrange%20Music.pdf</a> (Arranging project guide with rubric examples) <a href="http://www.docstoc.com/docs/122300758/Sample-Rubric-for-Arranging-Assignment">http://www.docstoc.com/docs/122300758/Sample-Rubric-for-Arranging-Assignment</a> (Rubric ideas) <a href="http://www.ibomusicalvoyage.com/assessments--rubrics.html">http://www.ibomusicalvoyage.com/assessments--rubrics.html</a> (Music rubric resources for Middle and High school)
<b>Student Resources:</b>	N/A

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<b>Assessment:</b>	<p>Students will be able to provide constructive criticism for musical arrangements and evaluate their own arrangements of a melody. Self-reflections can be captured through journaling.</p> <p><a href="http://www.abcteach.com/free/p/port_26pt_line_story.pdf">http://www.abcteach.com/free/p/port_26pt_line_story.pdf</a> (Blank, lined paper with room for illustrations/visuals-great for journal entries)</p> <p><a href="http://www.build-creative-writing-ideas.com/free-creative-writing-prompts-music.html">http://www.build-creative-writing-ideas.com/free-creative-writing-prompts-music.html</a> (Journal prompts for music)</p>	
<b>Differentiation:</b> (Multiple means for students to access content and multiple modes for student to express understanding.)	<b>Access</b> (Resources and/or Process)	<b>Expression</b> (Products and/or Performance)
	<p><a href="http://www.musictechteacher.com/music_quizzes/qa_music_terms_expressions_match/quiz.html">http://www.musictechteacher.com/music_quizzes/qa_music_terms_expressions_match/quiz.html</a> (Online music terms expressions tutorial)</p> <p>Students may work in pairs or small groups</p>	<p>Students may write down or otherwise take notes on the material presented</p> <p>Students may demonstrate understanding by successfully completing an online tutorial/game</p>
<b>Extensions for depth and complexity:</b>	<b>Access</b> (Resources and/or Process)	<b>Expression</b> (Products and/or Performance)
	<p>Students may work alone, in pairs, or in a small group</p> <p>Students may learn more advanced elements beyond those presented in class</p>	<p>Students may write down or otherwise take notes on the materials presented</p>
<b>Critical Content:</b>	<ul style="list-style-type: none"> <li>• Understanding traditional notation leads to the preservation of original musical ideas for others to use.</li> <li>• 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</li> <li>• Creating and/or arranging music provides a medium for meaningful and purposeful self-expression.</li> </ul>	
<b>Key Skills:</b>	<ul style="list-style-type: none"> <li>• Utilize a variety of sound, notational, and technological resources to arrange and/or compose music for their specific ensemble.</li> <li>• Read music from traditional and non-traditional notation.</li> <li>• Perform arrange and/or composed music of peers</li> <li>• Notate arranged musical ideas via traditional notation with a variety of clefs appropriate for their ensemble.</li> </ul>	
<b>Critical Language:</b>	Evaluation, critique	