

Unit Title: Explore the Possibilities: Getting to Know Your Instrument

Performance Based

INSTRUCTIONAL UNIT AUTHORS

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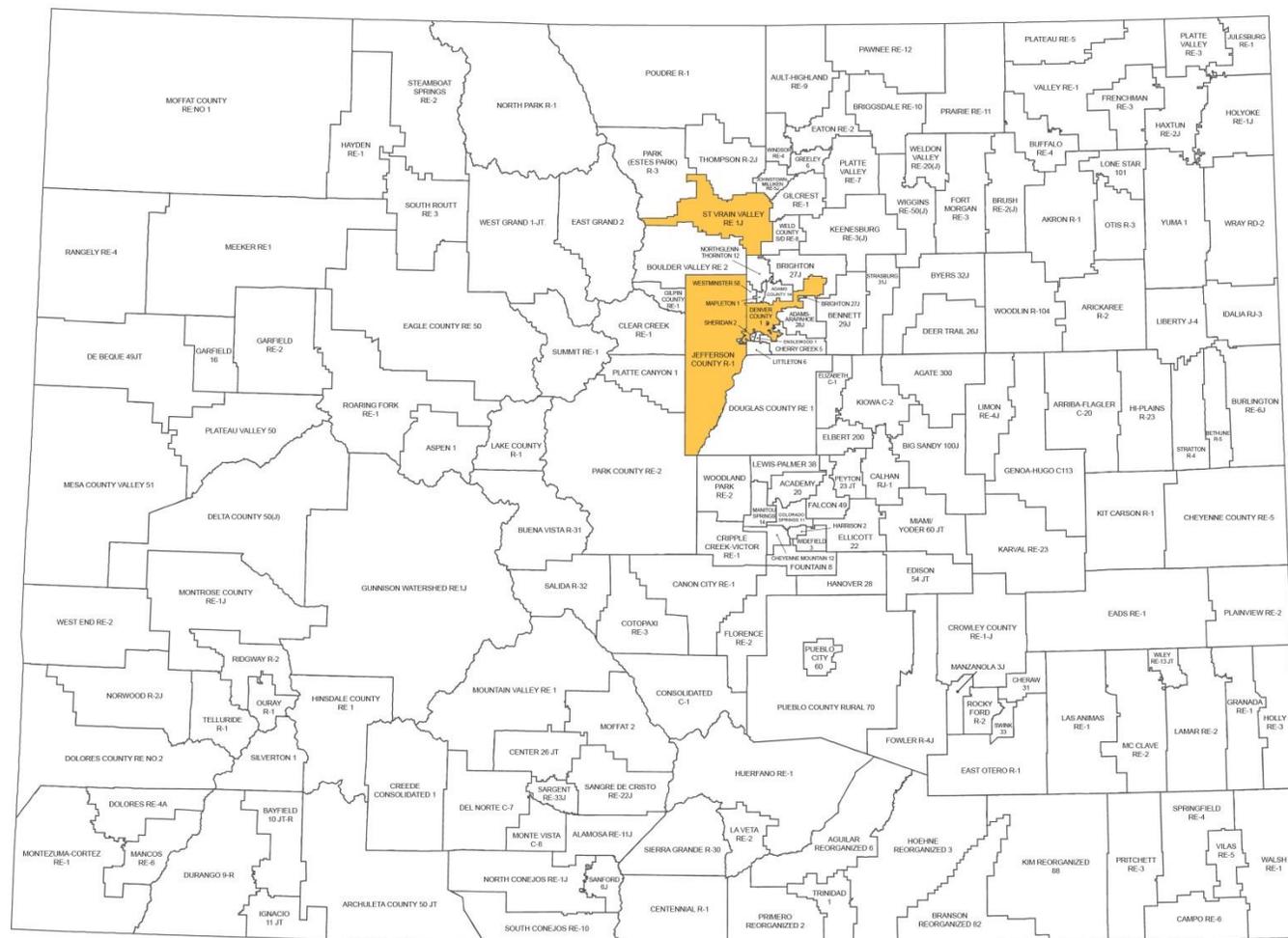
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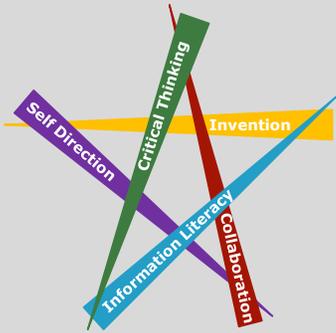


This unit was authored by a team of Colorado educators. The template provided one example of unit design that enabled teacher-authors to organize possible learning experiences, resources, differentiation, and assessments. The unit is intended to support teachers, schools, and districts as they make their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

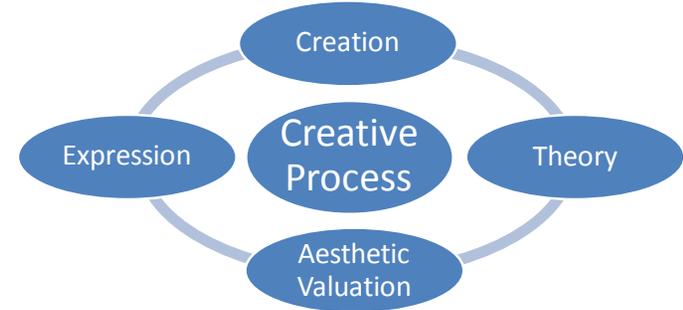
Colorado Teacher-Authored Sample Instructional Unit

Content Area	Music		Grade Level	9 th -12 th 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)	
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 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	Instructor Choice	Instructor Choice

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Unit Title	Explore the Possibilities: Getting to Know Your Instrument		Length of Unit	Instructor Choice
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):	<ul style="list-style-type: none"> • 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			

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)...
<ul style="list-style-type: none"> • 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) 	<ul style="list-style-type: none"> • 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)

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

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Unit Description:	This unit is designed for those students who did not participate in (performance) music programs during middle school. It is designed so as to be utilized in and relevant for multiple settings (i.e., band, choir, orchestra, guitar, keyboard, technology, etc.). The unit has students actually making music as quickly as possible and exploring the possibilities of sounds that can be created and techniques that can be applied/ utilized with a particular instrument (within the-teacher set- limits of the instrument) . The unit culminates in a final performance in which students apply their exploratory learning into a composition of their creating.
Unit Generalizations:	
Key Generalization:	Explore/ discovery builds technique
Supporting Generalizations:	Improvisation demonstrates expression through the spontaneous creation of music.
	The time of music reveals patterns that can be written down.
Considerations	This unit would be most successful as an introduction at the beginning of the school year to allow students a chance to understand the versatility and diversity in music.

Performance Assessment: <i>The capstone/summative assessment for this unit.</i>	
Claims: (Key generalization(s) to be mastered and demonstrated through the capstone assessment.)	Explore/Discovery builds technique
Stimulus Material: (Engaging scenario that includes role, audience, goal/outcome and explicitly connects the key generalization)	You are musician who has been hired to demonstrate innovative ways to perform on a particular instrument for a group of teachers making curriculum decision’s for next year’s students (e.g., which classes to offer for “new” music students, which instruments to emphasize/purchase, etc.) . Your presentation to these teachers will explore the possibilities of sounds that can be created by your instrument and then link them to techniques of the instrument.
Product/Evidence: (Expected product from students)	Students will keep a journal/glossary of the learned techniques and create their own way to notate the discoveries (how do you show how long, high, loud, soft, patterns of sound, how to perform it, etc.). Students will share their journal/glossary with their classmates to discover the value of a common language. Students will create a short composition based on their journal entries and perform it for the class. The final element of the project will be to translate the journal/glossary to common musical language from the student-discovered language.
Differentiation: (Multiple modes for student expression)	Students may: <ul style="list-style-type: none"> • Work with other like instrument/voice groups. • Journal using any media of preference (e.g.by hand, electronic, sketchbook) • Use language and sentence structure at the appropriate developmental ability of the student • Include pictures/drawings if appropriate.

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Texts for independent reading or for class read aloud to support the content	
Informational/Non-Fiction	Fiction
<i>Teaching Music Through Composition</i> -Barbara Freedman <i>Using Technology to Unlock Musical Creativity</i> -Scott Watson <i>Making Music with Garage Band and Mixcraft</i> -Hodson, et al. <i>Creative Music Composition: The Young Composer's Voice</i> -Margaret Lucy Wilkins	

Ongoing Discipline-Specific Learning Experiences			
	Description:	Think like a musician – practicing and keep a log of what was practiced and how long it was practiced.	Teacher Resources: Models/examples of practice logs Models/examples of practice journals. http://www.musiciansway.com/downloads.shtml (Resources for practice logs) Models/examples of practice journals http://www.amuse.vic.edu.au/P10/UHS_IM_Diary.pdf (Practice diary example) http://www.onlinepracrecorder.com/ (Online practice record) https://sites.google.com/a/benjaminlogan.org/blmsband/practice-logs (Resources for practice logs) http://davidahrens.us/soundeducation/2011/09/13/weekly-practice-journal/ (Resources for practice logs)
			Student Resources: N/A
	Skills:	Students develop habits for practice and logging what they do when they practice.	Assessment: Students will complete a practice log over a predetermined amount of time (i.e., month, grading period, and semester) that includes amount of time practice, as well as reflections and information from each practice session.
	Description:	Think like a composer – writing ideas for compositions	Teacher Resources: Model writing down ideas for composition http://music.arts.uci.edu/dobrian/CD.comp.improv.htm (Article on composition and improvisation) http://www.dolmetsch.com/form.pdf (A Practical Guide to Musical Composition) http://www.artsjournal.com/postclassic/2010/06/what_composing_the_music_you_h.html (Article-What “Composing the Music You Hear” Means)
			Student Resources: N/A
	Skills:	Students collect ideas of sounds and ways to notate them.	Assessment: Students will collect ideas over a predetermined amount of time (i.e., month, grading period, semester, etc.) that can be used to create a composition.

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Learning Experiences # 1 – 8
Instructional Timeframe: Teacher Determined

Learning Experience # 1	
The teacher may model initial tone production so that students can begin to understand the physicality of tone production.	
Generalization Connection(s):	Explore/ discovery builds technique
Teacher Resources:	<p>Handout from the teacher on beginning tone production for instrument/voice</p> <p><i>Beginning Wind Instrument Instruction: A Comparison of Aural and Visual Approaches</i>–Warren Haston</p> <p><i>A Cultural Psychology of Music Education</i> Chapter 6 “<i>Making music or playing instruments: secondary students’ use of cultural tools in aural- and notation-based instrumental learning and teaching</i>”-Cecilia Hultberg</p> <p>http://mixolydianblog.com/2012/06/18/learning-music-notation-vs-oral-tradition/- (Article-Learning Music: Notation vs. Oral Tradition-Derek Kortepeter)</p> <p>www.classguitar.com (Class Guitar Resources -Specialists in guitar Music education)</p> <p>www.soundtree.com (Music production/education resources)</p> <p>www.simplymusic.com (Music production/education resources)</p> <p>http://piano-lesson-software-review.toptenreviews.com (Comparison of piano lab teaching programs)</p> <p>http://www.makingmusicfun.net (Music production/education resources)</p> <p>www.songstuff.com (Music production/education resources)</p> <p>www.banddynamics.com (School of rock based learning styles -see various websites)</p> <p>Programs : Garage Band, Ipod/android apps, Band in a box, Mastertracks Pro, Sound Forge, Acid Pro (looped based creation software), Cakewalk Home Studio, Finale, Sibelius, Noteflight, Music Time, etc.</p> <p>www.ti-me.org (Technology for Music education: more links to other technology)</p> <p>www.audiosauna.com (Music production/education resources)</p>
Student Resources:	N/A
Assessment:	<p>Students will demonstrate their understanding on how to make appropriate sounds using their instrument/voice. This includes appropriate embouchure instruction, instrument holding position, and breathing/breath support. Teacher may use an observation checklist to document degree of accuracy</p> <p>http://www.dummies.com/how-to/content/singing-for-dummies-cheat-sheet0.html (Cheat Sheet Vocal Technique Checklist-Singing for Dummies Series)</p> <p>http://music.arts.usf.edu/smef/art-ik.htm (Suggestions for ensemble assessment-includes checklists for vocal and instrumental techniques)</p> <p><i>And:</i></p> <p>Students will input a checklist for proper technique into their journals.</p> <p>http://www.abcteach.com/free/p/port_26pt_line_story.pdf (Blank, lined paper with room for illustrations/visuals-great for journal entries)</p>

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Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	Students may work in homogeneous instrument group settings	Students may progress on instrument/voice learning at a slower pace
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may progress on instrument/voice learning at a more rapid pace.
Critical Content:	<ul style="list-style-type: none"> • Music can be learned through observation, listening, and transcription. • 	
Key Skills:	<ul style="list-style-type: none"> • Improvise basic rhythms and melodies on an instrument of choice or through singing • 	
Critical Language:	Tone production, embouchure, hand position, instrument holding position, attach, tonging, breath support, “concert” pitch	

Learning Experience # 2	
The teacher may demonstrate and guide the production of notes (up to one scale) so that students can determine the basic patterns in producing accurate notes in rhythm.	
Generalization Connection(s):	Exploration/discovery builds technique.
Teacher Resources:	<p>Knowledge and information on beginning tone production for instrument/voice</p> <p>Beginning Wind Instrument Instruction: A Comparison of Aural and Visual Approaches-Warren Haston</p> <p><i>A Cultural Psychology of Music Education Chapter 6 Making music or playing instruments: secondary students’ use of cultural tools in aural- and notation-based instrumental learning and teaching-Cecilia Hultberg</i></p> <p>http://mixolydianblog.com/2012/06/18/learning-music-notation-vs-oral-tradition/ (Learning Music: Notation vs. Oral Tradition)</p> <p>www.classguitar.com/ (Class Guitar Resources-Specialists in guitar Music education)</p> <p>www.soundtree.com (Online music education resources)</p> <p>www.simplymusic.com (Online music education resources)</p> <p>http://piano-lesson-software-review.toptenreviews.com (Comparison of piano lab teaching programs)</p> <p>http://www.makingmusicfun.net (Online music education resources)</p> <p>www.songstuff.com (Online music education resources)</p> <p>www.banddynamics.com (School of rock based learning styles (see various websites)</p> <p>Programs : Garage Band, Ipod/android apps, Band in a box, Mastertracks Pro, Sound Forge, Acid Pro <i>looped based creation software</i>, Cakewalk Home Studio, Finale, Sibelius, Noteflight, Music Time, etc.</p> <p>www.ti-me.org (links to music technology resources)</p> <p>www.audiosauna.com(Online music education resources)</p>
Student Resources:	Handout/Information from teacher on the pitches of the first scale to be learned and practiced.

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Assessment:	<p>Students will be able to appropriately perform one scale using appropriate beginning tone production, attacks, breathing, posture, and instrumental fingerings (if appropriate). Teacher may use an observation checklist to document degree of accuracy http://www.dummies.com/how-to/content/singing-for-dummies-cheat-sheet0.html (Cheat Sheet Vocal Technique Checklist-Singing for Dummies Series)</p> <p>http://music.arts.usf.edu/smef/art-jk.htm (Suggestions for ensemble assessment-includes checklists for vocal and instrumental techniques)</p> <p><i>And:</i></p> <p>Students will input a checklist for proper scale production technique into their journals.</p> <p>http://www.abcteach.com/free/p/port_26pt_line_story.pdf (Blank, lined paper with room for illustrations/visuals-great for journal entries)</p>	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	<p>Students may receive instruction in homogeneous instrument group settings.</p> <p>Students may refer to a handout with beginning instrument/voice learning information (warm-ups, initial fingerings, etc.)</p>	N/A
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	N/A
Critical Content:	<ul style="list-style-type: none"> • Music can be learned through observation, listening, and transcription. • Learning to read and write music facilitates independence in musical pursuits. 	
Key Skills:	<ul style="list-style-type: none"> • Communicate basic musical ideas through aural and written forms. 	
Critical Language:	Tone production, embouchure, hand position, instrument holding position, attach, tonging, breath support, “concert” pitch, scale	

Learning Experience # 3	
<p>The teacher may explore pitches in a scale (e.g., from the scale introduced in Learning Experience #2) so that students can begin to experiment and improvise with dynamics.</p>	
Generalization Connection(s):	<p>Exploration/discovery builds technique.</p> <p>Improvisation demonstrates expression through the spontaneous creation of music.</p>
Teacher’s Notes:	<p>It is recommended that teachers use metaphors (i.e., play like you are a rain storm (from softer to louder and louder to softer)) to initially teach dynamic exploration with the pitches of the scale.</p>

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Teacher Resources:	<p>Handout on dynamics and how to produce dynamics http://magicmusicictutor.com/?q=NODE/55 (All About Dynamics resources) http://www.wmich.edu/mus-gened/mus150/Ch1-elements.pdf (Basic Music Elements Guide) Beginning Wind Instrument Instruction: A Comparison of Aural and Visual Approaches-Warren Haston <i>A Cultural Psychology of Music Education Chapter 6 Making music or playing instruments: secondary students' use of cultural tools in aural- and notation-based instrumental learning and teaching</i>-Cecilia Hultberg -http://mixolydianblog.com/2012/06/18/learning-music-notation-vs-oral-tradition/- (Learning Music: Notation vs. Oral Tradition) www.classguitar.com/ (Class Guitar Resources-Specialists in guitar Music education) www.soundtree.com (Online music education resources) www.simplymusic.com (Online music education resources) http://piano-lesson-software-review.toptenreviews.com (Comparison of piano lab teaching programs) http://www.makingmusicfun.net (Online music education resources) www.songstuff.com (Online music education resources) www.banddynamics.com (School of rock based learning styles (see various websites) Programs : Garage Band, Ipod/android apps, Band in a box, Mastertracks Pro, Sound Forge, Acid Pro <i>looped based creation software</i>, Cakewalk Home Studio, Finale, Sibelius, Noteflight, Music Time, etc. www.ti-me.org (links to music technology resources) www.audiosauna.com (Online music education resources)</p>	
Student Resources:	Teacher created handout or chart on dynamics and how to produce dynamics	
Assessment:	<p>Students will input at least four entries in their journal (including graphics) of how to play at different dynamic levels. Teacher should assist with transferring discovered knowledge of dynamics to traditional writing of dynamics. http://www.abcteach.com/free/p/port_26pt_line_story.pdf (Blank, lined paper with room for illustrations/visuals-great for journal entries)</p>	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	<p>Students may receive instruction in homogeneous instrument group settings. http://penzu.com/ (Free- e-journal site-requires registration) http://www.penmia.com/ (Free- e-journal site-requires registration)</p>	Students may use electronic journaling options.
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may include more musical elements than shared in class.
Critical Content:	<ul style="list-style-type: none"> • Experimenting while learning an instrument is a way to develop musical reading, writing and technique. • Music can be learned through observation, listening, and transcription. 	
Key Skills:	<ul style="list-style-type: none"> • Communicate basic musical ideas through aural and written forms. • Improvise basic rhythms and melodies on an instrument of choice or through singing. 	
Critical Language:	Improvisation, dynamics (forte, mezzo forte, mezzo piano, piano)	

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Learning Experience # 4		
The teacher may explore pitches in a scale (e.g., from the scale introduced in Learning Experience #2) so that students can begin to experiment and improvise with articulations.		
Generalization Connection(s):	Exploration/discovery builds technique. Improvisation demonstrates expression through the spontaneous creation of music.	
Teacher’s Notes:	It is recommended that teachers use metaphors (i.e., play like you are popcorn (for staccato) or honey (for legato)) to initially teach articulation exploration with the pitches of the scale.	
Teacher Resources:	http://www.wmich.edu/mus-gened/mus150/Ch1-elements.pdf (Basic Music Elements Guide) Beginning Wind Instrument Instruction: A Comparison of Aural and Visual Approaches-Warren Haston <i>A Cultural Psychology of Music Education Chapter 6 Making music or playing instruments: secondary students’ use of cultural tools in aural- and notation-based instrumental learning and teaching</i> -Cecilia Hultberg http://mixolydianblog.com/2012/06/18/learning-music-notation-vs-oral-tradition/ - (Learning Music: Notation vs. Oral Tradition) www.classguitar.com/ (Class Guitar Resources-Specialists in guitar Music education) www.soundtree.com (Online music education resources) www.simplymusic.com (Online music education resources) http://piano-lesson-software-review.toptenreviews.com (Comparison of piano lab teaching programs) http://www.makingmusicfun.net (Online music education resources) www.songstuff.com (Online music education resources) www.banddynamics.com (School of rock based learning styles (see various websites) Programs : Garage Band, Ipod/android apps, Band in a box, Mastertracks Pro, Sound Forge, Acid Pro <i>looped based creation software</i> , Cakewalk Home Studio, Finale, Sibelius, Noteflight, Music Time, etc. www.ti-me.org (links to music technology resources) www.audiosauna.com (Online music education resources)	
Student Resources:	Handout on articulations and how to produce articulations.	
Assessment:	Students will have at least four entries in their journal (including graphics) of how to play at different articulations. Teacher should assist with transferring discovered knowledge of articulation to traditional writing of articulations. http://www.abcteach.com/free/p/port_26pt_line_story.pdf (Blank, lined paper with room for illustrations/visuals-great for journal entries)	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	Students may receive instruction in homogeneous instrument group settings. http://penzu.com/ (Free- e-journal site-requires registration) http://www.penmia.com/ (Free- e-journal site-requires registration)	Students may use electronic journaling options.
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may include more musical elements than shared in class.

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Critical Content:	<ul style="list-style-type: none"> • Experimenting while learning an instrument is a way to develop musical reading, writing and technique. • Music can be learned through observation, listening, and transcription. • In order to share what has been aurally created through improvisation, students must know how to transcribe their work using musical notation.
Key Skills:	<ul style="list-style-type: none"> • Communicate basic musical ideas through aural and written forms. • Improvise basic rhythms and melodies on an instrument of choice or through singing.
Critical Language:	Improvisation, Articulations (staccato, legato, marcato)

Learning Experience # 5	
The teacher may explore pitches in a scale (e.g., from the scale introduced in Learning Experience #2) so that students can begin to experiment and improvise with rhythms.	
Generalization Connection(s):	<p>Exploration/discovery builds technique. Improvisation demonstrates expression through the spontaneous creation of music. The time of music reveals patterns that can be written down.</p>
Teacher’s Notes:	It is recommended that teachers use metaphors (i.e., play like a heart beat) to initially teach beat/rhythm exploration with the pitches of the scale.
Teacher Resources:	<p>http://www.wmich.edu/mus-gened/mus150/Ch1-elements.pdf (Basic Music Elements Guide) Beginning Wind Instrument Instruction: A Comparison of Aural and Visual Approaches-Warren Haston <i>A Cultural Psychology of Music Education Chapter 6 Making music or playing instruments: secondary students’ use of cultural tools in aural- and notation-based instrumental learning and teaching</i>-Cecilia Hultberg http://mixolydianblog.com/2012/06/18/learning-music-notation-vs-oral-tradition/ (Learning Music: Notation vs. Oral Tradition) www.classguitar.com/ (Class Guitar Resources-Specialists in guitar Music education) www.soundtree.com (Online music education resources) www.simplymusic.com (Online music education resources) http://piano-lesson-software-review.toptenreviews.com (Comparison of piano lab teaching programs) http://www.makingmusicfun.net (Online music education resources) www.songstuff.com (Online music education resources) www.banddynamics.com (School of rock based learning styles (see various websites) Programs : Garage Band, Ipod/android apps, Band in a box, Mastertracks Pro, Sound Forge, Acid Pro <i>looped based creation software</i>, Cakewalk Home Studio, Finale, Sibelius, Noteflight, Music Time, etc. www.ti-me.org (links to music technology resources) www.audiosauna.com(Online music education resources)</p>
Student Resources:	Teacher created handout on initial rhythms and how to produce and count rhythms
Assessment:	<p>Students will have at least six entries in their journal/glossary (including graphics) on how to play different rhythms. Teacher should assist with transferring discovered knowledge of rhythms to traditional writing of rhythms. http://www.abcteach.com/free/p/port_26pt_line_story.pdf (Blank, lined paper with room for illustrations/visuals-great for journal entries)</p>

Colorado Teacher-Authored Sample Instructional Unit

Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	Students may receive instruction in homogeneous instrument group settings. http://penzu.com/ (Free- e-journal site-requires registration) http://www.penmia.com/ (Free- e-journal site-requires registration)	Students may use electronic journaling options.
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may include more musical elements than shared in class.
Critical Content:	<ul style="list-style-type: none"> • Experimenting while learning an instrument is a way to develop musical reading, writing and technique. • Music can be learned through observation, listening, and transcription. • In order to share what has been aurally created through improvisation, students must know how to transcribe their work using musical notation. 	
Key Skills:	<ul style="list-style-type: none"> • Improvise basic rhythms and melodies on an instrument of choice or through singing. • Communicate basic musical ideas through aural and written forms. 	
Critical Language:	Improvisation, rhythm, quarter note, eighth note, paired eighth note, half note, whole note, sixteenth notes, quarter rest, half rest, whole rest	

Learning Experience # 6		
The teacher may explore pitches in a scale (e.g., from the scale introduced in Learning Experience #2) so that students can begin to experiment and improvise with pitches.		
Generalization Connection(s):	Exploration/discovery builds technique. Improvisation demonstrates expression through the spontaneous creation of music.	
Teacher’s Notes:	It is recommended that teachers use metaphors (i.e., play high like clouds or low like buried treasure) to initially teach pitch exploration with the pitches of the scale.	
Teacher Resources:	http://www.wmich.edu/mus-gened/mus150/Ch1-elements.pdf (Basic Music Elements Guide) Beginning Wind Instrument Instruction: A Comparison of Aural and Visual Approaches-Warren Haston <i>A Cultural Psychology of Music Education Chapter 6 Making music or playing instruments: secondary students’ use of cultural tools in aural- and notation-based instrumental learning and teaching</i> -Cecilia Hultberg http://mixolydianblog.com/2012/06/18/learning-music-notation-vs-oral-tradition/ (Learning Music: Notation vs. Oral Tradition) www.classguitar.com/ (Class Guitar Resources-Specialists in guitar Music education) www.soundtree.com (Online music education resources) www.simplymusic.com (Online music education resources) http://piano-lesson-software-review.toptenreviews.com (Comparison of piano lab teaching programs) http://www.makingmusicfun.net (Online music education resources) www.songstuff.com (Online music education resources)	

Colorado Teacher-Authored Sample Instructional Unit

	www.banddynamics.com (School of rock based learning styles (see various websites) Programs : Garage Band, Ipod/android apps, Band in a box, Mastertracks Pro, Sound Forge, Acid Pro <i>looped based creation software</i> , Cakewalk Home Studio, Finale, Sibelius, Noteflight, Music Time, etc. www.ti-me.org (links to music technology resources) www.audiosauna.com (Online music education resources)Audiosauna: www.audiosauna.com	
Student Resources:	Handout on initial pitches and how to produce and notate pitches	
Assessment:	Students will be able to notate the pitches from the initial scale that they have learned. Teacher will assist with transferring discovered knowledge of pitches to traditional writing of pitches. http://www.abcteach.com/free/p/port_26pt_line_story.pdf (Blank, lined paper with room for illustrations/visuals-great for journal entries) http://www.blanksheetmusic.net/ (Sheet music printables)	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	Students may receive instruction in homogeneous instrument group settings. http://penzu.com/ (Free- e-journal site-requires registration) http://www.penmia.com/ (Free- e-journal site-requires registration)	Students may use electronic journaling options.
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may include more musical elements than shared in class.
Critical Content:	<ul style="list-style-type: none"> • Experimenting while learning an instrument is a way to develop musical reading, writing and technique. • Music can be learned through observation, listening, and transcription. • In order to share what has been aurally created through improvisation, students must know how to transcribe their work using musical notation. 	
Key Skills:	<ul style="list-style-type: none"> • Improvise basic rhythms and melodies on an instrument of choice or through singing. • Communicate basic musical ideas through aural and written forms 	
Critical Language:	Improvisation, pitch, staff, treble clef, bass clef, line, space	

Learning Experience # 7	
The teacher may explore pitches in a scale (e.g., from the scale introduced in Learning Experience #2) so that students can begin to use improvisations to compose (utilizing these pitches, dynamics, articulations, and rhythm).	
Generalization Connection(s):	Exploration/discovery builds technique Improvisation demonstrates expression through the spontaneous creation of music The time of music reveals patterns that can be written down

Colorado Teacher-Authored Sample Instructional Unit

<p>Teacher Resources:</p>	<p>http://www.wmich.edu/mus-gened/mus150/Ch1-elements.pdf (Basic Music Elements Guide) Beginning Wind Instrument Instruction: A Comparison of Aural and Visual Approaches-Warren Haston <i>A Cultural Psychology of Music Education Chapter 6 Making music or playing instruments: secondary students' use of cultural tools in aural- and notation-based instrumental learning and teaching</i>-Cecilia Hultberg http://mixolydianblog.com/2012/06/18/learning-music-notation-vs-oral-tradition/- (Learning Music: Notation vs. Oral Tradition) www.classguitar.com/ (Class Guitar Resources-Specialists in guitar Music education) www.soundtree.com (Online music education resources) www.simplymusic.com (Online music education resources) http://piano-lesson-software-review.toptenreviews.com (Comparison of piano lab teaching programs) http://www.makingmusicfun.net (Online music education resources) www.songstuff.com (Online music education resources) www.banddynamics.com (School of rock based learning styles (see various websites) Programs : Garage Band, Ipod/android apps, Band in a box, Mastertracks Pro, Sound Forge, Acid Pro <i>looped based creation software</i>, Cakewalk Home Studio, Finale, Sibelius, Noteflight, Music Time, etc. www.ti-me.org (links to music technology resources) www.audiosauna.com(Online music education resources)Audiosauna: www.audiosauna.com</p>	
<p>Student Resources:</p>	<p>Handout on composing and improvising and collecting initial ideas Staff Paper Access to Finale, Sibelius (or other notation software)</p>	
<p>Assessment:</p>	<p>Students will compose a piece of music using appropriate rhythms, pitches, articulations, and dynamics that can be shared and performed in a classroom or performance setting. Compositions should be written in traditional notation so that they may be easily shared among like instruments. http://www.abcteach.com/free/p/port_26pt_line_story.pdf (Blank, lined paper with room for illustrations/visuals-great for journal entries) http://www.blanksheetmusic.net/ (Sheet music printables)</p>	
<p>Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)</p>	<p>Access (Resources and/or Process)</p>	<p>Expression (Products and/or Performance)</p>
	<p>N/A</p>	<p>Students may write composition for only one instrument.</p>
<p>Extensions for depth and complexity:</p>	<p>Access (Resources and/or Process)</p>	<p>Expression (Products and/or Performance)</p>
	<p>N/A</p>	<p>Students may write a composition for more than one instrument.</p>
<p>Critical Content:</p>	<ul style="list-style-type: none"> • Experimenting while learning an instrument is a way to develop musical reading, writing and technique. • Music can be learned through observation, listening, and transcription. • In order to share what has been aurally created through improvisation, students must know how to transcribe their work using musical notation. • Learning to read and write music facilitates independence in musical pursuits. 	

Colorado Teacher-Authored Sample Instructional Unit

Key Skills:	<ul style="list-style-type: none"> • Improvise basic rhythms and melodies on an instrument of choice or through singing • Transcribe improvised rhythm and melodies using written form or using technology. • Communicate basic musical ideas through aural and written forms. • Evaluate, revise and refine improvisational ideas.
Critical Language:	Compose, Improvise, parts, harmony

Learning Experience # 8

(Post-Performance Assessment)The teacher may model evaluation and revision of a composition so that students can understand the importance of reflection and evaluation in the creative process.

Generalization Connection(s):	<p>Exploration/discovery builds technique. Improvisation demonstrates expression through the spontaneous creation of music. The time of music reveals patterns that can be written down.</p>
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Teacher Resources:	<p>Teacher and student created music arrangement rubric http://macleanmusic.wikispaces.com/file/view/World+Music+Arrangement+Rubric.pdf (Rubric ideas) http://forum.makemusic.com/attach.aspx/16594/How%20to%20Orchestrate%20and%20Arrange%20Music.pdf (Arranging project guide with rubric examples) http://www.docstoc.com/docs/122300758/Sample-Rubric-for-Arranging-Assignment (Rubric ideas) http://www.ibomusicalvoyage.com/assessments--rubrics.html (Music rubric resources for Middle and High school)</p>
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Student Resources:	N/A
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Assessment:	<p>Students will be able to provide constructive criticism for musical compositions and evaluate their own compositions. Self-reflections can be captured through journaling. http://www.abcteach.com/free/p/port_26pt_line_story.pdf (Blank, lined paper with room for illustrations/visuals-great for journal entries) http://www.build-creative-writing-ideas.com/free-creative-writing-prompts-music.html (Journal prompts for music)</p>
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Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may complete the evaluation rubric to be completed in small groups or pairs. Students may complete the evaluation rubric in hard copy or electronic copy.

Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may produce a more complex composition

Colorado Teacher-Authored Sample Instructional Unit

Critical Content:	<ul style="list-style-type: none">• Experimenting while learning an instrument is a way to develop musical reading, writing and technique.• Music can be learned through observation, listening, and transcription.• In order to share what has been aurally created through improvisation, students must know how to transcribe their work using musical notation.• Learning to read and write music facilitates independence in musical pursuits.
Key Skills:	<ul style="list-style-type: none">• Improvise basic rhythms and melodies on an instrument of choice or through singing• Transcribe improvised rhythm and melodies using written form or using technology.• Communicate basic musical ideas through aural and written forms.• Evaluate, revise and refine improvisational ideas.
Critical Language:	Evaluate, revise, edit