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| **Content Area** | Music | | | **Grade Level** | 4th Grade | | |
| **Course Name/Course Code** |  | | | | | | |
| **Standard** | **Grade Level Expectations (GLE)** | | | | | | **GLE Code** |
| 1. Expression of Music | 1. Perform using accurate production techniques | | | | | | MU09-GR.4-S.1-GLE.1 |
| 1. Perform a variety of rhythmic, melodic, and harmonic patterns | | | | | | MU09-GR.4-S.1-GLE.2 |
| 1. Perform extended melodies from the treble staff using traditional notation | | | | | | MU09-GR.4-S.1-GLE.3 |
| 1. Creation of Music | 1. Improvise simple musical phrases | | | | | | MU09-GR.4-S.2-GLE.1 |
| 1. Notate simple musical selections | | | | | | MU09-GR.4-S.2-GLE.2 |
| 1. Theory of Music | 1. Application and demonstration of the use of more advanced dynamics, tempo, meter, and articulation using appropriate music vocabulary | | | | | | MU09-GR.4-S.3-GLE.1 |
| 1. Identification of aural and visual notations of basic musical forms | | | | | | MU09-GR.4-S.3-GLE.2 |
| 1. Analyze vocal and instrumental examples | | | | | | MU09-GR.4-S.3-GLE.3 |
| 1. Identify and aurally recognize melodic, rhythmic, and harmonic patterns | | | | | | MU09-GR.4-S.3-GLE.4 |
| 1. Aesthetic Valuation of Music | 1. Explain personal preferences for specific music | | | | | | MU09-GR.4-S.4-GLE.1 |
| 1. Comprehend and respect the musical values of others considering cultural context as an element of musical evaluation and meaning | | | | | | MU09-GR.4-S.4-GLE.2 |
| **Colorado 21st Century Skills**    **Critical Thinking and Reasoning:** *Thinking Deeply, Thinking Differently*  **Information Literacy:** *Untangling the Web*  **Collaboration:** *Working Together, Learning Together*  **Self-Direction:** *Own Your Learning*  **Invention:** *Creating Solutions* | | The Colorado Academic Standards for Music are not intended to be taught in a linear (checklist of coverage) fashion, but rather should be implemented as a cyclical creative process. Each unit within this sample blueprint intentionally includes standards from all four music standards to illustrate this process-based philosophy. | | | | | |
| **Unit Titles** | | | **Length of Unit/Contact Hours** | | | **Unit Number/Sequence** | |
| Music Teamwork | | | Instructor’s Choice | | | Instructor’s Choice | |
| Music Tells a Story | | | Instructor’s Choice | | | Instructor’s Choice | |
| Play Me a Song | | | Instructor’s Choice | | | Instructor’s Choice | |

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| **Unit Title** | Music Teamwork | | | **Length of Unit** | Instructor Choice |
| **Focusing Lens(es)** | Collaboration Structure/Function | **Standards and Grade Level Expectations Addressed in this Unit** | MU09-GR.4-S.1-GLE.1, MU09-GR.4-S.1-GLE.2, MU09-GR.4-S.1-GLE.3  MU09-GR.4-S.2-GLE.1, MU09-GR.4-S.2-GLE.2  MU09-GR.4-S.3-GLE.1, MU09-GR.4-S.3-GLE.2, MU09-GR.4-S.3-GLE.3, MU09-GR.4-S.3-GLE.4  MU09-GR.4-S.4-GLE.1 | | |
| **Inquiry Questions (Engaging- Debatable):** | * What makes an effective musician? (MU09-GR.4-S.1-GLE.1)and (MU09-GR.4-S.2-GLE.1) and (MU09-GR.4-S.3-GLE.1) and(MU09-GR.4-S.4-GLE.1-EO.b) * How is a group of musicians like a team? * How do ensembles collectively improvise? | | | | |
| **Unit Strands** | Expression, Creation, Theory, Aesthetic Valuation | | | | |
| **Concepts** | Technique, Cooperation, Collaboration, Improvisation, Musical Skills, Ensemble | | | | |

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| **Generalizations**  **My students will Understand that…** | **Guiding Questions**  **Factual Conceptual** | |
| Effective participation and cooperation in a musical ensemble verifies that each member knows and demonstrates appropriate musical skills. (MU09-GR.4-S.1-GLE.1,2) and (MU09-GR.4-S.2-GLE.2) and (S.3-GLE.1,2) | What are appropriate musical skills needed for an ensemble?  What are expectations of performing in an ensemble? | How does the application of appropriate technical and expressive skills make a musician an effective ensemble member? |
| Listening and adjusting musical technique facilitates effective collaboration in an ensemble. (MU09-GR.4-S.1-GLE.1) and (MU09-GR.4-S.3-GLE.1,3) and (MU09-GR.4-S.4-GLE.1-EO.b) | What musical elements can be adjusted to match with a group performance? | How can active listeners improve a performance?  What does personal responsibility look like in an ensemble? |
| Ensembles develop (and strengthen) collaboration through improvisation. (MU09-GR.4-S.1-GLE.1-EO.b) and (MU09-GR.4-S.2-GLE.1) and (MU09-GR.4-S.3-GLE.1-EO.b) and (MU09-GR.4-S.4-GLE.1-EO.b) | What aspects of a performance are flexible and open to interpretation?  How can you improvise in a group setting? | How does performance in an ensemble encourage teamwork? |

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| **Critical Content:**  **My students will Know…** | **Key Skills:**  **My students will be able to (Do)…** |
| * Duple and triple meter patterns (MU09-GR.4-S.1-GLE.1-EO.b) and (MU09-GR.4-S.2-GLE.2) and (MU09-GR.4-S.3-GLE.1-EO.c) * Characteristics of effective personal participation in ensembles (MU09-GR.4-S.1-GLE.1) and (MU09-GR.4-S.4-GLE.1-EO.b) * Definitions for mezzo-piano/mezzo-forte, andante, presto, and accelerando/ritardando (MU09-GR.4-S.3-GLE.1-EO.b) * Definitions of D.C. al Fine, D. S. al Coda & interlude (MU09-GR.4-S.3-GLE.2-EO.b, c) | * Follow a conductor’s meter patterns, tempo, and dynamics in a performance (MU09-GR.4-S.1-GLE.1-EO.b) and(MU09-GR.4-S.3-GLE.1-EO.b) * Sing on pitch and with appropriate diction, posture, and breathing (MU09-GR.4-S.1-GLE.1-EO.c) * Perform three-part vocal and/or instrumental rounds, using movement and/or speech (MU09-GR.4-S.1-GLE.1-EO.a) * Perform and identify patterns that include the do, re, mi, fa, sol, la, ti, high do, low sol, & low la and dotted quarter-eighth & triplet rhythms (MU09-GR.4-S.1-GLE.2-EO.a) * Perform I-IV-V accompaniments in simple keys (MU09-GR.4-S.1-GLE.2-EO.b) * Play and sing simple songs in major keys (MU09-GR.4-S.1-GLE.3-EO.b) * Demonstrate mezzo-piano/mezzo-forte, andante, presto, and accelerando/ritardando in a performance (MU09-GR.4-S.3-GLE.1-EO.b) * Aurally identify music performed in two or more parts (MU09-GR.4-S.3-GLE.3-EO.b) * Apply and identify D.C. al Fine, D. S. al Coda & interlude in a performance (MU09-GR.4-S.3-GLE.2-EO.b, c) * Improvise individually and in a group setting (MU09-GR.4-S.1-GLE.2,3; MU09-GR.4-S.2-GLE.1) |

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| **Critical Language:** includes the Academic and Technical vocabulary, semantics, and discourse which are particular to and necessary for accessing a given discipline.  EXAMPLE: A student in Language Arts can demonstrate the ability to apply and comprehend critical language through the following statement: *“Mark Twain exposes the hypocrisy of slavery through the use of satire.”* | | |
| **A student in \_\_\_\_\_\_\_\_\_\_\_\_\_\_ can demonstrate the ability to apply and comprehend critical language through the following statement(s):** | | *Musicians know and demonstrate performance skills, expressive elements, and improvisation to effectively perform collaboratively as part of an ensemble.* |
| **Academic Vocabulary:** | Technique, collaboration, order/form, team, progression, posture, breathing, diction, ensemble | |
| **Technical Vocabulary:** | Performance skills (duple and triple meter, beat patterns, dotted quarter-eighth & triplet rhythms, (solfege) do, re, mi, fa, sol, la, ti, high do, low sol, & low la), D.C. al Fine, D. S. al Coda, interlude, rounds, I-IV-V progression, accompaniment, major key, chords, and expressive elements (mezzo-piano/mezzo-forte, andante, presto, accelerando/ritardando), improvisation | |

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| **Unit Title** | Music Tells Our Story | | | **Length of Unit** | Instructor Choice |
| **Focusing Lens(es)** | Beliefs/Values  Influence | **Standards and Grade Level Expectations Addressed in this Unit** | MU09-GR.4-S.1-GLE.1, MU09-GR.4-S.1-GLE.2, MU09-GR.4-S.1-GLE.3  MU09-GR.4-S.2-GLE.2  MU09-GR.4-S.3-GLE.1, MU09-GR.4-S.3-GLE.3  MU09-GR.4-S.4-GLE.1, MU09-GR.4-S.4-GLE.2 | | |
| **Inquiry Questions (Engaging- Debatable):** | * Why is it beneficial to experience a wide variety of musical styles as a listener and a performer? (MU09-GR.4-S.1-GLE.1) and (MU09-GR.4-S.3-GLE.3) and (MU09-GR.4-S.4-GLE. 2-EO.a,b,c) * Why is it important to have a variety and diversity of musical styles available to society? * How does the use of appropriate music terminology help us communicate better our musical preferences? | | | | |
| **Unit Strands** | Expression, Creation, Theory, Aesthetic Valuation | | | | |
| **Concepts** | Culture, Tradition, Value, Musical Elements (tempo, dynamics, articulation, rhythm, balance, timbre, texture, beat/pulse, harmony), Style, Diversity | | | | |

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| **Generalizations**  **My students will Understand that…** | **Guiding Questions**  **Factual Conceptual** | |
| Musical stylesreflect the culture, traditions and values of a community. (MU09-GR.4-S.1-GLE.2,3) and (MU09-GR.4-S.2-GLE.2) and (MU09-GR.4-S.3-GLE.3-EO.c) and (MU09-GR.4-S.4-GLE. 2-EO.a,c) | What are some prominent styles in Colorado?  What types of music are in your community?  How is Colorado history reflected in song? | How might culture, traditions and values influence the music of a community? |
| Cultural context and diversity enhances musical values, meaning and preferences. (MU09-GR.4-S.1-GLE.2) and (MU09-GR.4-S.2-GLE.2)and (MU09-GR.4-S.4-GLE. 2) | What are some cultures represented in Colorado? | How does your culture affect your musical preferences?  How can a musical phrase reflect musical values, meaning and preference? |
| The style of music is determined by culture, tradition, and the availability of instruments. (MU09-GR.4-S.1-GLE.1-EO.a) and (MU09-GR.4-S.3-GLE.3-EO.a) and (MU09-GR.4-S.4-GLE. 2) | What are some instruments used in the music of Colorado?  How can the use of instruments create a particular musical style? | How has the use and availability of instruments changed over time?  How are instruments used in different styles of music? |
| Terminology for musical elements provides a common language for expression. (MU09-GR.4-S.1-GLE.3) and (MU09-GR.4-S.3-GLE.1) and(MU09-GR.4-S.3-GLE.4) and (MU09-GR.4-S.4-GLE.1-EO.a) | What specific music terminology can be used to describe music? | Why is it helpful to have specific music vocabulary when describing music? |

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| **Critical Content:**  **My students will Know…** | **Key Skills:**  **My students will be able to (Do)…** |
| * Appropriate music terminology (MU09-GR.4-S.3-GLE.1,2,4) and (MU09-GR.4-S.4-GLE. 1-EO.a) * Examples of musical and nonmusical attributes that form personal preference (MU09-GR.4-S.3-GLE.1,2) and (MU09-GR.4-S.4-GLE. 1-EO.a,c) * The names of instruments of the music of Colorado (MU09-GR.4-S.3-GLE.3-EO.a) and (MU09-GR.4-S.4-GLE. 1, 2) * Colorado historical periods and musical styles (MU09-GR.4-S.3-GLE.3-EO.c) and (MU09-GR.4-S.4-GLE. 2-EO.b) * Local and regional musical styles (MU09-GR.4-S.4-GLE. 2-EO.b.c) | * Verbally explain musical preferences using music terminology (MU09-GR.4-S.3-GLE.1,2,3,4) and (MU09-GR.4-S.4-GLE. 1-EO.a) * Verbally explain and/or perform the musical and nonmusical attributes in individual music preference (MU09-GR.4-S.1-GLE.2,3) and (MU09-GR.4-S.2-GLE.2) and MU09-GR.4-S.3-GLE.1,2,3,4) and (MU09-GR.4-S.4-GLE.1,2) * Aurally identify music from various periods in history (MU09-GR.4-S.1-GLE.1-EO.a,c) and (MU09-GR.4-S.3-GLE. 3-EO.c) and (MU09-GR.4-S.4-GLE.2-EO.a) * Demonstrate respect for and perform diverse local and regional music (MU09-GR.4-S.1-GLE.1-EO.a,c) and (MU09-GR.4-S.3-GLE.3-EO.c) and (MU09-GR.4-S.4-GLE. 2-EO.a) * Identify and perform prominent Colorado styles and musicians (MU09-GR.4-S.1-GLE.1-EO.a,c) and (MU09-GR.4-S.3-GLE.3-EO.c) and (MU09-GR.4-S.4-GLE.2-EO.b) * Create and perform melodies in the style of local and regional music (MU09-GR.4-S.1-GLE.1,2,3) and ( U09-GR.4-S.2-GLE.2) and (MU09-GR.4-S.4-GLE.2-EO.b) * Compare differences in sources of meaning and standards of evaluation within the contexts of local and regional musical styles (MU09-GR.4-S.4-GLE. 2-EO.c) |

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| **Critical Language:** includes the Academic and Technical vocabulary, semantics, and discourse which are particular to and necessary for accessing a given discipline.  EXAMPLE: A student in Language Arts can demonstrate the ability to apply and comprehend critical language through the following statement: *“Mark Twain exposes the hypocrisy of slavery through the use of satire.”* | | |
| **A student in \_\_\_\_\_\_\_\_\_\_\_\_\_\_ can demonstrate the ability to apply and comprehend critical language through the following statement(s):** | | *Learning about a wide variety of music from various cultures can influence musical preferences.*  *Knowing musical terminology can help communicate differences in music.* |
| **Academic Vocabulary:** | Styles, Preferences, Culture, Genre, folk, Diversity, Community, Influence, Expression, Evaluation, Technical, Expressive | |
| **Technical Vocabulary:** | Musical Terminology (tempo, dynamics, articulation rhythm, balance, timbre, texture, beat/pulse, melody, harmony) | |

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| **Unit Title** | Play Me a Song | | | **Length of Unit** | Instructor Choice |
| **Focusing Lens(es)** | Play/Exploration  Relationships | **Standards and Grade Level Expectations Addressed in this Unit** | MU09-GR.4-S.1-GLE.1, MU09-GR.4-S.1-GLE.2, MU09-GR.4-S.1-GLE.3  MU09-GR.4-S.2-GLE.1, MU09-GR.4-S.2-GLE.2  MU09-GR.4-S.3-GLE.1, MU09-GR.4-S.3-GLE.2, MU09-GR.4-S.3-GLE.3, MU09-GR.4-S.3-GLE.4  MU09-GR.4-S.4-GLE.1 | | |
| **Inquiry Questions (Engaging- Debatable):** | * How does mastery of musical skills aid in creativity and musicality? (MU09-GR.4-S.1-GLE.1, 2, 3) and (MU09-GR.4-S.2-GLE.1,2) and (MU09-GR.4-S.3-GLE.1,2,3,4) and (MU09-GR.4-S.4-GLE.1) * How is music a form of self-expression? * Why is it important to have musical notation? | | | | |
| **Unit Strands** | Expression, Creation, Theory, Aesthetic Valuation | | | | |
| **Concepts** | Musical Elements: Timbre, Expressive Elements (emotion, mood, color, phrasing, dynamics, articulation, tempo, style), Pulse/ Beat, Duration/Rhythm, Pitch/Melody, Harmony, Texture, Notation, Language, Composition, Expression, Creativity, Style | | | | |

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| **Generalizations**  **My students will Understand that…** | **Guiding Questions**  **Factual Conceptual** | |
| Traditional notation provides a common language to interpret a musical composition. (MU09-GR.4-S.1-GLE.3) and (MU09-GR.4-S.2-GLE.2) and (MU09-GR.4-S.3-GLE.4) | What elements of music are used in traditional notation?  What is a major scale?  Why is a common language an effective way to share information? | How does traditional notation help capture musical ideas effectively? |
| Composition using the creative process facilitates expression. (MU09-GR.4-S.2-GLE.1, 2) and (MU09-GR.4-S.4,2) | What is the difference between composition and improvisation? | Why is improvisation important?  How does improvisation give flexibility to the performer?  How does music communicate meaning? |
| Compositions organize musical elements to facilitate the sharing of music. (MU09-GR.4-S.1-GLE.2,3) and (MU09-GR.4-S.2-GLE.2) and MU09-GR.4-S.3-GLE.1,.4) | What parameters can help guide the creative process?  What are musical frameworks? | How are musical ideas organized? |
| Listening and performing a variety of musical styles contributes to individual musical creation. (MU09-GR.4-S.1-GLE.1,2,3) and( MU09-GR.4-S.2-GLE.2) and (MU09-GR.4-S.4-GLE.1) | What are some musical styles?  What musical elements could you use in your own musical compositions? | How are composers influenced by diverse musical styles? |

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| **Critical Content:**  **My students will Know…** | **Key Skills:**  **My students will be able to (Do)…** |
| * Types of technology that facilitate music creation (keyboard, audio recording, websites, projector, software etc.) (MU09-GR.4-S.2-GLE.2-EO.b) * Musical terminology to describe form (theme & variation, interlude, D. S. al Fine, D.S. al Coda), meter (measures, time signature); pitches (treble clef staff, major keys, solfege, letter names, scale degrees); describe note durations (dotted quarter-eighth, triplet); dynamics (mp/mf); tempo (andante, presto, accelerando/ritardando and harmonic changes (I-IV-V) (MU09-GR.4-S.1-GLE.2) and (S.2-GLE.1,3 ) and (MU09-GR.4-S.3-GLE.1,2) and (MU09-GR.4-GLE.3-EO.a,b,c) * Instruments of the band and orchestra (MU09-GR.4-S.3-GLE.3-EO) | * Perform and identify patterns that include the do, re, mi, fa, sol, la, ti, high do, low sol, & low la and dotted quarter-eighth & triplet rhythms (MU09-GR.4-S.1-GLE.2-EO.a) * Perform melodic and rhythmic ostinati individually (MU09-GR.4-S.1-GLE.2-EO.c) * Play and sing simple notated melodies with attention to pitch, rhythm, and expressive qualities (MU09-GR.4-S.1-GLE.3-EO.a) * Improvise completion of a given rhythmic or melodic phrase (MU09-GR.4-S.2-GLE.1-EO.a) * Improvise short phrases using the pitches of the diatonic scale (MU09-GR.4-S.1-GLE.2-EO.a) * Create 4- to 8-measures using known rhythms and pitches on a treble clef staff following prescribed criteria when notating (MU09-GR.4-S.1-GLE.2-EO.b) * Explain the function of the top and bottom numbers of a time signature in double and triple meter (MU09-GR.4-S.3-GLE.a-EO.c) * Perform and create music in duple and triple meter (MU09-GR.4-S.1-GLE.3-EO.a) * Aurally identify theme and variations form (MU09-GR.4-S.2-GLE.2-EO.a) * Notate four-beat rhythmic patterns and four-beat melodic patterns dictated by the teacher (MU09-GR.4-S.3-GLE.4-EO.c) * Aurally and visually identify specific instruments of the band and orchestra (MU09-GR.4-S.3-GLE.3-EO) * Use appropriate music terminology to explain preferences (MU09-GR.4-S.4-GLE.1-EO.a) |

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| **A student in \_\_\_\_\_\_\_\_\_\_\_\_\_\_ can demonstrate the ability to apply and comprehend critical language through the following statement(s):** | | *The ability to read, write, play, create and compose music with traditional notation and expressive elements is integral to musicianship.* |
| **Academic Vocabulary:** | Create, Compose, Improvise, Symbols, Patterns, Order, Form, Meter, Pitch, Rhythm, Style, Musical Elements | |
| **Technical Vocabulary:** | Form (theme & variation, interlude, D. S. al Fine, D.S. al Coda); meter (measures, time signature); pitch (treble clef staff, major keys, solfege, letter names, scale degrees); describe note durations (dotted quarter-eighth, triplet); dynamics (mp/mf); tempo (andante, presto, accelerando/ritardando and harmonic changes (I-IV-V), instruments of the band and orchestra | |