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| **Content Area** | Music | | | **Grade Level** | 5th Grade | | |
| **Course Name/Course Code** |  | | | | | | |
| **Standard** | **Grade Level Expectations (GLE)** | | | | | | **GLE Code** |
| 1. Expression of Music | 1. Perform using enhanced musical techniques | | | | | | MU09-GR.5-S.1-GLE.1 |
| 1. Perform more complex rhythmic, melodic, and harmonic patterns | | | | | | MU09-GR.5-S.1-GLE.2 |
| 1. Perform melodies using traditional notation | | | | | | MU09-GR.5-S.1-GLE.3 |
| 1. Creation of Music | 1. Improvise question and answer and basic musical phrases | | | | | | MU09-GR.5-S.2-GLE.1 |
| 1. Notate simple compositions | | | | | | MU09-GR.5-S.2-GLE.2 |
| 1. Theory of Music | 1. Analyze and apply dynamics, tempo, meter, and articulation using appropriate music vocabulary | | | | | | MU09-GR.5-S.3-GLE.1 |
| 1. Analyze aurally and visually notation of form in music | | | | | | MU09-GR.5-S.3-GLE.2 |
| 1. Analyze more complex instrumental and vocal examples | | | | | | MU09-GR.5-S.3-GLE.3 |
| 1. Comprehension and application of melodic, rhythmic, and harmonic patterns | | | | | | MU09-GR.5-S.3-GLE.4 |
| 1. Aesthetic Valuation of Music | 1. Explain and defend personal preferences for specific music | | | | | | MU09-GR.5-S.4-GLE.1 |
| 1. Articulate the meaning in music according to elements, aesthetic qualities, and human responses | | | | | | MU09-GR.5-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** | |
| Feeling Blue | | | Instructor’s Choice | | | Instructor’s Choice | |
| Building a Song | | | Instructor’s Choice | | | Instructor’s Choice | |
| So You ‘Wanna’ Be a Rock Star? | | | Instructor’s Choice | | | Instructor’s Choice | |

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| **Unit Title** | Feeling Blue | | | **Length of Unit** | Instructor choice |
| **Focusing Lens(es)** | Origins, Patterns, Play/Exploration | **Standards and Grade Level Expectations Addressed in this Unit** | MU09-GR.5-S.1-GLE.2  MU09-GR.5-S.2-GLE.1  MU09-GR.5-S.3-GLE.2, MU09-GR.5-S.3-GLE.3, MU09-GR.5-S.3-GLE.4  MU09-GR.5-S.4-GLE.2 | | |
| **Inquiry Questions (Engaging- Debatable):** | * How does a culture’s history impact its music? (MU09-GR.5-S.2-GLE.1) and (MU09-GR.5-S.3-GLE.2,3) and (MU09-GR.5-S.4-GLE.2-EO.b,c) * How can emotions be expressed without words? * How does improvisation use musical elements to express personal ideas? | | | | |
| **Unit Strands** | Expression, Creation, Theory, Aesthetic Valuation | | | | |
| **Concepts** | Improvisation, Style, Emotions, Form, Tradition, Expression, Culture | | | | |

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| **Generalizations**  **My students will Understand that…** | **Guiding Questions**  **Factual Conceptual** | |
| Influences and traditions shape musical style. (MU09-GR.5-S.3-GLE.3-EO.c) and (MU09-GR.5-S.4-GLE.2-EO.b,c) | What influences guided the development of the blues?  What culture is most often identified with the blues? | How does style develop? How does style develop In music?  What is music’s role in society? |
| Form and emotions guide improvisation to allow for personal expression through music. (MU09-GR.5-S.1-GLE.2-EO.c) and (MU09-GR.5-S.2-GLE.1-EO.a,b) and (MU09-GR.5-S.3-GLE.2,4) and (MU09-GR.5-S.4-GLE.2-EO.c) | What chord progression is used for 12-bar blues?  What notes (scale degree number, solfege, etc.) are in each I, IV, or V chord? | How can form organize ideas?  How can emotions influence improvisation? |
| Traditional cultural music structures govern the development of improvisation. (MU09-GR.5-S.1-GLE.1-EO.a) and (MU09-GR.5-S.2-GLE.1,2) and (MU09-GR.5-S.3-GLE.2,4) and (MU09-GR.5-S.4-GLE.2) | What does it mean to improvise?  What cultural music is known for improvisation? | What are the ways that musical elements can be used in improvisation? |

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| **Critical Content:**  **My students will Know…** | **Key Skills:**  **My students will be able to (Do)…** |
| * The construction of I-IV-V chords (MU09-GR.5-S.1-GLE.2-EO.c) and (MU09-GR.5-S.2-GLE.1-EO.b) and (MU09-GR.5-S.3-GLE.4-EO.c) * The 12-bar blues form (MU09-GR.5-S.2-GLE.1-EO.a,b) and (MU09-GR.5-S.3-GLE.2,4) * The meaning of improvisation (MU09-GR.5-S.2-GLE.1-EO.a,b) * The origin of the Blues (MU09-GR.5-S.3-GLE.3-EO.c) and (MU09-GR.5-S.4-GLE.2-EO.b,c) * Lines and spaces of bass clef staff (MU09-GR.5-S.3-GLE.2-EO.a) | * Identify I-IV-V chords aurally and through written notation (MU09-GR.5-S.1-GLE.2-EO.c) and (MU09-GR.5-S.2-GLE.1-EO.b) and (MU09-GR.5-S.3-GLE.4-EO.c) * Perform I-IV-V chords (MU09-GR.5-S.1-GLE.2-EO.c) and (MU09-GR.5-S.2-GLE.1-EO.b) and (MU09-GR.5-S.3-GLE.4-EO.c) * Improvise completion of a phrase (MU09-GR.5-S.2-GLE.1-EO.a) * Aurally identify 12-bar blues form (MU09-GR.5-S.3-GLE.2,4) * Improvise in 12- bar blues form (MU09-GR.5-S.2-GLE.1-EO.a,b) * Describe expression of emotion in the Blues (MU09-GR.5-S.4-GLE.2-EO.b,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):** | | *Historical and cultural influences led to the development of the 12-bar blues form.* |
| **Academic Vocabulary:** | Improvise, cultural, historical, mood, phrase, origin, evoke, image, form, expression, emotions | |
| **Technical Vocabulary:** | Chord progression, 12-bar blues, meter, bass clef staff, notation, blues | |

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| **Unit Title** | Building a Song | | | **Length of Unit** | Instructor choice |
| **Focusing Lens(es)** | Structure and Function, Inspiration | **Standards and Grade Level Expectations Addressed in this Unit** | MU09-GR.5-S.1-GLE.2, MU09-GR.5-S.1-GLE.3  MU09-GR.5-S.2-GLE.2  MU09-GR.5-S.3-GLE.3, MU09-GR.5-S.3-GLE.4  MU09-GR.5-S.4-GLE.1, MU09-GR.5-S.4-GLE.2 | | |
| **Inquiry Questions (Engaging- Debatable):** | * Why do people compose music? (MU09-GR.5-S.1-GLE.2,3) and (MU09-GR.5-S.2-GLE.2-EO.a,b) and (MU09-GR.5-S.3-GLE.3) and (MU09-GR.5-S.4-GLE.1,2) * How does culture influence creation? * What tools do composers need to create an effective composition? | | | | |
| **Unit Strands** | Expression, Creation, Theory, Aesthetic Valuation | | | | |
| **Concepts** | Composition, Patterns, Rhythm, Order/Form, Rules, Expression, Melody | | | | |

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| **Generalizations**  **My students will Understand that…** | **Guiding Questions**  **Factual Conceptual** | |
| Rules structure musical composition into a means of communication. (MU09-GR.5-S.2-GLE.2-EOa,b) and (MU09-GR.5-S.3-GLE.1,4) and (MU09-GR.5-S.4-GLE.1,2) | In the following time signatures, how many beats are in each measure (3/4,4/4, 2/4, etc.)? | How do rules guide composition?  What effect does meter and rhythm have on composition? |
| Rhythmic and melodic patterns create order and form in music (MU09-GR.5-S.1-GLE.2,3) and (MU09-GR.5-S.3-GLE.4) and (MU09-GR.5-S.4-GLE.2-EO.a) | What pattern is used to create a major scale?  What is a musical phrase? | Why does music use repetition and contrast? |
| Music composition facilitates personal expression. (MU09-GR.5-S.1-GLE.2,3) and (MU09-GR.5-S.2-GLE.2) and (MU09-GR.5-S.3-GLE.4) and (MU09-GR.5-S.4-GLE.1,2) | What musical elements do composers use to create music?  What are ways that composers can notate ideas to communicate to performers? | Do composers need to use all musical elements to create music?  How do musical elements interact to create personal expression? |

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| **Critical Content:**  **My students will Know…** | **Key Skills:**  **My students will be able to (Do)…** |
| * Rhythms including sixteenth/sixteen-eighth, eight-sixteenth/sixteenth, eighth-quarter-eighth and ties (MU09-GR.5-S.1-GLE.2) and MU09-GR.5-S.3-GLE.4-EO.a,b) * The pitches of major scale, whole and half steps, accidentals (MU09-GR.5-S.1-GLE.2,3) and (MU09-GR.5-S.2-GLE.2-EO.a,b) and (MU09-GR.5- S.3-GLE.4-EO.b,d,e) * Examples of world instruments by sight and sound (MU09-GR.5-S.3-GLE.3-EO.a) and (MU09-GR.5-S.4-GLE.2-EO.c) | * Reproduce, create, and perform eight measure melodies on treble staff (MU09-GR.5-S.1-GLE.2-EO.a,b) and (MU09-GR.5-S.2-GLE.2-EO.a,b) * Play and sing melodies (MU09-GR.5-S.1-GLE.2,3) * Verbally express and differentiate between personal preferences and quality works (MU09-GR.5-S.3-GLE.1-EO.a) and (MU09-GR.5-S.4-GLE-1,2) * Evaluate works and performances using appropriate music terminology (MU09-GR.5-S.3-GLE.1,3) and (MU09-GR.5-S.4-GLE.2-EOa,c,d,e) * Identify various world instruments and their affect upon musical works (MU09-GR.5-S.3-GLE.3-EO.a,c) and (MU09-GR.5-S.4-GLE.1,2) |

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| **A student in \_\_\_\_\_\_\_\_\_\_\_\_\_\_ can demonstrate the ability to apply and comprehend critical language through the following statement(s):** | | *A composer combines historical, cultural and musical elements to create a musical composition.* |
| **Academic Vocabulary:** | Compose, patterns, laws, rules, culture, criteria, preferences, expression, style, quality, repetition, contrast | |
| **Technical Vocabulary:** | Musical elements (Sixteenth notes, accidentals, sharp, flat, natural, pitch, rhythm) stage presence, composition | |

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| **Unit Title** | So You ‘Wanna’ Be a Rock Star? | | | **Length of Unit** | Instructor choice |
| **Focusing Lens(es)** | Choices, Change/Transition | **Standards and Grade Level Expectations Addressed in this Unit** | MU09-GR.5-S.1-GLE.1, MU09-GR.5-S.1-GLE.3  MU09-GR.5-S.2-GLE.1, MU09-GR.5-S.2-GLE.2  MU09-GR.5-S.3-GLE.1, MU09-GR.5-S.3-GLE.2, MU09-GR.5-S.3-GLE.3  MU09-GR.5-S.4-GLE.1, MU09-GR.5-S.4-GLE.2, MU09-GR.5-S.4-GLE.3, MU09-GR.5-S.4-GLE.4 | | |
| **Inquiry Questions (Engaging- Debatable):** | * What defines a good performance? (MU09-GR.5-S.1-GLE.1,3) and (MU09-GR.5-S.2-GLE.1-EO.b,c) and (MU09-GR.5-S.3-GLE.1,2,3) and (MU09-GR.5-S.4-GLE.2,4) * What knowledge is needed to read and perform music? * How will evaluative listening improve performance skills? | | | | |
| **Unit Strands** | Expression, Creation, Theory, Aesthetic Valuation | | | | |
| **Concepts** | Musical Elements (rhythm, timbre, form, pitch, dynamics), Technique, Emotion, Symbols | | | | |

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| **Generalizations**  **My students will Understand that…** | **Guiding Questions**  **Factual Conceptual** | |
| Musical elements communicate emotion, which may facilitate personal connections in performance. (MU09-GR.5-S.3-GLE.1-EO.a,b) and (MU09-GR.5-S.4-GLE.1,2) | How would one list these tempos in order from slowest to fastest: Largo, Andante, Moderato, Allegro, Presto? | How does music stimulate feelings and perceptions? |
| Symbols communicate musical elements to ensure accuracy in performance. (MU09-GR.5-S.1-GLE.3-EO.b) and (MU09-GR.5-S.2-GLE.2-EO.a) and (MU09-GR.5-S.3-GLE-1-EOa,b) | What are the symbols used to show dynamics? Tempos? Articulation? | How do symbols convey messages? |
| Implementation of musical elements builds technique in performance. (MU09-GR.5-S.1-GLE.1-EO.a,b) and (MU09-GR.5-S.3-GLE.1-EO.a,b) and (MU09-GR.5-S.4-GLE.2-EO.a,e) | What effect does a diminuendo (or another expressive element) have? | How do expressive elements enhance musical performance? |

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| **Critical Content:**  **My students will Know…** | **Key Skills:**  **My students will be able to (Do)…** |
| * Proper care of voice and instruments (MU09-GR.5-S.1-GLE.1-EO.c) * Expressive markings guide performance (tempo and dynamics including largo, moderato, diminuendo and slur) (MU09-GR.5-S.3-GLE.1-EO.a,b) and (MU09-GR.5-S.4-GLE.2-EO.a) * Types of voices (Soprano, alto, tenor and bass voices) (MU09-GR.5-S.3-GLE.2,3) * Symbols and modalities used for notation and performance (Treble clef, bass clef, major, minor) (MU09-GR.5-S.1-GLE.3-EO.b) and (MU09-GR.5-S.2-GLE.2-EO.b) | * Perform four-part rounds (MU09-GR.5-S.1-GLE.1-EO.a,b) * Respond to conductor for phrasing and dynamics (MU09-GR.5-S.1-GLE.1-EO.b) * Describe and demonstrate expressive elements (MU09-GR.5-S.3-GLE.1-EO.a,b) and (MU09-GR.5-S.4-GLE.2-EO.a) * Play, sing, and reproduce simple melodic notation (MU09-GR.5-S.1-GLE.3-EO.b) and (MU09-GR.5-S.2-GLE.2-EO.b) * Notate on bass clef staff (MU09-GR.5-S.3-GLE.3-EO.b) * Express and differentiate between personal preferences and quality works (MU09-GR.5-S.4-GLE.1,2) * Analyze differences in tempo and dynamics (MU09-GR.5-S.3-GLE.1-EO.a,b) and (MU09-GR.5-S.4-GLE.2-EO.a) |

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| **A student in \_\_\_\_\_\_\_\_\_\_\_\_\_\_ can demonstrate the ability to apply and comprehend critical language through the following statement(s):** | | *A strong performance depends on proper care of voice and/or instrument along with accurate use of musical elements.* |
| **Academic Vocabulary:** | Preferences, tempo, expression, voice, instrument, performance, interpretation | |
| **Technical Vocabulary:** | Voice (soprano, alto, tenor, bass), treble clef, bass clef, major, minor, musical elements (tempo, dynamics, largo, moderato, diminuendo, slur, phrase) | |