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| **Content Area** | | Music | | | | **Grade Level** | 9th-12th Grade | | |
| **Course Name/Course Code** | | High School Academic Music Course (i.e. Music Appreciation) | | | | | | | |
| **Standard** | **Generalist Pathway Grade Level Expectations (GLE)** | | | **Performance Pathway Grade Level Expectations (GLE)** | | | | | |
| Expression  of Music | 1. Present music expressively using appropriate technology | | MU09-HSGP-S.1-GLE.1 | 1. Perform accurately and expressively, demonstrating self-evaluation and personal interpretation at the minimal level of 3 on the difficulty rating scale | | | | | MU09-HSPP-S.1-GLE.1 |
| 1. Demonstrate informed participation in music-making activities | | MU09-HSGP-S.1-GLE.2 | 1. Perform music accurately and expressively at the first reading at the minimal level of 2 on the difficulty rating scale | | | | | MU09-HSPP-S.1-GLE.2 |
| 1. Participate appropriately as an ensemble member while performing music at the minimal level of 3 on the difficulty rating scale | | | | | MU09-HSPP-S.1-GLE.3 |
| 1. Demonstrate requisite performance skill sets appropriate for postsecondary pursuits | | | | | MU09-HSPP-S.1-GLE.4 |
| Creation  of Music | 1. Extended improvisation over varied harmonic progressions | | MU09-HSGP-S.2-GLE.1 | 1. Improvise a stylistically appropriate vocal or instrumental solo over a given harmonic progression | | | | | MU09-HSPP-S.2-GLE.1 |
| 1. Create original music, or arrange the music of others, using appropriate technology | | MU09-HSGP-S.2-GLE.2 | 1. Compose complex music in several distinct styles | | | | | MU09-HSPP-S.2-GLE.2 |
| 1. Arrange selections for voices and/or instruments other than those for which they were written in ways that preserve and enhance the expressive effect of the music | | | | | MU09-HSPP-S.2-GLE.3 |
| Theory  of Music | 1. Discernment of musical elements | | MU09-HSGP-S.3-GLE.1 | 1. Improvise a stylistically appropriate vocal or instrumental solo over a given harmonic progression | | | | | MU09-HSPP-S.3-GLE.1 |
| 1. Classification by genre, style, historical period, or culture | | MU09-HSGP-S.3-GLE.2 | 1. Compose complex music in several distinct styles | | | | | MU09-HSPP-S.3-GLE.2 |
| 1. Arrange selections for voices and/or instruments other than those for which they were written in ways that preserve and enhance the expressive effect of the music | | | | | MU09-HSPP-S.3-GLE.3 |
| Aesthetic Valuation  of Music | 1. Practice of appropriate behavior during cultural activities | | MU09-HSGP-S.4-GLE.1 | 1. Practice of appropriate behavior during cultural activities | | | | | MU09-HSPP-S.4-GLE.1 |
| 1. Knowledge of available musical opportunities for continued musical growth and professional development | | MU09-HSGP-S.4-GLE.2 | 1. Evaluation of the quality and effectiveness of musical performances | | | | | MU09-HSPP-S.4-GLE.2 |
| 1. Development of criteria-based aesthetic judgment of artistic process and products in music | | MU09-HSGP-S.4-GLE.3 | 1. Development of criteria-based aesthetic judgment of artistic process and products in music | | | | | MU09-HSPP-S.4-GLE.3 |
| 1. Informed judgments through participation, performance, and the creative process | | MU09-HSGP-S.4-GLE.4 | 1. Knowledge of available musical opportunities for continued musical growth and professional development | | | | | MU09-HSPP-S.4-GLE.4 |
| **Colorado 21st Century Skills**    **Critical Thinking and Reasoning:** *Thinking Deeply, Thinking Differently*  **Information Literacy:** *Untangling the Web*  **Collaboration:** *Working Together, Learning Together*  **Self-Direction:** *Own Your Learning*  **Invention:** *Creating Solutions* | | | | The Colorado Academic Standards for Music are not intended to be taught in a linear (checklist of coverage) fashion, but rather should be implemented as a cyclical creative process. Each unit within this sample blueprint intentionally includes standards from all four music standards to illustrate this process-based philosophy. | | | | | |
| **Unit Titles** | | | | | **Length of Unit/Contact Hours** | | | **Unit Number/Sequence** | |
| What Makes Music? | | | | | Instructor’s Choice | | | 1 | |
| Music from Times and Places | | | | | Instructor’s Choice | | | 2 | |
| How Music Affects You | | | | | Instructor’s Choice | | | 3 | |
| Music Enriches Lives | | | | | Instructor’s Choice | | | 4 | |

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| **Unit Title** | What Makes Music? | | | **Length of Unit** | Instructor Choice |
| **Focusing Lens(es)** | Structure and Function  Patterns | **Standards and Grade Level Expectations Addressed in this Unit** | MU09-GR.HSGP-S.1-GLE.1, MU09-GR.HSGP-S.1-GLE.2  MU09-GR.HSGP-S.2-GLE.1  MU09-GR.HSGP-S.3-GLE.1  MU09-GR.HSGP-S.4-GLE.2 | | |
| **Inquiry Questions (Engaging- Debatable):** | * When looking at the community, how, when, and why is music used? (MU09-GR.HSGP-S.1-GLE.2) and (MU09-GR.HSGP-S.2-GLE.1) and (MU09-GR.HSGP-S.3-GLE.1-EO.a) and (MU09-GR.HSGP-S.4-GLE.2) * How do musicians learn to choose pitches and rhythms that are appropriate for a given harmonic progression? * Why is it important to understand the use of the different elements of music? * What kinds of opportunities available for amateur musicians in communities? * Why is it important to have systems for writing music? * Where can you find opportunities to use musical skills in life? | | | | |
| **Unit Strands** | Expression, Creation, Theory, Aesthetic Valuation | | | | |
| **Concepts** | Order/Form, Law/Rules, Rhythm, Shape, Texture, Expression, Harmonic, Melodic, System, Opportunity, Pitch, Community, Emotion, Repetition, Engagement | | | | |

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| **Generalizations**  **My students will Understand that…** | **Guiding Questions**  **Factual Conceptual** | |
| The use of rhythmic repetition and variety creates order and form that organizes and brings life to music. (MU09-GR.HSGP-S.2-GLE.1) and (MU09-GR.HSGP-S.3-GLE.1) | What musical tools are used to organize rhythm? | How does rhythm help to express a musical thought or emotion?  How does rhythmic repetition affect the enjoyment of a piece? |
| Rules of composition determine the organization of a musical piece that effect expectations and engagement. (MU09-GR.HSGP-S.3-GLE.1) | What are some types of various musical forms?  What are the elements of music? | How does the form of a musical piece contribute to its emotional effect? |
| Texture enhances expression by using different musical effects. (MU09-GR.HSGP-S.3-GLE.1) | What tools do composers use for expression?  What other contents/disciplines use texture as a means of expression? | How can composers use texture for expression of a subject or emotion? |

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| **Critical Content:**  **My students will Know…** | **Key Skills:**  **My students will be able to (Do)…** |
| * Musical education and career pathways that encourage musical and artistic qualities for success (MU09-GR.HSGP-S.4-GLE.2) * Music technology learning opportunities (MU09-GR.HSGP-S.1-GLE.1-EO.b) * Basic elements of music and appropriate music vocabulary (MU09-GR.HSGP-S.3-GLE.1-EO.a) * Benefits of participation in music-related activities (MU09-GR.HSGP-S.1-GLE.2-EO.b) * Basic rhythms and/or melodic patterns to create an improvisation (MU09-GR.HSGP-S.2-GLE.1-EO.a) | * Identify pathways for music education and careers involving musical and artistic qualities (MU09-GR.HSGP-S.4-GLE.2) * Articulate learning opportunities for music technology (MU09-GR.HSG-S.1-GLE.1-EO.b) * Describe a varied repertoire with appropriate musical vocabulary (MU09-GR.HSGP-S.3-GLE.1-EO.a) * Articulate benefits of participation in music-related activities (MU09-GR.HSGP-S.1-GLE.2-EO.b) * Improvise an instrumental solo (rhythmic or melodic) (MU09-GR.HSGP-S.2-GLE.1-EO.a) |

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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):** | | *Composers use tools such as rhythm, dynamics, tempo, music technology, melody, harmony, form, and texture to create music.* |
| **Academic Vocabulary:** | Texture, career, pathway, repertoire, form, repetition, expression | |
| **Technical Vocabulary:** | Rhythm, dynamics, tempo, music technology, measure, melody, harmony, texture | |

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| **Unit Title** | Music from Times and Places | | | **Length of Unit** | Instructor Choice |
| **Focusing Lens(es)** | Beliefs/Values, Origins | **Standards and Grade Level Expectations Addressed in this Unit** | MU09-GR.HSGP-S.1-GLE.2  MU09-GR.HSGP-S.2-GLE.2  MU09-GR.HSGP-S.3-GLE.2  MU09-GR.HSGP-S.4-GLE.1, MU09-GR.HSGP-S.4-GLE.3 | | |
| **Inquiry Questions (Engaging- Debatable):** | * Why should people examine music from cultures other than their own? (MU09-GR.HSGP-S.1-GLE.2-EO.b) and (MU09-GR.HSGP-S.3-GLE.2)and (MU09-GR.HSGP-S.4-GLE.1,3) * What is the importance of examining music from different historical periods, cultures, and traditions? * How do environmental and historical factors contribute to musical creation? | | | | |
| **Unit Strands** | Expression, Creation, Theory, Aesthetic Valuation | | | | |
| **Concepts** | Culture, Investigate/Discovery, Tradition, Style, Historical, Cultural, Interaction, Innovation, Influence, Commonality, Value | | | | |

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| **Generalizations**  **My students will Understand that…** | **Guiding Questions**  **Factual Conceptual** | |
| Tradition dictates style by including historical or cultural commonalities. (MU09-GR.HSGP-S.3-GLE.2-EO.a,b,c,d) | What are defining stylistic features of a particular historical period? | How do cultures determine what is valued in and through music?  How do traditions change in musical styles? |
| Investigation and discovery cultivate innovation in style by providing possibilities for use in future applications. (MU09-GR.HSGP-S.3-GLE.2) and (MU09-GR.HSG- S.4-GLE.3) | How do cultures determine what is valued in and through music?  How do traditions change in musical styles? | How are influences combined to create distinctive style?  What influences create distinctive style? |
| Cultural traditions influence meaningful musical expression. (MU09-GR.HSGP-S.3-GLE.2) and (MU09-GR.HSGP-S.4-GLE.1-EO.a) | Want is a defining stylistic feature of a particular culture? | How do cultures develop musical style?  In what ways do cultures interact to create new styles? |

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| **Critical Content:**  **My students will Know…** | **Key Skills:**  **My students will be able to (Do)…** |
| * Elements of musical style related to various genres, styles, historical periods, and cultures (MU09-GR.HSGP-S.3-GLE.2) * Elements of music (rhythm, melody, harmony, form, etc.) that assist in making aesthetic judgments (MU09-GR.HSGP-S.4-GLE.3-EO.a,b) * The importance of respect for preferences of others (MU09-GR.HSGP-S.4-GLE.1-EO.a) * Melodic and rhythmic patterns that correspond with a given style and harmonic progression (MU09-GR.HSGP-S.2-GLE.1-EO.b) * Examples of benefits of participation in music-related activities (MU09-GR.HSGP-S.1-GLE.2-EO.b) | * Classify and describe aural examples of music from designated musical genres, styles, historical periods and cultures (MU09-GR.HSGP-S.3-GLE.2) * Develop criteria and make aesthetic judgments about music based on the criteria (MU09-GR.HSGP-S.4-GLE.3-EO.a,b) * Demonstrate respect for the music preferences of others (MU09-GR.HSGP-S.4-GLE.1-EO.a) * Improvise a vocal solo over a harmonic progression (MU09-GR.HSGP-S.2-GLE.1-EO.b) * Articulate the benefits of participation in music-related activities (MU09-GR.HSGP-S.1-GLE.2-EO.b) |

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| **A student in \_\_\_\_\_\_\_\_\_\_\_\_\_\_ can demonstrate the ability to apply and comprehend critical language through the following statement(s):** | | *Knowledge of historical periods (such as Baroque, Classical, Romantic, and 20th Century music), combined with knowledge of various cultures and musical elements, creates a basis for effective aesthetic judgments.* |
| **Academic Vocabulary:** | Culture, style, historical period, aesthetic, judgments, improvisation | |
| **Technical Vocabulary:** | Genre, harmonic progression, Baroque, Classical, Romantic, 20th Century music | |

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| **Unit Title** | How Music Affects You | | | **Length of Unit** | Instructor Choice |
| **Focusing Lens(es)** | Inspiration, Aesthetic | **Standards and Grade Level Expectations Addressed in this Unit** | MU09-GR.HSGP-S.1-GLE.2  MU09-GR.HSGP-S.2-GLE.1  MU09-GR.HSGP-S.3-GLE.1  MU09-GR.HSGP-S.4-GLE.1, MU09-GR.HSGP-S.4-GLE.3, MU09-GR.HSGP-S.4-GLE.4 | | |
| **Inquiry Questions (Engaging- Debatable):** | * How does society benefit from individuals participating in musical activities? (MU09-GR.HSGP-S.1-GLE.2-EO.a)and (MU09-GR.HSGP-S.3-GLE.1-EO.a) and (MU09-GR.HSGP-S.4-GLE.4) * What specific criteria are evaluated when judging a musical performance? * What makes one performance of better quality than another? * What would be the impact on music if judgments were not made? * How does personal experience affect judgments? | | | | |
| **Unit Strands** | Expression, Creation, Theory, Aesthetic Valuation | | | | |
| **Concepts** | Emotions, Movement, Patterns, Observation, Sensitivity, Awareness, Melody, Rhythm, Experience | | | | |

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| **Generalizations**  **My students will Understand that…** | **Guiding Questions**  **Factual Conceptual** | |
| Musical patterns suggest emotions that create meaningful experiences for the listener. (MU09-GR.HSGP-S.3-GLE.1-EO.a) | What type of patterns might be used to communicate various emotions? (e.g., Sadness, excitement) | How do patterns affect our emotions?  How do patterns create meaningful experiences? |
| Focused musical observation increases awareness in future observations. (MU09-GR.HSGP-S.4-GLE.3,4) | What elements of music can be an area of focus for listening?  What elements of music can be an area of focus for examination of notation? | How can increased sensitivity be an advantage in a person’s life? |
| Patterns create movement in rhythm and melody that enhance musical enjoyment. (MU09-GR.HSGP-S.2-GLE.1) and (MU09-GR.HSGP-S.4-GLE.3,4) | What patterns (rhythmic or melodic) do you hear in a given musical example? | How do composers create movement in music?  Why do composers create movement in music? |

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| **Critical Content:**  **My students will Know…** | **Key Skills:**  **My students will be able to (Do)…** |
| * Examples of ways to produce sound with an instrument or voice (MU09-GR.HSGP-S.1-GLE.2-EO.a) * Melodic and rhythmic patterns that correspond with the given style and harmonic progression (MU09-GR.HSGP-S.2-GLE.1) * Vocabulary for musical elements, dynamics and tempos (MU09-GR.HSGP-S.3-GLE.1-EO.a) * Appropriate audience etiquette (MU09-GR.HSGP-S.4-GLE.1-EO.b) * Factors that influence aesthetic perception including personal experiences as well as musical elements (MU09-GR.HSGP-S.4-GLE.3-EO.c) * Musical vocabulary to support judgments (MU09-GR.HSGP-S.4-GLE.4-EO.b,c,d) | * Participate in music making (MU09-GR.HSGP-S.1-GLE.2-EO.a) * Improvise a vocal or instrumental solo over a harmonic progression (MU09-GR.HSGP-S.2-GLE.1-EO.a,b) * Describe a varied repertoire of music using appropriate vocabulary for elements of music and expressive devices (MU09-GR.HSGP-S.3-GLE.1-EO.a) * Articulate and demonstrate appropriate audience behavior (MU09-GR.HSGP-S.4-GLE.1-EO.b) * Discuss the ideas of aesthetic qualities and appreciation (MU09-GR.HSGP-S.4-GLE.3-EO.c) * Use specific criteria in describing characteristics, evaluating, and making aesthetic judgments of musical works and performances. (MU09-GR.HSGP-S.4-GLE.4-EO.b,c,d) |

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| **A student in \_\_\_\_\_\_\_\_\_\_\_\_\_\_ can demonstrate the ability to apply and comprehend critical language through the following statement(s):** | | *Aesthetic judgments in music are assisted by knowledge of dynamics, tempo, instrumentation, ensembles, and symbols.* |
| **Academic Vocabulary:** | Dynamic, phrase, improvisation, volume, etiquette, aesthetic, repertoire | |
| **Technical Vocabulary:** | Dynamics, pianissimo, piano, mezzo-piano, mezzo-forte, forte, fortissimo; tempo, largo, moderato, allegro, presto, etc.: phrasing, instrumentation, choral, orchestra, band, ensemble; rhythmic symbol names such as quarter, eighth, half, whole, sixteenth note, rest, etc.; syncopation | |

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| **Unit Title** | Music enriches lives | | | **Length of Unit** | Instructor Choice |
| **Focusing Lens(es)** | Relationships, Transformation | **Standards and Grade Level Expectations Addressed in this Unit** | MU09-GR.HSGP-S.1-GLE.1  MU09-GR.HSGP-S.2-GLE.2  MU09-GR.HSGP-S.3-GLE.1  MU09-GR.HSGP-S.4-GLE.1, MU09-GR.HSGP-S.4-GLE.4 | | |
| **Inquiry Questions (Engaging- Debatable):** | * How does pirating music affect composer’s lives? (MU09-GR.HSGP-S.1-GLE.1) and MU09-GR.HSGP-S.2-GLE.2-EO.a,b) (MU09-GR.HSGP-S.4-GLE.4-EO.a) * Why would one perform music from cultures different from their own? * What is the importance of performing music from different historical periods, cultures, and traditions? * Why is it important to understand the basic elements of music (i.e. rhythm, timbre) when composing with technology-assisted programs? * How does a working knowledge of standard music notation enhance the ability to create original music when using technology as a tool? * How have musical tools for composition changed through history? | | | | |
| **Unit Strands** | Expression, Creation, Theory, Aesthetic Valuation | | | | |
| **Concepts** | Composition, Expressions, Emotions, Culture, Value, Historical, Creation, Interpretation, Replication, Personal | | | | |

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| **Generalizations**  **My students will Understand that…** | **Guiding Questions**  **Factual Conceptual** | |
| Cultural traditions guide the creation and interpretation of music. (MU09-GR.HSGP-S.4-GLE.4-EO.a) | What is a cultural factor that influences African (or insert culture) music? | How does culture guide the creation and interpretation of music?  How do cultural interpretations of music differ? |
| Compositions organize emotional expression into a form that can be replicated. (MU09-GR.HSGP-S.1-GLE.1-EO.a) and (MU09-GR.HSGP-S.2-GLE.2) | What are musical elements that composers use to communicate emotion? | How are emotions expressed through music?  How much interpretation is left up to the performer in composed music? |
| Musical expression reflects the values of the composer and/or performer (MU09-GR.HSGP-S.1-GLE.2-EO.b) and (MU09-GR.HSGP-S.4-GLE.4-EO.a) | What musical choices can be used to express personal values? | How do personal values guide the creation and interpretation of music?  How is expression communicated through music? |

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| **Critical Content:**  **My students will Know…** | **Key Skills:**  **My students will be able to (Do)…** |
| * Benefits of participation in music-related activities (MU09-GR.HSGP-S.1-GLE.2-EO.b) * Techniques of sequencing, mixing, overdubbing and layering (MU09-GR.HSGP-S.1-GLE.1-EO.a) and ( MU09-GR.HSGP-S.2-GLE.2) * Learning opportunities for music technology (MU09-GR.HSGP-S.1-GLE.1-EO.b) * Vocabulary for musical elements, dynamics and tempos (MU09-GR.HSGP-S.3-GLE.1-EO.a) * Musical elements that are used in making artistic choices in the musical process (MU09-GR.HSGP-S.4-GLE.4-EO.a) | * Articulate the benefits of participation in music-related activities (MU09-GR.HSGP-S.1-GLE.2-EO.b) * Create and present a musical product using sequencing, mixing, overdubbing and layering (MU09-GR.HSGP-S.1-GLE.1-EO.a; S.2-GLE.2) * Articulate learning opportunities for music technology (MU09-GR.HSGP-S.1-GLE.1-EO.b) * Describe a varied repertoire of music using appropriate vocabulary for elements of music and expressive devices (MU09-GR.HSGP-S.3-GLE.1-EO.a) * Demonstrate awareness of artistic choices in the musical process (MU09-GR.HSGP-S.4-GLE.4-EO.a) |

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| **A student in \_\_\_\_\_\_\_\_\_\_\_\_\_\_ can demonstrate the ability to apply and comprehend critical language through the following statement(s):** | | *Sequencing, mixing, overdubbing and layering are techniques that assist in the creation of musical composition.* |
| **Academic Vocabulary:** | Product, composition, technology, community, creation, interpretation | |
| **Technical Vocabulary:** | Sequencing, mixing, overdubbing and layering, composition, interpretation | |