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| **Content Area** | Music | | | **Grade Level** | 6th Grade | | |
| **Course Name/Course Code** | Performance | | | | | | |
| **Standard** | **Grade Level Expectations (GLE)** | | | | | | **GLE Code** |
| 1. Expression of Music | 1. Perform music in unison and two parts accurately and expressively at a minimal level of 1 on the difficulty rating scale | | | | | | MU09-GR.6-S.1-GLE.1 |
| 1. Perform music accurately and expressively at a minimal level of .5 on the difficulty rating scale at the first reading | | | | | | MU09-GR.6-S.1-GLE.2 |
| 1. Demonstrate major and minor scales | | | | | | MU09-GR.6-S.1-GLE.3 |
| 1. Creation of Music | 1. Create melodic and rhythmic patterns | | | | | | MU09-GR.6-S.2-GLE.1 |
| 1. Improvise call-and-response patterns | | | | | | MU09-GR.6-S.2-GLE.2 |
| 1. Theory of Music | 1. Identification of rhythmic and melodic patterns in musical examples | | | | | | MU09-GR.6-S.3-GLE.1 |
| 1. Notation of level .5 using the appropriate clef for instrument and/or voice | | | | | | MU09-GR.6-S.3-GLE.2 |
| 1. Analysis of a beginning level composition or performance using musical elements | | | | | | MU09-GR.6-S.3-GLE.3 |
| 1. Aesthetic Valuation of Music | 1. Determination of strengths and weaknesses in musical performances according to specific criteria | | | | | | MU09-GR.6-S.4-GLE.1 |
| 1. Description of music’s role in the human experience, and ways music is used and enjoyed in society | | | | | | MU09-GR.6-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** | |
| **Ensemble: Where Everyone is a Starter** | | | Year | | | Instructor’s Choice | |
| **This World is Your World** | | | Quarter | | | Instructor’s Choice | |
| **Building the Music** | | | Instructor’s Choice | | | Instructor’s Choice | |

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| **Unit Title** | Ensemble: Where Everyone is a Starter | | | **Length of Unit** | Year |
| **Focusing Lens(es)** | System/Relationships | **Standards and Grade Level Expectations Addressed in this Unit** | MU09-GR.6-S.1-GLE.1, MU09-GR.6-S.1-GLE.2, MU09-GR.6-S.1-GLE.3  MU09-GR.6-S.2-GLE.1, MU09-GR.6-S.2-GLE.2, MU09-GR.6-S.2-GLE.3  MU09-GR.6-S.3-GLE.1, MU09-GR.6-S.3-GLE.2, MU09-GR.6-S.3-GLE.3  MU09-GR.6-S.4-GLE.1 | | |
| **Inquiry Questions (Engaging- Debatable):** | * Why is it important to watch the conductor, sing/play, and listen at the same time? (MU09-GR.6-S.1.-GLE.1,2) and (MU09-GR.6-S.2.-GLE 1,2,3) and (MU09-GR.6-S.3.-GLE.1,2,3)and (MU09-GR.6-S.4.GLE.1) * Why is it important to perform with consistent tone quality, intonation, balance, blend, and phrasing? * Why is it important to understand musical notation? * Why is it important to sing/play scales? | | | | |
| **Unit Strands** | Expression, Creation, Theory, Aesthetic Valuation | | | | |
| **Concepts** | Technique, Style, Expressions (articulation, dynamics), Energy, Structure and Function, System, Composition, Form | | | | |

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| **Generalizations**  **My students will Understand that…** | **Guiding Questions**  **Factual Conceptual** | |
| Good practice and rehearsal participation techniques optimize an ensemble’s success. (MU09-GR.6-S.1-GLE.1,2,3) and (MU09-GR.6-S.3-GLE.1,2) | What are the vital elements of good rehearsal participation?  Why is it important to consistently play correct notes and rhythms? | How does individual practice improve the overall quality of the ensemble?  Why is it important that each part of an ensemble blends with the whole? |
| The structure and function of music creates a system that every member can follow. (MU09-GR.6-S.1-GLE.1,2,3) and (MU09-GR.6-S.2-GLE.1,2) and (MU09-GR.6-S.3-GLE.1,2,3) and (MU09-GR.6-S.4-GLE.1) | How does this ensemble count rhythms? | How can the knowledge of major/minor scales enhance the ability to sight-read?  Where does the “and” come from in counting rhythms? |
| Technique and expression transfer to different styles of music (MU09-GR.6-S.2-GLE.1,2) and (MU09-GR.6-S.3-GLE.1,3) and (MU09-GR.6-S.4-GLE.1-GLE.2) | What techniques and expressions does your repertoire share? | How can different styles have similarities?  Why is important to have different styles of music? |
| The expression of the ensemble is enhanced through the energy of its members (MU09-GR.6-S.1-GLE.1,2) and (MU09-GR.6-S.3-GLE.1) and (MU09-GR.6-S.4-GLE.2) | How can you convey energy in a rehearsal? | Why is energy important to music making?  How can the audience affect the energy of a performance? |
| Knowledge of musical structure and form allows for composition. (MU09-GR.6-S.2-GLE.1) and (MU09-GR.6-S.3-GLE.2,3) and (MU09-GR.6-S.4-GLE.1) | What are elements that make for a quality composition? | How do missing elements affect the overall sound of a piece?  Why is it important to have many symbols associated with music composition? |

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| **Critical Content:**  **My students will Know…** | **Key Skills:**  **My students will be able to (Do)…** |
| **Suggested Repertoire: Simple Octavos for a Choir Setting, Methods Books or other similar starting materials for Band or Orchestra**   * Proper practice and rehearsal behaviors (MU09-GR.6-S.1-GLE.1,2,3) and (MU09-GR.6-S.3-GLE.1,2) * The importance of energy in a rehearsal and performance setting (MU09-GR.6-S.1-GLE.1,2) and (MU09-GR.6-S.3-GLE.1) and (MU09-GR.6-S.4-GLE.2) * Technical vocabulary (listed below) (MU09-GR.6-S.1-GLE.1,2) and (MU09-GR.6-S.2-GLE.1; MU09-GR.6-S.3-GLE.1,2,3) and (MU09-GR.6-S.4-GLE.1) * Elements and techniques used in different styles of music (MU09-GR.6-S.1-GLE.1,2) and (MU09-GR.6-S.3-GLE.1,2,3) and (MU09-GR.6-S.4-GLE.1,2) * A set of criteria for evaluating performance (MU09-GR.6-S.4-GLE.1) | * Read musical notation and demonstrate on their instrument/voice (MU09-GR.6-S.1-GLE.1,2,3) and (MU09-GR.6-S.3-GLE.1,2) * Demonstrate technical vocabulary through performance (MU09-GR.6-S.1-GLE.1,2) and (MU09-GR.6-S.3-GLE.1,2,3) * Distinguish different styles of music through listening and performance (MU09-GR.6-S.1-GLE.1,2) and (MU09-GR.6-S.3-GLE.1,2,3) and (MU09-GR.6-S.4-GLE.2-EO.c) * Demonstrate proper practice and rehearsal behaviors (MU09-GR.6-S.1-GLE.1,2) * Notate a simple melodic and rhythmic pattern (MU09-GR.6-S.2-GLE.1) * Evaluate informal/formal performance (MU09-GR.6-S.4-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):** | | *Understanding, knowing, and correctly demonstrating musical elements are necessary to be a contributing member of a performing ensemble.* |
| **Academic Vocabulary:** | Rhythm, compose, style, technique, balance, blend, phrasing, ensemble | |
| **Technical Vocabulary:** | Musical Elements - key signature, time signature, melody, harmony, major and minor scale, articulations (staccato, legato, accent), dynamics (pianissimo to fortissimo), tempo (largo to allegro tempos), intonation | |

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| **Unit Title** | Building the Music | | | **Length of Unit** | Instructor Choice |
| **Focusing Lens(es)** | Intention, Choices | **Standards and Grade Level Expectations Addressed in this Unit** | MU09-GR.6-S.1-GLE.1, MU09-GR.6-S.1-GLE.2, MU09-GR.6-S.1-GLE.3  MU09-GR.6-S.2-GLE.1, MU09-GR.6-S.2-GLE.2  MU09-GR.6-S.3-GLE.1, MU09-GR.6-S.3-GLE.2, MU09-GR.6-S.3-GLE.3  MU09-GR.6-S.4-GLE.1, MU09-GR.6-S.4-GLE.2 | | |
| **Inquiry Questions (Engaging- Debatable):** | * How can you make music when there is no printed music in front of you? (MU09-GR.6-S.2-GLE.1,2) and (MU09-GR.6-S.3-GLE.1,3) and (MU09-GR.6-S.4-GLE.1) * How do compositional choices affect the final product? How could the process of composition and improvisation be described? | | | | |
| **Unit Strands** | Expression, Creation, Theory, Aesthetic Valuation | | | | |
| **Concepts** | Composition, Patterns, Technique, Rhythm, Style, Observation, Improvisation, Melody | | | | |

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| **Generalizations**  **My students will Understand that…** | **Guiding Questions**  **Factual Conceptual** | |
| Patterns observed in music inform composing and improvising. (MU09-GR.6-S.1-GLE.3) and (MU09-GR.6-S.2-GLE.1,2) and (MU09-GR.6-S.3-GLE.2) | What are some simple melodic patterns that can be used in improvisation?  How is music built around patterns within major and minor scales? | How might patterns influence a composition? |
| Improvisation and composition employ foundational techniques in music. (MU09-GR.6-S.1-GLE.1,2,3) and (MU09-GR.6-S.2-GLE.2) and (MU09-GR.6-S.3-GLE.1,2,3) | What are some foundational techniques of music?  What elements of technique are critical to successful composition and improvisation? | How do you decide which pitches to use when composing and improvising? |
| Rhythm and melody communicate choice and style in improvisation and composition. (MU09-GR.6-S.2-GLE.1,2) and (MU09-GR.6-S.3-GLE.1,2,3) and (MU09-GR.6-S.4-GLE.2) | What are some simple rhythmic patterns that can be used in improvisation?  How can rests be incorporated into composition and improvisation? | How does listening to other musicians increase your ability to improvise? |

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| **Critical Content:**  **My students will Know…** | **Key Skills:**  **My students will be able to (Do)…** |
| **Suggested Repertoire:**  **“The complete history of Western Music arbrigged. By Audry Snyder (2 pt. choir); “Al Shlosha D’varim” Allan Naplan (2pt Choir) A La puerta Del cielo;** [**Siyahamba**](http://www.sheetmusicplus.com/title/Siyahamba/1674530)**; A La Nanita Nana; Pat-a-tan; Shalom Chavarim; African Noel; Danny Boy; Go tell aunt Rhode; “5 note concerto” by John O’Reilly (band);)” 3-Airs from Glouchester” by Hugh Stuart (band)**   * Musical composition and improvisation encourages creativity (MU09-GR.6-S.2-GLE.1,2) * Composition and improvisation complements the whole musical experience (MU09-GR.6-S.2-GLE.1,2) and (MU09-GR.6-S.4-GLE.2) * Choice is essential to the creative process (MU09-GR.6-S.2-GLE.1,2) | * Compose simple melodic and rhythmic patterns (MU09-GR.6-S.2-GLE.1) * Improvise simple melodic and rhythmic patterns (MU09-GR.6-S.2-GLE.2) * Demonstrate proper technique when composing and improvising (MU09-GR.6-S.1-GLE.1,3) and (MU09-GR.6-S.2-GLE.1,2) and (MU09-GR.6-S.3-GLE.1,2,3) * Defend their choices regarding composition and improvisation (MU09-GR.6-S.2-GLE.1,2) and (MU09-GR.6-S.4-GLE.1) |

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| **A student in \_\_\_\_\_\_\_\_\_\_\_\_\_\_ can demonstrate the ability to apply and comprehend critical language through the following statement(s):** | | *Musical knowledge shapes the construction of composition and improvisation.* |
| **Academic Vocabulary:** | Improvisation, composition, creativity, pattern, technique | |
| **Technical Vocabulary:** | Melody, rhythm, chord structure, major and minor scales | |

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| **Unit Title** | Folk Songs & Their Place in Music | | | **Length of Unit** | Quarter |
| **Focusing Lens(es)** | Beliefs / Values, Origins | **Standards and Grade Level Expectations Addressed in this Unit** | MU09-GR.6-S.1-GLE.1, MU09-GR.6-S.1-GLE.2, MU09-GR.6-S.1-GLE.3  MU09-GR.6-S.2-GLE.1, MU09-GR.6-S.2-GLE.2  MU09-GR.6-S.3-GLE.1, MU09-GR.6-S.3-GLE.2, MU09-GR.6-S.3-GLE.3  MU09-GR.6-S.4-GLE.1, MU09-GR.6-S.4-GLE.2 | | |
| **Inquiry Questions (Engaging- Debatable):** | * How does learning folk music increase one’s musical ability and awareness? (MU09-GR.6-S.1-GLE.1) and (MU09-GR.6-S.4-GLE.2) * Why is it important to learn music from other cultures? * What are ways that music is used in the traditions of society? * What cultural music of today will future musicians consider “folk music”? | | | | |
| **Unit Strands** | Expression, Creation, Theory, Aesthetic Valuation | | | | |
| **Concepts** | Patterns, Rhythm, Influence, Culture, Tradition, Style, Music, Repertoire, Intention, Representation | | | | |

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| **Generalizations**  **My students will Understand that…** | **Guiding Questions**  **Factual Conceptual** | |
| Folk traditions provide understanding of the influence of culture on musical styles. (MU09-GR.6-S.1-GLE.1) and (MU09-GR.6-S.4-GLE.2) | What cultures or folk traditions are represented in our current repertoire? | How has folk repertoire influenced your country’s music?  How can beliefs and values of a culture shape a composer’s intent? |
| Folk music demonstrates patterns found in many styles of music. (MU09-GR.6-S.1-GLE.1,3) and (MU09-GR.6-S.3-GLE.1,2,3) and (MU09-GR.6-S.4-GLE.1,2) | What musical patterns are evident cross-culturally?  What common chord patterns are found in folk music? | How can different countries have similar styles of music?  How does culture affect folk music? |
| Folk music introduces different cultures to musicians of all levels. (MU09-GR.6-S.1-GLE.1,3) and (MU09-GR.6-S.3-GLE.1,2,3) | What rhythms are found throughout folk songs?  How can folk music influence improvisation and composition? | Why is it important to perform folk music? |

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| **Critical Content:**  **My students will Know…** | **Key Skills:**  **My students will be able to (Do)…** |
| * Folk music influences culture and society (MU09-GR.6-S.4-GLE.2-EO) * Musical technique is fundamental in performing folk music (MU09-GR.6-S.1-GLE.1,2,3) and (MU09-GR.6-S.3-GLE.1,3) * Performance and practice of folk music allows the individual to critique their own abilities (MU09-GR.6-S.1-GLE.1) and (MU09-GR.6-S.3-GLE.1,3) and (MU09-GR.6-S.4-GLE.1) | * Perform folk music in unison and two parts. (MU09-GR.6-S.1-GLE.1) * Identify rhythmic and melodic patterns in folk music. (MU09-GR.6-S.3-GLE.1) * Analyze folk compositions and performance using musical terminology. (MU09-GR.6-S.1-GLE.1) and (MU09-GR.6-S.3-GLE.3) * Describe folk music’s role in society throughout history. (MU09-GR.6-S.4 –GLE.2) * Create (in performance) and respond to a brief musical prompt in a folk style. (MU09-GR.6-S.1-GLE.1) and (MU09-GR.6-S.2-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):** | | *Performing and interpreting the rhythmic and melodic patterns of folk music provide a glimpse into the practices and values of a society.* |
| **Academic Vocabulary:** | Folk, composition, performance, analysis, culture, society, beliefs, values, origin, rehearsal | |
| **Technical Vocabulary:** | Melodic patterns (scales), rhythmic patterns, musical interpretation, Expressions (articulation, dynamics) | |