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| **Content Area** | Music | **Grade Level** | 7th Grade |
| **Course Name/Course Code** | Performance |
| **Standard** | **Grade Level Expectations (GLE)** | **GLE Code** |
| 1. Expression of Music
 | 1. Perform music in three or more parts accurately and expressively at a minimal level of level 1 to 2 on the difficulty rating scale
 | MU09-GR.7-S.1-GLE.1 |
| 1. Perform music accurately and expressively at the minimal difficulty level of 1 on the difficulty rating scale at the first reading individually and as an ensemble member
 | MU09-GR.7-S.1-GLE.2 |
| 1. Demonstrate understanding of modalities
 | MU09-GR.7-S.1-GLE.3 |
| 1. Creation of Music
 | 1. Sequence four to eight measures of music melodically and rhythmically
 | MU09-GR.7-S.2-GLE.1 |
| 1. Improvise short melodic phrases over accompaniment
 | MU09-GR.7-S.2-GLE.2 |
| 1. Theory of Music
 | 1. Identification, and rhythmic demonstration of, multiple and changing meter signatures in music
 | MU09-GR.7-S.3-GLE.1 |
| 1. Notatation of level 1 compositions using the appropriate clef for instrument and/or voice
 | MU09-GR.7-S.3-GLE.2 |
| 1. Analysis of musical elements in a level 1 composition or performance
 | MU09-GR.7-S.3-GLE.3 |
| 1. Aesthetic Valuation of Music
 | 1. Analysis, through compare and contrast, of music performances and compositions using detailed criteria and vocabulary
 | MU09-GR.7-S.4-GLE.1 |
| 1. Articulation and analysis of individual experiences in music
 | MU09-GR.7-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** |
| Flying Solo | Instructor’s Choice | Instructor’s Choice |
| Let’s Meet at the Concert Hall | Instructor’s Choice | Instructor’s Choice |
| Rhythm of the World | Instructor’s Choice | Instructor’s Choice |

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| Unit Title | Flying Solo | **Length of Unit** | Instructor Choice |
| **Focusing Lens(es)** | Structure and FunctionOrigins | **Standards and Grade Level Expectations Addressed in this Unit** | MU09-GR.7-S.1-GLE.1, MU09-GR.7-S.1-GLE.2, MU09-GR.7-S.1-GLE.3MU09-GR.7-S.2-GLE.1, MU09-GR.7-S.2-GLE.2MU09-GR.7-S.3-GLE.1, MU09-GR.7-S.3-GLE.2, MU09-GR.7-S.3-GLE.3MU09-GR.7-S.4-GLE.1, MU09-GR.7-S.4-GLE.2, MU09-GR.7-S.4-GLE.3 |
| **Inquiry Questions (Engaging- Debatable):**  | * What is the traditional definition of an art song, sonata, concerto, etude? (MU09-GR.7-S.1-GLE.1,2,3) and (MU09-GR.7-S.4-GLE.1,2,3)
* What are the basic elements of an art song, sonata, concerto, etude?
* Has solo performance changed over the years?
* Is the performer of the solo literature obligated to the composers’ concept?
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| **Unit Strands** | Expression, Creation, Theory, Aesthetic Valuation |
| **Concepts** | Genre, Expressions, Emotions, Technique, Tradition, Improvisation, Composition, Historical, Representation, Communication |

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| **Generalizations****My students will Understand that…** | **Guiding Questions** **Factual Conceptual** |
| Solo performance traditions develop technique for each instrument or voice. (MU09-GR.7-S.1-GLE.1,2,3) and (MU09-GR.7-S.3-GLE.1,2,3) and (MU09-GR.7-S.4-GLE.1,2)  | What does it mean to perform a solo? What are genres of solos for instrumentalists? For voice? What historical time periods use solo compositions? | Why would composers create solo pieces for instruments or voice? |
| Solo compositions encourage expression of creativity through improvisation. (MU09-GR.7-S.1-GLE.1) and (MU09-GR.7-S.2-GLE.2) and (MU09-GR.7-S.3-GLE.1,2,3) | What is a cadenza? Who composes a cadenza? What are ways to improvise in a solo composition? | When has improvisation been used in solo musical compositions? |
| Solo performance genres enable performers to communicate emotions differently. (MU09-GR.7-S.1-GLE.1,3) and (MU09-GR.7-S.3-GLE.1,2,3) and (MU09-GR.7-S.4-GLE.1,2) | How are musical elements used to communicate emotions?  | How can a solo performer communicate emotion? How can tone quality affect the aesthetic value of the music? |

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| **Critical Content:** **My students will Know…** | **Key Skills:****My students will be able to (Do)…** |
| **Possible Musical Selections: Any solo music repertoire appropriate for instrument or voices in the ensemble.*** Performers communicate emotions and aesthetics through music (MU09-GR.7-S.1-GLE.1) and (MU09-GR.7-S.4-GLE.1,2)
* Historical instances of solo repertoire (MU09-GR.7-S.1-GLE.1) and (MU09-GR.7-S.4-GLE.1,2)
* Cadenzas enable improvisation in solo performance (MU09-GR.7-S.2-GLE.2)
* Standard techniques for performing solos (MU09-GR.7-S.1-GLE.1) and (MU09-GR.7-S.3-GLE.1,2,3) and (MU09-GR.7-S.4-GLE.1,2)
 | * Perform prepared solo music (MU09-GR.7-S.1-GLE.1) and (MU09-GR.7-S.3-GLE.1,2,3)
* Compose a cadenza in the style of their solo piece (MU09-GR.7-S.2-GLE.1) and (MU09-GR.7-S.3-GLE.1,2,3)
* Identify musical elements through solo performance (MU09-GR.7-S.1-GLE.1) and (MU09-GR.7-S.3-GLE.1,2,3)
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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):**  | *Solo performance enables performers to demonstrate the unique tone color of their instrument or voice.* |
| **Academic Vocabulary:** | Structure, expression, movement, elements |
| **Technical Vocabulary:** | Ornamentation, timbre, accompaniment, dynamics, solo, cadenza |

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| **Unit Title** | Let’s Meet at the Concert Hall | **Length of Unit** | Instructor Choice |
| **Focusing Lens(es)** | Origins | **Standards and Grade Level Expectations Addressed in this Unit** | MU09-GR.7-S.1-GLE.1, MU09-GR.7-S.1-GLE.2, MU09-GR.7-S.1-GLE.3MU09-GR.7-S.2-GLE.1, MU09-GR.7-S.2-GLE.2MU09-GR.7-S.3-GLE.1, MU09-GR.7-S.3-GLE.2, MU09-GR.7-S.3-GLE.3  MU09-GR.7-S.4-GLE.1, MU09-GR.7-S.4-GLE.2  |
| **Inquiry Questions (Engaging- Debatable):**  | * How do musical elements create a composition? (MU09-GR.7-S.1-GLE.1,2,3) and (MU09-GR.7-S.2-GLE.1) and (MU09-GR.7-S.3-GLE.1,2,3) and(MU09-GR.7-S.4-GLE.1,2)
* What types of music do you expect to hear in a particular venue?
* What role does cultural traditions, beliefs, and values have in classical music styles?
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| **Unit Strands** | Expression, Creation, Theory, Aesthetic Valuation |
| **Concepts** | Technique, Style, Culture, Order/Form, Tradition, Value, Compositions, Influence, Beliefs |

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| **Generalizations****My students will Understand that…** | **Guiding Questions** **Factual Conceptual** |
| Cultures value particular musical traditions. (MU09-GR.7-S.1-GLE1) and (MU09-GR.7-S.3-GLE.1,2,3) and (MU09-GR.7-S.4-GLE.1,2)  | What kinds of music do you hear from an orchestra? Band? Choir? What instruments are parts of an orchestra? Band? Choir? | Why are musical traditions important to a culture? |
| Traditions in music composition establish prescribed forms in music. (MU09-GR.7-S.1-GLE.1,2,3; MU09-GR.7-S.2.GLE.1) and (MU09-GR.7-S.3-GLE.1,2,3) and(MU09-GR.7-S.4-GLE.1,2)  | What are genres of classical musical? (MU09- What time periods are associated with classical music? Who are composers associated with classical music?  | How do traditional forms of music help composers? |
| Performance technique for music demonstrates an influence of a particular style. (MU09-GR.7-S.1-GLE.1) and (MU09-GR.7-S.3-GLE.1,2,3) and ( MU09-GR.7-S.4-GLE.1,2)  | What are techniques for performing as an ensemble? How does performance technique change depending on the kind of music being performed? How would a performer know what kind of performance technique to use? | Why should there be different types of performance techniques How does a conductor enhance a performance? |

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| **Critical Content:** **My students will Know…** | **Key Skills:****My students will be able to (Do)…** |
| **Possible Music Selections: Standard classical music for the ensemble*** Time periods of Western classical music (MU09-GR.7-S.1-GLE.1) and (MU09-GR.7-S.3-GLE.1,2,3) and (MU09-GR.7-S.4-GLE.1,2)
* Characteristic form, technique in Western classical music. (MU09-GR.7-S.1-GLE.1) and (MU09-GR.7-S.3-GLE.1,2,3) and(MU09-GR.7-S.4-GLE.1,2)
* Characteristics of cultural traditions, beliefs, and values in Western classical music (MU09-GR.7-S.4-GLE.1,2)
 | * Perform music from various historical time periods (MU09-GR.7-S.1-GLE.1,2,3)
* Analyze music from various historical time periods (MU09-GR.7-S.1-GLE.1,2,3) and (MU09-GR.7-S.3-GLE.1,2,3)
* Demonstrate through performance element of music (MU09-GR.7-S.1-GLE.1,2,3) and (MU09-GR.7-S.3-GLE.1,2,3)
* Compose a piece of music in the style of a historical time period (MU09-GR.7-S.1-GLE.1,3) and(MU09-GR.7-S.2-GLE.1) and (MU09-GR.7-S.3-GLE.1,2,3)
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| **A student in \_\_\_\_\_\_\_\_\_\_\_\_\_\_ can demonstrate the ability to apply and comprehend critical language through the following statement(s):**  | *The genres of Western classical music have evolved over time with style, technique, and instrumentation.* |
| **Academic Vocabulary:** | Style, story, rhythm, traditions, technique |
| **Technical Vocabulary:** | Classical, symphony, opera, band, orchestra, choir, chorus, aria, libretto, genre, instrumentation |

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| **Unit Title** | Rhythm of the World | **Length of Unit** | Instructor Choice |
| **Focusing Lens(es)** | Origins | **Standards and Grade Level Expectations Addressed in this Unit** | MU09-GR.7-S.1-GLE.1, MU09-GR.7-S.1-GLE.2, MU09-GR.7-S.1-GLE.3 MU09-GR.7-S.2-GLE.1, MU09-GR.7-S.2-GLE.2MU09-GR.7-S.3-GLE.1, MU09-GR.7-S.3-GLE.2, MU09-GR.7-S.3-GLE.3 MU09-GR.7-S.4-GLE.1, MU09-GR.7-S.4-GLE.2  |
| **Inquiry Questions (Engaging- Debatable):**  | * In what ways is music defined by its culture? (MU09-GR.7-S.1-GLE.1) and(MU09-GR.7-S.2-GLE.2) and (MU09-GR.7-S.3-GLE.3) and (MU09-GR.7-S.4-GLE.2)
* Does cultural music have structure and form?
* Is it important to have good technique and skills for a good ensemble performance?
* How does improvisation impact the creation of music in different cultural styles?
 |
| **Unit Strands** | Expression, Creation, Theory, Aesthetic Valuation |
| **Concepts** | Technique, Style, Culture, Emotions, Order/Form, Tradition, Patterns, Improvisation, Texture |

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| **Generalizations****My students will Understand that…** | **Guiding Questions** **Factual Conceptual** |
| Musical patterns and improvisation communicate tradition, culture and style within world music. (MU09-GR.7-S.1-GLE.1,3) and (MU09-GR.7-S.3-GLE.1,3) and (MU09-GR.7-S.4-GLE.1,2) | What are some identifiable rhythmic patterns of Reggae, Rock, or Latin music? | How are rhythms different across cultures and styles? Why are various rhythms in world music appealing to a listener? |
| Appropriate performance technique expresses cultural traditions. (MU09-GR.7-S.1-GLE.1,3) and (MU09-GR.7-S.2-GLE.2) and (MU09-GR.7-S.3-GLE.1,3) and (MU09-GR.7-S.4-GLE.1,2) | How does breathing affect your performance when playing or singing syncopated patterns? What are ways to learn about authentic performances of cultural music? What are characteristics of (particular culture) music? | How do performance techniques of cultural music compare and contrast? How does energy in music convey emotion? |
| Cultural music uses familiar order and form. (MU09-GR.7-S.1-GLE.1,2,3) and (MU09-GR.7-W.2-GLE.2) and (MU09-GR.7-S.3-GLE.3) and (MU09-GR.7-S.4-GLE.1,2) | What are some types of musical form? What classical composers who have borrowed rhythms from other cultures and incorporated them into their musical compositions? | How does performing music of other cultures influence familiar music? |

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| **Critical Content:** **My students will Know…** | **Key Skills:****My students will be able to (Do)…** |
| **Possible Music Selections: Baka Beyond, Putamayo recordings, African Children’s Choir, Bob Marley*** Musical patterns in cultural music. (MU09-GR.7-S.1-GLE.1) and (MU09-GR.7-S.2-GLE.2) and (MU09-GR.7-S.3-GLE.3) and (MU09-GR.7-S.4-GLE.1,2)
* All cultures have musical traditions (MU09-GR.7-S.1-GLE.1) and (MU09-GR.7-S.2-GLE.2) and (MU09-GR.7-S.4-GLE.1,2)
* Technique is imperative to good ensemble performance, regardless of the style of music being performed (MU09-GR.7-S.1-GLE.1) and (MU09-GR.7-S.2-GLE.2) and (MU09-GR.7-S.4-GLE.1,2)
* Improvisation is used in creating music in a variety cultural styles (MU09-GR.7-S.1-GLE.1) and (MU09-GR.7-S.2-GLE.2)
 | * Perform different styles of cultural music (MU09-GR.7-S.1-GLE.1,2,3) and (MU09-GR.7-S.2-GLE.2)
* Perform using proper technique in ensemble groups (MU09-GR.7-S.1-GLE.1)
* Create and perform compositions reflective of different cultural styles (MU09-GR.7-S.2-GLE.1) and (MU09-GR.7-S.3-GLE.1,2,3)
* Notate and transcribe particular rhythmic patterns of chosen cultural music (MU09-GR.7-S.3-GLE.1,2,3)
* Identify form of cultural music. (MU09-GR.7-S.1-GLE.1) and (MU09-GR.7-S.3-GLE.3)
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| **A student in \_\_\_\_\_\_\_\_\_\_\_\_\_\_ can demonstrate the ability to apply and comprehend critical language through the following statement(s):**  | *When an ensemble is performing or creating music in various styles, it is important to perform with an understanding of the musical language of the culture.*  |
| **Academic Vocabulary:** | Patterns, expression, cultural, order, form, style, tradition, energy, effective, inherent, technique |
| **Technical Vocabulary:** | Rhythm, ensemble, improvisation, texture, compositions, call-and-response |