## Curriculum Development Course at a Glance
### Planning for High School Music

<table>
<thead>
<tr>
<th>Content Area</th>
<th>Music</th>
<th>Grade Level</th>
<th>9(^{th})-12(^{th}) Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>Course Name/Course Code</td>
<td>Traditional High School Ensemble (i.e. Band, Orchestra Choir)</td>
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<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Standard</th>
<th>Generalist Pathway Grade Level Expectations (GLE)</th>
<th>Performance Pathway Grade Level Expectations (GLE)</th>
</tr>
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<tbody>
<tr>
<td>1. Expression of Music</td>
<td>1. Present music expressively using appropriate technology [MU09-HSGP-S.1-GLE.1]</td>
<td>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]</td>
</tr>
<tr>
<td></td>
<td>2. Demonstrate informed participation in music-making activities [MU09-HSGP-S.1-GLE.2]</td>
<td>2. 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]</td>
</tr>
<tr>
<td>2. Creation of Music</td>
<td>1. Extended improvisation over varied harmonic progressions [MU09-HSGP-S.2-GLE.1]</td>
<td>1. Improvise a stylistically appropriate vocal or instrumental solo over a given harmonic progression [MU09-HSPP-S.2-GLE.1]</td>
</tr>
<tr>
<td></td>
<td>2. Create original music, or arrange the music of others, using appropriate technology [MU09-HSGP-S.2-GLE.2]</td>
<td>2. Compose complex music in several distinct styles [MU09-HSPP-S.2-GLE.2]</td>
</tr>
<tr>
<td>3. Theory of Music</td>
<td>1. Discernment of musical elements [MU09-HSGP-S.3-GLE.1]</td>
<td>1. Improvise a stylistically appropriate vocal or instrumental solo over a given harmonic progression [MU09-HSPP-S.3-GLE.1]</td>
</tr>
<tr>
<td></td>
<td>2. Classification by genre, style, historical period, or culture [MU09-HSGP-S.3-GLE.2]</td>
<td>2. Compose complex music in several distinct styles [MU09-HSPP-S.3-GLE.2]</td>
</tr>
<tr>
<td></td>
<td>3. 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]</td>
<td></td>
</tr>
<tr>
<td>4. Aesthetic Valuation of Music</td>
<td>1. Practice of appropriate behavior during cultural activities [MU09-HSGP-S.4-GLE.1]</td>
<td>1. Practice of appropriate behavior during cultural activities [MU09-HSPP-S.4-GLE.1]</td>
</tr>
<tr>
<td></td>
<td>2. Knowledge of available musical opportunities for continued musical growth and professional development [MU09-HSGP-S.4-GLE.2]</td>
<td>2. Evaluation of the quality and effectiveness of musical performances [MU09-HSPP-S.4-GLE.2]</td>
</tr>
</tbody>
</table>

Authors of the Sample: Kate Newmyer (Center 26 JT); Zac Timbrell (Aurora Public Schools)

High School, Music

Complete Sample Curriculum – Posted: January 31, 2013
Colorado 21st Century Skills

Critical Thinking and Reasoning: Thinking Deeply, Thinking Differently
Information Literacy: Untangling the Web
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.

<table>
<thead>
<tr>
<th>Unit Titles</th>
<th>Length of Unit/Contact Hours</th>
<th>Unit Number/Sequence</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Arranging” Your Folder</td>
<td>Instructor’s Choice</td>
<td>Instructor’s Choice</td>
</tr>
<tr>
<td>Emotion Through Rhythm</td>
<td>Instructor’s Choice</td>
<td>Instructor’s Choice</td>
</tr>
<tr>
<td>The Music In You</td>
<td>Instructor’s Choice</td>
<td>Instructor’s Choice</td>
</tr>
</tbody>
</table>
**Unit Title**: "Arranging" Your Folder  

**Focusing Lens(es)**  
Transformation

**Standards and Grade Level Expectations Addressed in this Unit**  
- MU09-HSPP-S.1-GLE.1  
- MU09-HSPP-S.1-GLE.3  
- MU09-HSPP-S.1-GLE.4  
- MU09-HSPP-S.2-GLE.1  
- MU09-HSPP-S.2-GLE.2  
- MU09-HSPP-S.2-GLE.3  
- MU09-HSPP-S.3-GLE.1  
- MU09-HSPP-S.3-GLE.2  
- MU09-HSPP-S.3-GLE.3  
- MU09-HSPP-S.4-GLE.1  
- MU09-HSPP-S.4-GLE.2  
- MU09-HSPP-S.4-GLE.3  
- MU09-HSPP-S.4-GLE.4

**Inquiry Questions (Engaging-Debatable):**
- Why is it important to understand instrumentation and voicing when arranging music? (MU09-HSPP-S.1-GLE.1EO.c) and (MU09-HSPP-S.2-GLE.2,3)(EO.c,d) (MU09-HSPP-S.3-GLE.1,2,3); (MU09-HSPP-S.4-GLE.2,3,4)
- How is understanding both traditional and nontraditional notation important when functioning within an ensemble?
- How can an individual create their own way of notating sound for others to use?

**Unit Strands**
Expression, Creation, Theory, Aesthetic Valuation

**Concepts**
Composition, Patterns, Investigate/Discovery, Observation, Shape, Symbol, Law/Rules, Texture, Notation, Expression

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**Generalizations**

**My students will Understand that...**

<table>
<thead>
<tr>
<th>Factual</th>
<th>Guiding Questions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Instrumental voicing and ranges must be considered when altering musical compositions. (MU09-HSPP.S.2-GLE.2,3) and (MU09-HSPP-S.3-GLE.3-EO.b)</td>
<td>What are the ranges for your instrument/voice within your ensemble?</td>
</tr>
<tr>
<td>Variations in musical texture may be demonstrated through a wide variety of sound, notational and technological source manipulation. (MU09-HSPP-S.2-GLE.2-EO.b) and (MU09-HSPP-S.2-GLE.3-EO.b) and (MU09-HSPP-S.3-GLE.3) and (MU09-HSPP-S.4-GLE.2-EO.a)</td>
<td>What is texture? What is different technological sources used for composition or arranging?</td>
</tr>
<tr>
<td>Different symbols demonstrate traditional and nontraditional notation. (MU09-HSPP-S.1-GLE.1-EO.a,c; MU09-HSPP.S.2-GLE.2-EO.c,d) and (MU09-HSPP-S.2-GLE.3-EO.c,d) and (MU09-HSPP-S.3-GLE.1-EO.a) and (MU09-HSPP-S.3-GLE.3-EO.a)</td>
<td>What symbols are found in traditional notation? What symbols are found in nontraditional notation?</td>
</tr>
<tr>
<td>An arrangement can enhance the structural foundation provided by the original composition provides. (MU09-HSPP-S.2-GLE.2,3) and (MU09-HSPP-S.3-GLE.1,3)</td>
<td>What are essential steps involved in arranging existing music?</td>
</tr>
</tbody>
</table>

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Authors of the Sample: Kate Newmyer (Center 26 JT); Zac Timbrell (Aurora Public Schools)

High School, Music

Complete Sample Curriculum – Posted: January 31, 2013
### Critical Content:

My students will **Know**...

- Utilizing and altering combinations of sounds enables the arrangement music for a wide range of settings and purposes. (MU09-HSPP-S.2-GLE.3) and (MU09-HSPP-S.4-GLE.1)
- Comparing an original work to an arrangement enhances awareness of how music affects mood and action. (MU09-HSPP-S.4-GLE.2)
- Creating and/or arranging music provides a medium for meaningful and purposeful self-expression. (MU09-HSPP-S.2-GLE.2,3) and (MU09-HSP-S.4-GLE.3)
- Understanding traditional notation leads to the preservation of original musical ideas for others to use. (MU09-HSPP-S.1-GLE.1) and (MU09-HSPP-S.3-GLE.1,3)
- Altering musical elements within existing music provides a means by which the character or mood of the original piece can be manipulated to demonstrate originality and inventiveness. (MU09-HSPP-S.2-GLE.3) and (MU09-HSPP-S.3-GLE.1,3)

### Key Skills:

My students will be able to **(Do)**...

- Arrange and/or compose music incorporating appropriate voicing and ranges for their particular ensemble. (MU09-HSPP-S.2-GLE.2,3)
- Utilize a variety of sound, notational, and technological resources to arrange and/or compose music for their specific ensemble. (MU09-HSPP-S.2-GLE.2,3)
- Notate arranged musical ideas via traditional notation with a variety of clefs appropriate for their ensemble. (MU09-HSPP-S.1-GLE.4-EO.a,b) and (MU09-HSPP-S.2-GLE.3) and (MU09-HSPP-S.3-GLE.1,3)
- Notate arranged musical ideas via nontraditional notation where appropriate. (MU09-HSPP-S.2-GLE.3)
- Read music from traditional and non-traditional notation. (MU09-HSPP-S.1-GLE.1,2,4) and (MU09-HSPP-S.3-GLE.1,3)
- Perform arrange and/or composed music of peers (MU09-HSPP-S.1-GLE.1,3) and (MU09-HSPP-S.2-GLE.2,3) and (MU09-HSPP-S.3-GLE.1,3)

### 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):

*When combining musical elements, composers and arrangers have many choices, which have a recognizable effect on the resulting musical product.*

### Academic Vocabulary:

Self-expression, Character, Mood, Elements, Alter, Manipulate, Originality, Inventiveness

### Technical Vocabulary:

Composition, Arrangement, Traditional Notation, Nontraditional Notation, Clef, Range, Voicing, Composer, Symbols, Texture
<table>
<thead>
<tr>
<th>Unit Title</th>
<th>Emotion through Rhythm</th>
<th>Length of Unit</th>
</tr>
</thead>
<tbody>
<tr>
<td>Focusing Lens(es)</td>
<td>Structure &amp; Function Patterns</td>
<td>Standards and Grade Level Expectations Addressed in this Unit</td>
</tr>
<tr>
<td>Inquiry Questions (Engaging-Debatable):</td>
<td>- How does synthesizing several expressive musical elements into one performance give listeners a rich, memorable, and unique experience? (MU09-HSPP-S.1-GLE.1) and (MU09-HSPP-S.2-GLE.2) and (MU09-HSPP-S.3-GLE.1,3) and (MU09-HSPP-S.4-GLE.2,3)</td>
<td>MU09-HSPP-S.1-GLE.1, MU09-HSPP-S.1-GLE.2, MU09-HSPP-S.1-GLE.3 MU09-HSPP-S.2-GLE.1, MU09-HSPP-S.2-GLE.2 MU09-HSPP-S.3-GLE.1, MU09-HSPP-S.3-GLE.2, MU09-HSPP-S.3-GLE.3 MU09-HSPP-S.4-GLE.2, MU09-HSPP-S.4-GLE.3</td>
</tr>
<tr>
<td>- Why is it important for musicians to adjust their individual performance to aid in the success of an ensemble performance?</td>
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<tr>
<td>- How does music communicate?</td>
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<tr>
<td>- Why does an ensemble’s performance improve once patterns are deciphered?</td>
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</tbody>
</table>

| Unit Strands | Expression, Creation, Theory, Aesthetic Valuation |

### Generalizations

**My students will Understand that...**

<table>
<thead>
<tr>
<th>Factual</th>
<th>Guiding Questions</th>
<th>Conceptual</th>
</tr>
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<tbody>
<tr>
<td>Rhythm influences the emotional response of an audience. (MU09-HSPP-S.1-GLE.1-EO.a) and (MU09-HSPP-S.1-GLE.2,3) and (MU09-HSPP-S.2-GLE.1-EO.b) and (MU09-HSPP-S.3-GLE.1-EO.a,b) and (MU09-HSPP-S.3-GLE.3-EO.a,b) and (MU09-HSPP-S.4-GLE.3-EO.a,b)</td>
<td>What are the building blocks of rhythm?</td>
<td>How do rhythmic patterns create a particular emotional response? What are ways to combine the building blocks of rhythm to achieve a particular function?</td>
</tr>
<tr>
<td>The rules of meter create decipherable patterns (MU09-HSPP-S.3-GLE.1,3)</td>
<td>What are rules of meter? What is a rhythmic pattern? Why is meter essential to quality music?</td>
<td>How can we notate patterns in music? How does meter aid in identifying genre?</td>
</tr>
<tr>
<td>The timing and energy of different meters stimulate the musical line. (MU09-HSPP-S.2-GLE.1-EO.c) and (MU09-HSPP-S.3-GLE.1,2,3) and (MU09-HSPP-S.4-GLE.1-EO.b,c)</td>
<td>What is a musical line?</td>
<td>How does meter help fulfill a particular function? What is a musical line or direction and why is it important?</td>
</tr>
</tbody>
</table>
### Critical Content:
**My students will Know...**

- The building blocks of rhythm and how to combine them. (MU09-HSPP-S.1-GLE.1,3) and (MU09-HSPP-S.2-GLE.1-EO.c) and (MU09-HSPP-S.3-GLE.1,3)
- The rules of meter (MU09-HSPP-S.3-GLE.1,3)
- The functions of various meters (MU09-HSPP-S.3-GLE.2)
- How to inject emotion into performance utilizing rhythm (MU09-HSPP-S.1-GLE.1) and (MU09-HSPP-S.3-GLE.1) and (MU09-HSPP-S.4-GLE.2)

### Key Skills:
**My students will be able to (Do)...**

- Decipher rhythmic patterns and tie them to specific genres. (MU09-HSPP-S.1-GLE.1) and (MU09-HSPP-S.3-GLE.1,2,3)
- Perform rhythms accurately and expressively in a variety of meters. (MU09-HSPP-S.1-GLE.1)
- Improvise musical ideas appropriately over the length of a solo (MU09-HSPP-S.2-GLE.1)
- Follow conductor’s non-verbal cues (MU09-HSPP-S.1-GLE.3)
- Adjust their performance based on the other members of the ensemble (MU09-HSPP-S.1-GLE.3-EO.b) and (MU09-HSPP-S.4-GLE.2)
- Perform in a rhythmically appropriate style. (MU09-HSPP-S.1-GLE.1,3) and (MU09-HSPP-S.3-GLE.1)

### 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):**

*Emotional responses can be created and experienced by listening to and performing music with a variety of rhythmic patterns and various meters.*

### Academic Vocabulary:
- Pattern, Genre, Function, Energy, Style

### Technical Vocabulary:
- Tempo, Rhythm, Time, Meter, Conductor, Time Signature (6/8,6/4,3/4,2/2, 3/8, 4/4, 2/4), Note Values involving syncopation at the minimum level of 3
### Unit Title

**The Music In You**

### Length of Unit

**Investigate/Discovery**

### Standards and Grade Level Expectations Addressed in this Unit

- MU09-HSPP-S.1-GLE.1, MU09-HSPP-S.1-GLE.2, MU09-HSPP-S.1-GLE.3, MU09-HSPP-S.1-GLE.4
- MU09-HSPP-S.2-GLE.1, MU09-HSPP-S.2-GLE.2, MU09-HSPP-S.2-GLE.3
- MU09-HSPP-S.3-GLE.1, MU09-HSPP-S.3-GLE.2, MU09-HSPP-S.3-GLE.3
- MU09-HSPP-S.4-GLE.1, MU09-HSPP-S.4-GLE.2, MU09-HSPP-S.4-GLE.3, MU09-HSPP-S.4-GLE.4

### Inquiry Questions (Engaging - Debatable):

- How does the process of making music and performing it change us? (MU09-HSPP-S.1-GLE.1) and (MU09-HSPP-S.2-GLE.2,3) and (MU09-HSPP-S.3-GLE.2) and (MU09-HSPP-S.4-GLE.1,3)
- How do our cultural background, personal beliefs, and values influence our music choices?
- How can we derive criteria for making aesthetic judgments about music?
- How do various notation systems help us discover innate qualities of music?

### Unit Strands

- Expression, Creation, Theory, Aesthetic Valuation

### Concepts

- Beliefs/Values, Perspective, Influence, Choices, Investigation/Discovery, Preference, Observation, Technique

### Generalizations

**My students will Understand that...**

<table>
<thead>
<tr>
<th>Beliefs and values influence musical choices and preferences. (MU09-HSPP-S.3-GLE.1,2,3) and (MU09-HSPP-S.4-GLE.1,2,3) and (MU09-HSPP-S.4-GLE.4-EO.a)</th>
<th>What are the historical, cultural, and genre classifications of music?</th>
<th>Factual</th>
<th>How does a particular value or belief lead to a particular musical choice?</th>
<th>How is it important to validate musical choices?</th>
</tr>
</thead>
<tbody>
<tr>
<td>The process of preparation for a performance brings about change in perspective. (MU09-HSPP-S.1-GLE.1,2,3,4) and (MU09-HSPP-S.4-GLE.4)</td>
<td>What are some processes of learning music and creating a polished performance?</td>
<td>Guiding Questions</td>
<td>How can responses to music be evaluated at the beginning, middle, and end of the music-making process?</td>
<td>Why is it important to evaluate the music-making process?</td>
</tr>
<tr>
<td>Observation of musical performances helps to improve musical technique. (MU09-HSPP-S.1-GLE.1,2) and (MU09-HSPP-S.1-GLE.4-EO.c) and (MU09-HSPP-S.4-GLE.1,EO.b) and (MU09-HSPP-S.4-GLE.2,3,4)</td>
<td>What are the ways experts have evaluated music and performers of different genres and historical periods?</td>
<td>Conceptual</td>
<td>How can evaluating the process of music-making lead to self-improvement as a musician?</td>
<td>How does musical growth correspond to personal growth?</td>
</tr>
</tbody>
</table>
### Critical Content:

**My students will Know...**

- Different sets of criteria for evaluating music aesthetically and making music choices. (MU09-HSPP-S.4-GLE.2,3)
- How the process of music-making promotes self-discovery both musically and personally. (MU09-HSPP-S.1-GLE.1-EO.d,e,f) and (MU09-HSPP-S.2-GLE.1,2,3)
- Various notation systems for understanding the nature of different kinds of music. (MU09-HSPP-S.1-GLE.2-EO.b) and (MU09-HSPP-S.3-GLE.1,3)
- Notation systems communicate the elements of music for the purposes of interpretation (MU09-HSPP-S.1-GLE.1; MU09-HSPP-S.1-GLE.2-EO.b) and (MU09-HSPP-S.3-GLE.1,3)

### Key Skills:

**My students will be able to (Do)...**

- Defend their music choices based on cultural or personal values and beliefs, orally or in writing. (MU09-HSPP-S.4-GLE.2,3)
- Write about music to communicate with a wider audience and for the purpose of self-reflection. (MU09-HSPP-S.4-GLE.3)
- Define structural systems within music (pitch relationships and rhythm) in order to enhance our ability to perform. (MU09-HSPP-S.3-GLE.1,3)
- Perform a variety of music individually and/or within an ensemble. (MU09-HSPP-S.1-GLE.1,2,3)
- Write, improvise, and arrange music to suit the interests of the individual performer or the ensemble (MU09-HSPP-S.2-GLE.1,2,3)
- Demonstrate practice habits that improve personal and ensemble performance (MU09-HSPP-S.1-GLE.1,2,3,4) and (MU09-HSPP-S.3-GLE.1,3)

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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):**

**Music choices and music-making are fundamental human endeavors that promote self-discovery through self-evaluation and evaluation others’ musical choices.**

### Academic Vocabulary:

- Criteria, aesthetic, structural system, elements, beliefs, values, audience

### Technical Vocabulary:

- Notation, pitch, rhythm, ensemble, perform, genre, compose, arrange, improvise