## Curriculum Development Course at a Glance

### Planning for High School Music

<table>
<thead>
<tr>
<th>Content Area</th>
<th>Grade Level</th>
<th>9th-12th Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Course Name/Code</strong></td>
<td>High School Performance Course (Learning to Play/Sing) (Non-Ensemble)</td>
<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>
</thead>
<tbody>
<tr>
<td><strong>1. Expression of Music</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. Present music expressively using appropriate technology</td>
<td>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</td>
</tr>
<tr>
<td>2. Demonstrate informed participation in music-making activities</td>
<td>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</td>
</tr>
<tr>
<td><strong>2. Creation of Music</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. Extended improvisation over varied harmonic progressions</td>
<td>MU09-HSGP-S.2-GLE.1</td>
<td>1. Improvise a stylistically appropriate vocal or instrumental solo over a given harmonic progression</td>
</tr>
<tr>
<td>2. Create original music, or arrange the music of others, using appropriate technology</td>
<td>MU09-HSGP-S.2-GLE.2</td>
<td>2. Compose complex music in several distinct styles</td>
</tr>
<tr>
<td><strong>3. Theory of Music</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. Discernment of musical elements</td>
<td>MU09-HSGP-S.3-GLE.1</td>
<td>1. Improvise a stylistically appropriate vocal or instrumental solo over a given harmonic progression</td>
</tr>
<tr>
<td>2. Classification by genre, style, historical period, or culture</td>
<td>MU09-HSGP-S.3-GLE.2</td>
<td>2. Compose complex music in several distinct styles</td>
</tr>
<tr>
<td><strong>4. Aesthetic Valuation of Music</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. Practice of appropriate behavior during cultural activities</td>
<td>MU09-HSGP-S.4-GLE.1</td>
<td>1. Practice of appropriate behavior during cultural activities</td>
</tr>
<tr>
<td>2. Knowledge of available musical opportunities for continued musical growth and professional development</td>
<td>MU09-HSGP-S.4-GLE.2</td>
<td>2. Evaluation of the quality and effectiveness of musical performances</td>
</tr>
<tr>
<td>3. Development of criteria-based aesthetic judgment of artistic process and products in music</td>
<td>MU09-HSGP-S.4-GLE.3</td>
<td>3. Development of criteria-based aesthetic judgment of artistic process and products in music</td>
</tr>
<tr>
<td>4. Informed judgments through participation, performance, and the creative process</td>
<td>MU09-HSGP-S.4-GLE.4</td>
<td>4. Knowledge of available musical opportunities for continued musical growth and professional development</td>
</tr>
</tbody>
</table>

Authors of the Sample: Gregory Piotraschke (Jefferson County R-1); Mark Hudson (Colorado State University-Pueblo)

Complete Sample Curriculum – Posted: January 31, 2013
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.

<table>
<thead>
<tr>
<th>Unit Titles</th>
<th>Length of Unit/Contact Hours</th>
<th>Unit Number/Sequence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Explore the Possibilities: Getting to know your instrument</td>
<td>1-2 Weeks/Quarter</td>
<td>1</td>
</tr>
<tr>
<td>Learning the Language: Introduction to reading and writing music</td>
<td>Whole Course</td>
<td>2 &amp; 3 concurrently</td>
</tr>
<tr>
<td>Becoming the Multitasker: Putting creation (improvisation/composition) and expression together.</td>
<td>Whole Course</td>
<td>2 &amp; 3 concurrently</td>
</tr>
<tr>
<td>The Musician: Becoming a player in an ensemble and other learned skills.</td>
<td>Instructor’s Choice</td>
<td>4</td>
</tr>
</tbody>
</table>
## Curriculum Development Overview
### Unit Planning for High School Music

<table>
<thead>
<tr>
<th>Unit Title</th>
<th>Explore the Possibilities: Getting to know your instrument</th>
<th>Length of Unit</th>
<th>1-2 weeks to a quarter</th>
</tr>
</thead>
<tbody>
<tr>
<td>Focusing Lens(es)</td>
<td>Structure and Function Play and Exploration</td>
<td>Standards and Grade Level Expectations Addressed in this Unit</td>
<td>MU09-HSGP-S.1-GLE.1, MU09-HSGP-S.1-GLE.2 MU09-HSGP-S.2-GLE.1, MU09-HSGP-S.2-GLE.2 MU09-HSGP-S.3-GLE.1 MU09-HSGP-S.4-GLE.3, MU09-HSGP-S.4-GLE.4</td>
</tr>
<tr>
<td>Inquiry Questions (Engaging-Debatable):</td>
<td>• How can experimentation on an instrument or through singing lead to learning the language of music? (MU09-HSGP-S.1-GLE.1,2) and (MU09-HSGP-S.2-GLE.1,2) and (MU09-HSGP-S.3-GLE.1) and (MU09-HSGP-S.4-GLE.3,4) • How can experimentation on an instrument or through singing lead to learning better technique? • What musical elements are required to convey a musical idea in written form?</td>
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</tr>
<tr>
<td>Unit Strands</td>
<td>Expression, Creation, Theory, Aesthetic Valuation</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Concepts</td>
<td>Improvisation, Pattern, Expression, Exploration, Discovery, Time and Energy, Technique, Experimentation</td>
<td></td>
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</tr>
</tbody>
</table>

### Generalizations

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

<table>
<thead>
<tr>
<th>Exploration/discovery builds technique. (MU09-HSGP-S.1-GLE.1,2) and (MU09-HSGP-S.2-GLE.1,2)</th>
<th>Factual</th>
<th>Guiding Questions</th>
<th>Conceptual</th>
</tr>
</thead>
<tbody>
<tr>
<td>What does it mean to Improvise? What are the components of your instruments or voice?</td>
<td>How can exploring on your instrument or voice lead to better technique? Why is it Important to build technique on your instrument or voice?</td>
<td></td>
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</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Improvisation demonstrates expression through the spontaneous creation of music. (MU09-HSGP-S.1-GLE.1,2) and (MU09-HSGP-S.2-GLE.1,2) and (MU09-HSGP-S.3-GLE.1) and (MU09-HSGP-S.4-GLE.3,4)</th>
<th>Factual</th>
<th>Guiding Questions</th>
<th>Conceptual</th>
</tr>
</thead>
<tbody>
<tr>
<td>What are the elements/criteria that make an improvisation successful?</td>
<td>Why is improvisation important to a any musician? Beyond the notes and rhythms, what else would you want written down to represent your musical ideas?</td>
<td></td>
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</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>The time of music reveals patterns that can be written down. (MU09-HSGP-S.1-GLE.1,2) and (MU09-HSGP-S.2-GLE.1,2) and (MU09-HSGP-S.3-GLE.1) and (MU09-HSGP-S.4-GLE.4)</th>
<th>Factual</th>
<th>Guiding Questions</th>
<th>Conceptual</th>
</tr>
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<tbody>
<tr>
<td>What are the basic functions of written music?</td>
<td>Why is it important to write down your creative ideas? How is the written tradition different from an aural tradition? Why is there a common written musical language?</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
### Critical Content:

**My students will Know...**

- Experimenting while learning an instrument is a way to develop musical reading, writing and technique. (MU09-HSGP-S.1-GLE.1,2) and (MU09-HSGP-S.2-GLE.1,2) and (MU09-HSGP-S.3-GLE.1)
- Music can be learned through observation, listening, and transcription. (MU09-HSGP-S.2-GLE.1,2) and (MU09-HSGP-S.3-GLE.1) and (MU09-HSGP-S.4-GLE.3,4)
- In order to share what has been aurally created through improvisation, students must know how to transcribe their work using musical notation. (MU09-HSGP-S.2-GLE.1,2) and (MU09-HSGP-S.3-GLE.1)
- Learning to read and write music facilitates independence in musical pursuits. (MU09-HSGP-S.1-GLE.1,2) and (MU09-HSGP-S.2-GLE.1,2) and (MU09-HSGP-S.3-GLE.1) and (MU09-HSGP-S.4-GLE.3,4)

### Key Skills:

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

- Improvise basic rhythms and melodies on an instrument of choice or through singing. (MU09-HSGP-S.1-GLE.1,2) and (MU09-HSGP-S.2-GLE.1,2) and (MU09-HSGP-S.3-GLE.1)
- Transcribe improvised rhythm and melodies using written form or using technology. (MU09-HSGP-S.2-GLE.1,2) and (MU09-HSGP-S.3-GLE.1)
- Communicate basic musical ideas through aural and written forms. (MU09-HSGP-S.1-GLE.1,2) and (MU09-HSGP-S.2-GLE.1,2) and (MU09-HSGP-S.3-GLE.1)
- Evaluate, revise and refine improvisational ideas. (MU09-HSGP-S.1-GLE.1,2) and (MU09-HSGP-S.2-GLE.1,2) and (MU09-HSGP-S.3-GLE.1) and (MU09-HSGP-S.4-GLE.3,4)

### 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):

**Guided improvisation with an instrument or voice, leads to the improved performance, technique, and knowledge of music.**

**Academic Vocabulary:**
Observation, evaluate, refine, retention, expression, imitation, technique, idea

**Technical Vocabulary:**
Improvisation, aural, transcribe, rhythm, melody
## Unit Planning for High School Music

### Curriculum Development Overview

#### Unit Title
Learning the Language: Introduction to reading and writing music

#### Length of Unit
Whole Semester/Course

### Focusing Lens(es)
System

### Standards and Grade Level Expectations Addressed in this Unit
- MU09-HSGP-S.1-GLE.1, MU09-HSGP-S.1-GLE.2
- MU09-HSGP-S.2-GLE.1, MU09-HSGP-S.2-GLE.2
- MU09-HSGP-S.3-GLE.1
- MU09-HSGP-S.4-GLE.4

### Inquiry Questions (Engaging-Debatable):
1. How does a working knowledge of musical notation enhance the ability to create original music? (MU09-HSGP-S.2-GLE.1,2) and (MU09-HSGP-S.3-GLE.1) and (MU09-HSGP-S.4-GLE.4)
2. Why is it important to have a basic knowledge of music, even when using technology as your medium?
3. What other ways are there, to pass on music besides learning by ear?

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

### Concepts
Order/Form, Rhythm, Symbol, Composition, Rules, Value, Expression, Tradition, Style

### Generalizations

<table>
<thead>
<tr>
<th>Generalizations</th>
<th>Factual</th>
<th>Guiding Questions</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Written music traditions preserve aural compositions.</strong> (MU09-HSGP-S.2-GLE.2) and (MU09-HSGP-S.3-GLE.1) and (MU09-HSGP-S.4-GLE.4)</td>
<td>How does iconic musical notation visually represent musical sound?</td>
<td>Why are certain notation systems better for individual instruments than others?</td>
</tr>
<tr>
<td><strong>Rhythm symbols communicate the value of sound and silence.</strong> (MU09-HSGP-S.3-GLE.1)</td>
<td>What are the beat values of the rhythm symbols in 4/4 time (or any given time signature)? What is the corresponding rest symbol, for every note value?</td>
<td>What criteria are being used when choosing rhythmic patterns? Why is silence important in music?</td>
</tr>
<tr>
<td><strong>Musical symbols represent the written order and form of music.</strong> (MU09-HSGP-S.3-GLE.1)</td>
<td>How do key signatures function? Give examples. How do time signatures function? Give examples. How do the various types of repeat signs function? (i.e. coda, repeat, endings, D.S.)</td>
<td>Why should musical symbols be used when writing music? Why do composers use a variety of musical symbols?</td>
</tr>
</tbody>
</table>
### Critical Content:

**My students will Know…**

- Basic rhythmic symbols up to 8th notes and corresponding rests (can be more advanced depending on students). (MU09-HSGP-S.3-GLE.1)
- Basic note reading in appropriate clef. (MU09-HSGP-S.3-GLE.1)
- Basic music expression symbols. (MU09-HSGP-S.3-GLE.1)
- How a time signature functions. (MU09-HSGP-S.3-GLE.1)
- How basic tempo markings function. (MU09-HSGP-S.3-GLE.1)
- Key signatures and how they function. (MU09-HSGP-S.3-GLE.1)

### Key Skills:

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

- Demonstrate in writing, basic musical notation and symbols. (MU09-HSGP-S.3-GLE.1,2,3)
- Compose a short musical piece at the appropriate level using expression for students to play. (MU09-HSGP-S.1-GLE.1,2) and (MU09-HSGP-S.2-GLE.1,2) and (MU09-HSGP-S.3-GLE.1)
- Revise composition. (MU09-HSGP-S.2-GLE.1,2) and (MU09-HSGP-S.3-GLE.1) and (MU09-HSGP-S.4-GLE.4)
- Perform written musical notation on their instrument or voice. (MU09-HSGP-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):**

- Written notation is a way to preserve and share musical ideas.

### Academic Vocabulary:

- Beat, value, rhythm, composition, symbols, expression,

### Technical Vocabulary:

- Rhythm (Whole note/rest, Half note/rest, quarter note/rest, 8th note/rest, dotted half note etc.), time signature, staff, treble clef, bass clef, tablature, bar lines, measure, dynamics (cres., decres., p, mp, mf, f) articulations, tempo markings.
## Curriculum Development Overview
### Unit Planning for High School Music

### Authors of the Sample:
- Gregory Piotraschke (Jefferson County R-1)
- Mark Hudson (Colorado State University-Pueblo)

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

#### Unit Title
Becoming the Multi-Tasker: Putting creation (improvisation/composition) and expression together.

#### Length of Unit
Whole Semester/Course

#### Focusing Lens(es)
Relationships

#### Standards and Grade Level Expectations Addressed in this Unit
- MU09-HSGP-S.1-GLE.1, MU09-HSGP-S.1-GLE.2
- MU09-HSGP-S.2-GLE.1, MU09-HSGP-S.2-GLE.2
- MU09-HSGP-S.3-GLE.1
- MU09-HSGP-S.4-GLE.3, MU09-HSGP-S.4-GLE.4

#### Inquiry Questions (Engaging-Debatable):
- How can music influence emotion? (MU09-HSGP-S.1-GLE.1,2) and (MU09-HSGP-S.3-GLE.1) and (MU09-HSGP-S.4-GLE.3,4)
- Why is it important to understand and interpret the expressive elements to music?
- How can certain musical symbols convey emotions to the performer?
- How can a performer stay true to the composers intentions?

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

#### Concepts
- Technique, Force, Expressions, Emotions, Style, Energy, Force, Notation, Symbols, Translation, Tempo, Dynamics, Interpretation

### Generalizations
**My students will Understand that…**

<table>
<thead>
<tr>
<th>Factual</th>
<th>Guiding Questions</th>
<th>Conceptual</th>
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<tr>
<td><strong>Style and expression generate emotions in music.</strong> (MU09-HSGP-S.1-GLE.1,2) and (MU09-HSGP-S.3-GLE.1) and (MU09-HSGP-S.4-GLE.3,4)</td>
<td>What markings/symbols affect the expressive qualities that are performed? What markings/symbols affect the stylistic qualities that are performed?</td>
<td>How can the sound of an instrument or voice be changed to convey a different emotion? How can emotion be influenced by music?</td>
</tr>
<tr>
<td><strong>Technique and expression translates written notation.</strong> (S.1-GLE.1,2; S.3-GLE.1; S.4-GLE.3,4)</td>
<td>How do dynamic markings function? Give examples. How do tempo markings function? Give examples. How do articulation markings function? Give examples.</td>
<td>How does technical knowledge of an instrument or voice help a performer translate the written musical language into sound? Why are there so many expression and technique markings?</td>
</tr>
<tr>
<td><strong>The musical force (drive) of an instrument or voice perpetuates the energy written in music.</strong> (MU09-HSGP-S.1-GLE.1,2) and (MU09-HSGP-S.2-GLE.2) and (MU09-HSGP-S.3-GLE.1) and (MU09-HSGP-S.4-GLE.3,4)</td>
<td>What specific markings (e.g., tempo, dynamics, etc.) can change the overall force (drive) of a performance?</td>
<td>How is a performance enhanced or lost based on the details of the composition? How can choices made by the performer change the interpretations you see/hear when comparing different performances of the same music?</td>
</tr>
</tbody>
</table>
### Critical Content:
My students will **Know**...

- Basic stylistic and expressive markings in music and their meanings. (MU09-HSGP-S.3-GLE.1)
- Appropriate vocabulary to critique and perform musical ideas. (MU09-HSGP-S.1-GLE.1,2) and (MU09-HSGP-S.3-GLE.1) and (MU09-HSGP-S.4-GLE.3,4)
- The relationship of style and expression and the process from a written to a performance medium. (MU09-HSGP-S.1-GLE.1,2) and (MU09-HSGP-S.3-GLE.1) and (MU09-HSGP-S.4-GLE.4)

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

- Interpret basic stylistic and expressive markings on the chosen instrument or voice. (MU09-HSGP-S.1-GLE.1,2) and (MU09-HSGP-S.3-GLE.1)
- Compose music with appropriate stylistic and expressive markings. (MU09-HSGP-S.1-GLE.1,2) and (MU09-HSGP-S.2-GLE.2) and (MU09-HSGP-S.3-GLE.1) and (MU09-HSGP-S.4-GLE.4)
- Critique performances and compositions for stylistic and expressive markings. (MU09-HSGP-S.3-GLE.1) and (MU09-HSGP-S.4-GLE.3,4)

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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): *There is a relationship between musical written language and performance techniques that is an interpretation of the expression/ stylistic markings of the composer to the performer.*

**Academic Vocabulary:**
Style, medium, Critique, relationship, vocabulary, transfer, expressions, Interpret, Compose

**Technical Vocabulary:**
Dynamics, tempo, articulations, Musical Force (drive)