

Unit Title: Let's Make Musical Sounds

INSTRUCTIONAL UNIT AUTHORS

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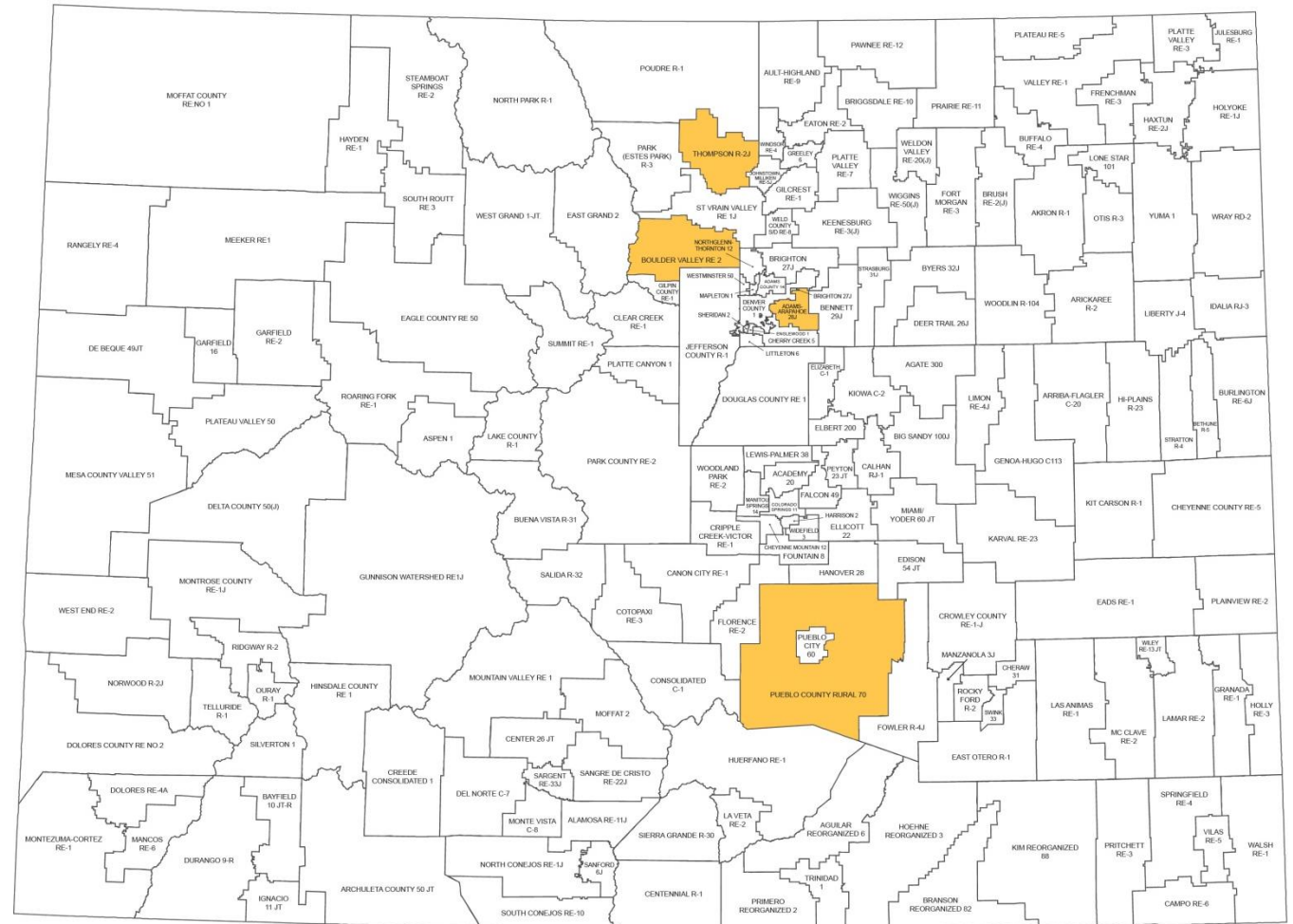
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BASED ON A CURRICULUM OVERVIEW SAMPLE AUTHORED BY

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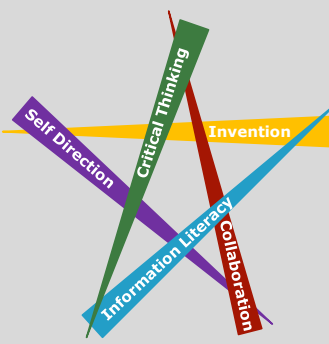
This unit was authored by a team of Colorado educators. The template provided one example of unit design that enabled teacher-authors to organize possible learning experiences, resources, differentiation, and assessments. The unit is intended to support teachers, schools, and districts as they make their own local decisions around the best instructional plans and practices for all students.

Colorado Teacher-Authored Sample Instructional Unit

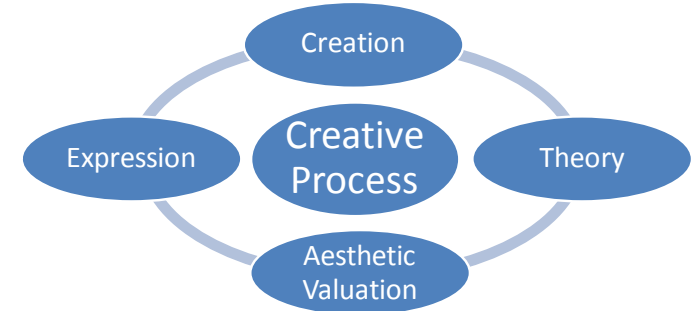
Content Area	Music	Grade Level	3rd Grade
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Course Name/Course Code		
Standard	Grade Level Expectations (GLE)	GLE Code
1. Expression of Music	1. Perform from memory and use simple traditional notation	MU09-GR.3-S.1-GLE.1
	2. Perform extended rhythmic, melodic, and harmonic patterns	MU09-GR.3-S.1-GLE.2
2. Creation of Music	1. Short musical phrases and patterns	MU09-GR.3-S.2-GLE.1
	2. Notate music using basic notation structure	MU09-GR.3-S.2-GLE.2
3. Theory of Music	1. Apply and demonstrate use of basic dynamics, tempo, meter, and articulation using appropriate music vocabulary	MU09-GR.3-S.3-GLE.1
	2. Analyze simple notational elements and form in music	MU09-GR.3-S.3-GLE.2
	3. Identify vocal and instrumental tone colors	MU09-GR.3-S.3-GLE.3
	4. Identify and aurally recognize simple melodic, rhythmic, and harmonic patterns	MU09-GR.3-S.3-GLE.4
4. Aesthetic Valuation of Music	1. Identify personal preferences for specific music	MU09-GR.3-S.4-GLE.1
	2. Respond to, and make informed judgments about, music through participation, performance, and the creative process	MU09-GR.3-S.4-GLE.2
	3. Articulate music's significance within an individual musical experience	MU09-GR.3-S.4-GLE.3

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
Let's Make Musical Sounds	Instructor's Choice	Instructor's Choice

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Unit Title	Let's Make Musical Sounds		Length of Unit	Instructor choice
Focusing Lens(es)	Structure and Function	Standards and Grade Level Expectations Addressed in this Unit	MU09-GR.3-S.1-GLE.1, MU09-GR.3-S.1-GLE.2 MU09-GR.3-S.2-GLE.1, MU09-GR.3-S.2-GLE.2 MU09-GR.3-S.3-GLE.1, MU09-GR.3-S.3-GLE.2, MU09-GR.3-S.3-GLE.3, MU09-GR.3-S.3-GLE.4 MU09-GR.3-S.4-GLE.1, MU09-GR.3-S.4-GLE.2, MU09-GR.3-S.4-GLE.3	
Inquiry Questions (Engaging-Debatable):	<ul style="list-style-type: none"> What is the difference between sound and music? (MU09-GR.3-S.1-GLE.1,2) and (MU09-GR.3-S.2-GLE.1-EO.b) and (MU09-GR.3-S.3-GLE.1,2,3,4) and (MU09-GR.3-S.4-GLE.1,2,3) How does a composer communicate intent? 			
Unit Strands	Expression, Creation, Theory, Aesthetic Valuation			
Concepts	Composition, Expression, Law/Rules, Structure, Sound, Emotion, Musical Elements, Organization			

Generalizations My students will Understand that...	Guiding Questions	
	Factual	Conceptual
The structure and organization of music dictates how music sounds. (MU09-GR.3-S.1-GLE.1,2) and (MU09-GR.3-S.2-GLE.1,2) and (MU09-GR.3-S.3-GLE.1,2,4) and (MU09-GR.3-S.4-GLE.1,2,3)	What purpose does the “I” chord serve in a musical composition? What structures are needed for a successful ensemble? (MU09- What are the foundations of musical structure?	How does structure and organization affect music? How does a composer and organization use structure to communicate his/her intent?
Physical structure determines the musical sound of the instrument making the sound. (MU09-GR.3-S.1-GLE.1-EO.a) and (MU09-GR.3-S.3-GLE.1,.3) and(MU09-GR.3-S.4-GLE.2,3)	How does size of instruments relate to pitch? In each of the instrument families, what is vibrating to make the musical sound?	How does shape and density of an instrument affect its ability to vibrate?
Musical elements provide communication for emotion and expression. (MU09-GR.3-S.1-GLE.1,2) and (MU09-GR.3-S.2-GLE.1,2) and (MU09-GR.3-S.3-GLE.1,2,.4) and (MU09-GR.3-S.4-GLE.1,2,3)	How does tempo convey emotion? (excitement, sadness, mystery, etc.) How do dynamic levels convey emotion? (excitement, sadness, mystery, etc.)	How are musical elements used to communicate emotion and expression? How are dynamics used to communicate an idea? How does a musician interpret musical structure and organization?

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Critical Content: My students will Know...	Key Skills: My students will be able to (Do)...
<ul style="list-style-type: none"> • There are four families of instrument classification in the orchestra (MU09-GR.3-S.3-GLE.3-EO.a) • Sound production is related to physical proportion and density of an instrument or voice Written symbols are critical to the ability to interpret and recreate music (MU09-GR.3-S.1-GLE.1.2) and (MU09-GR.3-S.2-GLE.1,2) and (MU09-GR.3-S.3-GLE.1,2,4) and (MU09-GR.3-S.4-GLE.1,2,3) 	<ul style="list-style-type: none"> • Perform expressively using variation in dynamics, tempo, and articulation (MU09-GR.3-S.1-GLE.1,2) and (MU09-GR.3-S.2-GLE.1,2) and (MU09-GR.3-S.3-GLE.1) and (MU09-GR.3-S.4-GLE.1,2,3) • Use musical vocabulary when describing and discussing music (MU09-GR.3-S.3-GLE.1,2,4) and (MU09-GR.3-S.4-GLE.1,2,3) • Create short compositions using teacher-defined structures (MU09-GR.3-S.1-GLE.1,2) and (MU09-GR.3-S.2-GLE.1,2) and (MU09-GR.3-S.3-GLE.1,2,3) • Read musical notation (MU09-GR.3-S.1-GLE.1,2) and (MU09-GR.3-S.2-GLE.1,2) and (MU09-GR.3-S.3-GLE.1) and (MU09-GR.3-S.4-GLE.1,2,3)

<p>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: <i>“Mark Twain exposes the hypocrisy of slavery through the use of satire.”</i></p>	
<p>A student in _____ can demonstrate the ability to apply and comprehend critical language through the following statement(s):</p>	<p><i>Sound becomes music when structure and organization are applied through musical elements and form.</i></p>
<p>Academic Vocabulary:</p>	<p>Quality, progression, resolution, density, proportion, relationship, expression, interpret, sound, structure</p>
<p>Technical Vocabulary:</p>	<p>Musical elements (Ostinato, rondo, timbre, largo/allegro, staccato/legato, pianissimo/fortissimo), time signature, measure, accompaniment, ensemble, treble clef, harmony, chord, pentatonic</p>

Colorado Teacher-Authored Sample Instructional Unit

Unit Description:	This unit explores the different ways we make music. In this unit, students will investigate various instruments and how/why they work. Students will also analyze effective communication through music. Using familiar songs throughout, the unit will have students investigating musical structures and ways to modify traditional or well-known arrangements. The unit culminates in a student performance demonstrating student understanding of the structure and function of music through performance, using appropriate musical terminology.
Considerations	This unit asks students to consider the structure of very well-known musical material. Teachers may wish to conduct a pre-teaching inventory of students’ background knowledge in order to ascertain the “catalogue” of songs familiar to the students in their classrooms.
Unit Generalizations	
Key Generalization:	The structure and organization of music dictates how music sounds
Supporting Generalizations:	Musical elements provide communication for emotion and expression
	Physical structure determines the musical sound of the instrument making the sound

Performance Assessment: <i>The capstone/summative assessment for this unit.</i>	
Claims: (Key generalization(s) to be mastered and demonstrated through the capstone assessment.)	The structure and organization of music dictates how music sounds.
Stimulus Material: (Engaging scenario that includes role, audience, goal/outcome and explicitly connects the key generalization)	You are a musical arranger and you have been asked to update familiar songs in a new and unique way that will appeal to young audiences. To prepare for this project, you will explore popular/familiar songs (known melodies, pentatonic melodies, patriotic songs, etc.), and the musical form and style they use. Upon choosing the song you will work with, you will then determine a way to update the arrangement. You will perform your version of the song to elementary school students at an upcoming music assembly.
Product/Evidence: (Expected product from students)	Students will create and perform a unique arrangement of a familiar melody. Arrangements will be evaluated through a rubric or checklist identifying the use of a variety of instruments, expressive qualities (tempo, dynamics), evidence of at least one harmonic element (canon, bordun, Ostinati, etc.) and active listeners ready to offer feedback to others according to the agreed upon class rubric. http://rubistar.4teachers.org/index.php?screen=NewRubric (Rubistar site to create custom classroom rubrics) http://www.rcampus.com/rubricshellc.cfm?sid=23&glid=1& (RCampus site with music classroom rubric examples)
Differentiation: (Multiple modes for student expression)	Students may: <ul style="list-style-type: none"> • Create arrangements alone or in small groups, if students perform alone, replace harmonic element in rubric with rhythmic element. • Use other instruments such as recorder, piano, guitar, etc. • Provide reflections verbally or in written form, as a class, in small groups, or individually. • Perform in a whole class setting, a one-on-one setting, or on a recording to be shown to the class/teacher.

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Texts for independent reading or for class read aloud to support the content	
Informational/Non-Fiction	Fiction
<p><i>How Music Works: The Science and Psychology of Beautiful Sounds, from Beethoven to the Beatles and Beyond</i> - John Powell <i>What to Listen for in Music</i> – Aaron Copland <i>Songwriting Without Boundaries</i> – Pat Pattison</p>	<p><i>The Random House Book of Poetry for Children</i> - Jack Prelutsky</p>

Ongoing Discipline-Specific Learning Experiences				
1.	Description:	Think like a musician – Perform foundational musical skills (steady beat, watching conductor, and vocal and instrumental improvisation).	Teacher Resources:	<p>http://funclapping.com/ (Beat) http://bethsmusicnotes.blogspot.com/2012/12/circle-games.html (Circle Games) <i>Beat Games: Schoolyard Rhymes: Kids' Own Rhymes for Rope-Skipping, Hand Clapping, Ball Bouncing, and Just Plain Fun</i> - Judy Sierra <i>Miss Mary Mack and Other Children's Street Rhymes</i> - Joanna Cole http://socrates.acadiau.ca/courses/educ/reid/games/Game_descriptions/Improvisation_Games.html (Music Improvisation Games) <i>Teaching Movement and Dance: A Sequential Approach to Rhythmic Movement</i> – Phyllis S. Weikart</p>
			Student Resources:	N/A
	Skills:	Perform expressively using variation in dynamics, tempo, and articulation	Assessment:	<p>Students will demonstrate steady beat and improvise vocally and/or body percussion (or and hand-held percussion) https://www.ocps.net/cs/ese/support/curriculum/Documents/A%20Checklist%20for%20Everything%20Book.pdf (Compilation of observation checklists)</p>
2.	Description:	Work like a musician-Practice and apply appropriate technique when singing and playing instruments.	Teacher Resources:	http://www.pinterest.com/annelyon/orff-schulwerk-offerings/ (Orff Ideas)
			Student Resources:	http://www.ehow.com/how_8603304_play-childrens-xylophone.html (site to play the xylophone)
	Skills:	Perform music with appropriate technique.	Assessment:	<p>Students will play unpitched percussion and barred instruments with proper technique. Students will sing correct pitches with a clear tone. https://www.ocps.net/cs/ese/support/curriculum/Documents/A%20Checklist%20for%20Everything%20Book.pdf (Compilation of observation checklists)</p>

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3.	Description:	Work like a musician-Continue building upon prior experiences with Ostinati, bordun, rounds, and canons.	Teacher Resources:	Consider adding simple/broken bordun to pentatonic folk song (those that only need I and V chords). Consider adding Ostinati to poetry and songs that are performed as a class. The Random House Book of Poetry for Children - Jack Prelutsky http://spinninginmyteacup.wordpress.com/2008/04/20/singing-rounds-with-children/ (Singing Rounds) http://www.pinterest.com/deborahoakes/part-singing-canon-rounds/
			Student Resources:	N/A
	Skills:	Demonstrate the expressive elements of music.	Assessment:	Students will perform harmony expressed through use of canon/round (spoken, sung or played on instruments), Ostinati (spoken, sung or played), and bordun (I/V chord played on instruments). https://www.ocps.net/cs/ese/support/curriculum/Documents/A%20Checklist%20for%20Everything%20Book.pdf (Compilation of observation checklists)

Prior Knowledge and Experiences
These ongoing learning experiences build upon a presumed (student) working knowledge and proficiency of second grade music concepts and skills. Activities and concepts can be modified or extended as needed based on student needs.

<p>Learning Experiences # 1 – 12 Instructional Timeframe: Teacher Determined</p>

Learning Experience # 1	
The teacher may provide a variety of familiar musical material and other musical content so that students can begin exploring the structural components of well-known songs.	
Generalization Connection(s):	The structure and organization of music dictates how music sounds Musical elements provide communication for emotions and expression
Teacher Resources:	http://bethsmusicnotes.blogspot.com/2012/02/pentatonic-songs.html (Pentatonic folk songs) http://www.schools.utah.gov/CURR/fineart/Elementary/Songbook/Music.aspx http://kodaly.hnu.edu/search.cfm (American Folk Song Collection)
Student Resources:	N/A
Assessment:	Students will actively participate in learning and performing given melodies. Teachers may note skill ability using an observation checklist. https://www.ocps.net/cs/ese/support/curriculum/Documents/A%20Checklist%20for%20Everything%20Book.pdf (Observation checklist collection)

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Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may present songs in a variety of modes: visual, aural, and kinesthetic (using appropriate actions). Students who cannot vocally produce may use movement or simple instrument accompaniment to participate in the ensemble practice/performance.
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may sing, move, and play music in combination. Encourage manipulation of the elements (melody, harmony, form, expressive qualities). Students may create meaningful movement to enrich the performance of the song. Students may create introduction, coda, or additional sections to learned pieces
Critical Content:	<ul style="list-style-type: none"> • Sound production is related to physical proportion and density of an instrument or voice 	
Key Skills:	<ul style="list-style-type: none"> • Perform expressively using variation in dynamics, tempo, and articulation • Read musical notation 	
Critical Language:	Sound, timbre, melody	

Learning Experience # 2	
The teacher may model notation reading strategies (using familiar song/musical material) so that students can begin to appreciate the role and significance of pitch notation (treble staff) and rhythm notation in song performance.	
Generalization Connection(s):	The structure and organization of music dictates how music sounds
Teacher Resources:	<p>Pictures/Visuals of key vocab/elements (standard notation or teacher created representations) Consider using a variety of rhymes, games, flashcards, and songs</p> <p>http://music-teacher-resources.com/videos-and-songs-to-teach-the-lines-and-spaces.html (Resource for teaching notation) http://musicteachersgames.com/TrebleNotes2 (Resource for teaching treble clef notation) http://www.musicards.net – (Flashcards for music theory)</p>
Student Resources:	<p>Pictures/Visuals of key vocab/elements (standard notation or teacher created representations)</p> <p>http://www.learninggamesforkids.com/art_and_music_games.html (Interactive game for teaching notation) http://www.classicsforkids.com/games/ (Kid Friendly resource for learning about musical elements and building songs)</p>
Assessment:	<p>Students will identify and place notes on a treble staff.</p> <p>http://www.musictechteacher.com/music_quizzes/agn_treble_clef_notes/quiz.html (Online Treble Clef notes quiz) http://www.musictechteacher.com/music_quizzes/music_quizzes.htm (Comprehensive list of online music theory games and quizzes)</p>

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Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	http://www.pinterest.com/deborahoakes/music-theory-melody-lines-and-spaces/ (Pinterest site for music theory ideas) http://www.musiccards.net – (Flashcards for music theory)	Students may use visual (flashcards), tactile (object placement), auditory (hearing where the next note happens) as well as movement games, rhymes and songs to deepen understanding and lead to automaticity
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may create own rhymes, mnemonic devices, or songs to share with others through video (e.g., commercial, music video, newflash), live presentation, or web page
Critical Content:	<ul style="list-style-type: none"> Written symbols are critical to interpret and recreate music 	
Key Skills:	<ul style="list-style-type: none"> Read musical notation Use musical vocabulary when describing and discussing music 	
Critical Language:	Treble clef, relationship, structure	

Learning Experience # 3		
The teacher may use familiar song/musical material so that student can recognize, identify, and categorize expressive qualities (e.g., tempo, articulation, dynamics) of well-known music.		
Generalization Connection(s):	The structure and organization of music dictates how music sounds Musical elements provide communication for emotions and expression	
Teacher Resources:	Pictures/Visuals of key vocab/elements (standard notation or teacher created representations) http://www.infovisual.info/04/pano_en.html (Website for a music visual dictionary) http://visual.merriam-webster.com/arts-architecture/music.php (Merriam Webster visual music dictionary) http://www.carnegiehall.org/ORC/Link-Up-The-Orchestra-Moves-Resources/ (Carnegie Hall 3 rd grade lesson, audio and video resources on musical elements) Consider experiences that involve movement to express the concepts and the relationship between the concepts. Consider applying the qualities to repertoire songs.	
Student Resources:	Pictures/Visuals of key vocab/elements (standard notation or teacher created representations)	
Assessment:	Students will be able to recognize, define, and demonstrate expressive qualities through a variety of mediums including movement, singing, playing, and speaking. Students can identify tempo, dynamics and articulation of recorded examples. http://www.musictechteacher.com/music_quizzes/music_quizzes.htm (Comprehensive list of online music theory games and quizzes)	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	http://www.teacherspayteachers.com/Product/Word-Wall-Cards-Elements-of-Music-445679 (Word Wall Cards for Musical Elements)	Students may use icons, manipulatives, or meaningful movement to show understanding of the concepts of tempo, dynamics and articulation (expressive qualities)

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Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may recognize, define, and demonstrate expressive qualities for an unknown piece of music
Critical Content:	<ul style="list-style-type: none"> Written symbols are critical to interpret and recreate music 	
Key Skills:	<ul style="list-style-type: none"> Perform expressively using variation in dynamics, tempo, and articulation Use musical vocabulary when describing and discussing music 	
Critical Language:	Quality, expression, interpret, sound, musical elements, relationship	

Learning Experience # 4		
The teacher may lead students in different musical experiences (singing, playing instruments, moving, etc.) using familiar song/musical material so that students can explore a variety of Ostinati (melodic and rhythmic) patterns (use of harmony).		
Generalization Connection(s):	The structure and organization of music dictates how music sounds Musical elements provide communication for emotions and expression Physical structure determines the musical sound of the instrument making the sound	
Teacher Resources:	Consider reinforcing this concept through movement, speech, and playing instruments to ensure mastery. http://en.wikipedia.org/wiki/Ostinato (Definition) http://www.lessonplanet.com/lesson-plans/ostinatos (Lesson ideas) http://www.pinterest.com/lindathwing/orff-ostinato-kodaly/ (Visual ideas) Pictures/Visuals of key vocab/elements (standard notation or teacher created representations) http://www.prometheanplanet.com/en-us/Resources/Item/29620/music-tempo-resource-pack#.UwggGmJdWuJ (Music Tempo Resource Pack)	
Student Resources:	Pictures/Visuals of key vocab/elements (standard notation or teacher created representations)	
Assessment:	Students will recognize, notate and perform a variety of Ostinati patterns. http://www.auburn.edu/academic/classes/ctmu/7970CMP/Claire_Burns/The_Ostinato_Basis_for_Musical_Experience.html (Website with lesson on elementary Ostinati lesson, graphic organizers, rubrics and quizzes)	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may demonstrate understanding through movement, singing, or playing
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	http://www.blanksheetmusic.net/ (Printable staff paper) http://www.finalemusic.com/products/finale-notepad/ (Online music notation-Finale)	Students may create complementary patterns for a known piece of music Students may layer multiple patterns, possibly involving sound and movement
Critical Content:	<ul style="list-style-type: none"> Written symbols are critical to the ability to interpret and recreate music 	

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Key Skills:	<ul style="list-style-type: none"> • Perform expressively using variation in dynamics, tempo, and articulation • Read musical notation
Critical Language:	Quality, timbre, relationship, sound, musical elements, measure, accompaniment, harmony, chord, pentatonic

Learning Experience # 5		
The teacher may present instrumental music (recorded or teacher-performed) so that students can begin using musical elements (e.g., fast/slow, high/low, loud/quiet, same/different) to attach meaning/emotion to a (musical) piece.		
Generalization Connection(s):	The structure and organization of music dictates how music sounds Musical elements provide communication for emotions and expression	
Teacher Resources:	Consider presenting contrasting works by a composer. Lead students to identify tempo, dynamics, and articulation of each selection (built from previous lesson). <i>Accent on Composers</i> - Jay Althouse http://musiced.about.com/od/musiccareers/p/composer.htm (What is a composer?) http://musiced.about.com/od/historyofmusic/u/musiced_historyandcomposers.htm (List of composers and links to works) http://www.musicbulletinboards.net/boards/composers%20toolbox.htm (Composer's toolbox - bulletin board idea) http://everydaylife.globalpost.com/teach-basic-expressive-elements-music-children-13004.html (Expressive Qualities)	
Student Resources:	N/A	
Assessment:	Students will illustrate what musical elements they hear in familiar songs by drawing a picture and/or notating their observations http://www.abcteach.com/free/p/port_26pt_line_story.pdf (Blank, lined paper with room for illustrations/visuals-great for journal entries)	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may identify one expressive element in a known piece of music
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	<i>Fun with Composers - "Just for Kids"</i> - Deborah Lyn Ziolkoski	Students may annotate a score (or poem), then share with class to demonstrate application of arranging. In game form, could students notate the qualities they have heard?
Critical Content:	<ul style="list-style-type: none"> • Written symbols are critical to interpret and recreate music 	
Key Skills:	<ul style="list-style-type: none"> • Use musical vocabulary when describing and discussing music • Perform expressively using variation in dynamics, tempo, and articulation • Create short compositions using teacher-defined structures • Read musical notation 	
Critical Language:	Quality, progression, expression, ensemble, structure, harmony, accompaniment, musical elements	

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Learning Experience # 6		
The teacher may present contrasting song material (by the composer of or from the era of a particular familiar song/musical material) so that students can analyze similar and different musical elements (e.g., composer/musical intent, expressive qualities).		
Generalization Connection(s):	The structure and organization of music dictates how music sounds Musical elements provide communication for emotions and expression	
Teacher Resources:	The teacher may consider gathering and listening to recordings from various websites including www.pandora.com www.spotify.com www.itunes.com http://www.composers21.com/ (The Living Composers Project) http://www.classical.net/music/composer/ (Classical Composers) Field trip to watch a local performing group (Colorado Symphony, Central City Opera, local college or university band or orchestra) www.playgroundensemble.org , www.childrenschorale.org , www.simplybrassquintet.com (Guest artists)	
Student Resources:	Materials to capture information about analysis of the composer’s intent and identification of expressive qualities	
Assessment:	Students will use a graphic organizer to reflect on composer comparisons in a large group discussion about composer’s intent and expressive qualities heard in the selections. http://www.eisd.net/cms/lib04/TX01001208/Centricity/Domain/599/DoubleBubbleMap.pdf (Compare and contrast thinking map)	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	http://www.sanleandro.k12.ca.us/cms/lib07/CA01001252/Centricity/Domain/38/SLUSD_ELD_Elementary_1st_15_Days_of_School_and_CELDT_Resource_Guide.pdf (Google: Structured Language Practice Strategies) http://www.scholastic.com/teachers/article/word-walls-work (Word Walls That Work)	Students may participate in group discussion using structured language practice strategies Students may refer to a word/picture wall accessible to practice organizing academic and technical vocabulary Students may choose to write their thoughts instead of or in addition to participating in a verbal share
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may choose to create a personal word wall that includes musical element words and key terms to use in their arrangements Students may choose a composer to research and present either to the teacher or to the class
Critical Content:	<ul style="list-style-type: none"> Written symbols are critical to the ability to interpret and recreate music 	
Key Skills:	<ul style="list-style-type: none"> Use musical vocabulary when describing and discussing music 	
Critical Language:	Quality, resolution, expression, proportion, interpret, sound, structure, musical elements, ensemble	

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Learning Experience # 7		
The teacher may play examples from familiar song/musical material so that students can begin to explore pitch or rhythm elements that could be changed or altered to create a new piece of music.		
Generalization Connection(s):	The structure and organization of music dictates how music sounds Musical elements provide communication for emotions and expression	
Teacher Resources:	http://bethsmusicnotes.blogspot.com/2012/02/pentatonic-songs.html (Pentatonic folk songs) http://www.schools.utah.gov/CURR/fineart/Elementary/Songbook/Music.aspx (Song collections) http://kodaly.hnu.edu/search.cfm (American Folk Song Collection)	
Student Resources:	N/A	
Assessment:	Students will actively participate in learning and performing given melodies. Teachers may note skill ability using an observation checklist. https://www.ocps.net/cs/ese/support/curriculum/Documents/A%20Checklist%20for%20Everything%20Book.pdf (Observation checklist collection) <i>And:</i> Students will create a list of possible pitch or rhythm changes to make to a learned piece of music of their choice. https://bubbl.us/ (Online brainstorming-mind mapping tool) http://spotlightonmusic.macmillanmh.com/assets/extras/0001/4380/mu08_graphorg_column.pdf (Column chart graphic organizer)	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may present songs in a variety of modes: visual, aural, and kinesthetic (using appropriate actions). Students who cannot vocally produce may use movement or simple instrument accompaniment to participate in the ensemble practice/performance.
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may sing, move, and play music in combination. Encourage manipulation of the elements (melody, harmony, form, expressive qualities). Students may create introduction, coda, or additional sections.
Critical Content:	<ul style="list-style-type: none"> • Sound production is related to physical proportion and density of an instrument or voice 	
Key Skills:	<ul style="list-style-type: none"> • Perform expressively using variation in dynamics, tempo, and articulation • Read musical notation 	
Critical Language:	Sound, timbre, melody	

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Learning Experience # 8		
The teacher may play examples from familiar song/musical material so that students can determine expressive qualities (e.g., tempo, articulation, dynamics) that could be changed or altered to create new piece of music.		
Generalization Connection(s):	The structure and organization of music dictates how music sounds Musical elements provide communication for emotions and expression	
Teacher Resources:	Pictures/Visuals of key vocab/elements (standard notation or teacher created representations) http://www.infovisual.info/04/pano_en.html (Website for a music visual dictionary) http://visual.merriam-webster.com/arts-architecture/music.php (Merriam Webster visual music dictionary) http://www.carnegiehall.org/ORC/Link-Up-The-Orchestra-Moves-Resources/ (Carnegie Hall 3 rd grade lesson, audio and video resources on musical elements) Consider experiences that involve movement to express the concepts and the relationship between the concepts. Consider applying the qualities to repertoire songs.	
Student Resources:	Pictures/Visuals of key vocab/elements (standard notation or teacher created representations)	
Assessment:	Students will actively participate in learning and performing given melodies. Teachers may note skill ability using an observation checklist. https://www.ocps.net/cs/ese/support/curriculum/Documents/A%20Checklist%20for%20Everything%20Book.pdf (Observation checklist collection) <i>And:</i> Students will create a list of possible expressive quality changes (tempo, dynamics and articulation) to make to a learned piece of music of their choice. https://bubbl.us/ (Online brainstorming/mind mapping tool) http://spotlightonmusic.macmillanmh.com/assets/extras/0001/4380/mu08_graphorg_column.pdf (Column chart graphic organizer)	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may use icons, manipulatives, or meaningful movement to show understanding of the concepts of tempo, dynamics and articulation (expressive qualities)
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	Unknown piece of music	Students may recognize, define, and demonstrate expressive qualities for an unknown piece of music
Critical Content:	<ul style="list-style-type: none"> Written symbols are critical to interpret and recreate music 	
Key Skills:	<ul style="list-style-type: none"> Perform expressively using variation in dynamics, tempo, and articulation Use musical vocabulary when describing and discussing music 	
Critical Language:	Quality, expression, interpret, sound, musical elements, relationship	

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Learning Experience # 9		
The teacher may play examples from familiar song/musical material so that students can determine Ostinati (melodic and rhythmic) patterns (use of harmony) that could be changed or altered to create new piece of music.		
Generalization Connection(s):	The structure and organization of music dictates how music sounds Musical elements provide communication for emotions and expression Physical structure determines the musical sound of the instrument making the sound	
Teacher Resources:	Consider reinforcing this concept through movement, speech, and playing instruments to ensure mastery. http://en.wikipedia.org/wiki/Ostinato (Definition of Ostinati) http://www.lessonplanet.com/lesson-plans/ostinatos (Lesson ideas) http://www.pinterest.com/liindathwing/orff-ostinato-kodaly/ (Visual ideas) Pictures/Visuals of key vocab/elements (standard notation or teacher created representations)	
Student Resources:	Pictures/Visuals of key vocab/elements (standard notation or teacher created representations)	
Assessment:	Students will actively participate in learning and perform a variety of Ostinati patterns. Teachers may note skill ability using an observation checklist. https://www.ocps.net/cs/ese/support/curriculum/Documents/A%20Checklist%20for%20Everything%20Book.pdf (Observation checklist collection) <i>And:</i> Students will create a list of possible Ostinati (melodic and rhythmic) pattern (use of harmony) changes to make to a learned piece of music of their choice. https://bubbl.us/ (Online brainstorming/mind mapping tool) http://spotlightonmusic.macmillanmh.com/assets/extras/0001/4380/mu08_graphorg_column.pdf (Column chart graphic organizer)	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	Space for movement	Students may demonstrate understanding through movement, singing, or playing
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	Materials to write down complementary patterns (traditional or student created notation) Materials to write down multiple patterns with sound and movement (traditional or student created notation)	Students may create complementary patterns for a known piece of music Students may layer multiple patterns, possibly involving sound and movement
Critical Content:	<ul style="list-style-type: none"> Written symbols are critical to the ability to interpret and recreate music 	
Key Skills:	<ul style="list-style-type: none"> Perform expressively using variation in dynamics, tempo, and articulation Read musical notation 	
Critical Language:	Quality, timbre, relationship, sound, musical elements, measure, accompaniment, harmony, chord, pentatonic	

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Learning Experience # 10		
The teacher may model the planning process for altering musical arrangements so that students can begin to recognize the importance of the intentional work needed to re-present/create familiar song/musical material.		
Generalization Connection(s):	The structure and organization of music dictates how music sounds Musical elements provide communication for emotions and expression	
Teacher Resources:	http://p21.org/ (21 st Century Skills for information on invention and problem solving)	
Student Resources:	Instruments, hard copy materials to capture notation (traditional or student created)	
Assessment:	Students will complete a notated rough draft of their arrangements to be presented in a short conference with teacher. http://www.blanksheetmusic.net/ (Manuscript paper) http://spotlightonmusic.macmillanmh.com/assets/extras/0001/4380/mu08_graphorg_column.pdf (Column chart graphic organizer)	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	http://www.blanksheetmusic.net/ (Manuscript paper) Students may choose to work with another group or alone if the group is not showing growth Students may work in a group or partners based on ability levels Students may use various options for notation (larger staff paper, computer notation software)	N/A
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	Student may use the computer to create musical sounds	N/A
Critical Content:	<ul style="list-style-type: none"> Written symbols are critical to the ability to interpret and recreate music 	
Key Skills:	<ul style="list-style-type: none"> Perform expressively using variation in dynamics, tempo, and articulation Read musical notation 	
Critical Language:	Quality, timbre, relationship, sound, musical elements, measure, accompaniment, harmony, chord, pentatonic	

Learning Experience # 11		
The teacher may model the use of a performance checklist so that students can understand the power of self-evaluation in critically analyzing and improving musical arrangements and performance.		
Generalization Connection(s):	The structure and organization of music dictates how music sounds.	
Teacher Resources:	http://music.arts.usf.edu/smef/art-jk.htm (Assessment in Music Performing Groups: Some Practical Suggestions) http://ecap.crc.illinois.edu/pubs/katzsym/liebovich.html (Children’s Self-Assessment) http://p21.org/ (21 st Century Skills for critical thinking strategies)	

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Student Resources:	Performance checklist, instruments, notation from previous work opportunities	
Assessment:	Students will complete a performance planning checklist/planner (Should be teacher created to meet student needs but resources below will offer guidance). https://www.ocps.net/cs/ese/support/curriculum/Documents/A%20Checklist%20for%20Everything%20Book.pdf (Checklist collection-page 60 is music specific) http://www.musicarrangerspage.com/tag/how-to-make-a-music-arrangement/ (Guide for basic music arrangement) http://spotlightonmusic.macmillanmh.com/assets/extras/0001/4376/mu08_graphorg_block.pdf (Block Graphic organizer for outlining song components) http://spotlightonmusic.macmillanmh.com/assets/extras/0001/4388/mu08_graphorg_flow.pdf (Flow chart graphic organizer for outlining song sequence)	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	Performance checklist	Students may fill out the checklist/planner as a whole-group or small group activity Students may complete the checklist in a one on one conference with the teacher Students may choose to use an iconic-based checklist to assist with student comprehension
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may choose to create their own checklist to evaluate their performance Students may choose to use a checklist to evaluate the performance of another group
Critical Content:	<ul style="list-style-type: none"> Written symbols are critical to the ability to interpret and recreate music 	
Key Skills:	<ul style="list-style-type: none"> Perform expressively using variation in dynamics, tempo, and articulation Read musical notation 	
Critical Language:	Quality, timbre, relationship, sound, musical elements, measure, accompaniment, harmony, chord, pentatonic	

Learning Experience # 12	
(Post Performance Assessment) The teacher may model performance reflection so that students can understand the importance of evaluation and reflection in the creative process and for determining the extent to which an artist has achieved his/her goals.	
Generalization Connection(s):	Musical elements provide communication for emotions and expression
Teacher Resources:	http://www.sausd.us/Page/12464 (Thinking Maps for organizing thoughts) http://www.sanleandro.k12.ca.us/cms/lib07/CA01001252/Centricity/Domain/38/SLUSD_ELD_Elementary_1st_15_Days_of_School_and_CELDT_Resource_Guide.pdf (Google: Structured Language Practice Guides)

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Student Resources:	N/A	
Assessment:	Students will participate in creating a class poster about meaningful class reflections of self and group success according to class norms. http://www.postermywall.com/index.php/p/classroom-posters (Free classroom poster creator)	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	http://www.sanleandro.k12.ca.us/cms/lib07/CA01001252/Centricity/Domain/38/SLUSD_ELD_Elementary_1st_15_Days_of_School_and_CELDT_Resource_Guide.pdf (Google: Structured Language Practice Strategies)	Students may choose to do a written reflection alone or as a performing ensemble. Students may also choose to do a verbal reflection alone, in small groups, or as a whole class using strategies outlined in various structured oral language practice guides.
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	N/A
Critical Content:	<ul style="list-style-type: none"> • Written symbols are critical to the ability to interpret and recreate music 	
Key Skills:	<ul style="list-style-type: none"> • Use musical vocabulary when describing and discussing music 	
Critical Language:	Quality, progression, expression, interpret	