

Unit Title: Play Me A Song

INSTRUCTIONAL UNIT AUTHORS

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BASED ON A CURRICULUM

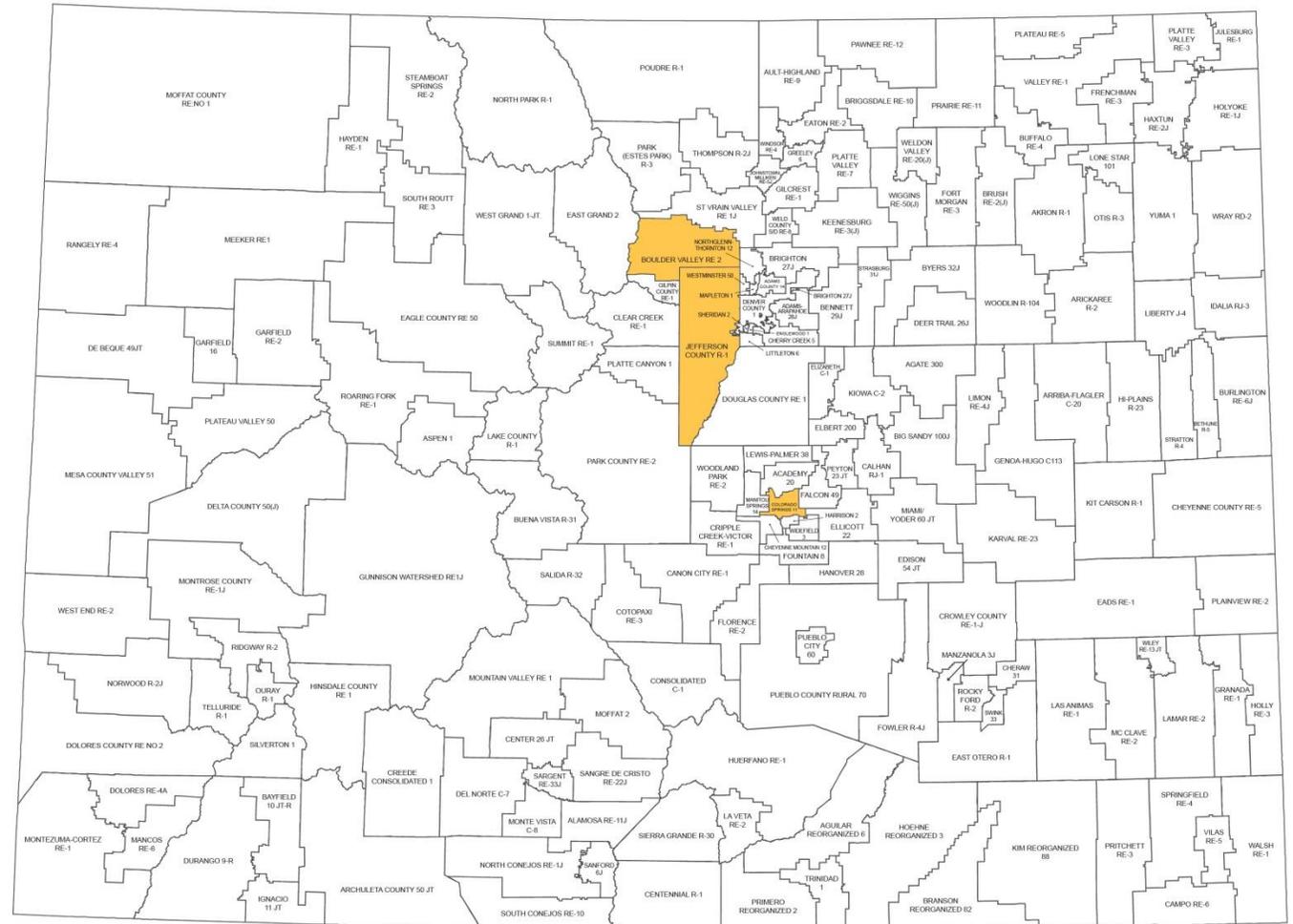
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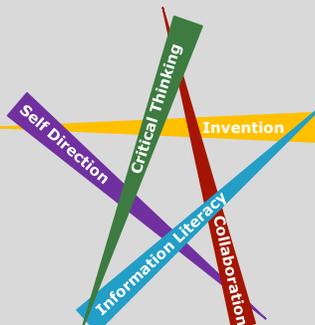


This unit was authored by a team of Colorado educators. The template provided one example of unit design that enabled teacher-authors to organize possible learning experiences, resources, differentiation, and assessments. The unit is intended to support teachers, schools, and districts as they make their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

Colorado Teacher-Authored Sample Instructional Unit

Content Area	Music	Grade Level	4 th Grade
Course Name/Course Code			
Standard	Grade Level Expectations (GLE)	GLE Code	
1. Expression of Music	1. Perform using accurate production techniques	MU09-GR.4-S.1-GLE.1	
	2. Perform a variety of rhythmic, melodic, and harmonic patterns	MU09-GR.4-S.1-GLE.2	
	3. Perform extended melodies from the treble staff using traditional notation	MU09-GR.4-S.1-GLE.3	
2. Creation of Music	1. Improvise simple musical phrases	MU09-GR.4-S.2-GLE.1	
	2. Notate simple musical selections	MU09-GR.4-S.2-GLE.2	
3. Theory of Music	1. Application and demonstration of the use of more advanced dynamics, tempo, meter, and articulation using appropriate music vocabulary	MU09-GR.4-S.3-GLE.1	
	2. Identification of aural and visual notations of basic musical forms	MU09-GR.4-S.3-GLE.2	
	3. Analyze vocal and instrumental examples	MU09-GR.4-S.3-GLE.3	
	4. Identify and aurally recognize melodic, rhythmic, and harmonic patterns	MU09-GR.4-S.3-GLE.4	
4. Aesthetic Valuation of Music	1. Explain personal preferences for specific music	MU09-GR.4-S.4-GLE.1	
	2. Comprehend and respect the musical values of others considering cultural context as an element of musical evaluation and meaning	MU09-GR.4-S.4-GLE.2	

Colorado 21st Century Skills



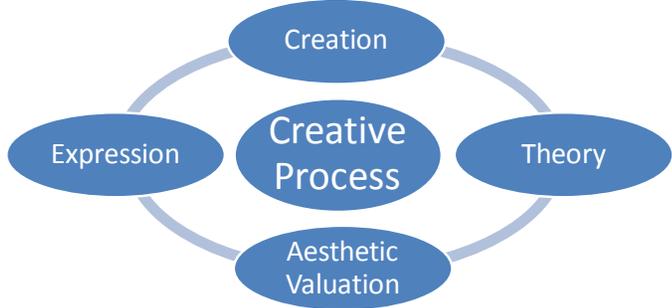
Critical Thinking and Reasoning: *Thinking Deeply, Thinking Differently*

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
Play Me a Song	Instructor's Choice	Instructor's Choice

Colorado Teacher-Authored Sample Instructional Unit

Unit Title	Play Me a Song		Length of Unit	Instructor Choice
Focusing Lens(es)	Play/Exploration Relationships	Standards and Grade Level Expectations Addressed in this Unit	MU09-GR.4-S.1-GLE.1, MU09-GR.4-S.1-GLE.2, MU09-GR.4-S.1-GLE.3 MU09-GR.4-S.2-GLE.1, MU09-GR.4-S.2-GLE.2 MU09-GR.4-S.3-GLE.1, MU09-GR.4-S.3-GLE.2, MU09-GR.4-S.3-GLE.3, MU09-GR.4-S.3-GLE.4 MU09-GR.4-S.4-GLE.1	
Inquiry Questions (Engaging-Debatable):	<ul style="list-style-type: none"> How does mastery of musical skills aid in creativity and musicality? (MU09-GR.4-S.1-GLE.1, 2, 3) and (MU09-GR.4-S.2-GLE.1,2) and (MU09-GR.4-S.3-GLE.1,2,3,4) and (MU09-GR.4-S.4-GLE.1) How is music a form of self-expression? Why is it important to have musical notation? 			
Unit Strands	Expression, Creation, Theory, Aesthetic Valuation			
Concepts	Musical Elements: Timbre, Expressive Elements (emotion, mood, color, phrasing, dynamics, articulation, tempo, style), Pulse/ Beat, Duration/Rhythm, Pitch/Melody, Harmony, Texture, Notation, Language, Composition, Expression, Creativity, Style			

Generalizations My students will Understand that...	Guiding Questions	
	Factual	Conceptual
Traditional notation provides a common language to interpret a musical composition. (MU09-GR.4-S.1-GLE.3) and (MU09-GR.4-S.2-GLE.2) and (MU09-GR.4-S.3-GLE.4)	What elements of music are used in traditional notation? What is a major scale? Why is a common language an effective way to share information?	How does traditional notation help capture musical ideas effectively?
Composition using the creative process facilitates expression. (MU09-GR.4-S.2-GLE.1, 2) and (MU09-GR.4-S.4,2)	What is the difference between composition and improvisation?	Why is improvisation important? How does improvisation give flexibility to the performer? How does music communicate meaning?
Compositions organize musical elements to facilitate the sharing of music. (MU09-GR.4-S.1-GLE.2,3) and (MU09-GR.4-S.2-GLE.2) and MU09-GR.4-S.3-GLE.1,4)	What parameters can help guide the creative process? What are musical frameworks?	How are musical ideas organized?
Listening and performing a variety of musical styles contributes to individual musical creation. (MU09-GR.4-S.1-GLE.1,2,3) and (MU09-GR.4-S.2-GLE.2) and (MU09-GR.4-S.4-GLE.1)	What are some musical styles? What musical elements could you use in your own musical compositions?	How are composers influenced by diverse musical styles?

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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"> Types of technology that facilitate music creation (keyboard, audio recording, websites, projector, software etc.) (MU09-GR.4-S.2-GLE.2-EO.b) Musical terminology to describe form (theme & variation, interlude, D. S. al Fine, D.S. al Coda), meter (measures, time signature); pitches (treble clef staff, major keys, solfege, letter names, scale degrees); describe note durations (dotted quarter-eighth, triplet); dynamics (mp/mf); tempo (andante, presto, accelerando/ritardando and harmonic changes (I-IV-V) (MU09-GR.4-S.1-GLE.2) and (S.2-GLE.1,3) and (MU09-GR.4-S.3-GLE.1,2) and (MU09-GR.4-GLE.3-EO.a,b,c) Instruments of the band and orchestra (MU09-GR.4-S.3-GLE.3-EO) 	<ul style="list-style-type: none"> Perform and identify patterns that include the do, re, mi, fa, sol, la, ti, high do, low sol, & low la and dotted quarter-eighth & triplet rhythms (MU09-GR.4-S.1-GLE.2-EO.a) Perform melodic and rhythmic ostinati individually (MU09-GR.4-S.1-GLE.2-EO.c) Play and sing simple notated melodies with attention to pitch, rhythm, and expressive qualities (MU09-GR.4-S.1-GLE.3-EO.a) Improvise completion of a given rhythmic or melodic phrase (MU09-GR.4-S.2-GLE.1-EO.a) Improvise short phrases using the pitches of the diatonic scale (MU09-GR.4-S.1-GLE.2-EO.a) Create 4- to 8-measures using known rhythms and pitches on a treble clef staff following prescribed criteria when notating (MU09-GR.4-S.1-GLE.2-EO.b) Explain the function of the top and bottom numbers of a time signature in double and triple meter (MU09-GR.4-S.3-GLE.a-EO.c) Perform and create music in duple and triple meter (MU09-GR.4-S.1-GLE.3-EO.a) Aurally identify theme and variations form (MU09-GR.4-S.2-GLE.2-EO.a) Notate four-beat rhythmic patterns and four-beat melodic patterns dictated by the teacher (MU09-GR.4-S.3-GLE.4-EO.c) Aurally and visually identify specific instruments of the band and orchestra (MU09-GR.4-S.3-GLE.3-EO) Use appropriate music terminology to explain preferences (MU09-GR.4-S.4-GLE.1-EO.a)

<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>The ability to read, write, play, create and compose music with traditional notation and expressive elements is integral to musicianship.</i></p>
<p>Academic Vocabulary:</p>	<p>Create, Compose, Improvise, Symbols, Patterns, Order, Form, Meter, Pitch, Rhythm, Style, Musical Elements</p>
<p>Technical Vocabulary:</p>	<p>Form (theme & variation, interlude, D. S. al Fine, D.S. al Coda); meter (measures, time signature); pitch (treble clef staff, major keys, solfege, letter names, scale degrees); describe note durations (dotted quarter-eighth, triplet); dynamics (mp/mf); tempo (andante, presto, accelerando/ritardando and harmonic changes (I-IV-V), instruments of the band and orchestra</p>

Colorado Teacher-Authored Sample Instructional Unit

Unit Description:	This unit explores composition using the processes of creating and performing music. The unit has a focus on standard notation, musical forms, improvisation and composition which will be played on instruments. The students will compare and contrast a variety of musical selections in order to create, improvise and compose music that is both vocal and instrumental. This unit culminates with a final project in which students will create short, original compositions.
Unit Generalizations:	
Key Generalization:	Composition using the creative process facilitates expression
Supporting Generalizations:	Compositions organize musical elements to facilitate the sharing of music
	Traditional notation provides a common language to interpret a musical composition
	Listening and performing a variety of musical styles contributes to individual musical creation
Considerations	Teachers may consider having students work in small groups to compose and then work towards individual writing independence.

Performance Assessment: The capstone/summative assessment for this unit.	
Claims: (Key generalization(s) to be mastered and demonstrated through the capstone assessment.)	Composition using the creative process facilitates expression.
Stimulus Material: (Engaging scenario that includes role, audience, goal/outcome and explicitly connects the key generalization)	You are an up and coming composer. A famous TV show has contacted you and has asked for an original song to be used in the opening credits of the show. You will write an original composition for the TV show that will be performed for the “producers” of the show. The composition should be appropriate for a short TV show opening and include specific music theory elements such as standard notation, basic performance skills, tempo, and musical form.
Product/Evidence: (Expected product from students)	The students are going to produce musical compositions and perform them. Student compositions can be recorded as a way to help the student and teacher in assessing the product. Teachers may wish to ask a group of older students to come in as the “producers” during the final performance. Student will demonstrate understanding of: <ul style="list-style-type: none"> • Standard notation (major keys, treble clef, whole, quarter, eighth, dotted notes and rests, solfege, letter names, scale degrees, minimum of 4-8 measures in length, D. S. al Fine, D.S. al Coda) • Basic performance skills (pitches of the diatonic scale, four-beat rhythmic patterns and four-beat melodic patterns) • Tempo (andante, presto, accelerando/ritardando and harmonic changes (I-IV-V))and dynamics (<i>p,mp,f,mf</i>) • Musical forms (theme/variation, interlude, ABA) • Ability to use improvisation to build ideas for final composition
Differentiation: (Multiple modes for student expression)	Students may compose as a whole class, small group, and/or individually. The students may perform and demonstrate their musical compositions in many different ways, such as written on paper or on computer. The composition can be included a video to be viewed and assessed by the student composer and instructor.

Colorado Teacher-Authored Sample Instructional Unit

Texts for independent reading or for class read aloud to support the content	
Informational/Non-Fiction	Fiction
<p><i>Improvisation: Methods and Techniques for Music Therapy Clinicians, Educators, and Students</i> by Tony Wigran <i>Pete the Cat-Rocking in my School Shoes</i>-Eric Litwin (Lessons on composition through Pete the Cat)</p>	<p><i>Beethoven Lives Upstairs</i> by Barbara Nichol <i>The Composer is Dead</i> by Lemony Snicket and music by Nathaniel Stookey published by Harper Collins (Lexile level 710)</p>

Ongoing Discipline-Specific Learning Experiences				
1.	Description:	Write like a composer- Use treble clef notation in determining the melody of their new composition.	Teacher Resources:	http://www.musictechteacher.com/music_lessons/music_lessons.htm (Lessons for teaching music theory) Blank staff paper Previously used manipulatives to teach treble clef notation
			Student Resources:	Blank staff paper Previously used manipulatives to teach treble clef notation
	Skills:	Reading and identifying components of treble clef notation	Assessment:	Students will identify and perform the notes of the treble clef staff. http://www.musictechteacher.com/music_quizzes/music_quizzes.htm (Online music notation quizzes, several focused on treble clef. If computers are not available, many of these quizzes can be made into flash cards and handouts as needed)
2.	Description:	Analyze like a composer- Use simple rhythms (quarter note, paired eighth notes, half notes, sixteenth notes, quarter rests, and half rests) in original composition	Teacher Resources:	http://www.musictechteacher.com/music_lessons/music_lessons.htm (Lessons for teaching music theory) https://www.flickr.com/photos/mediatunes/9077101749/ (Infographic on how to write a song) Blank staff paper Previously used manipulatives to teach treble clef notation
			Student Resources:	Blank staff paper Previously used manipulatives to teach treble clef notation
	Skills:	Reading simple rhythms in duple, triple, and quadruple time	Assessment:	Students will identify and perform simple rhythms (quarter note, paired eighth notes, half notes, sixteenth notes, quarter rests, and half rests). http://www.musictechteacher.com/music_quizzes/music_quizzes.htm (Online music notation quizzes, several focused on treble clef. If computers are not available, many of these quizzes can be made into flash cards and handouts as needed)

Prior Knowledge and Experiences
In this unit, students will be more successful if they have prior knowledge of some music notation terms such as: treble clefs, meters, time signatures, pitch, rhythm; staff; notes names.

Learning Experiences # 1 – 9
Instructional Timeframe: Teacher Determined

Learning Experience # 1		
The teacher may demonstrate a common song (e.g., Row, Row, Row Your Boat) using at least 3 different un-pitched musical instruments to focus rhythmic elements so that students can explore ways to express music visually based upon what they are hearing.		
Generalization Connection(s):	How music notation represents sound	
Teacher Resources:	http://nikkisheppardmusic.blogspot.ca/2011/06/samba-batucuda.html (Samba song) http://faculty.weber.edu/tpriest/VisualListeningMaps/VisualListeningMaps.html (Visual listening maps) http://www.teachingideas.co.uk/music/graphic.htm (Site with ideas for musical graphic notation symbols) http://www.themusicclef.blogspot.com/2013/03/sound-songs.html (Sound song 4 th grade examples)	
Student Resources:	http://faculty.weber.edu/tpriest/VisualListeningMaps/VisualListeningMaps.html (Visual listening maps) http://www.teachingideas.co.uk/music/graphic.htm (Site with ideas for musical graphic notation symbols)	
Assessment:	Students will brainstorm words and/or create icons/pictures to represent the sounds they hear to create their own listening map. http://www.eht.k12.nj.us/Departments/Curriculum Documents/General Music 6-8.pdf (Example of music listening map rubric-page 15) http://www.rcampus.com/rubricshowc.cfm?sp=true&code=MB6697& (General listening map rubric)	
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.scholastic.com/teachers/activity/flash-card-maker-homework-hub-tool (Online flashcard maker) http://www.pinterest.com/mrsmusic7/flashcards-and-downloads/ (Pinterest site with music visual ideas)	Students may use flashcards for their created sound icons
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	Students may work alone or with a group. Students may work on a longer listening maps or combine maps.	Students may extend their listening map by: <ul style="list-style-type: none"> • Getting into small groups • Selecting one student’s piece • That student conducts his piece, while the rest of the group performs it. • Students may select different instruments (arranging)
Critical Content:	<ul style="list-style-type: none"> • Musical terminology to describe form (theme & variation, interlude, D. S. al Fine, D.S. al Coda), meter (measures, time signature); pitches (treble clef staff, major keys, solfege, letter names, scale degrees); describe note durations (dotted quarter-eighth, triplet); dynamics (mp/mf); tempo (andante, presto, accelerando/ritardando and harmonic changes (I-IV-V) 	

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Key Skills:	<ul style="list-style-type: none"> • Improvise completion of a given rhythmic or melodic phrase • Notate four-beat rhythmic patterns and four-beat melodic patterns dictated by the teacher • Use appropriate music terminology to explain preferences
Critical Language:	Visual representation, icon, notation

Learning Experience # 2

The teacher may use student listening maps (see previous Learning Experience) so that students can begin exploring ways to convert visualized music into standard rhythmic notation.

Generalization Connection(s):	Traditional notation provides a common language to interpret a musical composition	
Teacher Resources:	http://www.musictechteacher.com/music_lessons/garrett_music_tech_lesson_09_10_basic_rhythms.htm (Lesson for teaching basic rhythms) http://www.musictechteacher.com/music_worksheets/worksheets.htm (Worksheets for composition including staff paper) http://www.themusicclef.blogspot.com/search/label/Music%20Activities (Site with rhythm activity ideas) Artifact compositions of the previous learning experience for the students to use to translate to traditional notation	
Student Resources:	N/A	
Assessment:	Students will translate their text/iconic notation to traditional musical notation. The composition should be 4-6 measures in length. Teacher will assess student accuracy through observation and model ways to correct mistakes to ensure mastery. https://www.ocps.net/cs/ease/support/curriculum/Documents/A%20Checklist%20for%20Everything%20Book.pdf (Compilation of observation checklists that can be modified as needed to collect student performance skills)	
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)
	Chart to assist translating text/icons to notation http://www.teachingideas.co.uk/music/graphic.htm (Example for chart ideas)	Students may use a chart to translate text/icons to notation
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"> • Musical terminology to describe form (theme & variation, interlude, D. S. al Fine, D.S. al Coda), meter (measures, time signature); pitches (treble clef staff, major keys, solfege, letter names, scale degrees); describe note durations (dotted quarter-eighth, triplet); dynamics (mp/mf); tempo (andante, presto, accelerando/ritardando and harmonic changes (I-IV-V) 	
Key Skills:	<ul style="list-style-type: none"> • Create 4-to 8-measures using known rhythms and pitches on a treble clef staff following prescribed criteria when notating • Perform and create music in duple and triple meter 	
Critical Language:	Treble clef, meters, time signatures, pitch, rhythm; staff; notes names, form, tempo, melody	

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Learning Experience # 3		
The teacher may use previous listening maps so that students can begin to understand how pitches are represented in musical notation.		
Generalization Connection(s):	Traditional notation provides a common language to interpret a musical composition	
Teacher Resources:	Artifact compositions of the previous learning experience for the students to use to translate to pitch notation	
Student Resources:	Artifact compositions of the previous learning experience for the students to use to translate to pitch notation	
Assessment:	Students will translate their traditional rhythmic notation to include pitches (do, re, mi, so, la). The composition should be 4-6 measures in length. Teacher will assess student accuracy through observation and model ways to correct mistakes to ensure mastery. https://www.ocps.net/cs/ese/support/curriculum/Documents/A%20Checklist%20for%20Everything%20Book.pdf (Compilation of observation checklists that can be modified as needed to collect student performance skills)	
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.musicreadingsavant.com/treble-clef-notes-chart-printable/ (Site with printable reference chart for the treble clef)	Students may use a chart to accurately place notes on the staff.
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"> Musical terminology to describe form (theme & variation, interlude, D. S. al Fine, D.S. al Coda), meter (measures, time signature); pitches (treble clef staff, major keys, solfege, letter names, scale degrees); describe note durations (dotted quarter-eighth, triplet); dynamics (mp/mf); tempo (andante, presto, accelerando/ritardando and harmonic changes (I-IV-V) 	
Key Skills:	<ul style="list-style-type: none"> Create 4-to 8-measures using known rhythms and pitches on a treble clef staff following prescribed criteria when notating Perform and create music in duple and triple meter 	
Critical Language:	Treble clef, meters, time signatures, pitch, rhythm; staff; notes names, form, tempo, melody	

Learning Experience # 4		
The teacher may use common songs depicting basic musical phrase forms (e.g., AB, ABA, AABA) so students can analyze the form used in musical compositions.		
Generalization Connection(s):	Composition using the creative process facilitates expression. Traditional notation provides a common language to interpret a musical composition.	
Teacher Resources:	http://www.classicsforkids.com/games/compose/compose.html (Site with composition games/ideas for students) http://www.thechildrenschoolofmusic.com/wp-content/uploads/2010/08/Staff%20Paper%20-%20Large.pdf (Staff Paper)	

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Student Resources:	http://www.classicsforkids.com/games/compose/compose.html (Site with composition games/ideas for students) http://www.thechildrenschoolofmusic.com/wp-content/uploads/2010/08/Staff%20Paper%20-%20Large.pdf (Staff Paper)	
Assessment:	Students will create a short (4-6 measures) individual student compositions that demonstrates a specific form or pattern (AB, ABA, AABB). Teacher will assess student accuracy through observation and model ways to correct mistakes to ensure mastery. https://www.ocps.net/cs/ese/support/curriculum/Documents/A%20Checklist%20for%20Everything%20Book.pdf (Compilation of observation checklists that can be modified as needed to collect student performance skills)	
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 work in small groups.
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students who excel at the concepts may compose a “2 nd movement” to their composition that has a contrasting mood
Critical Content:	<ul style="list-style-type: none"> Musical terminology to describe form (theme & variation, interlude, D. S. al Fine, D.S. al Coda), meter (measures, time signature); pitches (treble clef staff, major keys, solfege, letter names, scale degrees); describe note durations (dotted quarter-eighth, triplet); dynamics (mp/mf); tempo (andante, presto, accelerando/ritardando and harmonic changes (I-IV-V) 	
Key Skills:	<ul style="list-style-type: none"> Create 4-to 8-measures using known rhythms and pitches on a treble clef staff following prescribed criteria when notating Perform and create music in duple and triple meter 	
Critical Language:	Form	

Learning Experience # 5		
<p>The teacher may demonstrate improvisation using pitched instruments using familiar songs so that students can begin to understand how improvisation can inform musical decision-making.</p>		
Generalization Connection(s):	Compositions organize musical elements to facilitate the sharing of music Composition using the creative process facilitates expression	
Teacher Resources:	<i>Improvisation: Methods and Techniques for Music Therapy Clinicians, Educators, and Students-</i> Tony Wigran	
Student Resources:	N/A	
Assessment:	Students will improvise short sections of familiar songs using pitched instruments. Teacher should assess through observation and discussion with students. http://www.rcampus.com/rubricshowc.cfm?code=S77B8W&sp=true (Basic music improvisation rubric example)	
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 imitate an improvisation pattern performed by the teacher or peers.

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Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may collaborate within groups to organize and create their own sample “show-case” of improvised music
Critical Content:	<ul style="list-style-type: none"> Musical terminology to describe form (theme & variation, interlude, D. S. al Fine, D.S. al Coda), meter (measures, time signature); pitches (treble clef staff, major keys, solfege, letter names, scale degrees); describe note durations (dotted quarter-eighth, triplet); dynamics (mp/mf); tempo (andante, presto, accelerando/ritardando and harmonic changes (I-IV-V) 	
Key Skills:	<ul style="list-style-type: none"> Improvise completion of a given rhythmic or melodic phrase Improvise short phrases using the pitches of the diatonic scale 	
Critical Language:	Improvisation	

Learning Experience # 6		
The teacher may guide and model improvised vocal melodies (Arioso, Scat, etc.) so that students can explore versions of vocal improvisations.		
Generalization Connection(s):	Composition using the creative process facilitates expression Listening and performing a variety of musical styles contributes to individual musical creation	
Teacher Resources:	http://cnx.org/content/m17623/latest/ (Lesson/activity ideas for teaching vocal improvisation) http://www.mixcloud.com/maxvibes/ (Jazzcat site with vocal music examples) http://www.youtube.com/watch?v=nYbx3jg5aOw (You Tube vocal Arioso example) http://www.youtube.com/watch?v=xahbwfm9_bQ&list=PLaU81tcrTnG4qISUsc8v4-JRf1FUpl_L7 (You Tube vocal scat example) http://www.youtube.com/watch?v=q0iOtppl-ILM (You Tube video on how to scat)	
Student Resources:	N/A	
Assessment:	Students will create an appropriate, simple vocal improvisation in response to a teacher led model. https://www.ocps.net/cs/ease/support/curriculum/Documents/A%20Checklist%20for%20Everything%20Book.pdf (Compilation of observation checklists that can be modified as needed to collect student performance skills)	
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	N/A
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"> Musical terminology to describe form (theme & variation, interlude, D. S. al Fine, D.S. al Coda), meter (measures, time signature); pitches (treble clef staff, major keys, solfege, letter names, scale degrees); describe note durations (dotted quarter-eighth, triplet); dynamics (mp/mf); tempo (andante, presto, accelerando/ritardando and harmonic changes (I-IV-V) 	

Colorado Teacher-Authored Sample Instructional Unit

Key Skills:	<ul style="list-style-type: none"> • Improvise completion of a given rhythmic or melodic phrase • Improvise short phrases using the pitches of the diatonic scale
Critical Language:	Phrasing, beat, tempo, rhythm, pitch, melody, music conversation

Learning Experience # 7

Teacher may model call and response improvisation on pitched instruments and voice so that students can explore various improvisational structure in music.

Generalization Connection(s):	<p>Composition using the creative process facilitates expression</p> <p>Listening and performing a variety of musical styles contributes to individual musical creation</p>
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Teacher Resources:	<p>Call & Response samples (African Folk Music, Sea Chanteys, Kodaly Method etc.)</p> <p>http://www.youtube.com/watch?v=pxg4AP1MKDk (You Tube Jazz version of call and response)</p> <p>http://tvtropes.org/pmwiki/pmwiki.php/Main/CallAndResponseSong (Site with explanation of call and response and a list of a variety of call and response examples)</p> <p>http://www.songfacts.com/category-call-and-response_songs.php (Links to call and response songs)</p>
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Student Resources:	N/A
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Assessment:	<p>Students will perform a short call and response improvisation using pitched instruments and voice.</p> <p>http://www.rcampus.com/rubricshowc.cfm?code=K78XXW&sp=true (Basic call and response rubric)</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)
	N/A	Students may demonstrate their understanding as a small group.

Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may identify call and response in different styles of music.

Critical Content:	<ul style="list-style-type: none"> • Musical terminology to describe form (theme & variation, interlude, D. S. al Fine, D.S. al Coda), meter (measures, time signature); pitches (treble clef staff, major keys, solfege, letter names, scale degrees); describe note durations (dotted quarter-eighth, triplet); dynamics (mp/mf); tempo (andante, presto, accelerando/ritardando and harmonic changes (I-IV-V)
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Key Skills:	<ul style="list-style-type: none"> • Improvise completion of a given rhythmic or melodic phrase • Improvise short phrases using the pitches of the diatonic scale
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Critical Language:	Phrasing, beat, tempo, rhythm, pitch, melody, music conversation
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Colorado Teacher-Authored Sample Instructional Unit

Learning Experience # 8		
The teacher may reintroduce common songs (e.g., Row, Row, Row Your Boat) so that students can determine ways to add variations through instrument and/or vocal improvisation.		
Generalization Connection(s):	Compositions organize musical elements to facilitate the sharing of music Listening and performing a variety of musical styles contributes to individual musical creation	
Teacher Resources:	Previously created student compositions http://www.pinterest.com/deborahoakes/music-theory-composition-improvisation-creation/ (Pinterest site with music composition ideas and links) https://www.flickr.com/photos/mediatunes/9077101749/ (Infographic on how to write a song)	
Student Resources:	N/A	
Assessment:	Students will use their previous composition and conceive of how to add an appropriate vocal or pitched instrument improvisation. https://www.ocps.net/cs/ese/support/curriculum/Documents/A%20Checklist%20for%20Everything%20Book.pdf (Compilation of observation checklists that can be modified as needed to collect student performance skills)	
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 work in small groups to compose piece.
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may choose to create a longer composition or include more than one improvisational element.
Critical Content:	<ul style="list-style-type: none"> Musical terminology to describe form (theme & variation, interlude, D. S. al Fine, D.S. al Coda), meter (measures, time signature); pitches (treble clef staff, major keys, solfege, letter names, scale degrees); describe note durations (dotted quarter-eighth, triplet); dynamics (mp/mf); tempo (andante, presto, accelerando/ritardando and harmonic changes (I-IV-V) 	
Key Skills:	<ul style="list-style-type: none"> Perform and create music in duple and triple meter Improvise short phrases using the pitches of the diatonic scale Improvise completion of a given rhythmic or melodic phrase 	
Critical Language:	Meter, Analyze, Pitch, Rhythm, Instrumentation, Melody, Pattern, Form, Timbre/Tone Color	

Learning Experience # 9		
(Post-Performance Assessment) The teacher may provide an example of how to evaluate a performance so that students can begin to understand the importance of reflection in the creative process.		
Generalization Connection(s):	Compositions organize musical elements to facilitate the sharing of music Listening and performing a variety of musical styles contributes to individual musical creation	

Colorado Teacher-Authored Sample Instructional Unit

Teacher Resources:	Previously created student compositions http://ericbooth.net/reflecting-on-reflection/ (Eric Booth article on the importance of reflection and suggestions for how to conduct meaning reflection) http://www.build-creative-writing-ideas.com/free-creative-writing-prompts-music.html (Journal prompts for music)	
Student Resources:	Previously created student compositions	
Assessment:	Students will follow a teacher provided evaluation process to reflect and analyze their own composition and improvisation performance. Students may use a journaling activity or other method to record their reflections: 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 provide reflections verbally. Students may share their reflections as part of a class discussion.
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"> • Musical terminology to describe form (theme & variation, interlude, D. S. al Fine, D.S. al Coda), meter (measures, time signature); pitches (treble clef staff, major keys, solfege, letter names, scale degrees); describe note durations (dotted quarter-eighth, triplet); dynamics (mp/mf); tempo (andante, presto, accelerando/ritardando and harmonic changes (I-IV-V) 	
Key Skills:	<ul style="list-style-type: none"> • Perform and create music in duple and triple meter • Improvise short phrases using the pitches of the diatonic scale • Improvise completion of a given rhythmic or melodic phrase 	
Critical Language:	Meter, Analyze, Pitch, Rhythm, Instrumentation, Melody, Pattern, Form, Timbre/Tone Color	