

Unit Title: Music Enriches Lives

Generalist Pathway

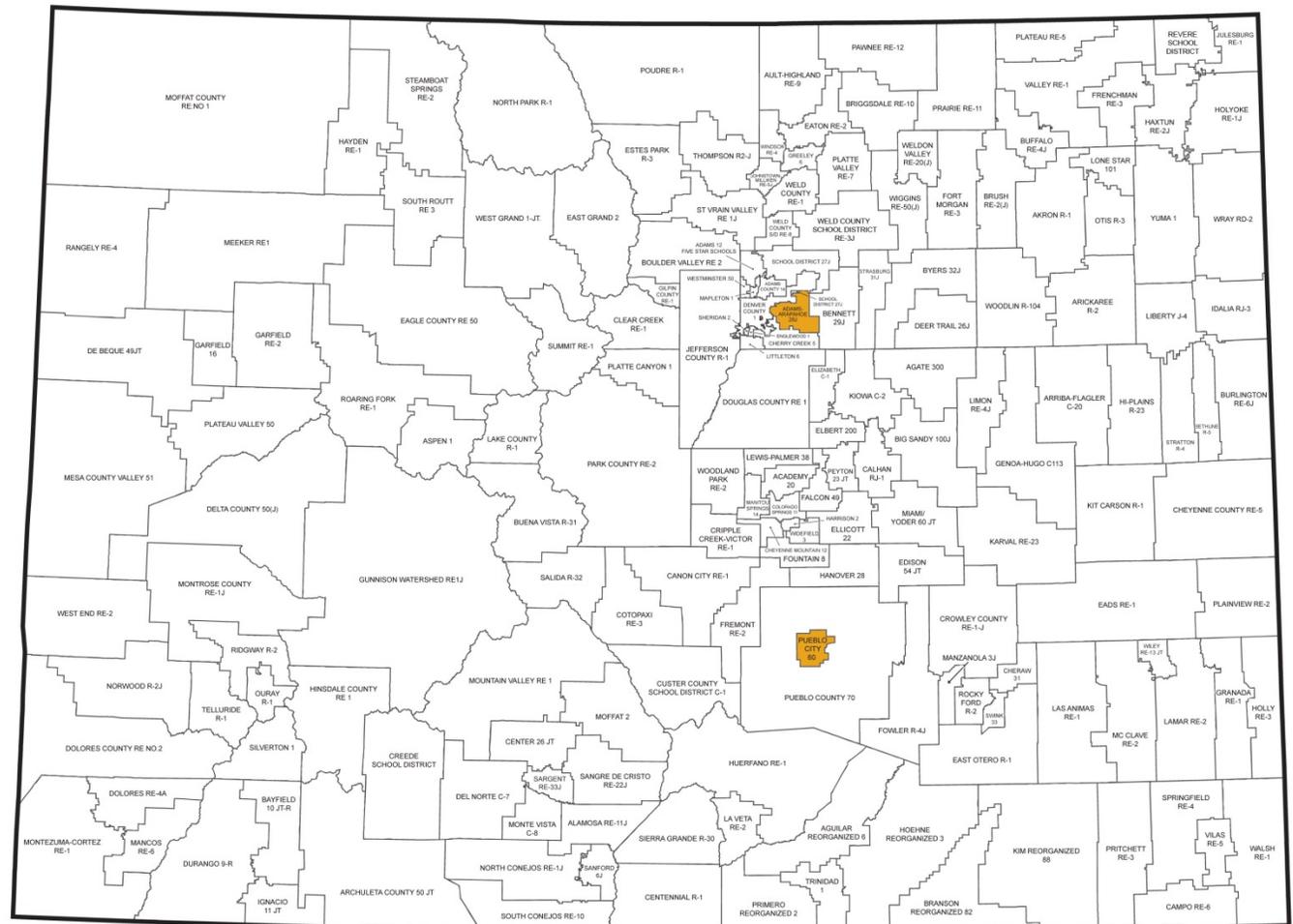
INSTRUCTIONAL UNIT AUTHORS

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BASED ON A CURRICULUM OVERVIEW SAMPLE AUTHORED BY

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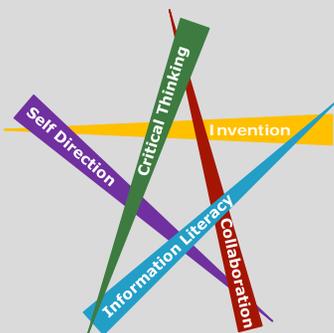


This unit was authored by a team of Colorado educators. The template provided one example of unit design that enabled teacher-authors to organize possible learning experiences, resources, differentiation, and assessments. The unit is intended to support teachers, schools, and districts as they make their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

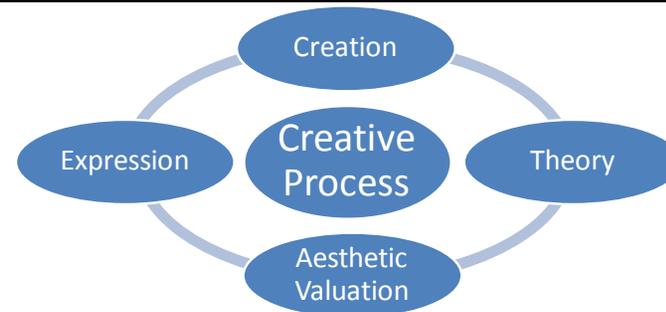
Colorado Teacher-Authored Sample Instructional Unit

Content Area	Music		Grade Level	9 th -12 th Grade
Course Name/Course Code	Traditional High School Ensemble (i.e. Band, Orchestra Choir)			
Standard	Generalist Pathway Grade Level Expectations (GLE)		Performance Pathway Grade Level Expectations (GLE)	
1. Expression of Music	1. Present music expressively using appropriate technology	MU09-HSGP-S.1-GLE.1	1. Perform accurately and expressively, demonstrating self-evaluation and personal interpretation at the minimal level of 3 on the difficulty rating scale	MU09-HSPP-S.1-GLE.1
	2. Demonstrate informed participation in music-making activities	MU09-HSGP-S.1-GLE.2	2. Perform music accurately and expressively at the first reading at the minimal level of 2 on the difficulty rating scale	MU09-HSPP-S.1-GLE.2
			3. Participate appropriately as an ensemble member while performing music at the minimal level of 3 on the difficulty rating scale	MU09-HSPP-S.1-GLE.3
			4. Demonstrate requisite performance skill sets appropriate for postsecondary pursuits	MU09-HSPP-S.1-GLE.4
2. Creation of Music	1. Extended improvisation over varied harmonic progressions	MU09-HSGP-S.2-GLE.1	1. Improvise a stylistically appropriate vocal or instrumental solo over a given harmonic progression	MU09-HSPP-S.2-GLE.1
	2. Create original music, or arrange the music of others, using appropriate technology	MU09-HSGP-S.2-GLE.2	2. Compose complex music in several distinct styles	MU09-HSPP-S.2-GLE.2
			3. Arrange selections for voices and/or instruments other than those for which they were written in ways that preserve and enhance the expressive effect of the music	MU09-HSPP-S.2-GLE.3
3. Theory of Music	1. Discernment of musical elements	MU09-HSGP-S.3-GLE.1	1. Improvise a stylistically appropriate vocal or instrumental solo over a given harmonic progression	MU09-HSPP-S.3-GLE.1
	2. Classification by genre, style, historical period, or culture	MU09-HSGP-S.3-GLE.2	2. Compose complex music in several distinct styles	MU09-HSPP-S.3-GLE.2
			3. Arrange selections for voices and/or instruments other than those for which they were written in ways that preserve and enhance the expressive effect of the music	MU09-HSPP-S.3-GLE.3
4. Aesthetic Valuation of Music	1. Practice of appropriate behavior during cultural activities	MU09-HSGP-S.4-GLE.1	1. Practice of appropriate behavior during cultural activities	MU09-HSPP-S.4-GLE.1
	2. Knowledge of available musical opportunities for continued musical growth and professional development	MU09-HSGP-S.4-GLE.2	2. Evaluation of the quality and effectiveness of musical performances	MU09-HSPP-S.4-GLE.2
	3. Development of criteria-based aesthetic judgment of artistic process and products in music	MU09-HSGP-S.4-GLE.3	3. Development of criteria-based aesthetic judgment of artistic process and products in music	MU09-HSPP-S.4-GLE.3
	4. Informed judgments through participation, performance, and the creative process	MU09-HSGP-S.4-GLE.4	4. Knowledge of available musical opportunities for continued musical growth and professional development	MU09-HSPP-S.4-GLE.4

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
Music Enriches Lives	Instructor's Choice	Instructor's Choice

Colorado Teacher-Authored Sample Instructional Unit

Unit Title	Music Enriches Lives		Length of Unit	Instructor Choice
Focusing Lens(es)	Relationships, Transformation	Standards and Grade Level Expectations Addressed in this Unit	MU09-GR.HSGP-S.1-GLE.1 MU09-GR.HSGP-S.2-GLE.2 MU09-GR.HSGP-S.3-GLE.1 MU09-GR.HSGP-S.4-GLE.1, MU09-GR.HSGP-S.4-GLE.4	
Inquiry Questions (Engaging-Debatable):	<ul style="list-style-type: none"> • How does pirating music affect composer’s lives? (MU09-GR.HSGP-S.1-GLE.1) and MU09-GR.HSGP-S.2-GLE.2-EO.a,b) (MU09-GR.HSGP-S.4-GLE.4-EO.a) • Why would one perform music from cultures different from their own? • What is the importance of performing music from different historical periods, cultures, and traditions? • Why is it important to understand the basic elements of music (i.e. rhythm, timbre) when composing with technology-assisted programs? • How does a working knowledge of standard music notation enhance the ability to create original music when using technology as a tool? • How have musical tools for composition changed through history? 			
Unit Strands	Expression, Creation, Theory, Aesthetic Valuation			
Concepts	Composition, Expressions, Emotions, Culture, Value, Historical, Creation, Interpretation, Replication, Personal			

Generalizations My students will Understand that...	Guiding Questions	
	Factual	Conceptual
Cultural traditions guide the creation and interpretation of music. (MU09-GR.HSGP-S.4-GLE.4-EO.a)	What is a cultural factor that influences African (or insert culture) music?	How does culture guide the creation and interpretation of music? How do cultural interpretations of music differ?
Compositions organize emotional expression into a form that can be replicated. (MU09-GR.HSGP-S.1-GLE.1-EO.a) and (MU09-GR.HSGP-S.2-GLE.2)	What are musical elements that composers use to communicate emotion?	How are emotions expressed through music? How much interpretation is left up to the performer in composed music?
Musical expression reflects the values of the composer and/or performer (MU09-GR.HSGP-S.1-GLE.2-EO.b) and (MU09-GR.HSGP-S.4-GLE.4-EO.a)	What musical choices can be used to express personal values?	How do personal values guide the creation and interpretation of music? How is expression communicated through music?

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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"> • Benefits of participation in music-related activities (MU09-GR.HSGP-S.1-GLE.2-EO.b) • Techniques of sequencing, mixing, overdubbing and layering (MU09-GR.HSGP-S.1-GLE.1-EO.a) and (MU09-GR.HSGP-S.2-GLE.2) • Learning opportunities for music technology (MU09-GR.HSGP-S.1-GLE.1-EO.b) • Vocabulary for musical elements, dynamics and tempos (MU09-GR.HSGP-S.3-GLE.1-EO.a) • Musical elements that are used in making artistic choices in the musical process (MU09-GR.HSGP-S.4-GLE.4-EO.a) 	<ul style="list-style-type: none"> • Articulate the benefits of participation in music-related activities (MU09-GR.HSGP-S.1-GLE.2-EO.b) • Create and present a musical product using sequencing, mixing, overdubbing and layering (MU09-GR.HSGP-S.1-GLE.1-EO.a; S.2-GLE.2) • Articulate learning opportunities for music technology (MU09-GR.HSGP-S.1-GLE.1-EO.b) • Describe a varied repertoire of music using appropriate vocabulary for elements of music and expressive devices (MU09-GR.HSGP-S.3-GLE.1-EO.a) • Demonstrate awareness of artistic choices in the musical process (MU09-GR.HSGP-S.4-GLE.4-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>Sequencing, mixing, overdubbing and layering are techniques that assist in the creation of musical composition.</i></p>
<p>Academic Vocabulary:</p>	<p>Product, composition, technology, community, creation, interpretation</p>
<p>Technical Vocabulary:</p>	<p>Sequencing, mixing, overdubbing and layering, composition, interpretation</p>

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Unit Description:	This secondary academic music focuses on understanding how composers engage with music and music making to create a particular emotional response. The emphasis of this unit is on analyzing and describing music, focusing on the elements of music (rhythm, pitch, beat, tempo, dynamics, form). Across the unit’s duration, students will consider several different genres of music and determine the different emotional connections in each of the styles. They will be able to discuss how different musical elements elicit different emotional responses.
Considerations:	This unit starts with students gaining and understanding of basic music concepts and using these concepts to analyze music that they know and music that is unknown. From there, the unit moves into particular musical genres that are chosen by the teacher, the students, or both the teacher and the student. The genre choices can be inside or outside the students’ lives and understanding. Greater understanding of different styles of music would be expanded if the teacher has access to a composer or other subject-matter expert who can interact with students (either in person or by Skype, etc.). The unit concludes with a presentation of a musical composition by the students that demonstrates their understanding of how music and emotions interact.
Unit Generalizations	
Key Generalization:	Musical expression reflects the values of the composer and/or performer.
Supporting Generalizations:	Cultural traditions guide the creation and interpretation of music. Compositions organize emotional expression into a form that can be replicated.

Performance Assessment: <i>The capstone/summative assessment for this unit.</i>	
Claims: (Key generalization(s) to be mastered and demonstrated through the capstone assessment.)	Musical expression reflects the values of the composer and/or performer.
Stimulus Material: (Engaging scenario that includes role, audience, goal/outcome and explicitly connects the key generalization)	As a newly hired composer in the television business you will be creating a one-minute long (or other length as determined by the instructor) theme song that depicts the emotions and values of a new television show. The style of music, as well as the instruments, the tempo, the dynamics, will help the listener to understand the typical content of the show (i.e. action, drama, horror, comedy, etc.). You have to write a justification for the musical choices in order to “pitch” your song to the television executives at your studio.
Product/Evidence: (Expected product from students)	Students will produce a one-minute long (or other length as determined by the instructor) recording that depicts the emotions and values of a particular television show theme (i.e. action, drama, horror, comedy, etc.). In addition, they will have to “pitch” the recording to “television executives” and will need a justification for their musical choices.

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Differentiation: (Multiple modes for student expression)	Music may take the form of: <ul style="list-style-type: none"> • Recording • Live performance by student • Live performance by a peer “Pitch” justification may take the form of: <ul style="list-style-type: none"> • Written narrative • PowerPoint presentation • Diagram • Video
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Texts for independent reading or for class read aloud to support the content	
Informational/Non-Fiction	Fiction
<i>Classic T.V. 50 Great Shows, 50 Theme Songs-</i> Hal Leonard <i>Big Book of T.V. Theme Songs-</i> Hal Leonard <i>T.V. Land Presents Favorite TV Theme Songs-</i> TV Land	

Ongoing Discipline-Specific Learning Experiences				
1.	Description:	Think like a composer – use previous knowledge and experience with sounds to classify and understand how composers uses sound to connect to emotion.	Teacher Resources:	www.Emusictheory.com ; http://www.gmajormusictheory.org , (Music theory websites) www.teoria.com http://www.ibomusicalvoyage.com/assessments--rubrics.html (Music Rubric resources for Middle and High school) Music Theory Textbooks
			Student Resources:	www.Emusictheory.com , http://www.gmajormusictheory.org , www.teoria.com www.musictheory.net (Music theory websites) Music Theory Textbooks
	Skills:	Analyze music to understand a varied repertoire using appropriate vocabulary for elements of music and expressive devices	Assessment:	Collaborative Glossary Students will contribute to a glossary of musical terms (hard copy or electronic copy) to continue to clarify and understand musical terminology that can be used in connection with emotions.
2.	Description:	Think like a music producer – consider how sounds can be put together to elicit emotions for a specific kind of theme.	Teacher Resources:	https://www.apple.com/mac/garageband/ (GarageBand (audio editor) http://sourceforge.net/projects/audacity/ (Audacity: free audio editor) https://twistedwave.com/online/ (Twisted Wave (online audio editor)
			Student Resources:	https://www.apple.com/mac/garageband/ (GarageBand (audio editor) http://sourceforge.net/projects/audacity/ (Audacity: free audio editor) https://twistedwave.com/online/ (Twisted Wave (online audio editor)

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	Skills:	Identify and use concepts such as pitch, rhythm, form, dynamics, and tempo	Assessment:	Students will understand how to put together different sounds (from both acoustic and electronic sources) to create a product that elicits an emotional response
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Prior Knowledge and Experiences
Students should have a basic understanding of different genres of music and uses of music in society.

Learning Experience #1	
The teacher may have the students listen to short (pieces or excerpts) instrumental musical examples (any genre – classical to popular to non-western) to enable students to begin to generate a list about what sounds in music generate particular emotional and values responses.	
Generalization Connection(s):	Musical expression reflects the values of the composer and/or performer Compositions organize emotional expression into a form that can be replicated Cultural traditions guide the creation and interpretation of music
Teacher Resources:	https://www.spotify.com/us/ (Spotify: for streaming pieces of music) https://www.youtube.com/ (YouTube: for streaming pieces/videos of music) <i>Norton Anthology of Western Music</i> by Burkholder and Palisca (Editors) <i>Thinking Musically</i> by Bonnie C. Wade http://www.folkways.si.edu/folkways-recordings/smithsonian (Smithsonian Folkways: a nonprofit record label dedicated to supporting cultural diversity, preservation, and dissemination of sound) Ken Burns <i>Jazz</i> CD Set Other anthologies of music for listening (CD, mp3, etc.) from a variety of sources
Student Resources:	https://www.spotify.com/us/ (Spotify: for streaming pieces of music) https://www.youtube.com/ (YouTube: for streaming pieces/videos of music) <i>Norton Anthology of Western Music</i> by Burkholder and Palisca (Editors) <i>Thinking Musically</i> by Bonnie C. Wade http://www.folkways.si.edu/folkways-recordings/smithsonian (Smithsonian Folkways: a nonprofit record label dedicated to supporting cultural diversity, preservation, and dissemination of sound) Ken Burns <i>Jazz</i> CD Set Other anthologies of music for listening (CD, mp3, etc.) from a variety of sources
Assessment:	Students generate a classroom list of emotions and values elicited by particular musical sounds, including the understanding the emotions and values are personal and that every sound will not elicit the same response by every person

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<p>Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)</p>	<p>Access (Resources and/or Process)</p> <p>Students may work with a partner or small group to determine possible emotional or value responses to music Students may use print or online sources to determine possible emotional or values responses to music</p>	<p>Expression (Products and/or Performance)</p> <p>Students may (individually or in a small group) write a list of possible emotional or value responses to music Students may provide examples of emotional or value responses to music using illustrations or pictures Students may orally provide a list of emotional or value responses to music</p>
<p>Extensions for depth and complexity:</p>	<p>Access (Resources and/or Process)</p> <p>http://blogs.articulate.com/rapid-elearning/5-easy-ways-to-add-a-glossary-to-your-e-learning-course/ (Electronic Glossary) https://www.google.com/docs/about/ (Google Docs) https://www.wikispaces.com/content/classroom/about (Classroom Wiki) https://en.wikipedia.org/wiki/Music_and_emotion (an overview of the confluence of music and emotions) http://www.scientificamerican.com/article/why-does-music-make-us-fe/ (an article on the intersection of music and emotions) https://philosophynow.org/issues/57/Music_and_Emotion (the philosophy of music and emotions) https://www.youtube.com/watch?v=5UetE-O77xw (The Mental and Emotional Effects of Music)</p>	<p>Expression (Products and/or Performance)</p> <p>Create a diagram of emotions based on music that the students have already experienced</p>
<p>Critical Content:</p>	<ul style="list-style-type: none"> • Cultural relationships to emotions and sound (tonal, atonal, instrumentation, use of voice) • Personal choices related to sounds and connection to emotions (known, unknown) • How emotions are communicated through sound (particular sounds elicit responses) • Use of technology to create sounds (technologically generated or acoustic) • Familiarity with sounds and relationship to emotions 	
<p>Key Skills:</p>	<ul style="list-style-type: none"> • Articulate the benefits of participation in music-related activities • Describe a varied repertoire of music using appropriate vocabulary for elements of music and expressive devices • Demonstrate awareness of artistic choices in the musical process 	
<p>Critical Language:</p>	<p>Music, Emotion, Culture, Product, Composition, Technology, Creation, Interpretation, Sequencing, Mixing, Overdubbing and Layering, Perception, Choices, Evaluation, Revise</p>	

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Learning Experience #2		
The teacher may present the basic elements of music (rhythm, pitch, beat, tempo, dynamics) so that the students have a basic context for how to listen to and describe music.		
Generalization Connection(s):	Compositions organize emotional expression into a form that can be replicated	
Teacher Resources:	<i>Tonal Harmony</i> by Kostka and Payne <i>Fundamentals of Music</i> by Henry, Snodgrass, and Piagentini <i>Thinking Musically</i> by Bonnie C. Wade www.Emusictheory.com , http://www.gmajormusictheory.org , www.teoria.com www.musictheory.net (Music theory websites)	
Student Resources:	<i>Tonal Harmony</i> by Kostka and Payne <i>Fundamentals of Music</i> by Henry, Snodgrass, and Piagentini <i>Thinking Musically</i> by Bonnie C. Wade www.Emusictheory.com , http://www.gmajormusictheory.org , www.teoria.com www.musictheory.net (Music theory websites)	
Assessment:	Students will generate a set of classroom definitions of the basic elements of music to be used as a basis for describing the connection between sound and emotion/value that they encounter	
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)
	Students may work with a partner or small group to assist in understanding the basic elements of music Students may use print or online sources to determine definitions of the basic elements of music	Students may (individually or in a small group) generate a written dictionary of the basic elements of music Students may (individually or in a small group) generate a pictorial dictionary of the basic elements of music Students may (individually or in a small group) orally present definitions of the basic elements of music
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	http://blogs.articulate.com/rapid-elearning/5-easy-ways-to-add-a-glossary-to-your-e-learning-course/ (Electronic Glossary) https://www.google.com/docs/about/ (Google Docs) https://www.wikispaces.com/content/classroom/about (Classroom Wiki)	Students may generate a hard copy or electronic copy of a glossary with the basic elements of music Students may generate a wiki with the basic elements of music Students may create a presentation on the basic elements of music
Critical Content:	<ul style="list-style-type: none"> Familiar music that uses rhythm, pitch, beat, tempo, dynamics 	
Key Skills:	<ul style="list-style-type: none"> Describe a varied repertoire of music using appropriate vocabulary for elements of music and expressive devices Demonstrate awareness of artistic choices in the musical process 	
Critical Language:	Music, Emotion, Culture, Product, Composition, Technology, Creation, Interpretation, Sequencing, Mixing, Overdubbing and Layering, Perception, Choices, Evaluation, Revise	

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Learning Experience #3		
The teacher may present the idea of musical form so that the students have a basic context for how music is organized.		
Generalization Connection(s):	Compositions organize emotional expression into a form that can be replicated	
Teacher Resources:	<i>Tonal Harmony</i> by Kostka and Payne <i>Fundamentals of Music</i> by Henry, Snodgrass, and Piagentini <i>Thinking Musically</i> by Bonnie C. Wade www.Emusictheory.com , http://www.gmajormusictheory.org , www.teoria.com www.musictheory.net (Music theory websites)	
Student Resources:	<i>Tonal Harmony</i> by Kostka and Payne <i>Fundamentals of Music</i> by Henry, Snodgrass, and Piagentini <i>Thinking Musically</i> by Bonnie C. Wade www.Emusictheory.com , http://www.gmajormusictheory.org , www.teoria.com www.musictheory.net (Music theory websites)	
Assessment:	Students will generate a set of classroom definitions of the form of music to be used as the basis for connecting sound to emotions/values that they encounter	
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)
	Students may work with a partner or small group to assist in understanding the form of music Students may use print or online sources to determine definitions of the form of music	Students may (individually or in a small group) generate a written dictionary of the form of music Students may (individually or in a small group) generate a pictorial dictionary of the form of music Students may (individually or in a small group) orally present definitions of the form of music
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	http://blogs.articulate.com/rapid-elearning/5-easy-ways-to-add-a-glossary-to-your-e-learning-course/ (Electronic Glossary) https://www.google.com/docs/about/ (Google Docs) https://www.wikispaces.com/content/classroom/about (Classroom Wiki)	Students may generate a hard copy or electronic copy of a glossary with a variety of forms of music Students may generate a wiki with a variety of forms of music Students may create a presentation on musical forms
Critical Content:	<ul style="list-style-type: none"> Familiar music that has clear form that students can identify 	
Key Skills:	<ul style="list-style-type: none"> Describe a varied repertoire of music using appropriate vocabulary for elements of music and expressive devices Demonstrate awareness of artistic choices in the musical process 	
Critical Language:	Music, Emotion, Culture, Product, Composition, Technology, Creation, Interpretation, Sequencing, Mixing, Overdubbing and Layering, Perception, Choices, Evaluation, Revise	

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Learning Experience #4		
The teacher may use the emotions and values outlined in Learning Experience #1 so that the student can connect it to the musical elements and understanding of form.		
Generalization Connection(s):	Musical expression reflects the values of the composer and/or performer Compositions organize emotional expression into a form that can be replicated Cultural traditions guide the creation and interpretation of music	
Teacher Resources:	https://www.spotify.com/us/ (Spotify: for streaming pieces of music) https://www.youtube.com/ (YouTube: for streaming pieces/videos of music) <i>Norton Anthology of Western Music</i> by Burkholder and Palisca (Editors) <i>Thinking Musically</i> by Bonnie C. Wade http://www.folkways.si.edu/folkways-recordings/smithsonian (Smithsonian Folkways: a nonprofit record label dedicated to supporting cultural diversity, preservation, and dissemination of sound) Ken Burns <i>Jazz</i> CD Set Other anthologies of music for listening (CD, mp3, etc.) from a variety of sources <i>Tonal Harmony</i> by Kostka and Payne <i>Fundamentals of Music</i> by Henry, Snodgrass, and Piagentini www.Emusictheory.com , http://www.gmajormusictheory.org , www.teoria.com www.musictheory.net (Music theory websites)	
Student Resources:	https://www.spotify.com/us/ (Spotify: for streaming pieces of music) https://www.youtube.com/ (YouTube: for streaming pieces/videos of music) <i>Norton Anthology of Western Music</i> by Burkholder and Palisca (Editors) <i>Thinking Musically</i> by Bonnie C. Wade http://www.folkways.si.edu/folkways-recordings/smithsonian (Smithsonian Folkways: a nonprofit record label dedicated to supporting cultural diversity, preservation, and dissemination of sound) Ken Burns <i>Jazz</i> CD Set Other anthologies of music for listening (CD, mp3, etc.) from a variety of sources <i>Tonal Harmony</i> by Kostka and Payne <i>Fundamentals of Music</i> by Henry, Snodgrass, and Piagentini www.Emusictheory.com , http://www.gmajormusictheory.org , www.teoria.com www.musictheory.net (Music theory websites)	
Assessment:	Students revise previously generated classroom list of emotions/values elicited by musical sounds to include the newly learned understandings of the emotions/values connected to musical sounds In addition, students will begin to work individually on a theme song for their television show	
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)
	Students may work with a partner or small group to revise previous list of possible emotional or values responses to music Students may use print or online sources to revise previous list of possible emotional or values responses to music	Students may (individually or in a small group) write a list of emotional or values responses to music Students may provide examples of emotional or values responses to music using illustrations or pictures Students may orally provide a list of emotional or values responses to music

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Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	<p>http://blogs.articulate.com/rapid-elearning/5-easy-ways-to-add-a-glossary-to-your-e-learning-course/ (Electronic Glossary)</p> <p>https://www.google.com/docs/about/ (Google Docs)</p> <p>https://www.wikispaces.com/content/classroom/about (Classroom Wiki)</p> <p>https://en.wikipedia.org/wiki/Music_and_emotion (an overview of the confluence of music and emotions)</p> <p>http://www.scientificamerican.com/article/why-does-music-make-us-fe/ (an article on the intersection of music and emotions)</p> <p>https://philosophynow.org/issues/57/Music_and_Emotion (the philosophy of music and emotions)</p> <p>https://www.youtube.com/watch?v=5UetE-O77xw (The Mental and Emotional Effects of Music)</p>	<p>Create a diagram of emotions based on music that the students have already experienced</p>
Critical Content:	<ul style="list-style-type: none"> • Cultural relationships to emotions and sound (tonal, atonal, instrumentation, use of voice) • Personal choices related to sounds and connection to emotions (known, unknown) • How emotions are communicated through sound (particular sounds elicit responses) • Use of technology to create sounds (technologically generated or acoustic) • Familiarity with sounds and relationship to emotions 	
Key Skills:	<ul style="list-style-type: none"> • Articulate the benefits of participation in music-related activities • Describe a varied repertoire of music using appropriate vocabulary for elements of music and expressive devices • Demonstrate awareness of artistic choices in the musical process 	
Critical Language:	<p>Music, Emotion, Culture, Product, Composition, Technology, Creation, Interpretation, Sequencing, Mixing, Overdubbing and Layering, Perception, Choices, Evaluation, Revise</p>	

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Learning Experience #5	
The teacher may use a new recording(s) (teacher or student chosen) so that the students can analyze it for emotions and values by discussing musical elements and form.	
Generalization Connection(s):	<p>Musical expression reflects the values of the composer and/or performer</p> <p>Compositions organize emotional expression into a form that can be replicated</p> <p>Cultural traditions guide the creation and interpretation of music</p>
Teacher Resources:	<p>Recordings from a variety of sources which include, but are not limited to:</p> <p><i>Norton Anthology of Western Music</i> by Burkholder and Palisca (Editors)</p> <p>http://www.folkways.si.edu/folkways-recordings/smithsonian (Smithsonian Folkways: a nonprofit record label dedicated to supporting cultural diversity, preservation, and dissemination of sound)</p> <p>Ken Burns <i>Jazz</i> CD Set</p> <p>https://www.spotify.com/us/ (Spotify: for streaming pieces of music)</p> <p>https://www.youtube.com/ (YouTube: for streaming pieces/videos of music)</p> <p>Other student selected sources (personal collections, etc.)</p> <p>Include theme songs from television or movies from a variety of time periods (accessible on YouTube)</p>
Student Resources:	<p>Recordings from a variety of sources which include, but are not limited to:</p> <p><i>Norton Anthology of Western Music</i> by Burkholder and Palisca (Editors)</p> <p>http://www.folkways.si.edu/folkways-recordings/smithsonian (Smithsonian Folkways: a nonprofit record label dedicated to supporting cultural diversity, preservation, and dissemination of sound)</p> <p>Ken Burns <i>Jazz</i> CD Set</p> <p>https://www.spotify.com/us/ (Spotify: for streaming pieces of music)</p> <p>https://www.youtube.com/ (YouTube: for streaming pieces/videos of music)</p> <p>Other student selected sources (personal collections, etc.)</p> <p>Include theme songs from television or movies from a variety of time periods (accessible on YouTube)</p>
Assessment:	<p>Students will use recordings and information about the musical sounds to synthesize information about the emotions/values connected to the basic elements and structure of music</p> <p>In addition, students will continue to work individually on a theme song for their television show</p> <p>See “Ongoing” experiences for a full description of these ongoing assessments</p>

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<p>Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)</p>	<p>Access (Resources and/or Process)</p> <p>Students may work with a partner or small group to generate a document of information about the emotional or values responses, basic elements, and structure of the given music</p>	<p>Expression (Products and/or Performance)</p> <p>Students may (individually or in a small group) generate written information including the emotional or values responses, basic elements, and structure of music on the given music Students may (individually or in a small group) generate pictorial information including the emotional or values responses, basic elements, and structure of music on the given music Students may (individually or in a small group) orally present information including the emotional or values responses, basic elements, and structure of music on the given music</p>
<p>Extensions for depth and complexity:</p>	<p>Access (Resources and/or Process)</p> <p>https://en.wikipedia.org/wiki/Music_and_emotion (an overview of the confluence of music and emotions) http://www.scientificamerican.com/article/why-does-music-make-us-fe/ (an article on the intersection of music and emotions) https://philosophynow.org/issues/57/Music_and_Emotion (the philosophy of music and emotions) https://www.youtube.com/watch?v=5UetE-O77xw (The Mental and Emotional Effects of Music) https://www.apple.com/mac/garageband/ (Garage Band) http://sourceforge.net/projects/audacity/ (Audacity: free audio editor) https://twistedwave.com/online/ (Twisted Wave: online audio editor)</p>	<p>Expression (Products and/or Performance)</p> <p>Students may choose an existing television theme song to examine the emotional or values responses, basic elements, and structure of music</p>
<p>Critical Content:</p>	<ul style="list-style-type: none"> • Cultural relationships to emotions and sound (tonal, atonal, instrumentation, use of voice) • Personal choices related to sounds and connection to emotions (known, unknown) • How emotions are communicated through sound (particular sounds elicit responses) • Use of technology to create sounds (technologically generated or acoustic) • Familiarity with sounds and relationship to emotions • Music that uses rhythm, pitch, beat, tempo, dynamics • Music that has clear form that students can identify • Creating music that is influenced from emotions 	
<p>Key Skills:</p>	<ul style="list-style-type: none"> • Articulate the benefits of participation in music-related activities • Describe a varied repertoire of music using appropriate vocabulary for elements of music and expressive devices • Demonstrate awareness of artistic choices in the musical process • Articulate learning opportunities for music technology 	
<p>Critical Language:</p>	<p>Music, Emotion, Culture, Product, Composition, Technology, Creation, Interpretation, Sequencing, Mixing, Overdubbing and Layering, Perception, Choices, Evaluation, Revise</p>	

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Learning Experience #6	
The teacher may use a new recording(s) (teacher or student chosen) so that the students can analyze it for emotions and values by discussing musical elements and form.	
Generalization Connection(s):	Musical expression reflects the values of the composer and/or performer Compositions organize emotional expression into a form that can be replicated Cultural traditions guide the creation and interpretation of music
Teacher Resources:	Recordings from a variety of sources which include, but are not limited to: <i>Norton Anthology of Western Music</i> by Burkholder and Palisca (Editors) http://www.folkways.si.edu/folkways-recordings/smithsonian (Smithsonian Folkways: a nonprofit record label dedicated to supporting cultural diversity, preservation, and dissemination of sound) Ken Burns <i>Jazz</i> CD Set https://www.spotify.com/us/ (Spotify: for streaming pieces of music) https://www.youtube.com/ (YouTube: for streaming pieces/videos of music) Other student selected sources (personal collections, etc.) Include theme songs from television or movies from a variety of time periods (accessible on YouTube)
Student Resources:	Recordings from a variety of sources which include, but are not limited to: <i>Norton Anthology of Western Music</i> by Burkholder and Palisca (Editors) http://www.folkways.si.edu/folkways-recordings/smithsonian (Smithsonian Folkways: a nonprofit record label dedicated to supporting cultural diversity, preservation, and dissemination of sound) Ken Burns <i>Jazz</i> CD Set https://www.spotify.com/us/ (Spotify: for streaming pieces of music) https://www.youtube.com/ (YouTube: for streaming pieces/videos of music) Other student selected sources (personal collections, etc.) Include theme songs from television or movies from a variety of time periods (accessible on YouTube)
Assessment:	Students will use recordings and information about the musical sounds to synthesize information about the emotions/values connected to the basic elements and structure of music In addition, students will continue to work individually on a theme song for their television show See “Ongoing” experiences for a full description of these ongoing assessments

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<p>Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)</p>	<p>Access (Resources and/or Process)</p> <p>Students may work with a partner or small group to generate a document of information about the emotional or values responses, basic elements, and structure of the given music</p>	<p>Expression (Products and/or Performance)</p> <p>Students may (individually or in a small group) generate written information including the emotional or values responses, basic elements, and structure of music on the given music Students may (individually or in a small group) generate pictorial information including the emotional or values responses, basic elements, and structure of music on the given music Students may (individually or in a small group) orally present information including the emotional or values responses, basic elements, and structure of music on the given music</p>
<p>Extensions for depth and complexity:</p>	<p>Access (Resources and/or Process)</p> <p>https://en.wikipedia.org/wiki/Music_and_emotion (an overview of the confluence of music and emotions) http://www.scientificamerican.com/article/why-does-music-make-us-fe/ (an article on the intersection of music and emotions) https://philosophynow.org/issues/57/Music_and_Emotion (the philosophy of music and emotions) https://www.youtube.com/watch?v=5UetE-O77xw (The Mental and Emotional Effects of Music) https://www.apple.com/mac/garageband/ (GarageBand (audio editor) http://sourceforge.net/projects/audacity/ (Audacity: free audio editor) https://twistedwave.com/online/ (Twisted Wave (online audio editor)</p>	<p>Expression (Products and/or Performance)</p> <p>Students may choose an existing television theme song to examine the emotional or values responses, basic elements, and structure of music</p>
<p>Critical Content:</p>	<ul style="list-style-type: none"> • Cultural relationships to emotions and sound (tonal, atonal, instrumentation, use of voice) • Personal choices related to sounds and connection to emotions (known, unknown) • How emotions are communicated through sound (particular sounds elicit responses) • Use of technology to create sounds (technologically generated or acoustic) • Familiarity with sounds and relationship to emotions • Music that uses rhythm, pitch, beat, tempo, dynamics • Music that has clear form that students can identify • Creating music that is influenced from emotions 	
<p>Key Skills:</p>	<ul style="list-style-type: none"> • Articulate the benefits of participation in music-related activities • Describe a varied repertoire of music using appropriate vocabulary for elements of music and expressive devices • Demonstrate awareness of artistic choices in the musical process • Articulate learning opportunities for music technology 	

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Critical Language:	Music, Emotion, Culture, Product, Composition, Technology, Creation, Interpretation, Sequencing, Mixing, Overdubbing and Layering, Perception, Choices, Evaluation, Revise
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Learning Experience #7

The teacher may use a new recording(s) (teacher or student chosen) so that the students can analyze it for emotions and values by discussing musical elements and form.

Generalization Connection(s):	Musical expression reflects the values of the composer and/or performer Compositions organize emotional expression into a form that can be replicated Cultural traditions guide the creation and interpretation of music
Teacher Resources:	Recordings from a variety of sources which include, but are not limited to: <i>Norton Anthology of Western Music</i> by Burkholder and Palisca (Editors) http://www.folkways.si.edu/folkways-recordings/smithsonian (Smithsonian Folkways: a nonprofit record label dedicated to supporting cultural diversity, preservation, and dissemination of sound) Ken Burns <i>Jazz</i> CD Set https://www.spotify.com/us/ (Spotify: for streaming pieces of music) https://www.youtube.com/ (YouTube: for streaming pieces/videos of music) Other student selected sources (personal collections, etc.) Include theme songs from television or movies from a variety of time periods (accessible on YouTube)
Student Resources:	Recordings from a variety of sources which include, but are not limited to: <i>Norton Anthology of Western Music</i> by Burkholder and Palisca (Editors) http://www.folkways.si.edu/folkways-recordings/smithsonian (Smithsonian Folkways: a nonprofit record label dedicated to supporting cultural diversity, preservation, and dissemination of sound) Ken Burns <i>Jazz</i> CD Set https://www.spotify.com/us/ (Spotify: for streaming pieces of music) https://www.youtube.com/ (YouTube: for streaming pieces/videos of music) Other student selected sources (personal collections, etc.) Include theme songs from television or movies from a variety of time periods (accessible on YouTube)
Assessment:	Students will use recordings and information about the musical sounds to synthesize information about the emotions/values connected to the basic elements and structure of music In addition, students will continue to work individually on a theme song for their television show See “Ongoing” experiences for a full description of these ongoing assessments

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<p>Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)</p>	<p>Access (Resources and/or Process)</p> <p>Students may work with a partner or small group to generate a document of information about the emotional or values responses, basic elements, and structure of the given music</p>	<p>Expression (Products and/or Performance)</p> <p>Students may (individually or in a small group) generate written information including the emotional or values responses, basic elements, and structure of music on the given music Students may (individually or in a small group) generate pictorial information including the emotional or values responses, basic elements, and structure of music on the given music Students may (individually or in a small group) orally present information including the emotional or values responses, basic elements, and structure of music on the given music</p>
<p>Extensions for depth and complexity:</p>	<p>Access (Resources and/or Process)</p> <p>https://en.wikipedia.org/wiki/Music_and_emotion (an overview of the confluence of music and emotions) http://www.scientificamerican.com/article/why-does-music-make-us-fe/ (an article on the intersection of music and emotions) https://philosophynow.org/issues/57/Music_and_Emotion (the philosophy of music and emotions) https://www.youtube.com/watch?v=5UetE-O77xw (The Mental and Emotional Effects of Music) https://www.apple.com/mac/garageband/ (GarageBand (audio editor) http://sourceforge.net/projects/audacity/ (Audacity: free audio editor) https://twistedwave.com/online/ (Twisted Wave (online audio editor)</p>	<p>Expression (Products and/or Performance)</p> <p>Students may choose an existing television theme song to examine the emotional or values responses, basic elements, and structure of music</p>
<p>Critical Content:</p>	<ul style="list-style-type: none"> • Cultural relationships to emotions and sound (tonal, atonal, instrumentation, use of voice) • Personal choices related to sounds and connection to emotions (known, unknown) • How emotions are communicated through sound (particular sounds elicit responses) • Use of technology to create sounds (technologically generated or acoustic) • Familiarity with sounds and relationship to emotions • Music that uses rhythm, pitch, beat, tempo, dynamics • Music that has clear form that students can identify • Creating music that is influenced from emotions 	
<p>Key Skills:</p>	<ul style="list-style-type: none"> • Articulate the benefits of participation in music-related activities • Describe a varied repertoire of music using appropriate vocabulary for elements of music and expressive devices • Demonstrate awareness of artistic choices in the musical process • Articulate learning opportunities for music technology 	

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Critical Language:	Music, Emotion, Culture, Product, Composition, Technology, Creation, Interpretation, Sequencing, Mixing, Overdubbing and Layering, Perception, Choices, Evaluation, Revise
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Learning Experience #8		
The teacher may use a composer or other subject-matter expert so that students can understand the emotions, values, and other influences that are part of composing a piece of music to depict a particular idea.		
Generalization Connection(s):	Musical expression reflects the values of the composer and/or performer Compositions organize emotional expression into a form that can be replicated Cultural traditions guide the creation and interpretation of music	
Teacher Resources:	https://www.spotify.com/us/ (Spotify: for streaming pieces of music) https://www.youtube.com/ (YouTube: for streaming pieces/videos of music) Other student selected sources (personal collections, etc.)	
Student Resources:	https://www.spotify.com/us/ (Spotify: for streaming pieces of music) https://www.youtube.com/ (YouTube: for streaming pieces/videos of music) Other student selected sources (personal collections, etc.)	
Assessment:	Students will draft interview questions to ask of the composer (or subject-matter expert) based on the information that they have learned about emotions/values connected to musical sounds. Following the interviews, students will write a paper synthesizing the information learned from the composer/subject-matter expert In addition, students will conclude their individual work on a theme song for their television show See “Ongoing” experiences for a full description of these ongoing assessments	
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)
	Students may work with a partner or a small group to generate interview questions for a composer or other subject-matter expert	Students may write questions and have composer or other subject-matter expert address the questions individually Students may ask questions verbally and have composer or other subject-matter expert respond to questions Students may generate an electronic form and have composer or other subject-matter expert respond to questions electronically
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	http://www.studygs.net/interview.htm http://www.studygs.net/interview.htm (Interview Strategies) Local Arts and Cultural Affairs Websites http://desktopvideo.about.com/od/homevideoprojects/ht/video-interview.htm (Recording a Video)	Students may be the interviewers of those who come to talk about their music Students could be the individuals who contact the composer or subject-matter expert and organize a visit to their classroom Students could be the note taker/videographer/audio recorder of the interview for archival and review purposes

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Critical Content:	<ul style="list-style-type: none"> • Cultural relationships to emotions and sound (tonal, atonal, instrumentation, use of voice) • Personal choices related to sounds and connection to emotions (known, unknown) • How emotions are communicated through sound (particular sounds elicit responses) • Use of technology to create sounds (technologically generated or acoustic) • Familiarity with sounds and relationship to emotions • Music that uses rhythm, pitch, beat, tempo, dynamics • Music that has clear form that students can identify • Creating music that is influenced from emotions
Key Skills:	<ul style="list-style-type: none"> • Articulate the benefits of participation in music-related activities • Describe a varied repertoire of music using appropriate vocabulary for elements of music and expressive devices • Demonstrate awareness of artistic choices in the musical process • Articulate learning opportunities for music technology
Critical Language:	Patter Music, Emotion, Culture, Product, Composition, Technology, Creation, Interpretation, Sequencing, Mixing, Overdubbing and Layering, Perception, Choices, Evaluation, Revise

Learning Experience #9	
The teacher may assign a panel of “television executives” so that the students could pitch their ideas and justifications for their television theme song.	
Generalization Connection(s):	Musical expression reflects the values of the composer and/or performer Compositions organize emotional expression into a form that can be replicated Cultural traditions guide the creation and interpretation of music
Teacher Resources:	https://www.spotify.com/us/ (Spotify: for streaming pieces of music) https://www.youtube.com/ (YouTube: for streaming pieces/videos of music) Other student selected sources (personal collections, etc.)
Student Resources:	https://www.spotify.com/us/ (Spotify: for streaming pieces of music) https://www.youtube.com/ (YouTube: for streaming pieces/videos of music) Other student selected sources (personal collections, etc.)
Assessment:	Students will present their television show theme song. The presentation will include a performance of the theme song and a justification about how the music matches the emotional/value content of the television show

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<p>Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)</p>	<p>Access (Resources and/or Process)</p> <p>Students may work with a partner or small group to present information about the theme song and the justifications that they included.</p>	<p>Expression (Products and/or Performance)</p> <p>Students may present a written narrative of a justifications and a recording/live performance that includes information about the emotions and values associated with sound that they have researched</p> <p>Students may present a presentation of a justifications and a recording/live performance that includes information about the emotions and values associated with sound that they have researched</p> <p>Students may present a video presentation of a justifications and a recording/live performance that includes information about the emotions and values associated with sound that they have researched</p> <p>Students may present an audio recording of a justifications and a recording/live performance that includes information about the emotions and values associated with sound that they have researched</p>
<p>Extensions for depth and complexity:</p>	<p>Access (Resources and/or Process)</p> <p>https://www.apple.com/mac/garageband/ (GarageBand (audio editor)) http://sourceforge.net/projects/audacity/ (Audacity: free audio editor) https://twistedwave.com/online/ (Twisted Wave (online audio editor)) http://www.weebly.com/ (Weebly: free website builder) http://www.wix.com (Wix: free website builder)</p>	<p>Expression (Products and/or Performance)</p> <p>Students may be the television theme song producers Students may be the television theme song editors Students may create a website for information presented</p>
<p>Critical Content:</p>	<ul style="list-style-type: none"> • Cultural relationships to emotions and sound (tonal, atonal, instrumentation, use of voice) • Personal choices related to sounds and connection to emotions (known, unknown) • How emotions are communicated through sound (particular sounds elicit responses) • Use of technology to create sounds (technologically generated or acoustic) • Familiarity with sounds and relationship to emotions • Music that uses rhythm, pitch, beat, tempo, dynamics • Music that has clear form that students can identify • Creating music that is influenced from emotions 	

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Key Skills:	<ul style="list-style-type: none"> • Articulate the benefits of participation in music-related activities • Describe a varied repertoire of music using appropriate vocabulary for elements of music and expressive devices • Demonstrate awareness of artistic choices in the musical process • Articulate learning opportunities for music technology • Create and present a musical product using sequencing, mixing, overdubbing, and layering
Critical Language:	Patter Music, Emotion, Culture, Product, Composition, Technology, Creation, Interpretation, Sequencing, Mixing, Overdubbing and Layering, Perception, Choices, Evaluation, Revise

Learning Experience #10

The teacher may provide a series of questions so that the students can evaluate their own recordings and justifications and the recordings and justifications of their peers.

Generalization Connection(s):	Musical expression reflects the values of the composer and/or performer Compositions organize emotional expression into a form that can be replicated Cultural traditions guide the creation and interpretation of music	
Teacher Resources:	https://www.spotify.com/us/ (Spotify: for streaming pieces of music) https://www.youtube.com/ (YouTube: for streaming pieces/videos of music) Other student selected sources (personal collections, etc.)	
Student Resources:	https://www.spotify.com/us/ (Spotify: for streaming pieces of music) https://www.youtube.com/ (YouTube: for streaming pieces/videos of music) Other student selected sources (personal collections, etc.)	
Assessment:	Students will offer constructive criticism on the various television show presentations and discuss how each presentation met the expectations of the original assignment. Each student will also self-assess their presentation and provide some feedback about how they met the expectations of the assignment	
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)
	Students may work with a partner or a small group to generate questions to evaluate the recordings and justifications	Students may write questions and have their peers address the questions individually Students may ask questions verbally and have their peers respond to questions Students may generate an electronic form and have their peers respond to questions electronically

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Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	http://www.studygs.net/interview.htm http://www.studygs.net/interview.htm (Interview Strategies) Local Arts and Cultural Affairs Websites http://desktopvideo.about.com/od/homevideoprojects/ht/video-interview.htm (Recording a Video)	Students may be the question askers of their peers Students could be the individuals who organize the classroom discussion Students could be the note taker/videographer/audio recorder of the discussion for archival and review purposes
Critical Content:	<ul style="list-style-type: none"> • Cultural relationships to emotions and sound (tonal, atonal, instrumentation, use of voice) • Personal choices related to sounds and connection to emotions (known, unknown) • How emotions are communicated through sound (particular sounds elicit responses) • Use of technology to create sounds (technologically generated or acoustic) • Familiarity with sounds and relationship to emotions • Music that uses rhythm, pitch, beat, tempo, dynamics • Music that has clear form that students can identify • Evaluating music that is influenced from emotions 	
Key Skills:	<ul style="list-style-type: none"> • Articulate the benefits of participation in music-related activities • Describe a varied repertoire of music using appropriate vocabulary for elements of music and expressive devices • Demonstrate awareness of artistic choices in the musical process • Articulate learning opportunities for music technology 	
Critical Language:	Patter Music, Emotion, Culture, Product, Composition, Technology, Creation, Interpretation, Sequencing, Mixing, Overdubbing and Layering, Perception, Choices, Evaluation, Revise	