

MUSIC CURRICULUM FRAMEWORK¹
 Based on *UbD Template 2.0* Stage 1 – Desired Results

Band _____ Lowry _____ Sixth _____
 Course Title _____ Teacher(s) _____ Grade Level(s) _____
 Course Structure Single Semester Full Year (Single Grade) Multiple Years (Combined Grades)

Course Description In sixth grade band, students continue the music instruction that begins at the elementary level. The skills learned at the elementary level are reinforced and expanded. Students meet in small, like instrument classes, every other day. In this small group setting, students advance their skills on their instrument on an every other day basis. Part of the course is a twice weekly rehearsal where all of the small groups come together to form a large ensemble. In this ensemble, the students take the skills learned in the small group setting and apply them to the concert band situation. Since performance is an integral part of this class, students are required to attend and perform at several after school concerts throughout the school year. A complete schedule of performances is given at the beginning of the school year. Students who have never studied an instrument or are switching instruments will have the opportunity to do so through instruction outside of the class. Students have the opportunity to continue their study in seventh grade band the following year.
 (date _____)

Established Goals	Transfer	
Music Program Goal 1 Develop Skills in Music Reading Music Program Goal 2 Perform with Musical Expression Music Program Goal 3 Listen to Music with Understanding Music Program Goal 4 Make Value Judgments about Music	<i>Students will be able to independently use their learning to . . .</i> 1. Participate in music as they continue to develop their instrumental skills. 2. Make informed decisions as music consumers. 3. Communicate in a music classroom, rehearsal and performance setting using correct musical concepts and terminology.	
	Meaning	
	<i>Understandings Students will understand that . . .</i> 1. Music reading skills expands opportunities for music making. 2. Good individual skills lead to enjoyment of music making. 3. Understanding music is more than good performance skills. 4. Music varies in style and complexion. 5. Music is performed in mixed meters.	<i>Essential Questions Students will keep considering . . .</i> 1. What makes good music good? 2. What is a sound concept? 3. How does playing in an ensemble differ from playing as an individual? 4. How composers make decisions? 5. What skills do I, individually, need to develop as a musician?

¹ Adapting to SAS: Big Ideas (Goal and Strands), Concepts (Knowledge), Competencies (Skills), Essential Questions (Essential Questions), Standards (Knowledge and Skills).

		<p>2.</p> <p>Rhythm (MPG 1,2,3,4) (SAS 9.1, 9.3, 9.4)</p> <ul style="list-style-type: none">• Whole note• Whole rest• Half note• Half rest• Quarter note rest
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	<p>1.</p> <p>2.</p> <p>The system used for the notation of pitch.</p> <p>The difference between Melody and Harmony.</p> <p>1.</p> <p>1. That meter determines how beats are grouped.</p> <p>2.</p> <p>Performing with musical expression is a key component in making music unique.</p> <p>The application of musical terms/vocabulary.</p>	<ul style="list-style-type: none"> • Dotted half note • Pair of eighth notes • Dotted quarter-eighth • Eighth-dotted quarter • Single eighth note • Single eighth note rest <p>3. Basic Notation (MPG 1) (SAS 9.1)</p> <ul style="list-style-type: none"> • Staff • Ledgerlines • Barlines • Measures • Final barline • Right hand repeat • Clef • Time signature • Sharp • Flat • Natural • Breath mark • Key signature • Fermata • Measure number/Rehearsal numbers • Ties • Dots • First & Second endings • D.C. al Fine • Multiple measure rests • Repeat sign(left hand) <p>4. Meter (MPG 1,2,3,4) (SAS 9.1, 9.3, 9.4)</p> <ul style="list-style-type: none"> • Four-four • Two-four • Three-four • Common Time <p>5. Articulation (MPG 1,2,3,4) (SAS 9.1, 9.3, 9.4)</p> <ul style="list-style-type: none"> • Tonguing • Accents • Slurs • Staccato • Tenuto
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	<ol style="list-style-type: none"> 1. 2. Listening to music with understanding. 3. Performing music with others. <p>Evaluating the performance of the individual musician within a group.</p> <ol style="list-style-type: none"> 1. 2. The role of the conductor in building a cohesive ensemble. 3. That an orderly rehearsal is essential to the development of the ensemble <p>That what is practiced in rehearsal is essential to performance.</p>	<ol style="list-style-type: none"> 6. Dynamics (MPG 1,2,3,4) (SAS 9.1, 9.3, 9.4) <ul style="list-style-type: none"> • forte • mezzo forte • piano • Crescendo • Decrescendo/Diminuendo 7. Expression (MPG 1,2,3,4) (SAS 9.1, 9.3, 9.4) <ul style="list-style-type: none"> • Allegro • Moderato • Andante • Largo <p style="text-align: center;"><u>Ensemble</u></p> <ol style="list-style-type: none"> 1. Listening skills (MPG 1,2,3,4) (SAS 9.1, 9.3, 9.4) □ Awareness of ensemble pulse. <ul style="list-style-type: none"> • Awareness of good ensemble entrances and releases. • Awareness of ensemble tone quality. • Awareness of ensemble balance and blend. • Awareness of ensemble articulation patterns. 2. Balance/Blend (MPG 1,2,3,4) (SAS 9.1, 9.3, 9.4) <ul style="list-style-type: none"> • The students must hear themselves performing at an equal volume of sound with the other members of their sections. 3. Tone Quality (MPG 1,2,3,4) (SAS 9.1, 9.3, 9.4) □ Matching a good tone quality within the section. 4. Intonation (MPG 1,2,3,4) (SAS 9.1, 9.3, 9.4) □ Balance volume. <ul style="list-style-type: none"> • Match tone quality. • Eliminate “beats.” 5. Conducting Patterns (MPG 1,2,3,4) (SAS 9.1,9.3) <ul style="list-style-type: none"> • Reading two-four • Reading three-four • Reading four-four 6. Conducting Elements (MPG 1, 2,3,4) (SAS 9.1, 9.3)
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