

PLANNED INSTRUCTION

A PLANNED COURSE FOR:

BAND

Curriculum Writing Committee: Ryan Curchoe and Richard Bullock

Grade Level: 6

Date of Board Approval: 2021

Course Weighting

Daily participation - 10%

Lesson attendance - 30%

Playing assessments - 35%

Performances - 25%

Curriculum Map

Overview:

Marking Periods 1-4: All Units are ongoing

- 1) Students will vocalize, alone and with others, specific parts in a varied band repertoire, as well as scales and intervals, with proper articulation and expression. Students successful at matching pitch will play with better intonation. Continual evaluations throughout the school year will occur.
- 2) Students will perform on instruments, alone and with others, a varied repertoire of music, using method book(s), solo literature, and both small and large ensemble arrangements. Proper posture and breathing techniques should be exhibited by the students at all times. Rhythmic accuracy, proper articulation, dynamics, and phrasing are elements of music that will be modeled, demonstrated, and evaluated.
- 3) Students will learn and demonstrate the art of improvisation as they experiment with rhythm and harmony. Summative evaluations will be done by the students, peers, and teacher.
- 4) Students will experiment with composing and arranging music within specified parameters, demonstrating their knowledge of the elements of music. Students will record and perform their original compositions.
- 5) Students will demonstrate their knowledge of reading and notating music. Pitch, meter, dynamics, articulation, phrasing, key signatures, note values, and other musical elements will be modeled and demonstrated in an ongoing process. Summative evaluations will include written and performance measurements.
- 6) Students will demonstrate their ability to listen, analyze, and describe music using proper music terminology. Students will produce a written and verbal analysis of one selection within the band repertoire; satisfying Writing Academic Standards 1.4, 1.5 and Verbal 1.6.
- 7) Students will critique and evaluate music and music performance by listening to live and recorded performances. Students will compare and contrast component parts of the ensemble and discuss the elements of music within the context of the selected repertoire. In addition, students will submit a written critique of themselves and their peers several times a year after their own performances. This will also satisfy the Writing Academic Standard 1.4 (Informational and/or Persuasive).

8) Students will demonstrate an understanding of the relationship between music, the other arts, and disciplines outside of the arts. Both written and performance evaluations will be used.

9) Students will demonstrate their understanding of the relationship between music, history, and culture. This will satisfy the Academic Standard, Research 1.8 and use technology skills involving the internet. This will satisfy the Technology Standard 1 and 3.

Goals

Marking Periods 1-4 All Goals are ongoing

- Students will match pitch
- Students will recognize intervals
- Students will sing, in tune, within a lesson group and/or ensemble
- Students will recognize (both audibly and vocally) the difference between sharp and flat
- Students will use proper breath control while vocalizing
- Students will continue to develop proper tone quality
- Students will continue to develop proper technique
- Students will be able to recognize and (numerically) count triplet, eighth and sixteenth note rhythms
- Students will improvise using basic sets of guidelines
- Students will improvise using different major and minor scales
- Students will improvise across different genres of music
- Students will compose music using basic sets of guidelines
- Students will compose music using various major scale degrees
- Students will compose music using varying rhythm patterns
- Students will analyze their music and listen to others to determine their role in each phrase of a song.
- Students will identify and play in the correct key based on key signature
- Students will read and notate music in 2/4, 3/4, 4/4, 3/8, and 6/8
- Students will identify all musical concepts within the music
- Students will identify tonality
- Students will identify various instruments in a piece of music
- Students will create criteria to evaluate music performance
- Students will use that criteria to evaluate music performance
- Students will find commonalities between music and the other arts
- Students will find commonalities between music and disciplines outside the arts
- Students will practice at home at least 150 minutes each week to reinforce all learned in each lesson.
- Students may refer to method book at home for reinforcement
- Students may use internet to further research and compare the music to American and world history.

Big Ideas

Big Idea # 1: Students must develop pitch understanding and pitch recognition

Big Idea #2: Students must match pitch singing together in an ensemble setting

Big Idea # 3: Students must continue to build proper tone quality

Big Idea #4: Students must continue to build on technique

Big Idea # 5: Students will use various scales to develop improvisational skills

Big Idea #6: Students will use various rhythms to develop improvisational skills

Big Idea #7: Students will compose melodies based on a specific scale

Big Idea #8: Students will compose based on specific rhythms

Big Idea #9: Students will continue to develop their individual music reading skills

Big Idea #10: Students will continue to develop their music reading skills in an ensemble setting

Big Idea #11: Students will listen to various repertoire

Big Idea #12: Students will analyze and describe music

Big Idea # 13: Students will evaluate the quality of a music performance

Big Idea #14: Students will compare a piece of music to another art form, such as visual art, dance, or poetry

Big Idea #15: Students will describe how music and other art forms are interrelated.

Big Idea #16: Students will describe how the history of America shaped our music today.

Big Idea #17: Students will compare and describe the function of music of different cultures throughout the world.

Primary Textbook(s) Used for this Course of Instruction

REQUIRED TEXTS

There are no required texts however; it is recommended that a proven and well

planned series method book be used with instrumental band students. Advantages to using more recent methods are easier to read fingering charts and CD accompaniments. The newest versions include CDs and DVD's that allow the student to determine the practice tempo and include helpful videos. There are also several methods with supplemental music theory and history books. Obviously method books that have been around for decades still work and can be used at the director's discretion.

SUPPLEMENTAL METHOD BOOK RESOURCES

Clark, Andy (1992). 5 Minutes a Day (12 warm-up chorales, technique studies, and tuning routines). Oskaloosa, IA: C.L. Barnhouse Company.

Pearson, Bruce. Standard Of Excellence (Books 1-3). San Diego, CA: Kjos Music Company.

Rubank Intermediate and Advanced Methods. Milwaukee, WI: Hal

Leonard. Smith, Leonard B. (1952; Renewed 1980). Treasury of

Scales. CPP/Belwin, Inc.

Williams, Richard and King, Jeff (1998). Foundations for a Superior Performance. San Diego, CA: Neil A. Kjos Music Company.

SUPPLEMENTAL RESOURCES

(All Reproducible)

Adair, Audrey J. (1987). Basic Music Theory (Unit 1). West Nyack, NY: Parker Publishing Company.

Adair, Audrey J. (1987). Reading and Writing Music (Unit 2). West Nyack, NY: Parker Publishing Company.

Adair, Audrey J. (1987). Types of Musical Form and Composition (Unit 3). West Nyack, NY: Parker Publishing Company.

Althouse, Jay and Judy O'Reilly (2001). Accent on Composers (includes history of 22 composers and CD). Los Angeles, CA: Alfred Publishing Company.

Ericksen, Connie M. (1998). Band Director's Curriculum Resource (Ready-To-Use Lessons & Worksheets). West Nyack, NY: Parker Publishing Company.

Gagne, Denise (1988). Theory Worksheets for Beginner Bands. Portland, ME: Weston Walch Publishing Company.

Wimer, Tim (1994). Ten Lessons in Rudiments & Rhythms. Roanoke, VA:

Rhythm Street Publications.

Wimer, Tim (1999). The Ultimate Rhythm Resource (for all instruments).
Cloverdale, VA: Unique Percussion Concepts.

SUPPLEMENTAL WEBSITE RESOURCES

Music Websites (notation, chords, etc.):

www.musictheory.net

www.musictheory.com

<http://pitchimprover.com>

Breathing Gym: <http://www.schooltube.com/video/ff1d9f39d7d9d9e983eb/>

Rhythm Counting: <http://www.philtulga.com/counter.html>

Rhythm Generator: <http://insidemusicteaching.com/random-rhythm-reader/>

Rhythm Trainer: <http://www.therhythmtrainer.com/>

Vic Firth Rudiments - Quadrant A:

<http://centuryhighbands.com/images/uploads/Quadrant>

[A.pdf](#)

Impro-Visor: <https://www.cs.hmc.edu/~keller/jazz/improvisor/>

Noteflight: <https://www.noteflight.com/login>

MuseScore: <https://musescore.org/>

Finale Notepad: <https://www.finalemusic.com/products/finale-notepad/>

Musink: <http://musink.ne>

Curriculum Plan

UNIT 1: Singing alone and with others

Unit: Singing along and with others

Time Range in Days: 5 days a week/one lesson a week/ongoing

Standard(s): PA Academic Standards for Arts and Humanities

Pennsylvania Academic Standards Addressed:

9.1.5.A; 9.1.5.B; 9.1.5.C; 9.1.5.G; 9.1.5.H; 9.2.5.E; 9.3.5.A; 9.3.5.F

National Core Arts Anchors Addressed:

MU:Cr1.1.E.5a; MU:Cr2.1.E.5a; MU:Cr3.2.E.5a; MU:Pr4.1.E.5a; MU:Pr4.2.E.5a;
MU:Pr6.1.E.5b; MU:Re7.2.E.5a; MU:Re8.1.E.5a

Objectives:

1. Students sing accurately and with good breath control throughout their singing ranges, alone and in both small and large ensembles.
2. Students sing with expression and technical accuracy a repertoire of vocal literature with a level of difficulty of 1.5, on a scale of 1 to 6, including songs performed from memory.
3. Students sing music representing diverse genres and cultures, with expression appropriate for the work being performed.

Core Activities and Corresponding Instructional Methods:

- Pitch vocalization.
- Vocalize concepts (higher/lower, louder/softer and faster/slower).
- Vocalize major scales.
- Audiate tonality.
- Vocalize technical accuracy of musical elements (articulation, phrasing and dynamics).
- Breathing exercises for breath control – inhale/exhale at a variety of tempos; work on holding breath for the length of a phrase, approximately four measures, at a moderate tempo, before breathing again.
- Vocalize instrumental parts with expression and articulation.
- Guided practice
- Teacher modeling

Assessments:

Diagnostic: Teacher evaluation of pitch recognition, articulations, dynamics, tonality, and phrasing.

Formative: Guided and individual practice of diagnostic concepts.

Summative: Continual evaluations throughout the school year in group lessons and ensemble rehearsals.

UNIT 2: Performing on instruments alone and with others a varied repertoire of music

Unit: Performing on instruments, alone and with others, a varied repertoire of music

Time Range in Days: 5 days a week/one lesson a week/ongoing

Standard(s): PA Academic Standards for Arts and Humanities

Pennsylvania Academic Standards Addressed:

9.1.5.A; 9.1.5.B; 9.1.5.C; 9.1.5.D; 9.1.5.E; 9.1.5.G; 9.2.5.L

National Core Arts Anchors Addressed:

MU:Cr1.1.E.5a; MU:Cr3.2.E.5a; MU:Pr4.1.E.5a; MU:Pr4.2.E.5a; MU:Pr4.3.E.5a; MU:Pr5.3.E.5a;

MU:Pr6.1.E.5a; MU:Pr6.1.E.5b; MU:Re7.2.E.5a; MU:Re8.1.E.5a; MU:Re9.1.E.5a

Objectives:

1. Students perform on at least one instrument accurately and independently, alone and in small and large ensembles, with good posture, good playing position, and good breath, or stick control.
2. Students perform music representing diverse genres and cultures, with expression appropriate for the work being performed.
3. Students play by ear simple melodies on a melodic instrument and simple accompaniments on a harmonic instrument.
4. Students perform with expression and technical accuracy a varied repertoire of instrumental literature with a level of difficulty of 2+ to 4, on a scale of 1 to 6, including some solos performed from memory.

Core Activities and Corresponding Instructional Methods:

- Explain and model correct posture and playing position to each student.
- Breathing exercises for breath control – inhale/exhale at a variety of tempos; work on holding breath for the length of a phrase, approximately four

measures, at a moderate tempo, before breathing again. Breathing gym routines may be used to advance breathing control.

- Students will play major scales (up to and including 4 #s and 4bs), the three forms of minor scales (natural, harmonic, and melodic), full range chromatic scales, and major arpeggios using a variety of articulations and rhythms; 7th grade 1 octave, 8th grade 2+ (see scale schedule in appendix)
- Percussionists will begin working on Quadrant A of the Vic Firth Rudiments packet.
- Students will continue working with simple chord structure (I, IV, V) and be introduced to more complex chords.
- Students will experiment with and identify musical elements that produce expression and technique.
- Students will develop expression and technique through individual and group rehearsal of band repertoire.
- Students will play assigned parts of scores individually and together in small and large ensembles.
- Direct instruction
- Peer coaching
- Teacher modeling
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Assessments:

Diagnostic: Teacher evaluation of musical elements, expression, and technique.

Formative: Music element worksheets, written and oral quizzes, and performance responses.

Summative: Continual evaluations throughout the school year in group lessons, band rehearsals, and performances.

UNIT 3: Improvising melodies, variations, and accompaniments

Unit: Improvising melodies, variations, and accompaniments

Time Range in Days: 5 days a week/one lesson a week/ongoing

Standard(s): PA Academic Standards for Arts and Humanities

Pennsylvania Academic Standards Addressed:

9.1.5.A; 9.1.5.B; 9.1.5.C; 9.1.5.D; 9.1.5.G; 9.1.5.H; 9.1.5.K; 9.2.5.A; 9.2.5.E; 9.2.5.K;
9.3.5.A;
9.3.5.E; 9.3.5.F

National Core Arts Anchors Addressed:

MU:Cr1.1.E.5a; MU:Cr2.1.E.5a; MU:Cr2.1.E.5b; MU:Cr3.1.E.5a; MU:Cr3.2.E.5a;
MU:Pr4.1.E.5a;
MU:Pr4.2.E.5a; MU:Pr4.3.E.5a; MU:Pr5.3.E.5a; MU:Pr6.1.E.5a; MU:Pr6.1.E.5b;
MU:Re7.2.E.5a

Objectives:

1. Students improvise simple harmonic accompaniments.
2. Students improvise melodic embellishments and simple rhythmic and melodic variations on given pentatonic melodies and melodies in major keys.
3. Students improvise short melodies, unaccompanied and over given rhythmic accompaniments, each in a consistent style, meter, and tonality

Core Activities and Corresponding Instructional Methods:

- Students will play a pentatonic scale on a keyboard instrument (percussion) or on their wind instrument.
- Students will write and perform pentatonic melodies.
- Students will improvise pentatonic melodies and harmonies, adding rhythm.
- Students will experiment with rhythm and harmony individually and in ensemble settings.
- Students will further development and understand major scales with the addition of scale and key signature worksheets.
- Students will develop improvisational skills as scale technique improves.
- Students will further develop improvisational skills through the introduction and use of imitation and embellishment.
- If opportunity presents itself – students may attend live performances to hear tonality, accompaniments, rhythms, style, and other elements of music.
- Students are encouraged to listen to and evaluate improvisation by professional musicians by means of the internet.
- Direct instruction
- Teacher modeling
- Guided practice
- Independent practice
- Discovery learning
- Questioning
- Analyzing

Assessments:

Diagnostic: Teacher evaluation of fundamental and improvisational skills.

Formative: Students will record themselves improvising melodies and harmonies using defined parameters; individualized practice.

Summative: Student, peer, and teacher analysis of improvisational techniques.

UNIT 4: Composing and arranging music within specified guidelines.

Unit: Composing and arranging music within specified guidelines.

Time Range in Days: 5 days a week/one lesson a week/ongoing

Standard(s): PA Academic Standards for Arts and Humanities

Pennsylvania Academic Standards Addressed:

9.1.5.A; 9.1.5.B; 9.1.5.C; 9.1.5.D; 9.1.5.E; 9.1.5.G; 9.1.5.H; 9.1.5.K; 9.2.5.L; 9.3.5.A;
9.3.5.E;
9.3.5.F

National Core Arts Anchors Addressed:

MU:Cr1.1.E.5a; MU:Cr2.1.E.5a; MU:Cr2.1.E.5b; MU:Cr3.1.E.5a; MU:Cr3.2.E.5a;
MU:Pr4.1.E.5a;
MU:Pr4.2.E.5a; MU:Pr4.3.E.5a; MU:Pr5.3.E.5a; MU:Pr6.1.E.5a; MU:Pr6.1.E.5b;
MU:Re7.2.E.5a

Objectives:

1. Students compose short pieces within specified guidelines.
2. Students arrange simple pieces for voices or instruments other than those for which the pieces were written.
3. Students use a variety of traditional and nontraditional sound sources and electronic media when composing and arranging.

Core Activities and Corresponding Instructional Methods:

- Students will experiment with and identify elements of music.
- Students will verbally explain the elements of music.
- Students will listen to recordings to determine elements of variety, tension, resolution, and balance.
- Using the melody of a contemporary piece of music, students will transcribe it for their instrumentation.
- Students will write their own 16 measure original composition, with teacher defined parameters, that include their discovery of the elements in music.
- Students will use manuscript paper and/or the computer to notate their

- compositions.
- Direct instruction
 - Teacher modeling
 - Small group practice
 - Discussion
 - Guided practice
 - Independent practice
 - Discovery learning
 - Questioning

Assessments

Diagnostic: Thorough discussion of elements needed to satisfy requirements will be based on student knowledge of fundamentals.

Formative: Regular review by student and teacher of student examples; student, peer, and teacher evaluation.

Summative: Students will record and perform their original compositions according to the parameters set forth; student, peer, and teacher evaluation.

UNIT 5: Reading and notating music

Unit: Reading and notating music

Time Range in Days: 5 days a week/one lesson a week/ongoing

Standard(s): PA Academic Standards for Arts and Humanities

Pennsylvania Academic Standards Addressed:

9.1.5.A; 9.1.5.B; 9.1.5.C; 9.1.5.D; 9.1.5.E; 9.1.5.G; 9.2.5.L

National Core Arts Anchors Addressed:

MU:Cr1.1.E.5a; MU:Cr3.2.E.5a; MU:Pr4.1.E.5a; MU:Pr4.2.E.5a; MU:Pr4.3.E.5a;
MU:Pr5.3.E.5a;

MU:Pr6.1.E.5a; MU:Pr6.1.E.5b; MU:Re7.2.E.5a; MU:Re8.1.E.5a; MU:Re9.1.E.5a

Objectives:

1. Students read whole, half, quarter, eighth, sixteenth, and dotted notes and rests in 2/4, 3/4, 4/4, 6/8, 3/8, and alla breve meter signatures.
2. Students read at sight simple melodies in both the treble and bass clefs.
3. Students identify and define standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, and expression.
4. Students use standard notation to record their musical ideas and the musical ideas of others.
5. Students who participate in an instrumental ensemble will accurately and expressively sight-read music with a level of difficulty of 2.5, on a scale of 1 to 6.

Core Activities and Corresponding Instructional Methods:

- Students will demonstrate, develop, and reinforce knowledge of notation and fingerings through the use of worksheets, computer software notation programs, and/or websites (example: musictheory.net).
- Discuss rhythm, meter, notation, and notation symbols.
- In addition to standard meter, students will develop an understanding of uncommon meter and the conducting patterns for each: 5/4, 6/4, 7/4, 7/8, 9/8, 12/8 and fast 3.
- Students will sight-read a variety of music up to and including grade 2.5 music in small and large ensembles.
- Students will study, explore, and investigate musical markings found in all band music.
- Students will explain the significance of musical elements (dynamics, articulation, phrasing, key signatures, meter signatures, note values, etc.).
- Students will demonstrate knowledge of the significance of musical elements on their instrument.
- Direct instruction
- Peer coaching
- Teacher modeling
- Small group practice
- Discussion
- Guided practice
- Independent practice
- Discovery learning
- Questioning

Assessments:

Diagnostic: Written and verbal evaluation.

Formative: Music theory worksheets, software notation programs (technology skills) or websites, independent practice, instrumental rehearsals.

Summative: Written quizzes, playing tests, group lessons, and band rehearsals.

UNIT 6: Listening to, analyzing, and describing music.

Unit: Listening to, analyzing, and describing music.

Time Range in Days: 5 days a week/one lesson a week/ongoing

Standard(s): PA Academic Standards for Arts and Humanities

Pennsylvania Academic Standards Addressed:

9.1.5.A; 9.1.5.B; 9.1.5.C; 9.1.5.D; 9.1.5.E; 9.1.5.K; 9.2.5.A; 9.2.5.B; 9.2.5.C;
9.2.5.E;9.2.5.F;

9.2.5.J; 9.2.5.K; 9.3.5.A; 9.3.5.B; 9.3.5.D; 9.3.5.E; 9.3.5.F; 9.4.5.D

National Core Arts Anchors Addressed:

MU:Pr4.1.E.5a; MU:Pr4.2.E.5a; MU:Pr4.3.E.5a; MU:Pr5.3.E.5a; MU:Pr6.1.E.5b;
MU:Re7.1.E.5a; MU:Re7.2.E.5a; MU:Re8.1.E.5a; ; MU:Re9.1.E.5a

Objectives:

1. Students describe specific music events in a given aural example, using appropriate terminology.
2. Students analyze the uses of elements of music in aural examples representing diverse genres and cultures.
3. Students demonstrate knowledge of the basic principles of meter, rhythm, tonality, intervals, chords, and harmonic progressions in their analyses of music.

Core Activities and Corresponding Instructional Methods:

- Discussions of style and characteristics of assigned band repertoire.
- Guided rehearsal of assigned band repertoire.
- Compare and contrast band repertoire in group lessons.
- Discuss musical markings within assigned band repertoire.
- Discuss music representing various genre included in the band repertoire.
- Direct instruction
- Peer coaching
- Teacher modeling
- Small group practice
- Discussion
- Guided practice
- Independent practice
- Discovery learning
- Questioning
- Rote learning

Assessments:

Diagnostic: Teacher evaluation.

Formative: Regular review by student and teacher of musical examples and terminology descriptors.

Summative: Written and verbal analysis of one selection within the band repertoire chosen by the director (Writing 1.4, 1.5; Verbal 1.6).

UNIT 7: Evaluating music and music performance

Unit: Evaluating music and music performance

Time Range in Days: 5 days a week/one lesson a week/ongoing

Standard(s): PA Academic Standards for Arts and Humanities

Pennsylvania Academic Standards Addressed:

9.1.5.A; 9.1.5.B; 9.1.5.C; 9.1.5.D; 9.1.5.E; 9.1.5.K; 9.2.5.A; 9.2.5.B; 9.2.5.C;
9.2.5.E; 9.2.5.F;

9.2.5.J; 9.2.5.K; 9.3.5.A; 9.3.5.B; 9.3.5.D; 9.3.5.E; 9.3.5.F; 9.4.5.D

National Core Arts Anchors Addressed:

MU:Pr4.1.E.5a; MU:Pr4.2.E.5a; MU:Pr4.3.E.5a; MU:Pr5.3.E.5a; MU:Pr6.1.E.5b;
MU:Re7.1.E.5a; MU:Re7.2.E.5a; MU:Re8.1.E.5a; MU:Re9.1.E.5a

Objectives:

1. Students develop criteria for evaluating the quality and effectiveness of music performances and compositions and apply the criteria in their personal listening and performing.
2. Students evaluate the quality and effectiveness of their own and others' performances, compositions, arrangements, and improvisations by applying specific criteria appropriate for the style of the music and offer constructive suggestions for improvement.

Core Activities and Corresponding Instructional Methods

- Play an assigned section of band repertoire and listen to similar parts in the

ensemble.

- Listen to various parts of the ensemble and compare and contrast the component parts.
- Self-critique performance of band repertoire that is recorded and played back via digital recorder or other recording device
- Critique performances by peers.
- Listen to and critique performances of a variety of band music including professional recordings of college and military organizations
- Listen to and critique solo performance recordings
- Direct Instruction
- Demonstration
- Small group practice
- Discussion
- Discovery learning
- Questioning
- Rote learning

Assessments:

Diagnostic: Teacher evaluation of fundamental and improvisational skills.

Formative: Students will record themselves improvising melodies and harmonies using defined parameters; individualized practice.

Summative: Student, peer, and teacher analysis of improvisational techniques.

UNIT 8: Understanding relationships between music, the other arts, and disciplines outside the arts

Unit: Understanding relationships between music, the other arts, and disciplines outside the arts

Time Range in Days: 5 days a week/one lesson a week/ongoing

Standard(s): PA Academic Standards for Arts and Humanities

Pennsylvania Academic Standards Addressed:

9.1.5.A; 9.1.5.B; 9.1.5.C; 9.1.5.D; 9.1.5.E; 9.1.5.K; 9.2.5.A; 9.2.5.B; 9.2.5.C; 9.2.5.D; 9.2.5.E;

9.2.5.F; 9.2.5.G; 9.2.5.H; 9.2.5.I; 9.2.5.J; 9.2.5.K; 9.3.5.A; 9.3.5.B; 9.3.5.D; 9.3.5.E; 9.3.5.F; 9.4.5.D

National Core Arts Anchors Addressed:

MU:Pr4.1.E.5a; MU:Pr4.2.E.5a; MU:Pr4.3.E.5a; MU:Pr5.3.E.5a; MU:Pr6.1.E.5b; MU:Re7.1.E.5a; MU:Re7.2.E.5a; MU:Re8.1.E.5a; MU:Re9.1.E.5a

Objectives:

1. Students compare in two or more arts forms how the characteristic materials of each art (that is, sound in music, visual stimuli in visual arts, movement in dance, and human interrelationships in theatre) can be used to transform similar events, scenes, emotions, or ideas into works of art.
2. Students describe ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those of music.

Core Activities and Corresponding Instructional Methods:

- Discussions of style and characteristics of band repertoire as related to the other arts.
- Students research comparisons of art and music in the band repertoire.
- Based on band repertoire, class discussions comparing styles of music to art (example – If minor tonality is used, Van Gogh’s “Starry Night” may be compared. If modern music is included, Picasso’s “Three Musicians” or other 20th century artwork may be compared)
- Historical discussions of band repertoire reflecting a particular event or a culture (examples – “Lincoln Celebration Overture”, “The Civil War”, “The Emerald Isle”).
- Discussions of meter, math, and rhythm.
- Students will discuss and develop knowledge of music vocabulary and how it relates to language.

- Discuss music history as it relates to American and world history.
- Discuss acoustics and science.
- Direct instruction
- Peer coaching
- Teacher modeling
- Group lessons
- Discussion
- Guided practice
- Independent practice
- Discovery learning
- Questioning

Assessments:

Diagnostic: Teacher evaluation.

Formative: Oral and/or written quizzes based on independent research and discussions; music performances.

Summative: Written and performance evaluation.

UNIT 9: Understanding music in relation to history and culture

Unit: Understanding music in relation to history and culture

Time Range in Days: 5 days a week/one lesson a week/ongoing

Standard(s): PA Academic Standards for Arts and Humanities

Pennsylvania Academic Standards Addressed:

9.1.5.A; 9.1.5.B; 9.1.5.C; 9.1.5.D; 9.1.5.E; 9.1.5.K; 9.2.5.A; 9.2.5.B; 9.2.5.C; 9.2.5.D;
9.2.5.E;

9.2.5.F; 9.2.5.G; 9.2.5.H; 9.2.5.I; 9.2.5.J; 9.2.5.K; 9.2.5.L; 9.3.5.A; 9.3.5.B; 9.3.5.C;
9.3.5.D;

9.3.5.E; 9.3.5.F; 9.4.5.D

National Core Arts Anchors Addressed:

MU:Pr4.1.E.5a; MU:Pr4.2.E.5a; MU:Re7.1.E.5a; MU:Re7.2.E.5a; MU:Re8.1.E.5a;
MU:Re9.1.E.5a

Objectives:

1. Students describe distinguishing characteristics of representative music genres and styles from a variety of culture.
2. Students classify by genre and style (and, if applicable, by historical period, composer, and title) a varied body of exemplary (that is, high-quality and characteristic) musical works and explain the characteristics that cause each work to be considered exemplary.
3. Students compare, in several cultures of the world, functions music serves, roles of musicians, and conditions under which music is typically performed.

Core Activities and Corresponding Instructional Methods:

- Teacher-lead discussions of style and characteristics of band repertoire as related to other cultures of the world.
- Students research comparisons of music in the band repertoire to history and other cultures and present their findings (include technology skills – some internet research).
- Discussions of history of band repertoire which may have been composed to reflect an event in history or a culture.
- Based on band repertoire, class discussions comparing and contrasting styles of music to events in history, explaining how elements of music portray historical events.
- Include the playing of various cultural and historic pieces in the band repertoire.
- Direct instruction
- Peer coaching
- Teacher modeling
- Discussions
- Guided practice
- Independent practice
- Discovery learning
- Questioning

Assessments:

Diagnostic: Teacher evaluation

Formative: Oral and/or written quizzes, research (Standard 1.8)(Technology Skills – use of the internet), projects, music performance.

Summative: Music performance.

Checklist to Complete and Submit with Curriculum:

- _____ **A hard copy of the curriculum using The template entitled "Planned Instruction," available on the district website**

- _____ **Hard copies of all supplemental resources not available electronically**

- _____ **The primary textbook form(s)**

- _____ **The appropriate payment form, in compliance with the maximum curriculum writing hours noted on the first page of this document**

- _____ **A USB/Flash Drive containing a single file that will print the curriculum in its intended sequence from beginning to end and all supplemental resources that are available in electronic format.**

Each principal and/or department chair has a schedule of First and Second Readers/Reviewers. Each Reader/Reviewer must sign & date below.

First Reader/Reviewer Printed Name _____

First Reader/Reviewer Signature _____ **Date** _____

Second Reader/Reviewer Printed Name John Staub

Second Reader/Reviewer Signature John Staub **Date** 7/1/21