# Curriculum Development Course at a Glance

## Planning for 6th Grade Music

<table>
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<tr>
<th>Content Area</th>
<th>Music</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Course Name/Course Code</strong></td>
<td>Performance</td>
</tr>
<tr>
<td><strong>Standard</strong></td>
<td><strong>Grade Level Expectations (GLE)</strong></td>
</tr>
<tr>
<td><strong>GLE Code</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Content Area</strong></td>
<td><strong>Music</strong></td>
</tr>
<tr>
<td><strong>Course Level</strong></td>
<td><strong>6th Grade</strong></td>
</tr>
<tr>
<td>1. Expression of Music</td>
<td>1. Perform music in unison and two parts accurately and expressively at a minimal level of 1 on the difficulty rating scale</td>
</tr>
<tr>
<td></td>
<td>2. Perform music accurately and expressively at a minimal level of .5 on the difficulty rating scale at the first reading</td>
</tr>
<tr>
<td></td>
<td>3. Demonstrate major and minor scales</td>
</tr>
<tr>
<td><strong>GLE Code</strong></td>
<td>MU09-GR.6-S.1-GLE.1</td>
</tr>
<tr>
<td>2. Creation of Music</td>
<td>1. Create melodic and rhythmic patterns</td>
</tr>
<tr>
<td></td>
<td>2. Improvise call-and-response patterns</td>
</tr>
<tr>
<td><strong>GLE Code</strong></td>
<td>MU09-GR.6-S.2-GLE.1</td>
</tr>
<tr>
<td>3. Theory of Music</td>
<td>1. Identification of rhythmic and melodic patterns in musical examples</td>
</tr>
<tr>
<td></td>
<td>2. Notation of level .5 using the appropriate clef for instrument and/or voice</td>
</tr>
<tr>
<td></td>
<td>3. Analysis of a beginning level composition or performance using musical elements</td>
</tr>
<tr>
<td><strong>GLE Code</strong></td>
<td>MU09-GR.6-S.3-GLE.1</td>
</tr>
<tr>
<td>4. Aesthetic Valuation of Music</td>
<td>1. Determination of strengths and weaknesses in musical performances according to specific criteria</td>
</tr>
<tr>
<td></td>
<td>2. Description of music’s role in the human experience, and ways music is used and enjoyed in society</td>
</tr>
<tr>
<td><strong>GLE Code</strong></td>
<td>MU09-GR.6-S.4-GLE.1</td>
</tr>
</tbody>
</table>

## 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.

<table>
<thead>
<tr>
<th>Unit Titles</th>
<th>Length of Unit/Contact Hours</th>
<th>Unit Number/Sequence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ensemble: Where Everyone is a Starter</td>
<td>Year</td>
<td>Instructor’s Choice</td>
</tr>
<tr>
<td>This World is Your World</td>
<td>Quarter</td>
<td>Instructor’s Choice</td>
</tr>
<tr>
<td>Building the Music</td>
<td>Instructor’s Choice</td>
<td>Instructor’s Choice</td>
</tr>
</tbody>
</table>

Authors of the Sample: Gregory Piotraschke (Jefferson County R-1); Cynthia Smith (Pueblo County 70); Zac Timbrell (Aurora Public Schools)

6th Grade, Music

Complete Sample Curriculum – Posted: January 31, 2013
### Unit Title
**Ensemble: Where Everyone is a Starter**

### Length of Unit
**Year**

#### Focusing Lens(es)
System/Relationships

#### Standards and Grade Level Expectations Addressed in this Unit
- MU09-GR.6-S.1-GLE.1, MU09-GR.6-S.1-GLE.2, MU09-GR.6-S.1-GLE.3
- MU09-GR.6-S.2-GLE.1, MU09-GR.6-S.2-GLE.2, MU09-GR.6-S.2-GLE.3
- MU09-GR.6-S.3-GLE.1, MU09-GR.6-S.3-GLE.2, MU09-GR.6-S.3-GLE.3
- MU09-GR.6-S.4-GLE.1

### Inquiry Questions (Engaging-Debatable):
- Why is it important to watch the conductor, sing/play, and listen at the same time? (MU09-GR.6-S.1-GLE.1,2) and (MU09-GR.6-S.2-GLE 1,2,3)
- Why is it important to perform with consistent tone quality, intonation, balance, blend, and phrasing?
- Why is it important to understand musical notation?
- Why is it important to sing/play scales?

### Unit Strands
Expression, Creation, Theory, Aesthetic Valuation

### Concepts
- Technique, Creation, Theory, Aesthetic Valuation

### Generalizations
**My students will Understand that...**

<table>
<thead>
<tr>
<th>Factual</th>
<th>Guiding Questions</th>
<th>Conceptual</th>
</tr>
</thead>
<tbody>
<tr>
<td>Good practice and rehearsal participation techniques optimize an ensemble’s success. (MU09-GR.6-S.1-GLE.1,2,3) and (MU09-GR.6-S.3-GLE.1,2)</td>
<td>What are the vital elements of good rehearsal participation?</td>
<td>How does individual practice improve the overall quality of the ensemble?</td>
</tr>
<tr>
<td>The structure and function of music creates a system that every member can follow. (MU09-GR.6-S.1-GLE.1,2,3) and (MU09-GR.6-S.2-GLE.1,2) and (MU09-GR.6-S.3-GLE.1,2,3) and (MU09-GR.6-S.4-GLE.1)</td>
<td>How does this ensemble count rhythms?</td>
<td>How can the knowledge of major/minor scales enhance the ability to sight-read?</td>
</tr>
<tr>
<td>Technique and expression transfer to different styles of music (MU09-GR.6-S.2-GLE.1,2) and (MU09-GR.6-S.3-GLE.1,3) and (MU09-GR.6-S.4-GLE.1-GLE.2)</td>
<td>What techniques and expressions does your repertoire share?</td>
<td>How can different styles have similarities?</td>
</tr>
<tr>
<td>The expression of the ensemble is enhanced through the energy of its members (MU09-GR.6-S.1-GLE.1,2) and (MU09-GR.6-S.3-GLE.1) and (MU09-GR.6-S.4-GLE.2)</td>
<td>How can you convey energy in a rehearsal?</td>
<td>Why is energy important to music making?</td>
</tr>
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</table>

Authors of the Sample: Gregory Piotraschke (Jefferson County R-1); Cynthia Smith (Pueblo County 70); Zac Timblem (Aurora Public Schools)

6th Grade, Music

Complete Sample Curriculum – Posted: January 31, 2013
# Curriculum Development Overview
## Unit Planning for 6th Grade Music

<table>
<thead>
<tr>
<th>Knowledge of musical structure and form allows for composition. (MU09-GR.6-S.2-GLE.1) and (MU09-GR.6-S.3-GLE.2,3) and (MU09-GR.6-S.4-GLE.1)</th>
<th>What are elements that make for a quality composition?</th>
<th>How do missing elements affect the overall sound of a piece? Why is it important to have many symbols associated with music composition?</th>
</tr>
</thead>
</table>

## Critical Content:
### My students will **Know...**

- **Suggested Repertoire:** Simple Octavos for a Choir Setting, Methods Books or other similar starting materials for Band or Orchestra
  - Proper practice and rehearsal behaviors (MU09-GR.6-S.1-GLE.1,2,3) and (MU09-GR.6-S.3-GLE.1,2)
  - The importance of energy in a rehearsal and performance setting (MU09-GR.6-S.1-GLE.1,2) and (MU09-GR.6-S.3-GLE.1) and (MU09-GR.6-S.4-GLE.2)
  - Technical vocabulary (listed below) (MU09-GR.6-S.1-GLE.1,2) and (MU09-GR.6-S.2-GLE.1; MU09-GR.6-S.3-GLE.1,2,3) and (MU09-GR.6-S.4-GLE.1)
  - Elements and techniques used in different styles of music (MU09-GR.6-S.1-GLE.1,2) and (MU09-GR.6-S.3-GLE.1,2,3) and (MU09-GR.6-S.4-GLE.1,2)
  - A set of criteria for evaluating performance (MU09-GR.6-S.4-GLE.1)

## Key Skills:
### My students will be able to **(Do)...**

- Read musical notation and demonstrate on their instrument/voice (MU09-GR.6-S.1-GLE.1,2,3) and (MU09-GR.6-S.3-GLE.1,2)
- Demonstrate technical vocabulary through performance (MU09-GR.6-S.1-GLE.1,2) and (MU09-GR.6-S.3-GLE.1,2,3)
- Distinguish different styles of music through listening and performance (MU09-GR.6-S.1-GLE.1,2) and (MU09-GR.6-S.3-GLE.1,2,3) and (MU09-GR.6-S.4-GLE.2-EO.c)
- Demonstrate proper practice and rehearsal behaviors (MU09-GR.6-S.1-GLE.1,2)
- Notate a simple melodic and rhythmic pattern (MU09-GR.6-S.2-GLE.1)
- Evaluate informal/formal performance (MU09-GR.6-S.4-GLE.1)

## 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: "Mark Twain exposes the hypocrisy of slavery through the use of satire."

**A student in ____________ can demonstrate the ability to apply and comprehend critical language through the following statement(s):**

**Understanding, knowing, and correctly demonstrating musical elements are necessary to be a contributing member of a performing ensemble.**

### Academic Vocabulary:
- Rhythm, compose, style, technique, balance, blend, phrasing, ensemble

### Technical Vocabulary:
- Musical Elements - key signature, time signature, melody, harmony, major and minor scale, articulations (staccato, legato, accent), dynamics (pianissimo to fortissimo), tempo (largo to allegro tempos), intonation
## Unit Planning for 6th Grade Music

### Curriculum Development Overview

**Unit Title:** Building the Music

**Length of Unit:**
- MU09-GR.6-S.1-GLE.1, MU09-GR.6-S.1-GLE.2, MU09-GR.6-S.1-GLE.3
- MU09-GR.6-S.2-GLE.1, MU09-GR.6-S.2-GLE.2
- MU09-GR.6-S.3-GLE.1, MU09-GR.6-S.3-GLE.2, MU09-GR.6-S.3-GLE.3
- MU09-GR.6-S.4-GLE.1, MU09-GR.6-S.4-GLE.2

### Focusing Lens(es)
- Intention, Choices

### Standards and Grade Level Expectations Addressed in this Unit
- MU09-GR.6-S.1-GLE.1, MU09-GR.6-S.1-GLE.2, MU09-GR.6-S.1-GLE.3
- MU09-GR.6-S.2-GLE.1, MU09-GR.6-S.2-GLE.2
- MU09-GR.6-S.3-GLE.1, MU09-GR.6-S.3-GLE.2, MU09-GR.6-S.3-GLE.3
- MU09-GR.6-S.4-GLE.1, MU09-GR.6-S.4-GLE.2

### Inquiry Questions (Engaging-Debatable):
- How can you make music when there is no printed music in front of you? (MU09-GR.6-S.2-GLE.1,2) and (MU09-GR.6-S.3-GLE.1,3) and (MU09-GR.6-S.4-GLE.1)
- How do compositional choices affect the final product? How could the process of composition and improvisation be described?

### Unit Strands
- Expression, Creation, Theory, Aesthetic Valuation

### Concepts
- Composition, Patterns, Technique, Rhythm, Style, Observation, Improvisation, Melody

### Generalizations

**My students will Understand that...**

<table>
<thead>
<tr>
<th>Patterns observed in music inform composing and improvising. (MU09-GR.6-S.1-GLE.3) and (MU09-GR.6-S.2-GLE.1,2) and (MU09-GR.6-S.3-GLE.2)</th>
<th>Factual</th>
<th>Guiding Questions</th>
</tr>
</thead>
<tbody>
<tr>
<td>What are some simple melodic patterns that can be used in improvisation?</td>
<td>How might patterns influence a composition?</td>
<td></td>
</tr>
<tr>
<td>How is music built around patterns within major and minor scales?</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Improvisation and composition employ foundational techniques in music. (MU09-GR.6-S.1-GLE.1,2,3) and (MU09-GR.6-S.2-GLE.2) and (MU09-GR.6-S.3-GLE.1,2,3)</th>
<th>Factual</th>
<th>Guiding Questions</th>
</tr>
</thead>
<tbody>
<tr>
<td>What are some foundational techniques of music?</td>
<td>How do you decide which pitches to use when composing and improvising?</td>
<td></td>
</tr>
<tr>
<td>What elements of technique are critical to successful composition and improvisation?</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Rhythm and melody communicate choice and style in improvisation and composition. (MU09-GR.6-S.2-GLE.1,2) and (MU09-GR.6-S.3-GLE.1,2,3) and (MU09-GR.6-S.4-GLE.2)</th>
<th>Factual</th>
<th>Guiding Questions</th>
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<tbody>
<tr>
<td>What are some simple rhythmic patterns that can be used in improvisation?</td>
<td>How does listening to other musicians increase your ability to improvise?</td>
<td></td>
</tr>
<tr>
<td>How can rests be incorporated into composition and improvisation?</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
### Critical Content:

**My students will Know...**

- Suggested Repertoire:
  - “The complete history of Western Music abridged. By Audry Snyder (2 pt. choir); “Al Shlosha D’varim” Allan Naplan (2pt Choir) A La puerta Del cielo; Siyahamba; A La Nanita Nana; Pat-a-tan; Shalom Chavaram; African Noel; Danny Boy; Go tell aunt Rhode; “5 note concerto” by John O’Reilly (band);)” 3-Airs from Gloucester” by Hugh Stuart (band)

### Key Skills:

**My students will be able to (Do)...**

- Compose simple melodic and rhythmic patterns (MU09-GR.6-S.2-GLE.1)
- Improvise simple melodic and rhythmic patterns (MU09-GR.6-S.2-GLE.2)
- Demonstrate proper technique when composing and improvising (MU09-GR.6-S.1-GLE.1,3) and (MU09-GR.6-S.2-GLE.1,2) and (MU09-GR.6-S.3-GLE.1,2,3)
- Defend their choices regarding composition and improvisation (MU09-GR.6-S.2-GLE.1,2) and (MU09-GR.6-S.4-GLE.1)

### 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: *“Mark Twain exposes the hypocrisy of slavery through the use of satire.”*

A student in ____________ can demonstrate the ability to apply and comprehend critical language through the following statement(s):

- **Musical knowledge shapes the construction of composition and improvisation.**

### Academic Vocabulary:

- Improvisation, composition, creativity, pattern, technique

### Technical Vocabulary:

- Melody, rhythm, chord structure, major and minor scales
## Curriculum Development Overview
### Unit Planning for 6th Grade Music

<table>
<thead>
<tr>
<th>Focusing Lens(es)</th>
<th>Standards and Grade Level Expectations Addressed in this Unit</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beliefs / Values, Origins</td>
<td>MU09-GR.6-S.1-GLE.1, MU09-GR.6-S.1-GLE.2, MU09-GR.6-S.1-GLE.3 MU09-GR.6-S.2-GLE.1, MU09-GR.6-S.2-GLE.2 MU09-GR.6-S.3-GLE.1, MU09-GR.6-S.3-GLE.2, MU09-GR.6-S.3-GLE.3 MU09-GR.6-S.4-GLE.1, MU09-GR.6-S.4-GLE.2</td>
</tr>
</tbody>
</table>

### Inquiry Questions (Engaging-Debatable):
- How does learning folk music increase one’s musical ability and awareness? (MU09-GR.6-S.1-GLE.1) and (MU09-GR.6-S.4-GLE.2)
- Why is it important to learn music from other cultures?
- What are ways that music is used in the traditions of society?
- What cultural music of today will future musicians consider “folk music”?

### Unit Strands
- Expression, Creation, Theory, Aesthetic Valuation

### Concepts
- Patterns, Rhythm, Influence, Culture, Tradition, Style, Music, Repertoire, Intention, Representation

### Generalizations

<table>
<thead>
<tr>
<th>My students will Understand that...</th>
<th>Factual</th>
<th>Guiding Questions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Folk traditions provide understanding of the influence of culture on musical styles. (MU09-GR.6-S.1-GLE.1) and (MU09-GR.6-S.4-GLE.2)</td>
<td>What cultures or folk traditions are represented in our current repertoire?</td>
<td>How has folk repertoire influenced your country’s music? How can beliefs and values of a culture shape a composer’s intent?</td>
</tr>
<tr>
<td>Folk music demonstrates patterns found in many styles of music. (MU09-GR.6-S.1-GLE.1,3) and (MU09-GR.6-S.3-GLE.1,2,3) and (MU09-GR.6-S.4-GLE.1,2)</td>
<td>What musical patterns are evident cross-culturally? What common chord patterns are found in folk music?</td>
<td>How can different countries have similar styles of music? How does culture affect folk music?</td>
</tr>
<tr>
<td>Folk music introduces different cultures to musicians of all levels. (MU09-GR.6-S.1-GLE.1,3) and (MU09-GR.6-S.3-GLE.1,2,3)</td>
<td>What rhythms are found throughout folk songs? How can folk music influence improvisation and composition?</td>
<td>Why is it important to perform folk music?</td>
</tr>
</tbody>
</table>
### Critical Content:
My students will **Know**...

- Folk music influences culture and society (MU09-GR.6-S.4-GLE.2-EO)
- Musical technique is fundamental in performing folk music (MU09-GR.6-S.1-GLE.1,2,3) and (MU09-GR.6-S.3-GLE.1,3)
- Performance and practice of folk music allows the individual to critique their own abilities (MU09-GR.6-S.1-GLE.1) and (MU09-GR.6-S.3-GLE.1,3) and (MU09-GR.6-S.4-GLE.1)

### Key Skills:
My students will be able to **(Do)**...

- Perform folk music in unison and two parts. (MU09-GR.6-S.1-GLE.1)
- Identify rhythmic and melodic patterns in folk music. (MU09-GR.6-S.3-GLE.1)
- Analyze folk compositions and performance using musical terminology. (MU09-GR.6-S.1-GLE.1) and (MU09-GR.6-S.3-GLE.3)
- Describe folk music’s role in society throughout history. (MU09-GR.6-S.4 –GLE.2)
- Create (in performance) and respond to a brief musical prompt in a folk style. (MU09-GR.6-S.1-GLE.1) and (MU09-GR.6-S.2-GLE.1,2)

### 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: "Mark Twain exposes the hypocrisy of slavery through the use of satire."

A student in ______ can demonstrate the ability to apply and comprehend critical language through the following statement(s):

> Performing and interpreting the rhythmic and melodic patterns of folk music provide a glimpse into the practices and values of a society.

### Academic Vocabulary:
- Folk, composition, performance, analysis, culture, society, beliefs, values, origin, rehearsal

### Technical Vocabulary:
- Melodic patterns (scales), rhythmic patterns, musical interpretation, Expressions (articulation, dynamics)