Middle School Band
Acknowledgements

Our sincere thanks to the following teachers and administrators for their efforts in making this publication of the music curriculum guides inclusive of the curriculum, instruction and assessment opportunities that will improve the teaching and learning of music in this district. Thank you for all your hard work and expertise this year.

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Anita McSwain
Beginning Band
### Greeley-Evans School District 6
#### 2014-2015

**Unit:** Instrument Care/Assembly  
**Timeline:** Trimester One  
**Enduring Concept:** Expression of Music

### Grade Level Expectations (GLE):  
**Student will demonstrate proper care of instrument**

### Vocabulary:  
- Reed  
- Slide  
- Neck strap  
- Water key  
- Head joint  
- Barrels  
- Ligature  
- Keys  
- Valves  
- Pinky ring  
- Practice pad  
- Mouthpiece  
- Bell  
- Thumb rest  

**All instrument names:**  
- Flutes  
- Oboe  
- Clarinet  
- Bassoon  
- Alto/Tenor/Baritone Saxophone  
- Trumpet  
- Horn  
- Trombone  
- Baritone  
- Tuba  
- Percussion  
- Timpani  
- Snare Drum  
- Xylophone  
- Bells

### Inquiry Question(s):  
- Why is it important to take care of your instrument?  
- What happens if your instrument is assembled incorrectly?

### Assessments  
**Performance Tasks:**  
- Identify and describe parts of student’s instrument.  
- Correct assembly of instrument.  
- Demonstrate and/or describe proper care of instrument and supplies.

### Evidence Outcomes  
**Student will be able to identify the parts of instrument, correctly assemble and demonstrate proper care.**

### Instruction:  
Implementing best teaching strategies and allowing for the use of critical thinking skills, self-directed instruction and invention, while allowing opportunities for collaboration and information literacy, the teacher will sequentially teach the following musical concepts:

1. **Proper assembly, disassembly, and care of instrument**  
2. **Elements of instrument maintenance and care:** Brass bathing, woodwind swabbing, percussion setup and cleanup, greasing slides, valves, joints, oiling keys and valves  
3. **Review common sense precautions:** cold/heat considerations, not dropping, case label. care of case

### Resources:  
- Tradition of Excellence, Book 1

**Bolded Text** = Potential assessment items for 2012
<table>
<thead>
<tr>
<th><strong>Grade Level Expectations (GLE):</strong></th>
<th>Performance with enhanced techniques: Play with correct body and instrument position</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Inquiry Question(s):</strong></td>
<td>Why is good posture and body position important? How does correct posture and breathing affect performance?</td>
</tr>
<tr>
<td><strong>Vocabulary:</strong></td>
<td>Posture, Position, Parallel, Angle, Grip</td>
</tr>
</tbody>
</table>

**Assessments**

<table>
<thead>
<tr>
<th>Performance Tasks:</th>
<th>Evidence Outcomes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Student will demonstrate proper posture while holding instrument correctly</td>
<td>Student will have correct posture and hand position without assistance.</td>
</tr>
<tr>
<td><strong>Other Assessments:</strong></td>
<td></td>
</tr>
<tr>
<td>Student’s posture and position is the same as in the Posture and Hand Position section in the method book.</td>
<td></td>
</tr>
</tbody>
</table>

**Instruction**

Implementing best teaching strategies and allowing for the use of critical thinking skills, self-directed instruction and invention, while allowing opportunities for collaboration and information literacy, the teacher will sequentially teach the following musical concepts:

1. Correct posture of body
2. Correct playing position with hand placement on instrument
3. Correct posture with instrument

**Resources:**

Tradition of Excellence Book 1

**Bolded Text** = Potential assessment items for 2012
### Trademark of Excellence Book 1

**Greeley-Evans School District 6**

**Year One**

**Beginning Band Curriculum Guide**

<table>
<thead>
<tr>
<th>Unit: Tone Production</th>
<th>Enduring Concept: Expression of Music</th>
</tr>
</thead>
<tbody>
<tr>
<td>Timeline: Trimester One</td>
<td></td>
</tr>
</tbody>
</table>

**Grade Level Expectations (GLE):**

- Perform using enhanced musical techniques: Play with correct body and instrument position, maintaining consistent tone quality

**Inquiry Question(s): (From the standards document):**

- How do you produce a good sound on your instrument?

**Vocabulary:**

- Tone, Tone quality, Embouchure, Buzz, Breath support, Air stream, Air speed, Tap, Rebound, Stroke, Partial, Overtone series

<table>
<thead>
<tr>
<th>Assessments</th>
<th>Evidence Outcomes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Student will demonstrate a good, characteristic tone on mouthpiece, head joint, reed (for oboe and bassoon) or on snare drum/bells.</td>
<td>Student will produce a good, characteristic tone on mouthpiece, head joint, reed (for oboe and bassoon) or on snare drum/bells.</td>
</tr>
<tr>
<td>Student will demonstrate a good, characteristic tone with instrument completely assembled.</td>
<td>Student will produce a good, characteristic tone with instrument completely assembled.</td>
</tr>
</tbody>
</table>

**Instruction**

Implementing best teaching strategies and allowing for the use of critical thinking skills, self-directed instruction and invention, while allowing opportunities for collaboration and information literacy, the teacher will sequentially teach the following musical concepts:

1. Initial sound creation on head joint/mouthpiece/reed/practice pad
2. Introduction to basics of articulation (tonguing)
3. Initial creation of sounds using long tones and various simple rhythms
4. Production of sound with instrument fully assembled (percussion play on snare drum or mallet instrument)
5. Production of sound with instrument fully assembled using long tones and various simple rhythms on a unison concert pitch

**Resources:**

- Tradition of Excellence Book 1

**Bolded Text** = Potential assessment items for 2012
**Greeley-Evans School District 6**

**Year One**

**Beginning Band Curriculum Guide**

<table>
<thead>
<tr>
<th>Grade Level Expectations (GLE):</th>
<th>Vocabulary:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Identify notation of level .5 compositions</td>
<td>Staff</td>
</tr>
<tr>
<td>Identify notation of level .5 compositions</td>
<td>Time Signature 4/4 and 2/4 and Common Time</td>
</tr>
<tr>
<td>Identify notation of level .5 compositions</td>
<td>Fermata</td>
</tr>
<tr>
<td>Identify notation of level .5 compositions</td>
<td>Measure</td>
</tr>
<tr>
<td>Identify notation of level .5 compositions</td>
<td>Soli</td>
</tr>
<tr>
<td>Identify notation of level .5 compositions</td>
<td>1st and 2nd ending</td>
</tr>
<tr>
<td>Identify notation of level .5 compositions</td>
<td>Melody</td>
</tr>
<tr>
<td>Identify notation of level .5 compositions</td>
<td>Ledger Line</td>
</tr>
</tbody>
</table>

**Assessments**

**Performance Tasks:** Selected Theory Exercise pages 2-21 from Excellence in Theory Book 1.

Student applies knowledge of music terms and symbols.

**Evidence Outcomes**

Student identifies and demonstrates notes in appropriate instrumental settings.

**Instruction**

Implementing best teaching strategies and allowing for the use of critical thinking skills, self-directed instruction and invention, while allowing opportunities for collaboration and information literacy, the teacher will sequentially teach the following musical concepts:

1. Music terms and symbols as they occur in the course of instruction
2. Correct application of music terms and symbols to performance on instrument

**Resources:**

Excellence in Theory Book 1. Tradition of Excellence, Book 1

**Bolded Text** = Potential assessment items for 2012
### Grade Level Expectations (GLE):
- Identification of rhythmic patterns in musical examples:
- Identify and demonstrate rhythms within musical examples in 2/4 and 4/4 meter time signatures

### Inquiry Question(s): (From the standards document):
- Why is it important to read and play correct rhythms?
- How are rhythmic patterns used in creating original musical works?

### Assessments
- Student successfully counts, claps, sings, and plays rhythms utilizing whole, half, quarter notes and rests.

### Performance Tasks:
- Selected Theory Exercise pages 2-21 from Excellence in Theory Book 1.

### Evidence Outcomes
- Student can identify and demonstrate rhythms within musical examples.

### Instruction
- Implementing best teaching strategies and allowing for the use of critical thinking skills, self-directed instruction and invention, while allowing opportunities for collaboration and information literacy, the teacher will sequentially teach the following musical concepts:
  1. Simple rhythms (clapping, tapping, counting and playing on instrument) in 4/4 time
  2. Written and reading simple rhythms in 4/4 time

### Resources:
- Excellence in Theory Book 1.
- Tradition of Excellence, Book 1

**Bolded Text** = Potential assessment items for 2012
### Grade Level Expectations (GLE):
Perform music in unison and two parts accurately and expressively: play in unison and two parts with correct body and instrument position.

### Inquiry Question(s):
- Why is it important to read and play correct notes?
- What knowledge is needed to read and perform music?
- How does major and minor music sound different?

### Assessments
- At minimum, bi-weekly playing tests from Tradition of Excellence Book 1, pages 6-11.
- Aurally determine major and minor tonality through aural testing.

### Evidence Outcomes
- Student can sing or play in unison or two parts with correct body/instrument position.

### Instruction
Implementing best teaching strategies and allowing for the use of critical thinking skills, self-directed instruction and invention, while allowing opportunities for collaboration and information literacy, the teacher will sequentially teach the following musical concepts:

1. Initial fingerings, slide positions and playing technique for the various instruments in the band
2. Major and minor differences in sound

### Resources:
- Excellence in Theory Book 1.
- Tradition of Excellence, Book 1

*Bolded Text* = Potential assessment items for 2012
**Timeline:** Trimester One

**Grade Level Expectations (GLE):**
Perform music in unison and two parts accurately and expressively: play in unison and two parts with correct body and instrument position.

**Inquiry Question(s):**
How does the articulation change the perception of a piece of music?

**Vocabulary:** Slur, Tie, Tongue, Articulation, Flam, Flam tap, Rudiment, Paradiddle, Accent, Sticking, Buzz

### Assessments

<table>
<thead>
<tr>
<th>Performance Tasks</th>
<th>Evidence Outcomes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Student slurs, ties, and tongues.</td>
<td>Student will observe all musical symbols, tempo indications, expressive indications, and technical indications.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Other Assessments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Auditory checks by teacher</td>
</tr>
</tbody>
</table>

### Instruction

Implementing best teaching strategies and allowing for the use of critical thinking skills, self-directed instruction and invention, while allowing opportunities for collaboration and information literacy, the teacher will sequentially teach the following musical concepts:

1. Connected and separated sounds on instruments
2. Tonguing techniques
3. Initial sticking techniques

**Resources:**
Excellence in Theory Book 1.
Tradition of Excellence, Book 1

**Bolded Text = Potential assessment items for 2012**
<table>
<thead>
<tr>
<th>Inquiry Question(s):</th>
<th>Vocabulary:</th>
</tr>
</thead>
<tbody>
<tr>
<td>What criteria are important in evaluating a performance?</td>
<td>Etiquette,</td>
</tr>
<tr>
<td>How are these criteria applied to the listening experience?</td>
<td>Applause,</td>
</tr>
<tr>
<td>How has recorded music affected people’s expectations of quality?</td>
<td>Appropriate,</td>
</tr>
<tr>
<td>How does the quality of a live performance differ from that of a recording?</td>
<td>Performance attire</td>
</tr>
<tr>
<td>Has the use of technology improved the quality of musical experience?</td>
<td></td>
</tr>
<tr>
<td>Can music be a positive or a negative influence on human behavior? Why?</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Assessments</th>
<th>Evidence Outcomes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Student will demonstrate appropriate etiquette during performance, as an audience member or as a performer.</td>
<td>Student will employ basic specific music terminology related to elements of performance and evaluation to discuss a musical performance.</td>
</tr>
<tr>
<td>Student will identify criteria used in evaluating musical performances.</td>
<td>Student can identify criteria used in evaluating musical performances.</td>
</tr>
</tbody>
</table>

**Instruction**

Implementing best teaching strategies and allowing for the use of critical thinking skills, self-directed instruction and invention, while allowing opportunities for collaboration and information literacy, the teacher will sequentially teach the following musical concepts:

1. Appropriate behavior while participating as a performer and audience member
2. Establishment of criteria used when evaluating a musical performance

**Resources:**

Tradition of Excellence Bk 1, school behavior expectations

**Bolded Text = Potential assessment items for 2012**
### Grade Level Expectations (GLE)

- Create melodic and rhythmic patterns

### Inquiry Question(s):

- Are there rules in composing?
- Why is a piece of music like a piece of artwork?
- How could the process of composition be described or explained?

### Assessments

Student will successfully complete the four measure composition exercises on Pages 8 and 9 in Tradition of Excellence Book 1 and Excellence in Theory Book 1.

### Evidence Outcomes

Student can notate a combination of simple melodic and/or rhythmic patterns with structured parameters.

### Instruction

Implementing best teaching strategies and allowing for the use of critical thinking skills, self-directed instruction and invention, while allowing opportunities for collaboration and information literacy, the teacher will sequentially teach the following musical concepts:

1. Structured parameters of written music
2. Notation of written music

### Resources

**Bolded Text** = Potential assessment items for 2012
### Grade Level Expectations (GLE)
Analysis of a beginning level composition or performance using musical elements.

### Inquiry Question(s): (From the standards document)
- How is music like a language?
- How will your knowledge of new symbols and terms affect your performance as a musician?
- How do musical symbols help one analyze a performance and develop as a musician.

### Assessments
- **Performance Tasks:** Selected Theory Exercise pages 22-32 from Excellence in Theory Book 1.
  - Student applies knowledge of music terms and symbols.

### Evidence Outcomes
- Student demonstrates knowledge of music symbols and terms as found in a beginning level composition.
- Student can describe using music vocabulary when analyzing a musical example.

### Instruction
Implementing best teaching strategies and allowing for the use of critical thinking skills, self-directed instruction and invention, while allowing opportunities for collaboration and information literacy, the teacher will sequentially teach the following musical concepts:

1. Music terms and symbols as they occur in the course of instruction
2. Correct application of music terms and symbols to performance on instrument

### Resources
- Excellence in Theory Book 1.
- Tradition of Excellence, Book 1

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<table>
<thead>
<tr>
<th>Grade Level Expectations (GLE):</th>
<th>Vocabulary:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Identification of rhythmic patterns in musical examples.</td>
<td>Meter</td>
</tr>
<tr>
<td><strong>Inquiry Question(s): (From the standards document):</strong></td>
<td>Pick up notes</td>
</tr>
<tr>
<td>How do meter changes shape music?</td>
<td>Sixteenth notes</td>
</tr>
<tr>
<td>Why is it important to read and play correct rhythms?</td>
<td>Tempo</td>
</tr>
<tr>
<td>Why is it important to understand musical notation?</td>
<td>Moderato</td>
</tr>
<tr>
<td>How does tempo affect the feeling of a piece of music?</td>
<td></td>
</tr>
<tr>
<td>Why is it important to follow the composer’s written tempo?</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Assessments</th>
<th>Evidence Outcomes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Student successfully counts, claps, sings, and plays rhythms utilizing whole, half, quarter notes and rests plus eighth notes, dotted half notes.</td>
<td>Student can identify and demonstrate rhythms within musical examples that incorporate eighth notes, dotted half notes, 3/4 time signature, and pick up notes.</td>
</tr>
<tr>
<td>Student performs and reads in 3/4 meter.</td>
<td></td>
</tr>
</tbody>
</table>

**Performance Tasks:** Selected Theory Exercise pages 22-32 from Excellence in Theory Book 1.

**Instruction**

Implementing best teaching strategies and allowing for the use of critical thinking skills, self-directed instruction and invention, while allowing opportunities for collaboration and information literacy, the teacher will sequentially teach the following musical concepts:

1. Rhythms (clapping, tapping, counting and playing on instrument) in 4/4 and 3/4 time
2. Written and read rhythms in 4/4 and 3/4 time

**Resources**

Excellence in Theory Book 1.
Tradition of Excellence, Book 1

**Bolded Text** = Potential assessment items for 2012
## Unit: Note Fingerings and Accuracy

**Timeline:** Trimester Two  
**Enduring Concept:** Expression of Music

### Grade Level Expectations (GLE)
Perform music in unison and two parts accurately and expressively.

### Inquiry Question(s):
- How do you know if a note is an accidental?
- In what situations do you use alternate fingerings and why?

### Assessments
- At minimum, bi-weekly playing tests from Tradition of Excellence Book 1, pages 14-23.

### Evidence Outcomes
- Student can play in unison and two parts with correct body and instrument position.
- Student can respond to conductor’s cues of tempo in 2/4, 3/4, and 4/4 time.

### Instruction
Implementing best teaching strategies and allowing for the use of critical thinking skills, self-directed instruction and invention, while allowing opportunities for collaboration and information literacy, the teacher will sequentially teach the following musical concepts:

1. Additional fingerings, alternate fingerings slide positions and playing technique for the various instruments in the band
2. Responding to conductor’s cues

### Resources
- Excellence in Theory Book 1.
- Tradition of Excellence, Book 1

**Bolded Text** = Potential assessment items for 2012
**Greeley-Evans School District 6**  
**Year One**  
**Beginning Band Curriculum Guide**

<table>
<thead>
<tr>
<th>Grade Level Expectations (GLE)</th>
<th>Vocabulary:</th>
</tr>
</thead>
</table>
| Perform music in unison and two parts accurately and expressively. | Accent  
Sixteenth notes  
Eighth Rests  
Flam paradiddles |

<table>
<thead>
<tr>
<th>Inquiry Question(s):</th>
<th>Evidence Outcomes</th>
</tr>
</thead>
</table>
| In what situations is using an accent appropriate? | Student can play in unison and two parts with correct body and instrument position.  
Student will observe all musical symbols, tempo indications, expressive indications, and technical indications. |
| Why is it important to play with expression? | |

<table>
<thead>
<tr>
<th>Assessments</th>
<th>Other Assessments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Student will perform an accent as notated in their music.</td>
<td>Auditory checks by teacher</td>
</tr>
<tr>
<td>Percussionist will perform flam accents, Sixteenth notes, Eighth Rests and Flam paradiddles.</td>
<td></td>
</tr>
</tbody>
</table>

### Assessments
- Student will perform an accent as notated in their music.
- Percussionist will perform flam accents, Sixteenth notes, Eighth Rests and Flam paradiddles.

### Evidence Outcomes
- Student can play in unison and two parts with correct body and instrument position.
- Student will observe all musical symbols, tempo indications, expressive indications, and technical indications.

### Instruction
Implementing best teaching strategies and allowing for the use of critical thinking skills, self-directed instruction and invention, while allowing opportunities for collaboration and information literacy, the teacher will sequentially teach the following musical concepts:

1. Musical symbols, tempo indications, expressive indications and technical indications in music
2. Additional sticking techniques: Sixteenth notes, Eighth Rests, Flam paradiddles

### Resources
- Excellence in Theory Book 1.
- Tradition of Excellence, Book 1

**Bolded Text** = Potential assessment items for 2012
### Grade Level Expectations (GLE):
- Determination of strengths and weaknesses in musical performances according to specific criteria.
- Description of music’s role in the human experience and ways music is used and enjoyed in society.

### Inquiry Question(s):
- Why is it important to observe the conductor, play, and listen all at the same time?

### Assessments
- Student will demonstrate appropriate etiquette during performance, as an audience member or as a performer.

### Evidence Outcomes
- Student will discuss potential influence of music on emotions and behavior.
- Student will identify criteria used in evaluating musical performances.

### Instruction
- Implementing best teaching strategies and allowing for the use of critical thinking skills, self-directed instruction and invention, while allowing opportunities for collaboration and information literacy, the teacher will sequentially teach the following musical concepts:
  1. Criteria used in evaluating musical performances
  2. The influence of music on emotions and behavior
  3. Appropriate etiquette behaviors both as an audience member, and a performer

### Resources:
- Tradition of Excellence Bk 1, school behavior expectations.

**Bolded Text** = Potential assessment items for 2012
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<th>Greeley-Evans School District 6</th>
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<th>Beginning Band Curriculum Guide</th>
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<tbody>
<tr>
<td><strong>Unit:</strong> Dynamics</td>
<td>Enduring Concept: Expression of Music</td>
<td></td>
</tr>
<tr>
<td><strong>Timeline:</strong> Trimester Two</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Grade Level Expectations (GLE)</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Perform music in unison and two parts accurately and expressively</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Inquiry Question(s):</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>How would music be different if there were no changes in dynamics?</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Assessments</strong></th>
<th><strong>Evidence Outcomes</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Student successfully plays passages with the correct dynamics marked in the music.</td>
<td></td>
</tr>
<tr>
<td>Student will respond to the conductor for phrasing and dynamics.</td>
<td></td>
</tr>
<tr>
<td><strong>Performance Tasks:</strong> Selected Theory Exercise pages 22-32 from Excellence in Theory Book 1.</td>
<td></td>
</tr>
<tr>
<td>Student demonstrates knowledge of dynamics through performance.</td>
<td></td>
</tr>
<tr>
<td>Student will perform dynamics correctly while maintaining good tone quality.</td>
<td></td>
</tr>
</tbody>
</table>

**Instruction**

Implementing best teaching strategies and allowing for the use of critical thinking skills, self-directed instruction and invention, while allowing opportunities for collaboration and information literacy, the teacher will sequentially teach the following musical concepts:

1. Initial Dynamic levels, markings and definitions
2. Performance of different dynamics while maintaining good tone
3. Conductor cues and correct responses

**Resources**

Tradition of Excellence Bk 1

**Bolded Text** = Potential assessment items for 2012
**Unit**: Improvisation and Composition  
**Timeline**: Trimester Two  
**Enduring Concept**: Creation of Music

<table>
<thead>
<tr>
<th>Grade Level Expectations (GLE):</th>
<th>Vocabulary:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Create melodic and rhythmic patterns with structured parameters.</td>
<td>Improvisation,</td>
</tr>
<tr>
<td>Improvise patterns.</td>
<td>Chord,</td>
</tr>
<tr>
<td>Notate simple compositions.</td>
<td>Call and response,</td>
</tr>
<tr>
<td></td>
<td>Arpeggio,</td>
</tr>
<tr>
<td></td>
<td>Scale,</td>
</tr>
<tr>
<td></td>
<td>Chord,</td>
</tr>
<tr>
<td></td>
<td>Treble clef,</td>
</tr>
<tr>
<td></td>
<td>Bass clef,</td>
</tr>
<tr>
<td></td>
<td>Staff,</td>
</tr>
<tr>
<td></td>
<td>Stem,</td>
</tr>
<tr>
<td></td>
<td>Notehead,</td>
</tr>
<tr>
<td></td>
<td>Notate</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Inquiry Question(s):</th>
<th>Assessments</th>
<th>Evidence Outcomes</th>
</tr>
</thead>
<tbody>
<tr>
<td>How are patterns used in creating original musical works?</td>
<td>Trade of Excellence Book 1: Pg. 15 #55, Pg. 23 #86:</td>
<td>Student will create melodic and rhythmic patterns with structured parameters.</td>
</tr>
<tr>
<td>How does improvising music help a musician to create and express ideas?</td>
<td></td>
<td>Student will demonstrate preparatory (basic) improvisations rhythmically and melodically.</td>
</tr>
<tr>
<td>When should a musician improvise?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>What are the elements of a good improvisation?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Are there rules in composing?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Why is a piece of music like a piece of artwork?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>How could the process of composition be described or explained?</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Assessments**

- Student will improvise using the notes of the major scale.
- Student will be able to improvise a two-measure phrase using the notes of the major scale.

**Evidence Outcomes**

- Student will create melodic and rhythmic patterns with structured parameters.
- Student will demonstrate preparatory (basic) improvisations rhythmically and melodically.

**Instruction**

Implementing best teaching strategies and allowing for the use of critical thinking skills, self-directed instruction and invention, while allowing opportunities for collaboration and information literacy, the teacher will sequentially teach the following musical concepts:

1. Creation of melodic and rhythmic patterns with structured parameters
2. Basic rhythmic and melodic improvisation

**Resources**

- Tradition of Excellence Book 1

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**Bolded Text** = Potential assessment items for 2012
<table>
<thead>
<tr>
<th>Grade Level Expectations (GLE)</th>
<th>Enduring Concept: Theory of music and Expression of Music</th>
</tr>
</thead>
<tbody>
<tr>
<td>Demonstrate understanding of major scale</td>
<td>Vocabulary: Major Whole step Half-step Interval Pattern Concert B-flat Arpeggio Chord</td>
</tr>
</tbody>
</table>

**Inquiry Question(s):**
Why is it important to play scales?

<table>
<thead>
<tr>
<th>Assessments</th>
<th>Evidence Outcomes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Student will play one major scale in key and range appropriate to their instrument.</td>
<td>Student will successfully play a major scale in key and range appropriate to their instrument (Concert B-flat).</td>
</tr>
</tbody>
</table>

**Instruction**
Implementing best teaching strategies and allowing for the use of critical thinking skills, self-directed instruction and invention, while allowing opportunities for collaboration and information literacy, the teacher will sequentially teach the following musical concepts:

1. Major scales in Concert B-flat
2. Arpeggio for Concert B-flat Major scale

**Resources**
Tradition of Excellence Book 1

*Bolded Text = Potential assessment items for 2012*
### Grade Level Expectations (GLE)
Analysis of a beginning level composition or performance using musical elements

**Inquiry Question(s):**
- Describe the many purposes of a dot in musical notation.
- Why is it important to know how musical symbols and terms are used in music?
- Why is it important to be an informed listener through the knowledge of musical terms and symbols?

### Vocabulary:
- Intonation
- Maestoso
- Sharp
- Staccato
- Chromatic
- Balance
- Ritardando
- Courtesy (or cautionary)
- Da capo
- Enharmonic

### Instruction
Implementing best teaching strategies and allowing for the use of critical thinking skills, self-directed instruction and invention, while allowing opportunities for collaboration and information literacy, the teacher will sequentially teach the following musical concepts:

1. Analysis of articulations, dynamics and tempo markings while performing on instruments
2. Analysis of articulations, dynamics and tempo markings while listening to a performance

### Resources
- Excellence in Theory Book 1.
- Tradition of Excellence, Book 1

*Bolded Text = Potential assessment items for 2012*
<table>
<thead>
<tr>
<th>Grade Level Expectations (GLE):</th>
<th>Vocabulary:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Identification of rhythmic patterns in musical examples:</td>
<td>Dotted quarter note</td>
</tr>
<tr>
<td>Do tempo and mood have a close connection?</td>
<td>Maestoso</td>
</tr>
<tr>
<td>How does syncopation change how music feels to the listener or performer?</td>
<td>Syncopation</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Assessments</th>
<th>Evidence Outcomes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Student successfully counts, claps, sings, and plays rhythms utilizing dotted quarter note and single eighth note.</td>
<td>Student will identify and demonstrate rhythms within musical examples that incorporate dotted quarter notes, single eighth notes and syncopation.</td>
</tr>
<tr>
<td>Student performs patterns that include syncopation</td>
<td>Student demonstrates knowledge of rhythm and tempo through performance.</td>
</tr>
</tbody>
</table>

**Performance Tasks:** Selected Theory Exercise pages 22-32 from Excellence in Theory Book 1.

**Instruction**

Implementing best teaching strategies and allowing for the use of critical thinking skills, self-directed instruction and invention, while allowing opportunities for collaboration and information literacy, the teacher will sequentially teach the following musical concepts:

1. Rhythms incorporating: dotted quarter notes, single eighth notes and syncopation
2. Tempo Markings: Maestoso and Ritardando

**Resources**

Excellence in Theory Book 1.
Tradition of Excellence, Book 1

**Bolded Text** = Potential assessment items for 2012
### Grade Level Expectations (GLE)
Perform music in unison and two parts accurately and expressively

**Inquiry Question(s):**
- How do you know if a note is an accidental?
- In what situations do you use alternate fingerings and why?

**Vocabulary:**
- Concert E flat
- Concert E Natural
- Concert C, D, F, A, B flat (all high)
- Over the break
- Accidental

### Assessments
At minimum, bi-weekly playing tests from Tradition of Excellence Book 1, pages 24-32.

### Evidence Outcomes
Student will play in unison and two parts with correct body and instrument position.

### Instruction
Implementing best teaching strategies and allowing for the use of critical thinking skills, self-directed instruction and invention, while allowing opportunities for collaboration and information literacy, the teacher will sequentially teach the following musical concepts:

1. Correct fingerings for notes: (Concert) C, D, F, A, B flat
2. Accidentals with accompanying rules

### Resources
- Excellence in Theory Book 1.
- Tradition of Excellence, Book 1

**Bolded Text** = Potential assessment items for 2012
### Assessments

- Percussion student will correctly perform rudiments and stickings as notated in their music.
- Student will play in unison and two parts with correct body and instrument position.

### Evidence Outcomes

- Implementing best teaching strategies and allowing for the use of critical thinking skills, self-directed instruction and invention, while allowing opportunities for collaboration and information literacy, the teacher will sequentially teach the following musical concepts:

  1. **Correct Stickings:** 5-stroke roll, 9-stroke roll, 17-stroke roll, double stop (mallets), rim shot

### Resources

- Excellence in Theory Book 1.
- Tradition of Excellence, Book 1

**Bolded Text** = Potential assessment items for 2012
<table>
<thead>
<tr>
<th>Grade Level Expectations (GLE):</th>
<th>Vocabulary:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Determination of strengths and weaknesses in musical performances according to specific criteria.</td>
<td>Precision, Interpretation, Aesthetic, Evaluation, Preference, Assessment, Technique, Criteria</td>
</tr>
<tr>
<td>Description of music’s role in the human experience and ways music is used and enjoyed in society.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Inquiry Question(s):</th>
</tr>
</thead>
<tbody>
<tr>
<td>What are ways music is used in the ritual of society?</td>
</tr>
<tr>
<td>Does an individual’s preference for a musical work or performance make it “good” or “bad”? What is the correlation between liking a work and the importance of work?</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Assessments</th>
<th>Evidence Outcomes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Student will apply elements of performance in observational and evaluative ways using appropriate music terminology</td>
<td>Student can relate and discuss how different aesthetic qualities communicate in specific musical works.</td>
</tr>
<tr>
<td>Student can employ basic specific music terminology related to elements of performance and evaluation to discuss a music performance.</td>
<td></td>
</tr>
</tbody>
</table>

**Instruction**

Implementing best teaching strategies and allowing for the use of critical thinking skills, self-directed instruction and invention, while allowing opportunities for collaboration and information literacy, the teacher will sequentially teach the following musical concepts:

1. Aesthetic qualities found in music
2. Terminology related to elements of performance and evaluation of a musical performance

**Resources:**

Tradition of Excellence Bk 1

**Bolded Text** = Potential assessment items for 2012
**Greeley-Evans School District 6**  
**Year One**  
**Beginning Band Curriculum Guide**

<table>
<thead>
<tr>
<th>Unit:</th>
<th>Key Signatures and Scales</th>
<th>Grade Level Expectations (GLE)</th>
<th>Enduring Concept: Theory of music and Expression of Music</th>
<th>Vocabulary: Concert F, Concert E flat, Chromatic Scale, Enharmonic</th>
</tr>
</thead>
<tbody>
<tr>
<td>Timeline:</td>
<td>Trimester Three</td>
<td>Demonstrate understanding of major scale</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Inquiry Question(s):**
- How are whole steps and half steps different?
- Why do two notes that sound the same have different names?

**Assessments**
- Student will play three major scales in key and range appropriate to their instrument.
- Student will play a chromatic scale one octave.

**Evidence Outcomes**
- Student will successfully play three major scales in key and range appropriate to their instrument.
- Student will successfully play the chromatic scale one octave.

**Instruction**
Implementing best teaching strategies and allowing for the use of critical thinking skills, self-directed instruction and invention, while allowing opportunities for collaboration and information literacy, the teacher will sequentially teach the following musical concepts:

1. Major scales: Concert E-flat and F
2. Arpeggios: Concert E-flat and F
3. Chromatic Scale starting on Concert B-flat (enharmonic relationships)

**Resources**
- Tradition of Excellence Book 1

**Bolded Text** = Potential assessment items for 2012
Intermediate Band
<table>
<thead>
<tr>
<th>Assessments</th>
<th>Evidence Outcomes</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Performance Tasks:</strong></td>
<td>Student can incorporate all musical symbols, tempo indications, expressive indications, and technical indications while maintaining consistent tone quality, intonation, balance, blend, and phrasing.</td>
</tr>
<tr>
<td>Student will be able to identify intonation discrepancies and know the proper action to adjust for intonation.</td>
<td></td>
</tr>
</tbody>
</table>

**Instruction**

Implementing best teaching strategies and allowing for the use of critical thinking skills, self-directed instruction and invention, while allowing opportunities for collaboration and information literacy, the teacher will sequentially teach the following musical concepts:

1. Discrepancies in pitch
2. Appropriate adjustments to instruments

**Resources**

Tradition of Excellence, BOOK 2

**Bolded Text** = Potential assessment items for 2012
<table>
<thead>
<tr>
<th>Unit: Music Terms and Symbols</th>
<th>Enduring Concept: Theory of Music, Expression of Music</th>
</tr>
</thead>
<tbody>
<tr>
<td>Timeline: Trimester One</td>
<td></td>
</tr>
</tbody>
</table>

### Grade Level Expectations (GLE)
- Perform music accurately and expressively.
- Analysis of musical elements.

### Inquiry Question(s):
Why is it important to analyze compositions based on the use of musical elements?

### Vocabulary:
- Intonation, Balance, Blend, Largo, Ritardando, Maestoso, Syncopation, Adagio, Tenuto, Interval, Staccato, Transposition, Courtesy Accidental, Key Change, Tempo Change, Minor, Major, Melodic Minor, Natural Minor, Harmonic Minor, Da Capo, al Fine,

### Assessments

<table>
<thead>
<tr>
<th>Performance Tasks: Selected Theory Exercise pages from Excellence in Theory Book 2.</th>
<th>Evidence Outcomes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Student applies knowledge of music terms and symbols.</td>
<td>Student will describe, using articulation, dynamic, and tempo markings when analyzing a musical example.</td>
</tr>
<tr>
<td></td>
<td>Student will incorporate all musical symbols and expressive indications in performing a piece of music.</td>
</tr>
</tbody>
</table>

### Instruction
Implementing best teaching strategies and allowing for the use of critical thinking skills, self-directed instruction and invention, while allowing opportunities for collaboration and information literacy, the teacher will sequentially teach the following musical concepts:

1. Analysis of articulations, dynamics and tempo markings while performing on instruments
2. Analysis of articulations, dynamics and tempo markings while listening to a performance

### Resources
- Excellence in Theory Book 2.
- Tradition of Excellence, Book 2

**Bolded Text** = Potential assessment items for 2012
<table>
<thead>
<tr>
<th>assessments</th>
<th>evidence outcomes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Student successfully counts, claps, sings, and plays rhythms utilizing dotted quarter notes, single eighth notes and rests, and syncopated rhythms.</td>
<td>Student will incorporate all musical symbols and expressive indications in performing a piece of music.</td>
</tr>
</tbody>
</table>

**Performance Tasks:** Selected Theory Exercise pages from Excellence in Theory Book 2.

**Instruction**
Implementing best teaching strategies and allowing for the use of critical thinking skills, self-directed instruction and invention, while allowing opportunities for collaboration and information literacy, the teacher will sequentially teach the following musical concepts:

1. Rhythms incorporating: dotted quarter notes, single eighth notes and syncopation
2. Tempo Markings: Maestoso, Adagio, Largo and Ritardando

**Resources**
Excellence in Theory Book 2.
Tradition of Excellence, Book 2

**Bolded Text** = Potential assessment items for 2012
<table>
<thead>
<tr>
<th>Assessments</th>
<th>Evidence Outcomes</th>
</tr>
</thead>
<tbody>
<tr>
<td>At minimum, bi-weekly playing tests from Tradition of Excellence Book 2.</td>
<td>Student will identify notes in the appropriate clef two to three ledger lines above or below the staff.</td>
</tr>
<tr>
<td></td>
<td>Student will perform music literature that contains major and minor keys.</td>
</tr>
</tbody>
</table>

**Instruction**

Implementing best teaching strategies and allowing for the use of critical thinking skills, self-directed instruction and invention, while allowing opportunities for collaboration and information literacy, the teacher will sequentially teach the following musical concepts:

1. Correct fingerings for notes: (Concert) A-flat, A, B-flat, C, D-flat, D, E-flat, E, F, F-sharp
2. Accidentals with accompanying rules (review)

**Resources**

Excellence in Theory Book 2.
Tradition of Excellence, Book 2

**Bolded Text** = Potential assessment items for 2012
**Greeley-Evans School District 6**  
**2014-2015**  
**Intermediate Band Curriculum Guide**

<table>
<thead>
<tr>
<th><strong>Unit:</strong> Articulations and stickings</th>
<th><strong>Enduring Concept:</strong> Expression of Music</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Timeline:</strong> Trimester One</td>
<td></td>
</tr>
</tbody>
</table>

**Grade Level Expectations (GLE)**
Perform music in three or more parts accurately and expressively.

**Inquiry Question(s):**
- How does accuracy and expressiveness impact performance?
- How does the voice of language correlate with the language of music?

**Vocabulary:**
- Tenuto, Long roll, Drag, Flamcuez, Syncopated nine stroke roll

<table>
<thead>
<tr>
<th><strong>Assessments</strong></th>
<th><strong>Evidence Outcomes</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Student will perform percussion rudiments and rolls correctly in written music.</td>
<td>Student will play in three or more parts at level one difficulty of music.</td>
</tr>
<tr>
<td>Student will demonstrate understanding of tenuto and legato articulation in the performance of music</td>
<td></td>
</tr>
<tr>
<td>Student will be exposed to reading rolls and percussion rudiments as indicated in written music.</td>
<td></td>
</tr>
</tbody>
</table>

**Instruction**
Implementing best teaching strategies and allowing for the use of critical thinking skills, self-directed instruction and invention, while allowing opportunities for collaboration and information literacy, the teacher will sequentially teach the following musical concepts:

2. Articulation marking: Tenuto

**Resources**
- Excellence in Theory Book 2.
- Tradition of Excellence, Book 2

**Bolded Text** = Potential assessment items for 2012
## Grade Level Expectations (GLE):
Perform music accurately and expressively at the minimal difficulty level of one at first reading: individually and as an ensemble member. Analysis, through compare and contrast, of music performances and compositions using detailed criteria and vocabulary.

### Inquiry Question(s):
- What criteria are important in evaluating a performance?
- Why sight read?
- How does sight reading create a literate and independent musician?
- How does sight reading enhance personal enjoyment of a person’s musical abilities?
- How are personal choices in music enhanced by a informed depth of knowledge?

### Vocabulary:
- Sight read, Balance, Clap/tap/count, Sizzle, Sing, phrasing, Key change, Meter change, Road map, Rehearsal markings, Director cues

### Assessments
- Student will sight read observing all musical symbols, tempo and expressive indications.
- Student will observe technical indications and maintain consistent tone quality, intonation, balance, blend and phrasing while sight reading.

### Evidence Outcomes
- Student will sight read observing all musical symbols, tempo indications, expressive indications, and technical indications.
- Student will maintain consistent tone quality, intonation, balance, blend and phrasing while sight reading.
- Student will apply prescribed criteria for evaluating musical performances and compositions.

### Instruction
Implementing best teaching strategies and allowing for the use of critical thinking skills, self-directed instruction and invention, while allowing opportunities for collaboration and information literacy, the teacher will sequentially teach the following musical concepts:

1. **Sight Reading (STARS: S - Sharps & Flats found in Key Signature; T - Time Signature & Tempo; A - Articulations; R - Rhythms; S - Signs & Symbols)**
2. **Prescribed criteria for evaluating musical performances and compositions**

### Resources:
- Tradition of Excellence Book 2

**Bolded Text** = Potential assessment items for 2012
### Tradition of Excellence Book 2

<table>
<thead>
<tr>
<th>Assessments</th>
<th>Evidence Outcomes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Student notates a combination of melodic and rhythmic patterns of 4 to 8 measures.</td>
<td>Student will notate a combination of melodic and rhythmic patterns of 4-8 measures.</td>
</tr>
<tr>
<td>Tradition of Excellence pg. 7 #37 exercise.</td>
<td></td>
</tr>
</tbody>
</table>

**Instruction**

Implementing best teaching strategies and allowing for the use of critical thinking skills, self-directed instruction and invention, while allowing opportunities for collaboration and information literacy, the teacher will sequentially teach the following musical concepts:

1. Notation of music using a combination of melodic and rhythmic patterns

**Resources**

- Excellence in Theory Book 2,
- Tradition of Excellence Book 2

**Bolded Text** = Potential assessment items for 2012
### Greeley-Evans School District 6

#### Intermediate Band Curriculum Guide

<table>
<thead>
<tr>
<th>Unit:</th>
<th>Key Signatures and Scales</th>
</tr>
</thead>
<tbody>
<tr>
<td>Timeline:</td>
<td>Trimester One</td>
</tr>
</tbody>
</table>

#### Enduring Concept:
Theory of music, Expression of Music. Aesthetic Valuation of Music

#### Grade Level Expectations (GLE)
Demonstrate understanding of modalities, Articulation and analysis of individual experiences in music

#### Inquiry Question(s):
- How does performance in minor modalities differ from performance in major modalities?
- How does the demonstration of a minor scale performance lead to advancement?
- How does music in different modalities affect different people in different ways?
- How are music and literature linked in history and culture?

#### Vocabulary:
- Modality, Major, Minor, Interval, Whole, Half, Natural Minor, Harmonic Minor, Melodic Minor, Blues, Concert B flat, E flat, A flat, g harmonic minor, Concert B flat blues.

<table>
<thead>
<tr>
<th>Assessments</th>
<th>Evidence Outcomes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Student will play major and minor scales.</td>
<td>Student can describe the cultural significance of major and minor modalities.</td>
</tr>
<tr>
<td></td>
<td>Student can play major and minor scales.</td>
</tr>
<tr>
<td></td>
<td>Student can perform music literature in major and minor keys.</td>
</tr>
</tbody>
</table>

### Instruction
Implementing best teaching strategies and allowing for the use of critical thinking skills, self-directed instruction and invention, while allowing opportunities for collaboration and information literacy, the teacher will sequentially teach the following musical concepts:

1. Major scales in Concert B-flat, E-flat, A-flat
2. Arpeggio for Concert B-flat, E-flat, A-flat
3. Minor scale in Concert g harmonic minor
4. Arpeggio for Concert g harmonic minor
5. Concert B-flat Blues Scale
6. Cultural significance of major and minor tonalities

### Resources
Tradition of Excellence Book 2

**Bolded Text** = Potential assessment items for 2012
### Year Two Intermediate Band Curriculum Guide

<table>
<thead>
<tr>
<th>Unit:</th>
<th>Intonation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Timeline:</td>
<td>Trimester Two</td>
</tr>
<tr>
<td><strong>Enduring Concept:</strong></td>
<td>Expression of Music</td>
</tr>
</tbody>
</table>

**Grade Level Expectations (GLE):**
Perform music accurately and expressively

**Inquiry Question(s):**
- When can right notes sound wrong?
- Why is teamwork important in playing in tune?

**Vocabulary:**
- Intonation, Adjust, Tuning slide, Sound waves, Sharp, Flat, In tune, Accuracy, Pitch, Timbre

### Assessments

<table>
<thead>
<tr>
<th>Performance Tasks:</th>
<th>Student will identify discrepancies in pitch and adjust accordingly.</th>
</tr>
</thead>
</table>

### Evidence Outcomes

- Student can incorporate all musical symbols, tempo indications, expressive indications, and technical indications while maintaining consistent tone quality, intonation, balance, blend, and phrasing.
- Student will play an instrumental line with one additional harmonic or melodic line.

### Instruction

Implementing best teaching strategies and allowing for the use of critical thinking skills, self-directed instruction and invention, while allowing opportunities for collaboration and information literacy, the teacher will sequentially teach the following musical concepts:

1. Discrepancies in pitch
2. Appropriate adjustments to instruments

### Resources

- Tradition of Excellence, BOOK 2

**Bolded Text** = Potential assessment items for 2012
**Unit:** Music Terms and Symbols  
**Timeline:** Trimester Two  
**Enduring Concept:** Theory of Music, Expression of Music

**Grade Level Expectations (GLE)**  
Perform music accurately and expressively, Analysis of musical elements.

**Inquiry Question(s):**  
Why is it important to analyze compositions based on the use of musical elements?

**Vocabulary:**  
Call and response, Enharmonic, Dal segno, Coda, Riffs, Licks, Sixteenth notes, Allegretto, Rallentando, Cut time, Alla breve

<table>
<thead>
<tr>
<th>Assessments</th>
<th>Evidence Outcomes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Performance Tasks: Selected Theory Exercise pages from Excellence in Theory Book 2.</td>
<td>Student will describe, using articulation, dynamic, and tempo markings, when analyzing a musical example.</td>
</tr>
<tr>
<td>Student applies knowledge of music terms and symbols.</td>
<td>Student will incorporate all musical symbols and expressive indications in performing a piece of music.</td>
</tr>
</tbody>
</table>

**Instruction**  
Implementing best teaching strategies and allowing for the use of critical thinking skills, self-directed instruction and invention, while allowing opportunities for collaboration and information literacy, the teacher will sequentially teach the following musical concepts:

1. Analysis of articulations, dynamics and tempo markings while performing on instruments  
2. Analysis of articulations, dynamics and tempo markings while listening to a performance

**Resources**  
Excellence in Theory Book 2. Tradition of Excellence, Book 2

**Bolded Text** = Potential assessment items for 2012
<table>
<thead>
<tr>
<th>Assesments</th>
<th>Evidence Outcomes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Student successfully counts, claps, sings, and plays rhythms utilizing sixteenth notes, dotted eighth/sixteenth notes, eighth/sixteenth note combinations.</td>
<td>Student will incorporate all musical symbols and expressive indications in performing a piece of music.</td>
</tr>
<tr>
<td><strong>Performance Tasks:</strong> Selected Theory Exercise pages from Excellence in Theory Book 2.</td>
<td>Student will demonstrate rhythms within musical examples that incorporate 8th and 16th rhythms and corresponding rests.</td>
</tr>
</tbody>
</table>

**Instruction**

Implementing best teaching strategies and allowing for the use of critical thinking skills, self-directed instruction and invention, while allowing opportunities for collaboration and information literacy, the teacher will sequentially teach the following musical concepts:

1. Rhythms incorporating: Sixteenth note, dotted eighth/sixteenth note combo, eighth/sixteenth note combo
2. Tempo Markings: Allegretto & Rallentando

**Resources**
Excellence in Theory Book 2.
Tradition of Excellence, Book 2

**Bolded Text** = Potential assessment items for 2012
**Greeley-Evans School District 6**

**Year Two**

**Intermediate Band Curriculum Guide**

<table>
<thead>
<tr>
<th>Unit: Note fingerings and accuracy</th>
<th>Enduring Concept: Expression of Music</th>
</tr>
</thead>
<tbody>
<tr>
<td>Timeline: Trimester Two</td>
<td></td>
</tr>
</tbody>
</table>

**Grade Level Expectations (GLE)**

- Perform music in three or more parts accurately and expressively.
- Notation of level one compositions using the appropriate clefs.
- Demonstrate understanding of modalities.

**Inquiry Question(s):**

- Why is it important to read and play correct notes?
- What knowledge is needed to read and perform music?
- How can knowing the notes above and below the staff increase musicianship skills?

**Vocabulary:**

- Concert E, B, A, with Alternate fingerings.

### Assessments vs. Evidence Outcomes

<table>
<thead>
<tr>
<th>Assessments</th>
<th>Evidence Outcomes</th>
</tr>
</thead>
<tbody>
<tr>
<td>At minimum, bi-weekly playing tests from Tradition of Excellence Book 2.</td>
<td>Student will identify notes in the appropriate clef two to three ledger lines above or below the staff.</td>
</tr>
<tr>
<td></td>
<td>Student will perform music literature that contains major and minor keys.</td>
</tr>
<tr>
<td></td>
<td>Student will play music in three or more parts at level one difficulty.</td>
</tr>
</tbody>
</table>

**Instruction**

Implementing best teaching strategies and allowing for the use of critical thinking skills, self-directed instruction and invention, while allowing opportunities for collaboration and information literacy, the teacher will sequentially teach the following musical concepts:

1. Correct fingerings for notes: (Concert) E, B, A
2. Accidentals with accompanying rules (review)

**Resources**

- Excellence in Theory Book 2.
- Tradition of Excellence, Book 2

**Bolded Text** = Potential assessment items for 2012
<table>
<thead>
<tr>
<th>Assessments</th>
<th>Evidence Outcomes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Student will perform percussion rudiments and rolls correctly in written music.</td>
<td>Student will respond to conductor’s cues for tempo, phrasing, and expression.</td>
</tr>
</tbody>
</table>

**Instruction**

Implementing best teaching strategies and allowing for the use of critical thinking skills, self-directed instruction and invention, while allowing opportunities for collaboration and information literacy, the teacher will sequentially teach the following musical concepts:

1. **Correct Stickings:** 7-stroke roll, Syncopated Rolls

**Resources**

Excellence in Theory Book 2.
Tradition of Excellence, Book 2

**Bolded Text** = Potential assessment items for 2012
## Inquiry Question(s):
What criteria are important in evaluating a performance?
Why sight read?
How does sight reading create a literate and independent musician?
How does sight reading enhance personal enjoyment of a person’s musical abilities?
How are personal choices in music enhanced by a informed depth of knowledge?

## Vocabulary:
Sight read, Balance, Clap/Tap/Count, Sizzle, Sing, Phrasing, Key change, Meter change, Road map, Rehearsal markings, Director cues

## Assessments
- Student will sight read observing all musical symbols, tempo and expressive indications.
- Student will observe technical indications and maintain consistent tone quality, intonation, balance, blend and phrasing while sight reading.

## Evidence Outcomes
- Student will sight read observing all musical symbols, tempo indications, expressive indications, and technical indications.
- Student will maintain consistent tone quality, intonation, balance, blend and phrasing while sight reading.
- Student will apply prescribed criteria for evaluating musical performances and compositions.

## Instruction
Implementing best teaching strategies and allowing for the use of critical thinking skills, self-directed instruction and invention, while allowing opportunities for collaboration and information literacy, the teacher will sequentially teach the following musical concepts:

1. Sight Reading (STARS: S - Sharps & Flats found in Key Signature; T - Time Signature & Tempo; A - Articulations; R - Rhythms; S - Signs & Symbols)
2. Prescribed criteria for evaluating musical performances and compositions

## Resources;
Tradition of Excellence Book 2

**Bolded Text** = Potential assessment items for 2012
**Unit:** Composition and Improvisation  
**Timeline:** Trimester two  
**Enduring Concept:** Creation of Music and Theory of Music

### Grade Level Expectations (GLE)
Create 4 to 8 measures of music melodically and rhythmically.  
Improvise short melodic phrases.

### Inquiry Question(s):
- What other disciplines use improvisation and how?  
- What distinguishes one composer’s works from another?

### Vocabulary:
Orchestrating, Transpose, Call and response, Improvise, Licks, Riffs, Slashes

<table>
<thead>
<tr>
<th>Assessments</th>
<th>Evidence Outcomes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Student notes a combination of melodic and rhythmic patterns of 4 to 8 measures from Tradition of Excellence exercise pg. 17 #86.</td>
<td>Student will note a combination of melodic and rhythmic patterns of 4 to 8 measures.</td>
</tr>
<tr>
<td>Student will improvise melodies of 4 to 8 measures using Tradition of Excellence pg. 15 #73 and pg. 25 #110.</td>
<td>Student will improvise melodies of 4 to 8 measures.</td>
</tr>
</tbody>
</table>

### Instruction
Implementing best teaching strategies and allowing for the use of critical thinking skills, self-directed instruction and invention, while allowing opportunities for collaboration and information literacy, the teacher will sequentially teach the following musical concepts:

1. Notation of music using a combination of melodic and rhythmic patterns  
2. Improvisation of music using a combination of melodic and rhythmic patterns

### Resources
Excellence in Theory Book 2,  
Tradition of Excellence Book 2

**Bolded Text** = Potential assessment items for 2012
## Intraoperative Band Curriculum Guide

### Unit: Key Signatures and Scales  
#### Timeline: Trimester Two  
**Enduring Concept:** Expression of Music

### Grade Level Expectations (GLE)
Demonstrate understanding of modalities

### Inquiry Question(s):
Why is it important to learn to play in multiple key signatures?

### Vocabulary:
- Concert C Major Scale

<table>
<thead>
<tr>
<th>Assessments</th>
<th>Evidence Outcomes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Student will play Concert C Major Scale</td>
<td>Student can play at least 3 Major Scales of this group: Concert B flat, E flat, F, A flat and C and 2 minor scales: (Harmonic) g minor and c minor.</td>
</tr>
</tbody>
</table>

### Instruction
Implementing best teaching strategies and allowing for the use of critical thinking skills, self-directed instruction and invention, while allowing opportunities for collaboration and information literacy, the teacher will sequentially teach the following musical concepts:

1. Major scales in Concert B-flat, E-flat, A-flat, C
2. Arpeggio for Concert B-flat, E-flat, A-flat, C
3. Minor scale in Concert g harmonic minor, c harmonic minor  
4. Arpeggio for Concert g harmonic minor, c harmonic minor

### Resources
- Tradition of Excellence Book 2

**Bolded Text** = Potential assessment items for 2012
**Unit**: Time Signatures  
**Timeline**: Trimester Two  
**Enduring Concept**: Theory of Music

**Grade Level Expectations (GLE)**:  
Identification and rhythmic demonstration of multiple, changing meter signatures in music.

**Inquiry Question(s)**:  
Why does a composer write in cut time?  
How is 2/2 different from 2/4 time?

**Vocabulary**:  
Cut time, Alla breve, 2/2, Unit beat

<table>
<thead>
<tr>
<th>Assessments</th>
<th>Evidence Outcomes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Student will play selections from Tradition of Excellence Book 2 and demonstrate understanding of rhythms in cut time.</td>
<td>Student can demonstrate rhythms within musical examples that incorporate eighth note rhythms and corresponding rests in 2/2 or Cut Time.</td>
</tr>
</tbody>
</table>

**Instruction**  
Implementing best teaching strategies and allowing for the use of critical thinking skills, self-directed instruction and invention, while allowing opportunities for collaboration and information literacy, the teacher will sequentially teach the following musical concepts:

1. Various rhythms (incorporating eighth notes and rests) in Time Signatures: 2/2, Cut Time (Alla Breve)

**Resources**

**Bolded Text** = Potential assessment items for 2012
**Greeley-Evans School District 6**

**Year Two**

**Intermediate Band Curriculum Guide**

<table>
<thead>
<tr>
<th>Unit</th>
<th>Enduring Concept: Expression of Music</th>
</tr>
</thead>
<tbody>
<tr>
<td>Timeline:</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Trimester Three</td>
</tr>
</tbody>
</table>

**Grade Level Expectations (GLE):**
Perform music accurately and expressively

**Inquiry Question(s):**
- When can right notes sound wrong?
- Why is teamwork important when playing in tune?
- Why does tuning once not necessarily guarantee always playing in tune?
- What makes one performance more effective than another?
- How do the scientific principles of acoustics relate to music?

**Vocabulary:**
- Intonation, Adjust, Tuning slide, Sound waves, Sharp, Flat, In tune, Accuracy, Pitch, Timbre

**Assessments**

- **Student Tasks:**
  - Student identifies discrepancies in pitch and adjust accordingly.

<table>
<thead>
<tr>
<th>Evidence Outcomes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Student can incorporate all musical symbols, tempo indications, expressive indications, and technical indications while maintaining consistent tone quality, intonation, balance, blend, and phrasing.</td>
</tr>
<tr>
<td>Student will play an instrumental line with one additional harmonic or melodic line.</td>
</tr>
</tbody>
</table>

**Instruction**

Implementing best teaching strategies and allowing for the use of critical thinking skills, self-directed instruction and invention, while allowing opportunities for collaboration and information literacy, the teacher will sequentially teach the following musical concepts:

1. Discrepancies in pitch
2. Appropriate adjustments to instruments

**Resources**

- Tradition of Excellence, BOOK 2

**Bolded Text** = Potential assessment items for 2012
### Unit: Music Terms and Symbols  
### Timeline: Trimester Three  

#### Grade Level Expectations (GLE)
Perform music accurately and expressively, Analysis of musical elements.

#### Inquiry Question(s):
- Why is it important to analyze compositions based on the use of musical elements?
- What makes a conductor’s cues important?

#### Vocabulary:
- Cresc., Dim. (Diminuendo), Triplet, Lento

#### Assessments | Evidence Outcomes
---|---
**Performance Tasks:** Selected Theory Exercise pages from Excellence in Theory Book 2.  
Student applies knowledge of music terms and symbols. | Student will describe using articulation, dynamic, and tempo markings when analyzing a musical example.  
Student will incorporate all musical symbols and expressive indications in performing a piece of music.  
Student will respond to conductor’s cues of tempo, phrasing, and expression.

### Instruction
Implementing best teaching strategies and allowing for the use of critical thinking skills, self-directed instruction and invention, while allowing opportunities for collaboration and information literacy, the teacher will sequentially teach the following musical concepts:

1. Analysis of articulations, dynamics and tempo markings while performing on instruments
2. Analysis of articulations, dynamics and tempo markings while listening to a performance
3. Correct responses to a conductor’s cues

### Resources
- Excellence in Theory Book 2.
- Tradition of Excellence, Book 2

**Bolded Text** = Potential assessment items for 2012
## Greeley-Evans School District 6

### Year Two

**Intermediate Band Curriculum Guide**

<table>
<thead>
<tr>
<th>Unit: Rhythm and tempo</th>
<th>Enduring Concept: Expression of Music</th>
</tr>
</thead>
<tbody>
<tr>
<td>Timeline: Trimester Three</td>
<td></td>
</tr>
</tbody>
</table>

## Grade Level Expectations (GLE):
Perform music in three or more parts accurately and expressively

## Inquiry Question(s): (From the standards document):
- Why is it important to read and play correct rhythms?
- How can the use of varied rhythms alter the function of music?
- How are music and math similar?
- What does rhythm communicate?

## Vocabulary:
Cut time: Dotted quarter/Eighth note, Lento, Triplet eighth notes

## Assessments

### Student successfully counts, claps, sings, and plays rhythms utilizing
dotted quarter/eighth notes in cut time and triplet eighth notes in common time.

### Performance Tasks: Selected Theory Exercise pages from Excellence in Theory Book 2.

## Evidence Outcomes

### Student will incorporate all musical symbols and expressive indications in performing a piece of music.

### Student will demonstrate rhythms within musical examples that incorporate dotted quarter/eighth note rhythms, triplet rhythms and corresponding rests.

## Instruction
Implementing best teaching strategies and allowing for the use of critical thinking skills, self-directed instruction and invention, while allowing opportunities for collaboration and information literacy, the teacher will sequentially teach the following musical concepts:

1. Rhythms incorporating: Dotted-Quarter/Eighth note combo (In Cut Time); Triplet eighth notes
2. Tempo Markings: Lento

## Resources
Excellence in Theory Book 2.
Tradition of Excellence, Book 2

**Bolded Text** = Potential assessment items for 2012
### Grade Level Expectations (GLE)
Perform music in 3 or more parts accurately and expressively. Notation of level one compositions using the appropriate clef. Student will demonstrate an understanding of modalities.

### Inquiry Question(s):
- Why is it important to read and play correct notes?
- What knowledge is needed to read and perform music?
- Describe the ways notation is like musical language.
- Where do you find fingerings for uncommon notes?
- How can knowing the notes above and below the staff increase musicianship skills?

### Vocabulary:
- Alternate fingerings

#### Assessments
- At minimum, bi-weekly playing tests from Tradition of Excellence Book 2.

#### Evidence Outcomes
- Student will identify notes in the appropriate clef two to three ledger lines above or below the staff.
- Student will perform music literature that contains major and minor keys.
- Student will play music in three or more parts at level one difficulty.

### Instruction
Implementing best teaching strategies and allowing for the use of critical thinking skills, self-directed instruction and invention, while allowing opportunities for collaboration and information literacy, the teacher will sequentially teach the following musical concepts:

1. Correct alternate fingerings for notes
2. Accidentals with accompanying rules (review)

### Resources
- Excellence in Theory Book 2.
- Tradition of Excellence, Book 2

**Bolded Text** = Potential assessment items for 2012
Unit: Sight reading  
Timeline: Trimester one, two, and three

Grade Level Expectations (GLE):  
Perform music accurately and expressively at the minimal difficulty level of one at first reading: individually and as an ensemble member.  
Analysis, through compare and contrast, of music performances and compositions using detailed criteria and vocabulary.

Inquiry Question(s):  
What criteria are important in evaluating a performance?  
Why sight read?  
How does sight reading create a literate and independent musician?  
How does sight reading enhance personal enjoyment of s person’s musical abilities?  
How are personal choices in music enhanced by a informed depth of knowledge?

Vocabulary:  
Sight read, Balance, Clap/Tap/Count, Sizzle, Sing, Phrasing, Key change, Meter change, Road map, Rehearsal markings, Director cues

<table>
<thead>
<tr>
<th>Assessments</th>
<th>Evidence Outcomes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Student will sight read observing all musical symbols, tempo and expressive indications.</td>
<td>Student will sight read observing all musical symbols, tempo indications, expressive indications, and technical indications.</td>
</tr>
<tr>
<td>Student will observe technical indications and maintain consistent tone quality, intonation, balance, blend and phrasing while sight reading.</td>
<td>Student will maintain consistent tone quality, intonation, balance, blend and phrasing while sight reading.</td>
</tr>
<tr>
<td>Student will apply prescribed criteria for evaluating musical performances and compositions.</td>
<td></td>
</tr>
</tbody>
</table>

Instruction  
Implementing best teaching strategies and allowing for the use of critical thinking skills, self-directed instruction and invention, while allowing opportunities for collaboration and information literacy, the teacher will sequentially teach the following musical concepts:

1. Sight Reading (STARS: S - Sharps & Flats found in Key Signature; T - Time Signature & Tempo; A - Articulations; R - Rhythms; S - Signs & Symbols)
2. Prescribed criteria for evaluating musical performances and compositions

Resources:  
Tradition of Excellence Book 2

Bolded Text = Potential assessment items for 2012
<table>
<thead>
<tr>
<th>Grade Level Expectations (GLE)</th>
<th>Enduring Concept: Creation of Music, Theory of Music, Aesthetic Valuation of Music</th>
</tr>
</thead>
<tbody>
<tr>
<td>Notation of music using a combination of melodic and rhythmic patterns.</td>
<td></td>
</tr>
<tr>
<td>Create 4 to 8 measures of music melodically and rhythmically.</td>
<td></td>
</tr>
<tr>
<td>Improvise short melodic phrases.</td>
<td></td>
</tr>
<tr>
<td>Articulation and analysis of individual experiences in music.</td>
<td></td>
</tr>
</tbody>
</table>

**Unit:** Composition and Improvisation  
**Timeline:** Trimester three

**Inquiry Question(s):**  
What other disciplines use improvisation and how?  
What distinguishes one composer’s works from another?

**Vocabulary:**  
Orchestrate, Transpose, Call and response, Improvise, Licks, Riffs, Slashes.

**Assessments**  
Student notate a combination of melodic and rhythmic patterns of 4 to 8 measures from Tradition of Excellence exercise pg. 27 #121 and 29 #133.  
Student will improvise melodies of 4 to 8 measures using Tradition of Excellence pg. 31 #144.

**Evidence Outcomes**  
Student will successfully complete four measure composition and improvisation exercises.  
Student can articulate personal selection criteria.

**Instruction**  
Implementing best teaching strategies and allowing for the use of critical thinking skills, self-directed instruction and invention, while allowing opportunities for collaboration and information literacy, the teacher will sequentially teach the following musical concepts:

1. Notation of music using a combination of melodic and rhythmic patterns  
2. Improvisation of music using a combination of melodic and rhythmic patterns

**Resources**  
Excellence in Theory Book 2,  
Tradition of Excellence Book 2

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<table>
<thead>
<tr>
<th>Assessments</th>
<th>Evidence Outcomes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Student will play Concert c harmonic minor and d harmonic minor.</td>
<td>Student can play at least 3 major and 2 minor scales.</td>
</tr>
</tbody>
</table>

**Instruction**

Implementing best teaching strategies and allowing for the use of critical thinking skills, self-directed instruction and invention, while allowing opportunities for collaboration and information literacy, the teacher will sequentially teach the following musical concepts:

1. Major scales in Concert B-flat, E-flat, A-flat, C
2. Arpeggio for Concert B-flat, E-flat, A-flat, C
3. Minor scale in Concert g harmonic minor, c harmonic minor, d harmonic minor
4. Arpeggio for Concert g harmonic minor, c harmonic minor, d harmonic minor

**Resources**

Tradition of Excellence Book 2

**Bolded Text** = Potential assessment items for 2012
<table>
<thead>
<tr>
<th><strong>Unit:</strong> Time Signatures</th>
<th><strong>Enduring Concept:</strong> Theory of Music</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Timeline:</strong> Trimester Three</td>
<td></td>
</tr>
</tbody>
</table>

**Grade Level Expectations (GLE):**
Identification and rhythmic demonstration of multiple, changing meter signatures in music.

**Inquiry Question(s):**
Compare characteristics 3/8 and 6/8 to ¾ and 2/4 time.

**Vocabulary:**
3/8 time, 6/8 time

<table>
<thead>
<tr>
<th><strong>Assessments</strong></th>
<th><strong>Evidence Outcomes</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Student will play selections from Tradition of Excellence Book 2 and demonstrate understanding of rhythms in 3/8 and 6/8 time.</td>
<td>Student can demonstrate rhythms within musical examples in 3/8 and 6/8 time.</td>
</tr>
</tbody>
</table>

**Instruction**
Implementing best teaching strategies and allowing for the use of critical thinking skills, self-directed instruction and invention, while allowing opportunities for collaboration and information literacy, the teacher will sequentially teach the following musical concepts:


**Resources**
Tradition of Excellence Book 2

**Bolded Text** = Potential assessment items for 2012
Advanced Band
### Advanced Band Curriculum Guide

<table>
<thead>
<tr>
<th>Unit: Intonation, balance, blend</th>
<th>Enduring Concept: Expression of Music</th>
</tr>
</thead>
<tbody>
<tr>
<td>Timeline: Trimester One, Two, Three</td>
<td></td>
</tr>
</tbody>
</table>

#### Grade Level Expectations (GLE):
Perform music accurately and expressively

#### Inquiry Question(s):
- Why is it important to hear balance between other parts in an ensemble?
- What qualifies a specific performance as exemplary?
- How does the instrumentation of music change the characteristic of the musical performance?

#### Vocabulary:
Intonation, Adjust, Tuning slide, Sound waves, Sharp, Flat, In tune, Accuracy, Pitch, Timbre, Balance, Blend, Tone.

### Assessments

<table>
<thead>
<tr>
<th>Assessments</th>
<th>Evidence Outcomes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Performance Tasks: Student demonstrates the ability to adjust pitch and balance during performance.</td>
<td>Student will demonstrate the ability to adjust elements of music during ensemble performances.</td>
</tr>
<tr>
<td></td>
<td>Student can respond to conductor’s cues of balance and blend while playing.</td>
</tr>
<tr>
<td></td>
<td>Student can maintain a consistent tone quality, intonation, balance, and blend.</td>
</tr>
</tbody>
</table>

#### Instruction

Implementing best teaching strategies and allowing for the use of critical thinking skills, self-directed instruction and invention, while allowing opportunities for collaboration and information literacy, the teacher will sequentially teach the following musical concepts:

1. Discrepancies in pitch
2. Appropriate adjustments to instruments
3. Balance & Blend (Pyramid of Sound)
4. Responding to conductor’s cues

#### Resources
Supplemented as needed (i.e. Standard of Excellence Book 3, Tradition of Excellence Book 3, Foundations for Superior Performance, Band arrangements)

**Bolded Text** = Potential assessment items for 2012
Greeley-Evans School District 6

Year Three

Advanced Band Curriculum Guide

<table>
<thead>
<tr>
<th>Unit: Music Terms and Symbols</th>
<th>Enduring Concept: Theory of Music, Expression of Music, Aesthetic Valuation of Music</th>
</tr>
</thead>
<tbody>
<tr>
<td>Timeline: Trimester One, Two, Three</td>
<td></td>
</tr>
</tbody>
</table>

Grade Level Expectations (GLE)
Perform music accurately and expressively, Identification of musical elements.

Inquiry Question(s):
What determines the level of difficulty in a composition? Why is it important to analyze compositions based on the use of musical elements? How will evaluating performances help you become a better musician?

Vocabulary:
Simile, Harmonic progression, Tonic, Dominant, Subdominant, Triplet, Mode, Genre, Form, Arrangement, Melody, Harmony, Swing, Trill, Stagger, Accelerando, Largo, Vivace, Rallentando, Caesura, Mordent, Marcato accent, Grace note, Sforzando, Forte piano, Fortissimo, Pianissimo, Binary, Ternary, Rondo, Mixed meter, Instrumentation, 8va, A2, A tempo

Assessments
Student applies knowledge of musical terms and symbols to performance.

Evidence Outcomes
Student demonstrates knowledge of music symbols and terms through performance on instrument. Student will describe using articulation, dynamic, and tempo markings when analyzing a musical example. Student will incorporate all musical symbols, expressive indications, tempo indications, and technical indications while maintaining consistent tone quality, intonation, balance, blend, and phrasing. Student will respond to conductor’s cues of balance and blend while playing. Student will evaluate works with an advanced vocabulary.

Instruction
Implementing best teaching strategies and allowing for the use of critical thinking skills, self-directed instruction and invention, while allowing opportunities for collaboration and information literacy, the teacher will sequentially teach the following musical concepts:

1. Analysis of articulations, dynamics and tempo markings while performing on instruments
2. Analysis of articulations, dynamics and tempo markings while listening to a performance
3. Correct responses to a conductor’s cues
4. Criteria for evaluating musical works using advanced vocabulary

Resources:
Supplemented as needed (i.e. Standard of Excellence Book 3, Tradition of Excellence Book 3, Foundations for Superior Performance, Band arrangements)

Bolded Text = Potential assessment items for 2012

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Advanced Band Curriculum Guide
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<th>Year Three</th>
<th>Advanced Band Curriculum Guide</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Unit:</strong> Rhythm and tempo</td>
<td><strong>Enduring Concept:</strong> Theory of Music</td>
<td></td>
</tr>
<tr>
<td><strong>Timeline:</strong> Trimester One, Two, Three</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Grade Level Expectations (GLE):</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Demonstration of rhythms in multiple and changing meter signatures</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Inquiry Question(s): (From the standards document):</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>How does the meter affect the personality of a piece of music?</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Vocabulary:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Accelerando, Sixteenth rest, Quarter note triplet, Rallantando, Largo, Vivace, Molto, Poco a poco, Subito, Dolce</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Assessments</th>
<th>Evidence Outcomes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Student successfully demonstrates rhythms using various tempo and dynamic markings.</td>
<td>Student demonstrates rhythms within musical examples that incorporate combinations of dotted notes and corresponding rests in varying meters.</td>
</tr>
<tr>
<td></td>
<td>Student demonstrates written rhythms using various tempo and dynamic markings.</td>
</tr>
</tbody>
</table>

**Instruction**

Implementing best teaching strategies and allowing for the use of critical thinking skills, self-directed instruction and invention, while allowing opportunities for collaboration and information literacy, the teacher will sequentially teach the following musical concepts:

1. Rhythms incorporating: Sixteenth rests, quarter note triplet
2. Tempo Markings: Rallantando, Largo, Vivace, Molto, Poco a Poco, Subito, Dolce

**Resources**

Supplemented as needed (i.e. Standard of Excellence Book 3, Tradition of Excellence Book 3, Foundations for Superior Performance, Band arrangements)

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<table>
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<th><strong>Greeley-Evans School District 6</strong></th>
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</thead>
<tbody>
<tr>
<td><strong>Unit:</strong> Note fingerings, accuracy, and ornamentation</td>
<td><strong>Enduring Concept:</strong> Expression of Music</td>
<td></td>
</tr>
<tr>
<td><strong>Timeline:</strong> Trimester One, Two, Three</td>
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</tr>
</tbody>
</table>

**Grade Level Expectations (GLE)**  
Perform music in four or more parts accurately and expressively.  
Identify notation of level two compositions.

**Inquiry Question(s):**  
Why is it important to read and play correct notes?  
What knowledge is needed to read and perform music?  
Describe the ways notation is like musical language.  
Where do you find fingerings for uncommon notes and ornaments?  
How can knowing how to read ledger increase musicianship skills?

**Vocabulary:**  
Glissando, Fall, Ornament, Trill, Grace note, Scoop, (+ o) Muting terms

<table>
<thead>
<tr>
<th><strong>Assessments</strong></th>
<th><strong>Evidence Outcomes</strong></th>
</tr>
</thead>
</table>
| Student demonstrates knowledge of terms and able to perform on instrument. | Student can play in three, four, or more parts.  
Student can read notes on a staff including four or more ledger lines above and below the staff. |

**Instruction**  
Implementing best teaching strategies and allowing for the use of critical thinking skills, self-directed instruction and invention, while allowing opportunities for collaboration and information literacy, the teacher will sequentially teach the following musical concepts:

1. Correct Alternate fingerings for notes  
2. Accidentals with accompanying rules (review)  
3. Ornamentations: Glissando, Fall, Trill, Grace Note, Scoop, Mute notations

**Resources**  
Supplemented as needed (i.e. Standard of Excellence Book 3, Tradition of Excellence Book 3, Foundations for Superior Performance, Band arrangements)

**Bolded Text** = Potential assessment items for 2012
**Greeley-Evans School District 6**  
**Advanced Band Curriculum Guide**

<table>
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<th>Unit: Sight reading</th>
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</thead>
<tbody>
<tr>
<td>Timeline: Trimester one, two, and three</td>
<td>Enduring Concept: Expression of Music, Aesthetic valuation of music</td>
</tr>
</tbody>
</table>

**Grade Level Expectations (GLE):**
Perform music accurately and expressively at the minimal difficulty level of 1.5 at first reading: individually and as an ensemble member. Analysis, through compare and contrast, of music performances and compositions using detailed criteria and vocabulary.

**Inquiry Question(s):**
- Why is the ability to sight read important?
- How does sight reading impact higher level performing opportunities?
- Which general criteria might be used to evaluate music from all cultures and genres?
- How are musical symbols related to punctuation?

**Vocabulary:**
- Sight read, Balance, Clap/Tap/Count, Sizzle, Sing, Phrasing, Key change, Meter change, Road map, Rehearsal markings, Director cues

<table>
<thead>
<tr>
<th>Assessments</th>
<th>Evidence Outcomes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Student will sight read observing all musical symbols, tempo and expressive indications.</td>
<td>Student will sight read, observing all musical symbols, tempo indications, expressive indications, and technical indications.</td>
</tr>
<tr>
<td>Student will observe technical indications and maintain consistent tone quality, intonation, balance, blend and phrasing while sight reading.</td>
<td>Student can develop and describe criteria for evaluating musical performances and compositions.</td>
</tr>
</tbody>
</table>

**Instruction**
Implementing best teaching strategies and allowing for the use of critical thinking skills, self-directed instruction and invention, while allowing opportunities for collaboration and information literacy, the teacher will sequentially teach the following musical concepts:

1. Sight Reading (STARS: S - Sharps & Flats found in Key Signature; T - Time Signature & Tempo; A - Articulations; R - Rhythms; S - Signs & Symbols)
2. Prescribed criteria for evaluating musical performances and compositions

**Resources:**
Supplemented as needed (i.e. Standard of Excellence Book 3, Tradition of Excellence Book 3, Foundations for Superior Performance, Band arrangements)

**Bolded Text** = Potential assessment items for 2012
Adventured Band Curriculum Guide

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</thead>
<tbody>
<tr>
<td><strong>Unit:</strong> Composition and Improvisation</td>
<td><strong>Enduring Concept:</strong> Creation of Music</td>
<td></td>
</tr>
<tr>
<td><strong>Timeline:</strong> Trimester one, two, three</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Grade Level Expectations (GLE)</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Create music using melodic sequences.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Arrange a simple existing composition.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Improvise over simple harmonic progressions.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Inquiry Question(s):</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>What other disciplines use improvisation and how?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>What distinguishes one composer’s works from another?</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Vocabulary:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Orchestrate, Transpose, Call and response, Improvise, Licks, Riffs, Slashes.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Assessments</th>
<th>Evidence Outcomes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Student successfully improvises over a 12 bar simple chord progression.</td>
<td>Student will notate a melodic pattern of 12 measures.</td>
</tr>
<tr>
<td>Student will complete an arrangement of an existing composition.</td>
<td>Student will create a new arrangement of an existing instrumental composition.</td>
</tr>
<tr>
<td>Student notates a melodic pattern of 12 measures.</td>
<td>Student will improvise a 12 bar solo instrumentally.</td>
</tr>
</tbody>
</table>

**Instruction**

Implementing best teaching strategies and allowing for the use of critical thinking skills, self-directed instruction and invention, while allowing opportunities for collaboration and information literacy, the teacher will sequentially teach the following musical concepts:

1. Notation of music using a combination of melodic and rhythmic patterns
2. Improvisation of music using a combination of melodic and rhythmic patterns

**Resources**

Supplemented as needed (i.e. Standard of Excellence Book 3, Tradition of Excellence Book 3, Foundations for Superior Performance, Band arrangements)

**Bolded Text** = Potential assessment items for 2012
**Unit:** Key Signatures and Scales  
**Timeline:** Trimester One, Two, Three  

**Enduring Concept:** Expression of Music

<table>
<thead>
<tr>
<th><strong>Grade Level Expectations (GLE):</strong></th>
<th>Demonstrate contrasting modalities through performance</th>
</tr>
</thead>
</table>

| **Inquiry Question(s):** | How do modalities shape musical expression? |

| **Vocabulary:** | Concert C, G, D flat, c minor |

<table>
<thead>
<tr>
<th><strong>Assessments</strong></th>
<th><strong>Evidence Outcomes</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Student can play at least 4 major and 3 minor scales and understand relationships between major and minor.</td>
<td>Student can play at least 4 major and 3 minor scales and understand relationships between major and minor.</td>
</tr>
<tr>
<td>Student can perform music literature that contains contrasting modes.</td>
<td>Student can perform music literature that contains contrasting modes.</td>
</tr>
<tr>
<td>Student will play known scales through the appropriate range of their instrument (2 octaves in some cases)</td>
<td></td>
</tr>
</tbody>
</table>

**Instruction**
Implementing best teaching strategies and allowing for the use of critical thinking skills, self-directed instruction and invention, while allowing opportunities for collaboration and information literacy, the teacher will sequentially teach the following musical concepts:

1. Major scales in Concert B-flat, E-flat, A-flat, C, G, D-flat
3. Minor scale in Concert g harmonic minor, c harmonic minor, d harmonic minor
4. Arpeggio for Concert g harmonic minor, c harmonic minor, d harmonic minor

**Resources**
Supplemented as needed (i.e. Standard of Excellence Book 3, Tradition of Excellence Book 3, Foundations for Superior Performance, Band arrangements)

**Bolded Text** = Potential assessment items for 2012
**Greeley-Evans School District 6**  
**Year Three**  
**Advanced Band Curriculum Guide**

<table>
<thead>
<tr>
<th>Unit:</th>
<th>Aesthetic Valuation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Timeline:</td>
<td>Trimester One, Two, Three</td>
</tr>
<tr>
<td><strong>Enduring Concept:</strong></td>
<td>Aesthetic Valuation of Music</td>
</tr>
</tbody>
</table>

**Grade Level Expectations (GLE):**  
Articulation of music’s role in cultural tradition in history and society

**Inquiry Question(s):**  
What happens to popular music over time?  
How is music an integral aspect of various activities and traditions?  
How are personal listening choices strong indicators of cultural and ethnic backgrounds?  
How has technology changed our expectations of performances and the availability of music?

**Vocabulary:**  
Society, Culture, Ethnic, Aesthetic, Popular music, Genre,

<table>
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<tr>
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<th>Evidence Outcomes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Student describes various ways music is used and enjoyed in different societal backgrounds and cultural traditions.</td>
<td>Student will describe various ways music is used and enjoyed in different societal backgrounds and cultural traditions.</td>
</tr>
</tbody>
</table>

**Instruction**  
Implementing best teaching strategies and allowing for the use of critical thinking skills, self-directed instruction and invention, while allowing opportunities for collaboration and information literacy, the teacher will sequentially teach the following musical concepts:

1. Social background in music  
2. Cultural traditions in music

**Resources**  
Supplemented as needed (i.e. Standard of Excellence Book 3, Tradition of Excellence Book 3, Foundations for Superior Performance, Band arrangements)

**Bolded Text = Potential assessment items for 2012**
**Greeley-Evans School District 6**

**Year Three**

<table>
<thead>
<tr>
<th>Advanced Band Curriculum Guide</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Unit:</strong> Time Signatures</td>
</tr>
<tr>
<td><strong>Timeline:</strong> Trimester One, Two, Three</td>
</tr>
</tbody>
</table>

**Grade Level Expectations (GLE):**
Identification and rhythmic demonstration of multiple, changing meter signatures in music.

**Inquiry Question(s):**
Compare characteristics of 3/8 and 6/8 to ¾ and 2/4 time?
How is music evolutionary?

**Vocabulary:**
Cut time, 2/2, 3/8 time, 6/8 time, Meter, Mixed meter

<table>
<thead>
<tr>
<th>Assessments</th>
<th>Evidence Outcomes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Student demonstrates written rhythms using various tempo and dynamic markings.</td>
<td>Student can demonstrate written rhythms using various tempo and dynamic markings.</td>
</tr>
<tr>
<td>Student demonstrates rhythms within musical examples that incorporate combinations of dotted notes and corresponding rests in various meters.</td>
<td>Student can demonstrate rhythms within musical examples that incorporate combinations of dotted notes and corresponding rests in various meters.</td>
</tr>
</tbody>
</table>

**Instruction**
Implementing best teaching strategies and allowing for the use of critical thinking skills, self-directed instruction and invention, while allowing opportunities for collaboration and information literacy, the teacher will sequentially teach the following musical concepts:

2. Conductor’s cues in various time signatures and changing meters

**Resources**
Supplemented as needed (i.e. Standard of Excellence Book 3, Tradition of Excellence Book 3, Foundations for Superior Performance, Band arrangements)

*Bolded Text* = Potential assessment items for 2012
### Greeley-Evans School District 6
#### Year Three

<table>
<thead>
<tr>
<th>Unit: Dynamics</th>
</tr>
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<tbody>
<tr>
<td>Timeline: Trimester One, Two, Three</td>
</tr>
</tbody>
</table>

**Enduring Concept:** Theory of Music, Expression of Music

### Grade Level Expectations (GLE):
- Identification of musical elements in a level two composition or performance.
- Perform music in four or more parts accurately and expressively.

### Inquiry Question(s):
- How would music be different if there were no dynamics?

### Vocabulary:
- Pianissimo, Fortissimo, Forte piano, Sforzando, Subito

### Assessments
- Student incorporates all musical symbols, tempo indications, expressive indications, and technical indications while maintaining consistent tone quality, intonation, balance, blend, and phrasing.
- Student describes using a minimum of four markings (articulation, dynamics, and tempo) when analyzing a musical example.

### Evidence Outcomes
- Student can incorporate all musical symbols, tempo indications, expressive indications, and technical indications while maintaining consistent tone quality, intonation, balance, blend, and phrasing.
- Student can describe using a minimum of four markings (articulation, dynamics, and tempo) when analyzing a musical example.

### Instruction
- Implementing best teaching strategies and allowing for the use of critical thinking skills, self-directed instruction and invention, while allowing opportunities for collaboration and information literacy, the teacher will sequentially teach the following musical concepts:

1. Dynamic symbols: Pianissimo, Fortissimo, Forte-Piano, Sforzando, Subito
2. Listening skills while in performance (Balance and Blend)
3. Analysis of a musical example using Articulation, Dynamics and Tempo markings

### Resources
- Supplemented as needed (i.e. Standard of Excellence Book 3, Tradition of Excellence Book 3, Foundations for Superior Performance, Band arrangements)

**Bolded Text** = Potential assessment items for 2012
### Grade Level Expectations (GLE):
Rhythmic demonstration of multiple changing rhythm signatures.
Perform music accurately and expressively

### Inquiry Question(s):
What is the importance for learning rudiments?
How can people learn to understand the use of the different elements of music?

### Vocabulary:
**Rolls:** 5 stroke, 9 stroke, 13 stroke, 17 stroke
**Rhythms:** 16<sup>th</sup> notes in 3/8 and 6/8, 16<sup>th</sup> note triplets,
**Rudiments:** Triple Paradiddle, Single Ratamacue, Double Ratamacue, Triple Ratamacue, Paradiddle-diddle, Flam Paradiddle-diddle, Drag Paradiddle

### Assessments
Student can play level two music.

### Evidence Outcomes
Student can demonstrate written rhythms using various tempo and dynamic markings.
Student can incorporate all musical symbols, tempo indications, expressive indications, and technical indications.

### Instruction
Implementing best teaching strategies and allowing for the use of critical thinking skills, self-directed instruction and invention, while allowing opportunities for collaboration and information literacy, the teacher will sequentially teach the following musical concepts:

1. **Correct Stickings:** Rolls: 5-stroke, 9-stroke, 13-stroke, 17-stroke
2. **Rhythms:** 16<sup>th</sup> notes in 3/8 & 6/8
3. **Rudiments:** Triple Paradiddle, Single Ratamacue, Double Ratamacue, Triple Ratamacue, Paradiddle-diddle, Flam paradiddle-diddle, Drag Paradiddle

### Resources
Supplemented as needed (i.e. Standard of Excellence Book 3, Tradition of Excellence Book 3, Foundations for Superior Performance, Band arrangements)

**Bolded Text** = Potential assessment items for 2012