



## General Music

Grade 5

**Developed By:** Vanessa Lim, Alexis Rizzo, Pam Struble, Alex Vecchio

**Approved:** Dr. James Riley

**Effective Date:** Fall 2021

Scope and Sequence

Summary and Rationale	
<p>In Grade 5, students will progress towards music literacy in an environment in which they are encouraged to independently and collaboratively imagine, investigate, construct, and reflect. Students will be given opportunities to communicate musical ideas through <b>creative</b> personal realization, engage in challenging <b>performance</b> experiences, <b>respond</b> to the arts through analyzing and interpreting the artistic communications of others, and <b>connect</b> musical ideas and works within societal, cultural and historical contexts.</p>	
Recommended Pacing	
<p>The essential elements of music based on aspects of composition, including but not limited to rhythm, melody, tone, pitch, timbre, form, texture, and harmony, are integrated within the standards and objectives listed below and are intended to progress on an ongoing basis throughout the year.</p>	
Standards	
CREATING	
Generating and conceptualizing ideas.	
1.3A.5.Cr1a	Generate and improvise rhythmic, melodic and harmonic ideas, and simple accompaniment patterns and chord changes. Explain connection to specific purpose and context (e.g., social, cultural, historical).
Organizing and developing ideas.	
1.3A.5.Cr2a	Demonstrate developed musical ideas for improvisations, arrangements or compositions to express intent. Explain connection to purpose and context.
1.3A.5.Cr2b	Use standard and/or iconic notation and/or recording technology to document personal rhythmic, melodic and two-chord harmonic musical ideas.
Refining and completing products.	
1.3A.5.Cr3a	Evaluate, refine and document revisions to personal music, applying collaboratively developed criteria, showing improvement over time and explaining rationale for changes.
1.3A.5.Cr3b	Present to others final versions of personally and collaboratively created music that demonstrate craftsmanship. Explain connection to expressive intent.
PERFORMING	
Selecting, analyzing, and interpreting work.	

1.3A.5.Pr4a	Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge and context as well as the students' technical skill.
1.3A.5.Pr4b	Demonstrate an understanding of the structure and expanded music concepts (e.g., rhythm, pitch, form, harmony) in music selected for performance
1.3A.5.Pr4c	Analyze selected music by reading and performing using standard notation.
1.3A.5.Pr4d	Explain how context (e.g., personal, social, cultural, historical) informs performances.
1.3A.5.Pr4e	Convey creator's intents through the performers' interpretive decisions of expanded expressive qualities (e.g., dynamics, tempo, timbre, articulation/style).
<b>Developing and refining techniques and models or steps needed to create products.</b>	
1.3A.5.Pr5a	Apply teacher-provided and established criteria and feedback to evaluate the accuracy and expressiveness of ensemble and personal performance..
1.3A.5.Pr5b	Rehearse to refine technical accuracy and expressive qualities to address challenges and show improvement over time.
<b>Conveying meaning through art.</b>	
1.3A.5.Pr6a	Perform music, alone or with others, with expression, technical accuracy and appropriate interpretation.
1.3A.5.Pr6b	Demonstrate performance decorum and audience etiquette appropriate for the context, venue, genre, and style.
<b>RESPONDING</b>	
<b>Perceiving and analyzing products.</b>	
1.3A.5.Re7a	Demonstrate and explain, citing evidence, how selected music connects to and is influenced by specific interests, experiences, purposes, or contexts.
1.3A.5.Re7b	Demonstrate and explain, citing evidence, how responses to music are informed by the structure, the use of the elements of music, and context (i.e., social, cultural, historical).
<b>Applying criteria to evaluate products.</b>	
1.3A.5.Re8a	Evaluate musical works and performances, applying established criteria, and explain appropriateness to the context citing evidence from the elements of music.
<b>Interpreting intent and meaning</b>	
1.3A.5.Re9a	Demonstrate and explain how the expressive qualities (e.g., dynamics, tempo, timbre, articulation) are used in performers' and personal interpretations to reflect expressive intent.
<b>CONNECTING</b>	
<b>Synthesizing and relating knowledge and personal experiences to create products.</b>	
1.3A.5.Cn10a:	Demonstrate how interests, knowledge, and skills related to personal choices and intent when creating, performing, and responding to music.
<b>Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.</b>	
1.3A.5.Cn11a	Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
<b>Instructional Focus</b>	
Enduring Understandings	
<ul style="list-style-type: none"> <li>● <b>Creating</b> <ul style="list-style-type: none"> <li>○ The creative ideas, concepts and feelings that influence musicians' work emerge from a variety of sources.</li> </ul> </li> </ul>	

- Musicians' creative choices are influenced by their expertise, context, and expressive intent.
- Musicians evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.
- **Performing**
  - Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.
  - To express their musical ideas, musicians analyze, evaluate and refine their performance over time through openness to new ideas, persistence and the application of appropriate criteria.
  - Musicians judge performance based on criteria that vary across time, place and cultures. The context and how a work is presented influence audience response.
- **Responding**
  - Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes. Response to music is informed by analyzing context (e.g., social, cultural, historical) and how creator(s) or performer(s) manipulate the elements of music.
  - The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.
  - Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.
- **Connecting**
  - Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.

#### Essential Question

- **Creating**
  - How do musicians generate creative ideas?
  - How do musicians make creative decisions?
  - How do musicians improve the quality of their creative work?
- **Performing**
  - How do performers select repertoire?
  - How do musicians improve the quality of their performance?
  - When is a performance judged ready to present?
  - How do context and the manner in which musical work is presented influence audience response?
- **Responding**
  - How do individuals choose music to experience?
  - How does understanding the structure and context of music inform a response?
  - How do we judge the quality of musical work(s) and performance(s)?
  - How do we discern the musical creators' and performers' expressive intent?
- **Connecting**
  - How do musicians make meaningful connections to creating, performing, and responding?
  - How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?

#### Evidence of Learning (Assessments)

The development of assessments to measure student progress on instructional objectives will continue throughout the year. Suggested tools for assessment include:

- Rubric-based Performance assessments
- Rubric-based student and group self-critique
- Listening logs/journals
- Do now activities
- Exit tasks
- Student and teacher driven questioning strategies
- Group project/improvisation/performance
  - Perform a rhythmic ostinato on pitched percussion instrument using a simple chord bordun, broken and crossover bordun
  - Clap and speak 8 beat rhythm patterns using half, quarter, sets of eighth and sixteenth notes as well as half and quarter rests
  - Compose rhythm patterns up to 16 beats using the above rhythms and rests as well as accompanying lyrics
- Portfolio
- Concert composition-Capstone of Learning
- Concert performance(s)

## Objectives

*Students will know or learn:*

- **Creating**
  - Music is a language.
  - The language of music includes specific vocabulary and symbols.
  - Musical literacy includes the ability to read, decipher, and write musical symbols and terms
  - Compositions are grounded in prior knowledge, comprised of musical elements that include meter, rhythm, tonality, intervals, chords, and melodic and harmonic progressions.
  - Creativity is enhanced by the development of technical knowledge and personal experience
  - Manipulating the elements of music creates expression (individual or group).
  - Composing and improvising facilitate connections with the vocabulary, symbols, patterns, and elements of music.
- **Performing**
  - Performing music is the oldest form of expression and communication
  - Practicing and THE WAY a performer practices has a direct and predictable effect on the quality of performance.
  - All performances provide opportunity for growth.
  - Increased knowledge of vocabulary, elements, and structure of music can produce higher-level performance.
- **Responding**
  - Exposure to a range of music is key to how we listen, respond, and perform music.
- **Connecting**
  - Music affects and is affected by the culture and world around us.
  - Music is related to all other disciplines.
  - Knowledge of the context of a composition, composer, culture fosters increased understanding and appreciation of music.

*Students will be able to:*

- **Create**

- Identify and perform steady beat and off-beat in duple (2/4, 3/4, 4/4) compound (6/8) and cut-time (2/2) meter. Read and perform: dotted quarter- note/eighth note; eighth-note rest through choral repertoire. (1.3A.5.Cr2b)
- Identify Tone qualities produced by symphony orchestra, concert band, Gamelan (Indonesian), marching band, dance band, military band, rock band, synthesized sounds, electric guitar, *a capella* singing. (1.3A.5.Cr2a, 1.3A.5.Pr4d)
- Identify *allegretto*, *lento*, *fermata*. (1.3A.5.Cr2a, 1.3A.5.Cr2b)
- Identify Motive, ballad, 12-bar blues, theme/variations, march, overture, finale, and movement. (1.3A.5.Cr1a)
- Identify, read and sing: melodic patterns in both major and minor keys. Identify ; whole and half steps. (1.3A.5.Cr1a, 1.3A.5.Cr3b)
- Identify, construct, notate, and perform I, IV, and V7 chords. (1.3A.5.Cr1a)
- Identify accents, pizzicato, slurs, phrasing. (1.3A.5.Cr2a)
- Read and perform: syncopated rhythms, dotted eighth-note/sixteenth note rhythms. (1.3A.5.Cr2b)
- Identify, define, and describe standard notation and vocabulary listed below. (1.3A.5.Cr2a)

- **Perform**

- On pitched barred instruments and/or recorder, perform pieces in duple and triple meter, notated in treble clef, using note values from 16th-note to whole note/rest, including syncopations; and pitches in diatonic scales w/chromatic additions; and dynamic & tempo changes. (1.3A.5.Pr4c)
- Read and sing melodies using note values from 16th-note to whole note/rest, including syncopations; and pitches in diatonic scales w/chromatic additions; and dynamic & tempo changes. (1.3A.5.Pr4c, 1.3A.5.Pr4e)
- Sing two-part songs, descants, harmonies in parallel thirds or other harmonies, using correct posture, vocal placement, and breathing technique. (1.3A.5.Pr4c, 1.3A.5.Pr5b, 1.3A.5.Pr6a)
- Improvise a vocal melody over a given harmonic progression (blues, I/IV/V7 folk song, etc.); perform a two-section piece (AB, ABA, etc.) for barred instrument using a variety of note values and pentatonic pitches, over a bass melody. (1.3A.5.Cr1a, 1.3A.5.Pr4b)
- Perform unison songs, descants, and harmonizing parts in 3rds, alone and with others, using proper vocal placement and breathing techniques in the range of A4 – F5 (making allowances for developing voices). Sing accurately in octaves. Demonstrate proper posture and breathing techniques to produce a uniform vocal tone quality and respond to expressive cues from a conductor.(1.3A.5.Pr5a, 1.3A.5.Pr5b)
- Sing choral music from complex notation, in unison and two-parts, reading from choral octavos using treble clef, mixed meter, and compound meter. (1.3A.5.Pr4b, 1.3A.5.Pr4c)
- Improvise a melody on a barred instrument, recorder or non-traditional instrument using a diatonic scale played over a given harmonic progression using I-IV-V7, and ending on the home tone. (1.3A.5.Cr1a, 1.3A.5.Pr4b)
- Compose and score an 8-bar melody in either a major or minor key, using note and rest values as small as the 16th note played in 3/4 and/or 4/4 time, and resolving to the home tone. (1.3A.5.Cr1a, 1.3A.5.Pr4b)
- Describe and demonstrate how the use of dynamic markings are used to achieve unity and variety, tension and release, and balance in musical composition. (1.3A.5.Pr4a, 1.3A.5.Pr4e)

- **Respond**

- Categorize a series of 8-10 pieces into different styles (e.g., jazz, classical, romantic, folk, patriotic, popular music, etc.) using graphic organizers, manipulatives, or other tools.. (1.3A.5.Re7b, 1.3A.5.Re8a)
- Identify/analyze the structure of various musical forms (e.g., verse/refrain, chorus format, sonata, etc.) from varied cultures, time periods or musical genres. (1.3A.5.Re8a, 1.3A.5.Re9a)
- Demonstrate an understanding of how music reflects the ideas of a composer and/or performer based on the historical, cultural, and personal characteristics of each musician. Make connections to the pieces when warranted. (1.3A.5.Re7a, 1.3A.5.Re7b)
- Describe what constitutes a quality vocal performance (e.g., posture, breath support, intonation, diction, vowel placement, etc.) and interpretive elements (e.g., dynamics, phrasing, emotion, etc.) and apply these attributes to performance. (1.3A.5.Re8a, 1.3A.5Pr5a)
- Use a graphic organizer or other tool to show common performance traits (e.g., technical fluency, rhythmic accuracy, intonation, etc.) in generally accepted great performances of music. Choose performances in three different styles (e.g., YoYo Ma’s recording of a Bach Cello Suite, John Coltrane’s “Giant Steps,” Ravi Shankar in a traditional Hindustani sitar raga). (1.3A.5.Re8a)
- Evaluate a student group performance on three criteria using a student created vocabulary list (e.g., interpretation, articulation, technique, intonation). (1.3A.5.Re8a, 1.3A.5.Re9a)
- (1.3A.5.Re7a, 1.3A.5.Re9a)

● **Connect**

- Compare and contrast the function of music from various and distinct historical periods (e.g., music from the Revolutionary War with music from the Civil War). (1.3A.5.Re7a, 1.3A.5.Cn10a)
- Compare and contrast how rhythm, melody, and harmony are utilized in a variety of genres and cultures (e.g., European classical music, jazz, Hindustani, West African Rock etc.). (1.3A.5.Cn10a, 1.3A.5.Cn11a)
- Identify major characteristics of Baroque, Classical, Romantic, and early modern music as impacted by famous composers representative of their era (e.g., Baroque composers such as Vivaldi, Handel, or Bach; Hayden, Mozart, Beethoven, or Schubert as exemplifying the Classical period; Romantic composers such as Chopin, Brahms, Dvorak, Tchaikovsky or Rachmaninoff; and Modern composers such as Debussy, Ravel, Stravinsky, Copeland, or Gershwin (1.3A.5.Cn10a)
- Analyze the contributions of significant composers and compositions. (1.3A.5.Cn10a, 1.3A.5.Cn11a)

**Integration**

**Technology Integration**

Google slides presentations  
SmartBoard interactive games

**Writing Integration**

**Suggested Resources**

Silver Burdett “Making Music” grade 5 textbook  
Google slide interactive presentations  
Unison and 2-part choral music

### **Music Vocabulary: Grade 5**

Accidental

Arpeggio

Compound meter

Critic

Critique

Dotted eighth note

Duple meter

Eighth rest

Flat

*Fortissimo*

Genre

Key

Key signature

Natural

*Pianissimo*

Repertoire

Sharp

Style

Theme

Theme-and-variations

Triple meter