Course Title:  Music 5

Subject:  Music

Grade Level: 3

Duration: September - June 1/3 Year Rotating Sections

Prerequisite:  N/A

Elective or Required:  Required

Visual & Performing Arts Mission Statement:

An education in the arts is an essential part of the academic curriculum for the achievement of human, social and economic growth. An arts education enables personal, intellectual and social development for each individual and strives to enhance the student’s sense of confidence and self-esteem. The visual arts are uniquely qualified to cultivate a variety of multiple intelligences with powerful ways of communicating ideas, thoughts and feelings. A well-rounded program for intellectual growth must support the development of spatial, kinesthetic, interpersonal and intrapersonal intelligences. Creativity in solving art-related problems provides students with values that will better prepare them for future professional endeavors.

The Glen Ridge Public Schools offer every student access to a balanced, comprehensive, cohesive and sequential program of study in the visual arts. Arts education ensures the development of intuition, imagination, expression, performance and critiquing skills. An interdisciplinary approach to the arts ensures every student experiences and understands the arts in relationship to history and culture. The fine arts contribute to the growth of students into life-long learners by nurturing their abilities and interests, developing their divergent thinking, cultivating their multiple intelligences and enriching their lives.

Course Description:  Fifth grade music continues to build on the foundations of music learned from previous experiences. The focus of student studies will be to continue to learn and experience music through exploring skills in reading and understanding, performing pieces from various times and cultures, identifying
critical information both sonically and aesthetically about instruments, and
techniques and skills performing on recorder, Orff, and classroom instruments.
Skills in singing and playing performances will enhance and enrich student
learning experiences. Students will be evaluated on their knowledge of course
content, participation in group performances, and both individual and group
projects.

Author: Michael E. Hayden
Date Submitted: Summer 2016
General Music Grade 5

Topic/Unit: #1 - Foundation of Creativity in Music

Approximate # Of Weeks: 4 Weeks

Essential Questions:
How is sound organized to make music? How do the elements of music (rhythm, melody, and dynamics) affect music? How do composers translate their musical ideas into a standardized notation system? Why do musicians categorize instruments into families, and what, if any, relation does instrument size have on its tonal range?

Upon completion of this unit students will be able to:
1.3.5.B.1, and 1.3.5.B.2
- Read and perform rhythms using half notes/rests and whole notes/rests.
1.3.5.B.1, and 1.3.5.B.2
- Identify, and sing or play steady beat in simple (2/4, 3/4, 4/4) and compound meter (6/8).
1.3.5.B.1, and 1.3.5.B.2
- Classify orchestra/band instruments into families (brass, strings, woodwinds, percussion), and by pitch range.
1.3.5.B.1, and 1.3.5.B.2
- Identify, read, and sing melodic patterns using the pentatonic scale in movable-do solfeige.
1.3.5.B.1, and 1.3.5.B.2
- Identify G/Treble Clef, and letter names of notes on the lines and spaces of the staff.

Interdisciplinary Standards
9.2.4.A.4
- Explain why knowledge and skills acquired in the elementary grades lay the foundation for future academic and career success.
9.3.12.AR-PRF.3
- Perform a varied repertoire of vocal and/or instrumental music representing diverse styles, cultures and historical periods.
RL.3.4
- Determine the meaning of words and phrases as they are used in a text, distinguishing literal from nonliteral language.
3.NF.A.3.b
- Recognize and generate simple equivalent fractions, e.g., 1/2 = 2/4, 4/6 = 2/3). Explain why the fractions are equivalent, e.g., by using a visual fractional model.

Activities:
- Teacher lead lecture and group discussion of rhythm including half notes/rests and whole notes/rests.
- Guided demonstration and explanation of how to read and perform simple rhythms in simple and compound meters.
- Demonstrating the construction of the treble cleff, as well as labeling the notes of the treble staff.
- Musical games, including *Forbidden Rhythm, Musical Bingo*, and *Sol-La-Mi*.
- Echo Clapping and Singing
- Flashcard drills
- Matching and Search materials
- Playing and singing along to audio examples and from text
- Computer brain teasers, both individually and in group format

**STEAM Activities**
- Music in Motion - Interprative Dance; Students will need to create movements appropriate to the given musical prompt and respond to other students around them.
- Students will create their own Boom-Whackers out of household materials and create their own composition to perform for the class.

**Enrichment Activities:**
- Student driven exploration of alternate clefs, such as Bass clef and the Grand Staff
- Utilizing musical notation to anticipate patterns in note identification on ledger lines.
- Analyzing canonical excerpts of music to identify iconic elements of notated music.

**Methods of Assessments/Evaluation:**
- Aural assessment
- Google Classroom
- Student responses
- Teacher Observation
- Exit Slips
- Self-Assessment
- Student assessment
- Work sheets
- Teacher and student simultaneous evaluation of in-class student playing/singing

**Resources:**
- *Making Music* textbook series by Silver Burdett
- *Making Music* CD textbook supplement
- Rhythm and Pitch flashcards published by Hal Leonard
- Various CDs from the music department library
- Piano
● Orff barred xylophones
● Mallets
● Boom-Whackers
● Music Bingo game
● CD player
● SmartBoard

**Online Resources:**
● Teacher webpage
● Google Classroom
● Youtube.com
● MusicTheory.net
● Skyward.com
● Flashmusicgames.com
General Music Grade 5

Topic/Unit: #2 - Aesthetic Development and Expansion

Approximate # Of Weeks: 4 Weeks

Essential Questions: What are the properties of sound which allow us to identify their origin? How does the iconography of music relate to its function, and how best can these icons be utilized? How can a performer utilize the aesthetic facets of music to affect its performance? What parts of the human body effect singing, and how do singers care for this unique instrument?

Upon completion of this unit students will be able to:
1.3.5.B.1, and 1.3.5.B.4
- Perform simple melodies in duple and triple simple meter, utilizing the treble staff, and note values from eighth notes/rests to whole notes/rests, with dynamics, both static and changing.
1.3.5.B.2, and 1.3.5.B.4
- Read and sing melodies, both improvised and from written music, using the pentatonic and octotonic diatonic scales.
1.3.5.B.2, and 1.3.5.B.4
- Understand and utilize proper singing techniques including the correct seated and standing posture, vocal placement, and breathing techniques.
1.3.5.B.1, and 1.3.5.B.2
- Identify and sing or play standard dynamic markings; mezzo (mp, mf), and pp/ff; accelerando, retardando; and legato/staccato.
1.3.5.B.1, and 1.3.5.B.2
- Identify orchestra/band instrument’s timbre by their name, appearance, and family.

Interdisciplinary Standards
9.2.4.A.4
- Explain why knowledge and skills acquired in the elementary grades lay the foundation for future academic and career success.
9.3.12.AR-PRF.3
- Perform a varied repertoire of vocal and/or instrumental music representing diverse styles, cultures and historical periods.
RL.3.4
- Determine the meaning of words and phrases as they are used in a text, distinguishing literal from nonliteral language.
3.NF.A.3.b
- Recognize and generate simple equivalent fractions, e.g., $1/2 = 2/4$, $4/6 = 2/3$). Explain why the fractions are equivalent, e.g., by using a visual fractional model.

Activities:
Teacher lead lecture and group discussion of rhythm including eighth notes/rests to whole notes/rests.

Guided demonstration and explanation of how to read and perform with dynamics, both static and changing in abstract and practical context.

Exemplify, with audio samples, the sonic differences between instruments to demonstrate their timbral differences.

Demonstrate and instruct students on proper singing techniques, for both standing and seated postures.

Musical games, including Forbidden Rhythm, Musical Bingo, and Sol-La-Mi.

Echo Clapping and Singing

Flashcard drills

Matching and Search materials

Playing and singing along to audio examples and from text

Computer brain teasers, both individually and in group format

**STEAM Activities**

- Students will explore the relationship between note values by constructing a pie chart utilizing classroom construction materials.
- Students will create a pentatonic melody using their bodies positioned on a large staff created on the floor of the classroom and perform it.

**Enrichment Activities:**

- Analyzing canonical excerpts of music to identify different uses of dynamics and evaluate their efficacy - such as in Haydn’s *Surprise Symphony*.
- Utilizing musical notation to anticipate patterns in how notes appear and what correlation it has to how they are performed - i.e. the relationship an eighth note has to a sixteenth note.
- Students will create their own set of flashcards for the iconic elements of music, note identification, and note values.

**Methods of Assessments/Evaluation:**

- Aural assessment
- Google Classroom
- Student responses
- Teacher Observation
- Exit Slips
- Self-Assessment
- Student assessment
- Workbooks
- Teacher and student simultaneous evaluation of in-class student playing/singing

**Resources:**

- *Making Music* textbook series by Silver Burdett
- *Making Music* CD textbook supplement
• Rhythm and Pitch flashcards published by Hal Leonard
• Various CDs from the music department library
• Piano
• Orff barred xylophones
• Mallets
• Boom-Whackers
• Music Bingo game
• CD player
• SmartBoard
• Gaffing tape

Online Resources:
• Teacher webpage
• Google Classroom
• Youtube.com
• MusicTheory.net
• Skyward.com
• Flashmusicgames.com
• SFSKids.org
General Music Grade 5

Topic/Unit: #3 - Composition and Performance Practices

Approximate # Of Weeks: 4 Weeks

Essential Questions: How can sound be organized into a visual representation of sound? How is melody created? What inspires someone to create a piece of music? Does a performance have to be public for it to be meaningful? How does accompaniments, such as an ostinato pattern augment a melody?

Upon completion of this unit students will be able to:

1.3.5.B.2
- Utilize proper vocal placement, posture, and breathing techniques to participate in an large vocal ensemble with uniform tonal quality in the range A4 - D5.

1.3.5.B.3
- Improvise a melodic line over a Do-Sol ostinato utilizing the pentatonic scale vocally, being sure to end on the tonic note of the C, F, and D major scales.

1.3.5.B.3
- Improvise a melodic line over a Do-Sol ostinato utilizing the pentatonic scale on classroom Orff instruments, being sure to end on the tonic note of the C, F, and G major scales.

1.3.5.B.3
- Identify and reproduce, by hand, simple compositions utilizing the treble clef, staff, time signatures, keys, and notes of proper value.

1.3.5.B.3
- Compose and notate an original composition using note/rest values previously learned (down to the eighth value) in C major, 4/4 time, ending on the tonic.

Interdisciplinary Standards

9.2.4.A.4
- Explain why knowledge and skills acquired in the elementary grades lay the foundation for future academic and career success.

9.3.12.AR-PRF.3
- Perform a varied repertoire of vocal and/or instrumental music representing diverse styles, cultures and historical periods.

RL.3.4
- Determine the meaning of words and phrases as they are used in a text, distinguishing literal from nonliteral language.

3.NF.A.3.b
- Recognize and generate simple equivalent fractions, e.g., $1/2 = 2/4$, $4/6 = 2/3$). Explain why the fractions are equivalent, e.g., by using a visual fractional model.

Activities:
- Teacher lead lecture and group discussion of vocal placement, chest vs. head voice, and passaggio.
- Guided demonstration and explanation of how to recreate a musical score utilizing various iconic elements of Western musical notation including clefs, staves, time signatures, key signatures, dynamics, accents, techniques, and various note/rest values.
- Exemplify, with audio samples, what a musical ostinato is and how it can be used to improvise with and its significance in modern and Americana musics.
- Demonstrate and instruct students on proper singing technique regarding vocal placement, the difference between head and chest voices, and how it relates to passaggio and singer’s formant.
- Musical games, including Forbidden Rhythm, Musical Bingo, and Sol-La-Mi.
- Echo Clapping and Singing
- Flashcard drills
- Matching and Search materials
- Playing and singing along to audio examples and from text
- Computer brain teasers, both individually and in group format

STEAM Activities
- Students will create a craft model of the human respiratory system utilizing empty bottles and balloons to better understand how breathing relates to singing.
- Students will utilize their original compositions (see previous activity in Unit 3) to perform for the class on classroom Orff instruments. Audience members will also be invited to play the compositions after a demonstration by the composer.

Enrichment Activities:
- Student will compose their own ostinato pattern to accompany their original composition (see previous activity in Unit 3).
- Student will expand and elaborate their original composition (see previous activity in Unit 3) by creating a two phrase eight-bar melody, using either a half or deceptive cadence on the first phrase before ending on the tonic for the second phrase.
- Student will reproduce a score of their choosing using one of the following criteria: piece written using the grand staff, a piece which has accidentals, or rhythmic figures not previously utilized in the formal class activities (i.e., tuplet figures, sixteenth notes, slurs/ties. accents, etc.).

Methods of Assessments/Evaluation:
- Aural assessment
- Google Classroom
- Student responses
- Teacher Observation
- Exit Slips
- Self-Assessment
- Student assessment
- Worksheets
- Teacher and student simultaneous evaluation of in-class student playing/singing

Resources:
- *Making Music* textbook series by Silver Burdett
- *Making Music* CD textbook supplement
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- Various CDs from the music department library
- Piano
- Orff barred xylophones
- Mallets
- Boom-Whackars
- Music Bingo game
- CD player
- SmartBoard
- Gaffing tape
- Staff paper

Online Resources:
- Teacher webpage
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- Youtube.com
- MusicTheory.net
- Skyward.com
- Flashmusicgames.com
- SFSKids.org
- HookTheory.com
General Music Grade 5

Topic/Unit: #4 - Aesthetic Analysis and Historical Connections

Approximate # Of Weeks: 4 Weeks

Essential Questions: In what ways have people used music to express their values and describe their experiences? What inspires someone to create a piece of music? What criteria do we use to evaluate a performance? How is personal preference for music developed, and can it be changed? Why should we respect music if we don’t like the way it sounds?

Upon completion of this unit students will be able to:
1.4.5.A.3 - Compare and contrast musical and extramusical properties of pieces in the Western cannon exhibiting similar themes or subjects and how the composer chose to represent those ideas through music.
1.4.5.A.2 - Evaluate music using a rubric for both its aesthetic merit, as well as to assist in articulating their personal opinion about the music and how those two factors can exist indipendently.
1.2.5.A.3 - Research and present findings on a significant composer and/or musician from following a provided rubric which may include, but not be limited to: the composer/musician's contribution to the field of music, notable pieces either played or composed, acheivements, basic biographical information, etc.

Interdisciplinary Standards
6.1.4.C.12 - Creativity and innovation affect lifestyle, access to information, and the creation of new products and services.
9.3.12.AR-PRF.3 - Perform a varied repertoire of vocal and/or instrumental music representing diverse styles, cultures and historical periods.
RL.3.4 - Determine the meaning of words and phrases as they are used in a text, distinguishing literal from nonliteral language.
3.3 - All students will speak in a clear, concise, organized language that varies in content and for for different audiences ad purposes.
3.4 - All students will listen actively to information from a variety of sources in a variety of situations

Activities:
● Teacher lead lecture and group discussion of what themes in music are, and how composers utilize themes to create their works.
● Guided demonstration and explanation of how to listen critically to music to identify various aspects of its composition, execution, and efficacy, as well as how to quantify these qualities into a rubric.
● Exemplify, with audio samples, how a piece of music can be of great artistic merit, but may not be something the listener finds enjoyable, and how to distinguish between evaluating the piece with and without personal bias.
● Demonstrate and instruct students how to research and present on a composer/performer and how it would be graded against a provided rubric.
● Musical games, including Forbidden Rhythm, Musical Bingo, and Sol-La-Mi.
● Echo Clapping and Singing
● Flashcard drills
● Matching and Search materials
● Playing and singing along to audio examples and from text
● Computer brain teasers, both individually and in group format

STEAM Activities
● With a partner or in groups, students will listen to multiple pieces (small sections of the piece can also be used, so long as they serve the same function) of music, and must select from a multiple choice list what theme they believe the composer is trying to create. This activity can also be used in a competitive fashion at the teacher’s discretion.

Enrichment Activities:
● Student will expand and enhance their composer/performer presentation (see previous activity in Unit 4) by embedding audio or visual examples from the artists repertoire.
● Student will create a written response to the guided listening rubric to elaborate on their quantitative assessment of the provided musical example to defend their opinion and explore possible reasons for their feelings and suggestions for what could be changed or was absent which would have caused their opinion to change.

Methods of Assessments/Evaluation:
● Aural assessment
● Self evaluation
● Rubric
● Google Classroom
● Student responses
● Teacher Observation
● Exit Slips
● Self-Assessment
● Student assessment
● Worksheets
● Teacher and student simultaneous evaluation of in-class student playing/singing

Resources:
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● HookTheory.com
● Rubistar.4Teachers.org