

Elementary Curriculum Map – Music – Fifth Grade

Unit: Rhythm				
CTEM:				
<p>Learning Goal: The students will notate, improvise, read, analyze and create rhythms.</p> <p>Essential Questions/Understandings: How do different genres of music use rhythm differently?</p> <p>How do articulation choices change a piece of music?</p>		<p>Florida Standards/Benchmarks: (*used all year)</p> <p>MU.5.S.1.1: Improvise rhythmic and melodic phrases to create simple variations on familiar melodies.</p> <p>MU.5.S.3.5: Notate rhythmic phrases and simple diatonic melodies using traditional notation.</p> <p>MU.5.O.1.1: Analyze, using correct music vocabulary, the use of musical elements in various styles of music as a foundation for understanding the creative process.</p> <p>LAFS.5.SL.1.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 5 topics and texts, building on others’ ideas and expressing their own clearly.</p> <p>LAFS.5.SL.1.3: Summarize the points a speaker makes and explain how each claim is supported by reasons and evidence.</p> <p>*MAFS.K12.MP.5: Use appropriate tools strategically.</p> <p>*MAFS.K12.MP.6: Attend to precision.</p> <p>*MAFS.K12.MP.7: Look for and make use of structure.</p>		<p>SBPR Connections:</p> <p>Sings a varied repertoire of more complex songs with extended range and advancing rhythms.</p> <p>Performs a varied repertoire of music using advancing rhythms and techniques on instruments.</p> <p>Uses more complex language when analyzing and describing music.</p>
Vocabulary	Resources	Suggested Activities	Scale	Touchpoint/Assessment
Improvisation Complementary rhythms Texture Syncopation Meter: 2/4, 3/4, 4/4, 6/8 Duple meter Common Time	<p>BYOD:</p> <p>Bobby McFerrin – Don’t Worry Be Happy” Game (breaks this song into the various parts for students)</p> <p>Bobby McFerrin - “Just Enough” Game. Students can place the colored boxes to see what some of the parts sound like.</p>	Complementary Rhythms: World Music Drumming: Lesson 1 “American Salute” SOM/5 p. 36	4: I can consistently and accurately perform aural and/or written rhythms. I can compose a rhythm. 3: I can consistently and accurately perform aural and/or written rhythms. 2: I can perform aural and/or written rhythms accurately most of the time. 1: I can perform aural and/or written rhythms with help. 0: I cannot perform aural and/or written rhythms even with help yet.	Improvises “musical answers” (e.g., rhythmic variations and melodic embellishments) in the same style to given rhythmic and melodic phrases Analyzes rhythm patterns, melody, timbre form, tonality, meter and key Describes the use of rhythm, melody, timbre, texture and dynamics (traditional versus contemporary music)

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Unit: Melody				
CTEM:				
<p>Learning Goal: The students will understand and perform the use of melody in various musical genres.</p> <p>Essential Questions/Understandings: What is countermelody? What is the same? What is different?</p>		<p>Florida Standards/Benchmarks:</p> <p>MU.5.H.1.1: Identify the purposes for which music is used within various cultures.</p> <p>MU.5.H.2.1: Examine the contributions of musicians and composers for a specific historical period.</p> <p>MU.5.S.3.1: Sing part songs in an appropriate range, using proper vocal technique and maintaining pitch.</p> <p>MU.5.S.3.2: Play melodies and accompaniments, using proper instrumental technique, on pitched and unpitched instruments.</p> <p>MU.5.S.1.4: Sing or play simple melodic patterns by ear with support from the teacher.</p> <p>MU.5.S.3.4: Play melodies and accompaniments, by ear, using classroom instruments.</p> <p>MU.5.S.3.5: Notate rhythmic phrases and simple diatonic melodies using traditional notation.</p> <p>MU.5.O.2.1: Create a new melody from two or more melodic motifs.</p> <p>MU.5.S.1.1: Improvise rhythmic and melodic phrases to create simple variations on familiar melodies.</p>		<p>SBPR Connections:</p> <p>Sings a varied repertoire of more complex songs with extended range and advancing rhythms.</p> <p>Performs a varied repertoire of music using advancing rhythms and techniques on instruments.</p> <p>Uses more complex language when analyzing and describing music.</p>
Vocabulary	Resources	Suggested Activities	Scale	Touchpoints/Assessment
Call and response Contour Improvisation Pitch Melody Question/Answer Ledger Lines Countermelody (descant) Pentatonic Scale Do Re Mi Fa So La Ti	Composers: William Steffe and words by Julia Ward Howe	Can be taught vocally or instrumentally Review of basic concepts of melody in preparation for harmony. <ul style="list-style-type: none"> • “Fifty Nifty United States” • “Battle Hymn of the Republic” SOM/5 P.391 (melody and counter melody) • Plank Road: “Rap of the States” by Theresa Jennings • “We the People” (countermelody) American Dream by John Jacobson • “Preamble Rap” 	4: I can consistently identify melodic direction both visually and aurally and perform melodies with my voice or an instrument. I can compose a melody. 3: I can consistently identify melodic direction both visually and aurally and perform melodies with my voice or an instrument. 2: I can identify melodic direction both visually and aurally and perform melodies with my voice or an instrument most of the time. 1: I can identify melodic direction both visually and aurally and perform melodies with my voice or an instrument some of the time with help. 0: I cannot yet identify melodic direction either visually and aurally nor perform melodies with my voice or an instrument even with help.	Sing songs alone, accurately and expressively Performs instrumental music on Orff instruments demonstrating proper technique Performs instrumental music using recorders (recorder karate) Improvises “musical answers” (e.g., rhythmic variations and melodic embellishments) in the same style to given rhythmic and melodic phrases.

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Unit: Harmony				
CTEM:				
<p>Learning Goal: The student will identify, explore and perform harmony</p> <p>Essential Questions/Understandings: Do harmonies always sound pleasant?</p>		<p>Florida Standards/Benchmarks: MU.5.C.1.4: Identify, aurally, the four primary voice parts, i.e., soprano, alto, tenor, bass, of a mixed choir. MU.5.S.3.1: Sing part songs in appropriate range, using proper vocal technique and maintaining pitch. MU.5.H.1.3: Compare stylistic and musical features in works originating from different cultures. MU.5.H.3.1: Examine critical thinking processes in music and describe how they can be transferred to other disciplines.</p>		<p>SBPR Connections: Sings a varied repertoire of more complex songs with extended range and advancing rhythms. Uses more complex language when analyzing and describing music.</p>
Vocabulary	Resources	Suggested Activities	Scale	Touchpoints/Assessment
Ostinato Unison Bordun Major Minor Accompaniment 2 part harmony (soprano, alto) 4 part harmony (soprano, alto, tenor, bass) Sharp Flat Natural Accidental	Composers: Meredith Wilson Examples of 20th Century composers and atonal compositions compared to 18 th century compositions <ul style="list-style-type: none"> • Charles Ives: Symphony #4 • Bela Bartok: String Quartet #4 (artwork by Picasso) 	Lessons: “De Colores” SOM/5 CD 5 track 22, p. 98 (two-part harmony, singing in thirds) “Pick a Little, Talk a Little” SOM/5 p. 299 CD 18, track 12 (partner song) *See expressive qualities enrichment activity	4: I can consistently identify the presence of harmony and independently (without teacher direction) perform harmonies through use of canons, rounds, layered ostinati and partner songs. 3: I can consistently identify the presence of harmony and perform harmonies through use of canons, rounds, layered ostinati and partner songs in a small group setting. 2: I can consistently identify the presence of harmony and perform harmonies through use of canons, rounds, layered ostinati and partner songs in a small group setting most of the time. 1: I can consistently identify the presence of harmony and perform harmonies through use of canons, rounds, layered ostinati and partner songs in a small group setting some of the time with help. 0: I cannot yet identify the presence of harmony and perform harmonies through use of canons, rounds, layered ostinati and partner songs in a small group setting even with help.	Sings songs accurately with others in harmony. Performs instrumental music singly and in groups with attention to tempo, dynamic balance, and appropriate expression. Plays rounds, canons or layered ostinati on classroom instruments

Music is H.O.T. (Higher Order Thinking)

Analysis – [Bela Bartok “String Quartet #4”](#)

- Describe what you hear. (Description)
- As you listen to this music, how does it relate to the artwork? (Analysis)
- Can you identify any harmonies in this music? (Analysis)

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Unit: Tone Color				
CTEM:				
<p>Learning Goal: The student will identify the difference between the four primary voice parts; and instrumental sounds by categorizing them into the correct family.</p> <p>Essential Questions/Understandings: Why do the composers choose a certain instrument/voice in their composition? What is beautiful singing? Does this change by cultures?</p>		<p>Florida Standards/Benchmarks: MU.5.H.1.3: Compare stylistic and musical features in works originating from different cultures. MU.5.C.1.3: Identify, aurally, selected instruments of the band and orchestra. MU.5.C.1.4: Identify, aurally, the four primary voice parts of a mixed choir. MU.5.S.1.2: Compose short vocal or instrumental pieces using a variety of sound sources. MU.5.F.2.1: Describe jobs associated with various types of concert venues and performing arts centers. LAFS.5.SL.1.2: Summarize written text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.</p>		<p>SBPR Connections: Performs a varied repertoire of music using advancing rhythms and techniques on instruments. Uses more complex language when analyzing and describing music.</p>
Vocabulary	Resources	Suggested Activities	Scale	Assessment
Tone Color Timbre Accompaniment Arco Pizzicato Instrumental and vocal ensembles: <ul style="list-style-type: none"> • String Quartet • Chorus <ul style="list-style-type: none"> ○ A cappella • Brass Quintet • Jazz Band • Marching Band • And others 	Composers: Bluegrass music Irish Folk Group Mariachi Other cultural ensembles	SOM/5 p. 22: Bluegrass lesson The development of Amazing Grace SOM/5, p. 21 Keyboard/Composition Lesson: The students find an instrument to fit the mood of the music. Explain why they picked that sound. Drumming: Irish folk music and the Bodhrain drum SOM/5, p. 48 and 49 “Binqo” from SOM/4	4: I can consistently and accurately differentiate between different voice parts and families of instruments. I can create and transform a music composition by changing timbres. 3: I can consistently and accurately differentiate between different voice parts and families of instruments. 2: I can consistently and accurately differentiate between different voice parts and families of instruments most of the time. 1: I can consistently and accurately differentiate between different voice parts and families of instruments some of the time. 0: I cannot differentiate between different voice parts and families of instruments yet.	Compares instrumental music of various cultures Uses Western and non-Western musical instruments Classify instruments according to their family. Name families of instruments Recognizes that different instruments come from different parts of the world Recognizes the four primary voice parts.

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Unit: Expressive Qualities						
CTEM:						
<p>Learning Goal: The students will learn to identify and apply expressive qualities in performances.</p> <p>Essential Questions/Understandings: How can music create a mood? How do we sing/play music expressively? How does a composer use dynamics, tempo, etc. to create a mood?</p>		<p>Florida Standards/Benchmarks: MU.5.C.1.1: Discuss and apply listening strategies to support appreciation of musical works. MU.5.C. 2.1: Define criteria, using correct music vocabulary, to critique one’s own and others’ performance. MU.5.C.2.2: Describe changes, using correct music vocabulary, in one’s own and/or others’ performance over time. MU.5.C.3.1: Develop criteria to evaluate an exemplary musical work from a specific period or genre. MU.5.O.3.1: Examine and explain how expressive elements when used in a selected musical work, affect personal response. MU.5.O.3.2: Perform expressive elements in a vocal or instrumental piece as indicated by the score and/or conductor. MU.5.S.2.1: Use expressive elements and knowledge of musical structure to aid in sequencing and memorization and to internalize details of rehearsals and performance. MU.5.S.2.2: Apply performance techniques to familiar music. MU.5.S.1.3: Arrange a familiar song by manipulating specified aspects of music.</p>		<p>SBPR Connections: Sings a varied repertoire of more complex songs with extended range and advancing rhythms. Performs a varied repertoire of music using advancing rhythms and techniques on instruments. Uses more complex language when analyzing and describing music.</p>		
Vocabulary	Resources	Suggested Activities	Scale	Assessment		
Major/Minor Expression Articulation: <ul style="list-style-type: none"> • Legato • Staccato Tempo: <ul style="list-style-type: none"> • Largo • Allegro • Moderato • Ritardando • Accelerando Dynamics: <ul style="list-style-type: none"> • Piano • Forte • pp, ff, mf, mp Mood Crescendo Decrescendo	Composers: Beethoven	Unit 3, Lesson 5, p.102 Comparison of Beethoven’s “Joyful, Joyful” to contemporary music Enrichment Students to create their own composition using the expressive qualities Unit 5, Lesson 1, p. 166 (possible collaboration with Language Arts teacher creating poetry and then the music class creates the music)	4: I can consistently and accurately identify, describe and perform expressive qualities in music. I can also use expressive qualities in my own musical composition. 3: I can consistently and accurately identify, describe and perform expressive qualities in music. 2: I can accurately identify, describe and perform expressive qualities in music, most of the time. 1: I can accurately identify, describe and perform expressive qualities in music, some of the time. 0: I cannot yet identify, describe and perform expressive qualities in music, some of the time, even with help.	Describes the use of rhythm, melody, timbre, texture and dynamics (traditional versus contemporary music) Interprets music symbols and terms that refer to dynamics, tempo, articulation and expression when performing Arranges short songs for classroom performance (for example, changing dynamics, timbre, and form; varying rhythm and melody)		

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Unit: Music Appreciation				
CTEM:				
<p>Learning Goal: The students will describe the place of current music in today's culture.</p> <p>Essential Questions/Understandings: How did music get to what it is now and where do you think music will go in the future?</p>		<p>Florida Standards/Benchmarks: MU.5.H.1.1: Identify the purposes for which music is used within various cultures MU.5.H.1.2: Compare and describe the compositional characteristics used by two or more composers whose works are studied in this class. MU.5.H.2.2: Describe how technology has changed the way audiences experience music. MU.5.C.3.1: Develop criteria to evaluate an exemplary musical work from a specific period or genre. MU.5.C.1.2: Hypothesize and discuss using correct music vocabulary the composer's intent for a specific musical work. MU.5.F.1.1: Create a performance using visual, kinesthetic, digital, and/oracoutis means to manipulate musical elements. MU.5.F.2.2: Explain why live performances are important to the career of the artist and the success of performance venues. MU.5.F.3.2: Practice safe, legal, and responsible acquisition and use of music media and describe why it is important to do so. MU.5.H.2.2: Describe how technology has changed the way audiences experience music.</p>		<p>SBPR Connections: Sings a varied repertoire of more complex songs with extended range and advancing rhythms. Performs a varied repertoire of music using advancing rhythms and techniques on instruments. Uses more complex language when analyzing and describing music.</p>
Vocabulary	Resources	Suggested Activities	Scale	Assessment
AB, ABA form Rondo Verse Refrain Rounds First and second endings D. C. al fine D. S. al fine Coda Introduction Interlude Genre	<p>Styles of Music</p> <p>Gloria Estefan Beach Boys</p>	<p>Rock and Roll is Here to Stay Spotlight on Performance</p> <p>“Power of the Dream” TE 44</p> <p>“Reach” by Gloria Estefan</p> <p>“No Hiding Place” TE 266 Maya Angelou poem</p> <p>Enrichment: Composition of songs and recording in Audacity. Electronic music unit</p>	<p>4: I can consistently and accurately use appropriate music vocabulary to describe and evaluate the role of music in today's culture. I can also compose a piece of music communicates a personal purpose.</p> <p>3: I can consistently and accurately use appropriate music vocabulary to describe and evaluate the role of music in today's culture.</p> <p>2: I can use appropriate music vocabulary to describe and evaluate the role of music in today's culture most of the time.</p> <p>1: I can use appropriate music vocabulary to describe and evaluate the role of music in today's culture some of the time.</p> <p>0: I cannot yet use appropriate music vocabulary to describe and evaluate the role of music in today's culture, even with help.</p>	<p>Perceives basic forms (AB, ABA, rondo)</p> <p>Perceives melodic motion and contour (ascend, descend and repeated tones)</p> <p>Arranges short songs for classroom performance (for example, changing dynamics, timbre, and form; varying rhythm and melody).</p>