
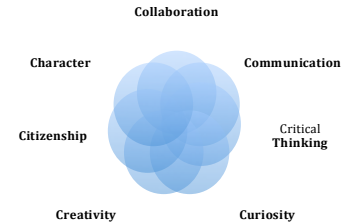


Content Area	Course: Music	Grade Level: Fifth
<p>Grade Five Music</p> 	<p>R14 The Seven Cs of Learning</p> 	
Unit Titles	Length of Unit	
• Rhythm	• Ongoing	
• Melody	• Ongoing	
• Harmony	• Ongoing	
• Form	• Ongoing	
• Style and Expression	• Ongoing	
• Movement	• Ongoing	
• Vocal Development	• Ongoing	
• Instrumental Development	• Ongoing	



Strands	Course Level Expectations*
Create	<ul style="list-style-type: none"> • The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources. • Musicians can generate creative ideas, make creative decisions, and know when to share. • Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria. • Musicians' presentation of creative work is the culmination of a process of creation and communication
Perform	<ul style="list-style-type: none"> • 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. • Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance. • Performers make interpretive decisions based on their understanding of context and expressive intent. • 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 the audience response. • Response to music is informed by analyzing context (social, cultural and historical) and how creators and performers manipulate the elements of music
Respond	<ul style="list-style-type: none"> • Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes. • The personal evaluation of musical works and performances is informed by analysis, interpretation, and established criteria.
Connecting	<ul style="list-style-type: none"> • Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding. • Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding.

*Expectations span Grades K-8 and are based on the National Coalition Core for Art Standards

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Unit Title	Rhythm	Length of Unit	Ongoing
Inquiry Questions (Engaging & Debatable)	<ul style="list-style-type: none"> • How do musicians generate creative ideas, make creative decisions, and know when to share? • How does understanding the structure and context of musical work inform performance? • How do individuals choose music to experience? • How do musicians make meaningful connections to creating, performing, and responding? • How do other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music? 		
Standards*	<p>Create: <i>Imagine: MU: CR1.1.5a Plan and Make: MU:CR2.1.5b Present: MU:CR3.2.5</i></p> <p>Perform: <i>Analyze: MU.PR4.2.5</i></p> <p>Respond: <i>Analyze: MU. Re 7.2.5</i></p>		
Unit Strands & Concepts	<ul style="list-style-type: none"> • demonstrate steady beat of music in simple and compound meters • identify contrasts in tempo • rhythm notation 		
Key Vocabulary	steady beat, tempo, quarter note, quarter rest, double eighth note, andante, allegro moderato, presto, vivace		

*Standards based on National Coalition for Core Art Standards

For more information visit: <https://nafme.org/wp-content/files/2014/06/1-Core-Music-Standards-PreK-81.pdf>

Unit Title	Rhythm	Length of Unit	Ongoing
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Critical Content: My students will Know...	Key Skills: My students will be able to (Do)...
<ul style="list-style-type: none"> the meaning behind both numbers in a time signature the difference between downbeat and upbeat the conducting patterns for 2, 3, and 4 beats per measure how to create rhythmic question and answer how to describe tempo in music using terminology such as, largo, moderato, allegro, vivace, ritardando, accelerando 	<ul style="list-style-type: none"> Identify meter signatures in 2/4, 3/4, 4/4, 3/8, and 6/8. Read and notate rhythm patterns in 2/4, 3/4, 4/4, 3/8, and 6/8. Sing, play, improvise, compose, read and notate designated rhythms. Sing, play, and read music using the quarter and eighth note as an anacrusis. Play and improvise rhythmic phrases using the Question and Answer technique. Perform and listen to contrasts in tempo to ritardando (rit.) and accelerando (accel.) Conduct in 2, 3, and 4 Demonstrate the pulse/beat in simple and compound meters

Assessments:	<ul style="list-style-type: none"> Formative Assessments, Teacher observation
Teacher Resources:	Conversational Solfege, Level 1- John M. Feierabend Keeping the Beat CD From Corelli to Kabalevsky- John M. Feierabend

	Move It! by Peggy Lyman, The Book of Songs & Rhymes with Beat Motions- John M. Feierabend
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Unit Title	Melody	Length of Unit	Ongoing
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Inquiry Questions (Engaging & Debatable)	<ul style="list-style-type: none"> • How do musicians generate creative ideas, make creative decisions, and know when to share? • How does understanding the structure and context of musical works inform performance? • How do individuals choose music to experience? • How do musicians make meaningful connections to creating, performing, and responding? • How do the other arts, other disciplines, contexts and daily life inform creating, responding, and performing to music?
Standards	<p>CREATE: <i>Imagine: MU:CR1.1.5a Plan and Make: MU:CR2.1.5b Present: MU:CR3.2.5</i></p> <p>PERFORM: <i>Analyze: MU: PR4.2.5</i></p> <p>RESPOND: <i>Analyze: MU: Re.7.2.5</i></p>
Unit Strands & Concepts	<ul style="list-style-type: none"> • Note on the Treble Clef • Melodic Intervals • Scales • Chords •
Key Vocabulary	treble clef, melodic interval, diatonic, scale, chord, dominant, tonic, genre, melody, measure

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Unit Title	Melody	Length of Unit	Ongoing
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Critical Content: My students will Know...	Key Skills: My students will be able to (Do)...
<ul style="list-style-type: none"> • how to read notes on and in between the ledger lines • how to read and hear intervals • how solfege and the musical alphabet are related • what is movable do • the difference between the tonic and the dominant • how composers use questions and answers to create a melody • the difference between a pentatonic scale and a major scale 	<ul style="list-style-type: none"> • read, notate and play the treble clef notes, and describe the concept of ledger lines. • sing, play, and analyze melodic intervals. • sing, play, read, and notate diatonic C, F, and G major scales and corresponding relative minor scales. • sing, play and improvise musical Questions that end on the dominant (V) and musical Answers that end on the tonic (I). • sing, play and move to a varied repertoire of songs representing genres and styles. • compose an eight measure melody on the soprano recorder and/or barred instruments

Assessments:	<ul style="list-style-type: none"> • Formative Assessments, Student Performance, Teacher Observation
Teacher	Conversational Solfege, Level 2- John M. Feierabend, The Book of Movement Exploration- John M. Feierabend, The Book of Call and Response- John M. Feierabend, The Book of Fingerplays and Action

Resources:	Songs- John M. Feierabend, The Book of Songs & Rhymes with Beat Motions- John M. Feierabend The Book of Echo Songs- John M. Feierabend, The Book of Children's Songtales- John M. Feierabend
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Unit Title	Harmony	Length of Unit	Ongoing
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Inquiry Questions (Engaging & Debatable)	<ul style="list-style-type: none"> • How do musicians generate creative ideas and improve the quality of their creative work and performance? • How does understanding the structure and context of musical works inform performance? • How does understanding the structure and context of musical works inform response? • What is harmony? • How does the music make you feel? • What does the music make you visualize? • Does the accompaniment support the melody? •
Standards	CREATE: <i>Imagine: MU:CR1.1.3a Plan and Make: MU:CR2.1.3b Evaluate & Refine: Present: MU:CR3.1.3</i> PERFORM: <i>Analyze: MU: PR4.2.3</i> RESPOND: <i>Analyze: MU: Re.7.2.3</i>
Unit Strands & Concepts	<ul style="list-style-type: none"> • Major vs. Minor • Two and Three Part Rhythmic and Melodic Ostinati • Two and Three Part Singing •

Key Vocabulary	Major vs. Minor, ostinato, rhythmic score, rounds, canon, partner song, counter melodies, descant, chord, broken chord, crossover, level bordun
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Unit Title	Harmony	Length of Unit	Ongoing
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Critical Content: My students will Know...	Key Skills: My students will be able to (Do)...
<ul style="list-style-type: none"> the difference between I, IV, and V chords when to change the chords when accompanying a song how to identify resting tones in major and minor songs how to read rhythmic and melodic scores the difference between descant, counter melody, and a partner song the difference between major (Do centered) and minor (La centered) tonality 	<ul style="list-style-type: none"> sing, play and listen to major and minor tonalities. sing , play and create two or three-part (rhythmic/melodic) ostinati. sing, play, read, notate and improvise a rhythmic score with multiple parts. sing and play two-part (optional three-part) rounds and canons, partner songs, counter melodies and simple descants. sing and play a song or rhythm with bordun (Chord, Broken, Crossover and Level), I-V, or I-IV-V accompaniments.

Assessments:	<ul style="list-style-type: none"> Formative Assessments, Student Performance, Teacher Observation
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Teacher Resources:	Conversational Solfege, Level 2- John M. Feierabend, Sing A Song of Poetry- Fountas & Pinnell The Book of Call and Response- John M. Feierabend, The Book of Echo Songs- John M. Feierabend The Book of Canons- John M. Feierabend
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Unit Title	Form	Length of Unit	Ongoing
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Inquiry Questions (Engaging & Debatable)	<ul style="list-style-type: none"> • How do musicians generate creative ideas and make creative decisions? • How do performers select repertoire? • How does understanding the structure and context of musical works inform performance? • What drives individuals choose music to experience and how do they choose pieces? • 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? • How and why is music broken down into sections? • Are two musical ideas the same or different?
Standards	CREATE: <i>Imagine: MU: CR1.1.5a Plan and Make: MU:CR2.1.5a</i> PERFORM: <i>Select: MU:Pr.4.1.5 Analyze: MU: Pr4.2.5</i> RESPOND: <i>Analyze: MU: Re.7.1.5 Interpret:MU. Re7.2.5</i>
Unit Strands & Concepts	<ul style="list-style-type: none"> • Rondo • Theme & Variation

Key Vocabulary	three part canon/round, two part canon/ round, theme and variation, rondo, DC al Fine, DS Al Fine

Unit Title	Form	Length of Unit	Ongoing
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Critical Content: My students will Know...	Key Skills: My students will be able to (Do)...
<ul style="list-style-type: none"> • what is a theme and variation form • how music can be altered to create a variation • the difference between D.C. al Fine and D.S. al Fine? 	<ul style="list-style-type: none"> • Sing and play three-part rounds and canons. • Sing, move and listen to pieces in rondo and theme and variation form.

Assessments:	<ul style="list-style-type: none"> • Formative Assessments, Student Performance, Teacher Observation
Teacher Resources:	Conversational Solfege, Level 2- John M. Feierabend The Book of Movement Exploration- John M. Feierabend The Book of Call and Response- John M. Feierabend The Book of Fingerplays and Action Songs- John M. Feierabend The Book of Songs & Rhymes with Beat Motions- John M. Feierabend The Book of Echo Songs- John M. Feierabend

	The Book of Children's Songtales- John M. Feierabend
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Unit Title	Style and Expression	Length of Unit	Ongoing
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Inquiry Questions (Engaging & Debatable)	<ul style="list-style-type: none"> • How do musicians generate creative ideas as well as improve the quality of their creative work? • How do musicians select repertoire? • How performers interpret musical works? • 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? • How do individuals choose music to express? • How do we discern the musical creators and performers expressive intent? • How do we judge the quality of musical work (and performance)?
Standards	<p>CREATE: <i>Imagine: MU: Cr1.1.5b Evaluate & Refine: MU: Cr3.1.5</i></p> <p>PERFORM: <i>Select: MU:Pr4.1.5 Interpret: MU: Pr4.3.5 Rehearse, Evaluate & Refine: MU: Pr5.1.5a, MU: Pr5.1 5b Present: MU: Pr6.1.Ka, MU: Pr 6.1.5b</i></p> <p>RESPOND: <i>Select: MU: Re 7.1.5 Interpret: MU: Re 8.1.5 Evaluate: MU: Re 9.1.5</i></p>
Unit Strands & Concepts	<ul style="list-style-type: none"> • Difference between loud and soft • Choosing different sounds to express a musical idea

	<ul style="list-style-type: none"> Instrument Families
Key Vocabulary	dynamics, pianissimo, fortissimo, crescendo, decrescendo, woodwind, brass, string, percussion, soprano, alto, tenor, bass

Unit Title	Style and Expression	Length of Unit	Ongoing
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Critical Content: My students will Know...	Key Skills: My students will be able to (Do)...
<ul style="list-style-type: none"> the expected audience behavior during different types of music from different cultures and styles the difference between brass and woodwind instruments the similarities and differences between music of different cultures and styles 	<ul style="list-style-type: none"> sing, play, read, and listen to and describe the music of varied cultures. sing, play, and read music according to the following symbols: pp ff, crescendo and decrescendo. listen to the orchestral woodwind and brass families and the soprano, alto, tenor and bass vocal examples.

Assessments:	<ul style="list-style-type: none"> Formative Assessments, Student Performance, Teacher Observation
Teacher Resources:	Conversational Solfege, Level 2- John M. Feierabend The Book of Movement Exploration- John M. Feierabend The Book of Call and Response- John M. Feierabend

	The Book of Children's Songtales- John M. Feierabend
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Unit Title	Movement	Length of Unit	Ongoing
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Inquiry Questions (Engaging & Debatable)	<ul style="list-style-type: none"> • How do musicians generate creative ideas as well as improve the quality of their creative work? • When is creative work ready to share? • How does understanding the structure and context of musical works inform performance? • When is a performance judged ready to present? • How do context and the manner in which musical work is presented influence audience response? • 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?
Standards	<p>CREATE: <i>Imagine: MU: Cr1.1.5b Evaluate & Refine: MU: Cr 3.1.5 Present: MU: Cr 3.2.5</i></p> <p>PERFORM: <i>Analyze: MU: Pr 4.2.5 Present: MU: Pr 6.1.5a, MU: Pr 6.1. 5b</i></p>
Unit Strands & Concepts	<ul style="list-style-type: none"> • Folk Dance • Popular Dance
Key Vocabulary	Sashay, Peel the Banana, do-see-do, high, low, tempo, fast, slow, form, same and different, counterclockwise, clockwise, inside hand, inside foot, left, right, outside hand, outside foot, partner,

	opposite, point, pivot, set
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Unit Title	Movement	Length of Unit	Ongoing
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Critical Content: My students will Know ...	Key Skills: My students will be able to (Do) ...
<ul style="list-style-type: none"> • how to organize movements to music • how partners work together in a larger group • age appropriate dance terminology 	<ul style="list-style-type: none"> • perform purposeful movement through space. • create and perform organized folk dances by following dance vocabulary.

Assessments:	<ul style="list-style-type: none"> • Formative Assessments, Student Performance, Teacher Observation
Teacher Resources:	Conversational Solfege, Level 2- John M. Feierabend The Book of Movement Exploration- John M. Feierabend The Book of Beginning Circle Games- John M. Feierabend The Book of Fingerplays and Action Songs- John M. Feierabend

	<p>The Book of Songs & Rhymes with Beat Motions- John M. Feierabend</p> <p>Jump, Jim, Joe- New England Dance Masters</p> <p>Chimes of Dunkirk- New England Dance Masters</p> <p>Listen to the Mockingbird- New England Dance Masters</p>
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Unit Title	Vocal Development	Length of Unit	Ongoing
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Inquiry Questions (Engaging & Debatable)	<ul style="list-style-type: none"> • How do musicians improve the quality of their creative work? • How do musicians improve the quality of their performance? • What are the different ways you can use your voice? • How do you use your singing voice? • How do you sit or stand to sing? • What is the difference between speaking and singing?
Standards	<p>CREATE: <i>Evaluate & Refine: MU: Cr 3.1.5</i></p> <p>PERFORM: <i>Rehearse, Evaluate & Refine: MU: Pr 5.1.5a</i></p>
Unit Strands & Concepts	<ul style="list-style-type: none"> • Posture • Breathing • Vocal Health

Key Vocabulary	posture, breathing technique, pronunciation, intonation, blending

Unit Title	Vocal Development	Length of Unit	Ongoing
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Critical Content: My students will Know...	Key Skills: My students will be able to (Do)...
<ul style="list-style-type: none"> • how posture can affect your vocal tone • how a musician knows they are singing in tune • how make your words clear when you are singing • how to project your voice • the skills needed when singing in a group 	<ul style="list-style-type: none"> • sing with appropriate posture while sitting and standing. • sing with deep, low breathing techniques. • sing with accurate word pronunciation. • sing using head voice with accurate intonation. • sing in groups and listen for blending of voices.

Assessments:	<ul style="list-style-type: none"> • Formative Assessments, Student Performance, Teacher Observation
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Teacher Resources:	Conversational Solfege, Level 2- John M. Feierabend The Book of Pitch Exploration- John M. Feierabend The Book of Call and Response- John M. Feierabend The Book of Echo Songs- John M. Feierabend Pitch Exploration Stories- John M. Feierabend Pitch Exploration Pathways- John M. Feierabend
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Unit Title	Instrumental Development	Length of Unit	Ongoing
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Inquiry Questions (Engaging & Debatable)	<ul style="list-style-type: none"> • How do musicians make creative decisions? • How do musicians improve the quality of their creative work? • How do musicians improve the quality of their performance? • How do you produce a good sound on your instrument?
Standards	CREATE: <i>Plan and Make: MU: Cr 2.1.5a, MU: Cr 2.1.5b Evaluate & Refine: MU: Cr 3.1.2</i> PERFORM: <i>Rehearse, Evaluate & Refine: MU: Pr5.1.5a</i>
Unit Strands & Concepts	<ul style="list-style-type: none"> • Pitched vs Unpitched Percussion • Tone Production • Care and Maintenance

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Key Vocabulary	rest position, unpitched percussion, pitched percussion, tone, mallets, recorder

Unit Title	Instrumental Development	Length of Unit	Ongoing
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Critical Content: My students will Know...	Key Skills: My students will be able to (Do)...
<ul style="list-style-type: none"> • how to produce a proper tone on pitched and unpitched percussion instruments • how to remove and replace the bars on the pitched percussion instruments • how to produce a proper tone on the recorder • resting position for recorder • how to demonstrate correct fingering technique, tonguing and proper tone production of CD-E-F-G-A-B- C'-D' and optional F# and Bb on the soprano recorder. • the relationship between the notes on the staff and the fingering on the recorder 	<ul style="list-style-type: none"> • play pitched and unpitched percussion instruments with correct technique. • play pitched and unpitched percussion instruments with correct technique. play C-D-E-F-G-A-B- C'-D' and optional F# and Bb on the recorder with proper tone production, tonguing and fingering techniques.

Assessments:	<ul style="list-style-type: none"> Formative Assessments, Student Performance, Teacher Observation
Teacher Resources:	Conversational Solfege Level 2- John M. Feierabend Various Instrumental Resources