

Curriculum Map Teacher: Erin Egan Grade: 5 Subject: General Music

This curriculum is based on the National Standards for Music Education.

SB = *Silver Burdett: Making Music* (music textbook series)

Week	Content	Skills	Assessment	Standards
1	<p>Introduction to General Music Classroom rules, required materials, name games</p> <p>UNIT: Musical Signs & Symbols Dynamics, articulation, tempo, notes, rests, measure, bar line, repeat, etc.</p> <p>DAILY LISTENING “Musical Moments” – Baroque Period <i>Canon in D Major</i>, Pachelbel <i>Little Fugue in G Minor</i>, Bach “Spring” from <i>The Four Seasons</i>, Vivaldi</p>	<p><i>-Identify</i> the appropriate behaviors in the music classroom</p> <p><i>-Identify and notate</i> the necessarily musical terminology for accurate music reading (much of this should be review/culmination of previous general music knowledge) <i>-Define</i> the necessary musical terms and recognize them in context</p> <p><i>-Describe</i> characteristics of music from the Baroque period <i>-Identify</i> three iconic composers from this time <i>-Identify</i> musical characteristics of these pieces <i>-Listen to and identify</i> musical excerpts according to their characteristics</p>	<p>N/A</p> <p>Signs & Symbols Packet: -Students will take notes and draw symbol examples for each of the necessary terms -They will use this to study for their quiz</p> <p>Signs & Symbols Review Stations: -Students can review their knowledge at three stations (a)Signs & Symbols Worksheet (b)Signs & Symbols Bingo (student-led) (c)Review notes/answer practice questions (teacher-led)</p> <p>“Musical Moments” Packet: -Given to students in order to take/organize notes on the information given</p> <p>Formative Assessments: -Several practice quizzes will be given and graded in class to assess students’ ability to identify each song and its composer</p>	<p>N/A</p> <p>NS: 4, 5</p> <p>NS: 6, 8, 9</p>

1 cont.				
2	<p>Musical Signs & Symbols cont. Time signatures, note/rest values & their placement within measures</p> <p>DAILY LISTENING cont. “Musical Moments” - Baroque Period <i>Canon in D Major</i>, Pachelbel <i>Little Fugue in G Minor</i>, Bach “Spring” from <i>The Four Seasons</i>, Vivaldi</p>	<p>-Identify different time signatures and their meaning in the context of a piece of music -Notate measures properly depending on the time signature given -Describe the necessity for time signatures in organized music</p> <p>-Listen to and identify musical excerpts according to their characteristics -Connect pieces of music to historical information</p>	<p>Time Signature Worksheet: -Students will identify time signatures and create measures accurately based on time signatures given -Worksheet will be graded for assessment Review Game: -Students will work together in groups to guess the correct time signature based on information given Signs & Symbols Partner Quiz: -Students will be assessed on their knowledge of the required terms; graded for assessment</p> <p>“Musical Moments” Baroque Period Quiz: -Students will be assessed on their ability to identify songs and accurately answer questions about their characteristics/composers -Graded assessment</p>	<p>NS: 4, 5</p> <p>NS: 6, 8, 9</p>
3	<p>SB: UNIT 1 Lesson 5: Bananas Form Bunches “Day-O!” pp. 18-19 <i>Ain’t That Love</i> (recording) <i>Day-O!</i> (excerpt), more info on p. 21</p>	<p>-Accompany a call-and-response song using rhythm instruments -Sing a call-and-response song -Discuss the people, food, customs, and work life of the Caribbean</p>	<p>-Invite students to choose a rhythm part at the top of p. 20 to accompany “Day-O!” -Have one player act as the leader (call) as others ply the response; observe students’ ability to accurately perform rhythm parts while singing</p>	<p>NS: 1C, 2C, 3B, 4A, 5A, 5C, 6B, 8A, 8B</p>

3 cont.	<p>Lesson 6: Over the Ocean “Bound for South Australia” p. 22</p> <p>Lesson 7: Pentatonic Puzzle “Arirang” p. 25</p> <p>DAILY LISTENING “Musical Moments” - Classical Period <i>Symphony No. 40 in G Minor</i> - Mozart <i>Trumpet Concerto in Eb Major</i> - Haydn <i>Moonlight Sonata</i> - Beethoven</p>	<p>-Sing a melody and read from notation using note names -Discuss the history of sailing ships and their routes -Identify a song in AB form</p> <p>-Read a pentatonic melody from notation -Define the word “pentatonic” -Discuss the meaning of the lyrics of a folk song from Korea</p> <p>-Describe characteristics of music from the Classical period -Identify three iconic composers from this time -Identify musical characteristics of these pieces -Listen to and identify musical excerpts according to their characteristics</p>	<p>the song</p> <p>-Divide the class into two groups to demonstrate small-ensemble techniques -Have half of the class sing the calls with the other half singing the responses</p> <p>-Students will sing “Arirang” while following staff notation -First use hand signs and pitch syllables, then use the song text -Observe students’ ability to accurately read and perform the song</p> <p>“Musical Moments” Packet: -Given to students in order to take/organize notes on the information given Formative Assessments: -Several practice quizzes will be given and graded in class to assess students’ ability to identify each song and its composer</p>	<p>NS: 1C, 2A, 3B, 5C, 8B</p> <p>NS: 1C, 3B, 5B, 8B</p> <p>NS: 6, 8, 9</p>
4	<p>Lesson 8: Follow the Melody “This Train”</p> <p>Lesson 10: Play An Ostinato! “Funwa alafia” p. 32 “Kokoleoko” p. 33</p>	<p>-Sing and read from notation a pentatonic melody -Read about and describe the Underground Railroad</p> <p>-Compose ostinato movement and instrument patterns -Describe characteristics of West African</p>	<p>-Have students sing “This Train” -They may choose the first, second, or fourth phrase and sing it with hand signs and pitch syllables, then the text; observe their success at each stage</p> <p>-Have students work in groups to create and perform a rhythmic ostinato accompaniment to the song</p>	<p>NS: 1B, 1C, 5B, 8B</p> <p>NS: 1C, 6B, 7A, 8B</p>

<p>4 cont.</p>	<p><i>Yo Le Le (Funlani Groove)</i> (excerpt)</p> <p>Lesson 11: Let Nature Sing “I Love the Mountains” p. 34 <i>Sumer Is Icumen In</i> (excerpt), listening map on p. 35 (use interactive listening map)</p> <p>DAILY LISTENING cont. “Musical Moments” - Classical Period <i>Symphony No. 40 in G Minor</i> - Mozart <i>Trumpet Concerto in Eb Major</i> - Haydn <i>Moonlight Sonata</i> – Beethoven</p>	<p>culture</p> <p>-<i>Create</i> harmony with the addition of ostinatos to the song -<i>Identify</i> ways that harmony can be created -<i>Describe</i> the texture of a song</p> <p>-<i>Listen to and identify</i> musical excerpts according to their characteristics -<i>Connect</i> pieces of music to historical information</p>	<p>-Have students (a)list three goals relating to the accompaniment, (b)perform while the class sings the song, and (c)determine whether the goals were met</p> <p>-Divide the class into small groups; ask each group to select instruments to add to a performance of “I Love...” -Have students perform several times, layering instruments with vocals -Assess their ability to answer the question: “What happened to the texture as instruments were added?”</p> <p>“Musical Moments” Classical Period Quiz: -Students will be assessed on their ability to identify songs and accurately answer questions about their characteristics/composers -Graded assessment</p>	<p>NS: 1A, 2A, 4C, 6A</p> <p>NS: 6, 8, 9</p>
<p>5</p>	<p>Lesson 12: Broadway Harmony “Oklahoma” pp. 36-37 <i>Interview with Rebecca Luker</i> <i>Interview with Richard Rodgers</i></p> <p>UNIT 2 Introduction: Style and Movement “Choo Choo Ch’Boogie” pp. 44- 45</p>	<p>-<i>Discover</i> how harmony is created by combining two different melodies -<i>Discuss</i> the location and economy of Oklahoma -<i>Describe</i> the story of a famous Broadway musical</p> <p>-<i>Sing</i> along to a bebop song -<i>Maintain</i> the steady beat while clapping/tapping on beats 2 and 4 -<i>Create movements</i> to demonstrate an ability to stay with the tempo</p>	<p>-Have students sing “Oklahoma” with the harmony part on p. 38 -Assess their independence/ability to stay on pitch while singing either the melody or the harmony</p> <p>-Have students split into small groups; each group should develop a short dance demonstrate their ability to move accurately to this type of song</p>	<p>NS: 1D, 2B, 6A, 6B, 7B, 8B</p> <p>NS: 3, 4, 6, 8</p>

5 cont.	<p>Lesson 1: Expressing Friendship “Stand by Me” pp. 46-47</p> <p>Lesson 4: Work to the Rhythm “Drill, Ye Terriers” pp. 54-55 <i>Symphony No. 9, Mvt. 1</i> (excerpt)</p> <p>DAILY LISTENING “Musical Moments” - Romantic Period “<i>La donna e mobile</i>” from <i>Rigoletto</i>, Verdi <i>William Tell Overture</i>, Rossini <i>Vltava</i> (The Moldau), Smetana <i>Waltz No. 6 in Db Major</i> (<i>The Minute Waltz</i>), Chopin</p>	<p>-Sing a song, using expressive qualities -Identify the symbols and meaning for <i>crescendo</i> and <i>decrescendo</i> -Describe how songs from the 1950s and 1960s still have popular appeal today</p> <p>-Play and sing sixteenth-note rhythmic patterns -Investigate and describe the historical context of a railroad song</p> <p>-Describe characteristics of music from the Romantic period -Identify four iconic composers from this time -Identify musical characteristics of these pieces -Listen to and identify musical excerpts according to their characteristics</p>	<p>-Assess their ability to maintain a steady beat</p> <p>-Assess the students for their understanding of dynamics while performing “Stand by Me” in small groups -Observe their ability to remember and portray the <i>crescendos</i> and <i>decrescendos</i> -Observe students to assess their understanding of “lead” singers and “back-up” singers in a performance</p> <p>-Have students play and/or sing the rhythmic patterns, especially those on p. 55 -Observe them for rhythmic accuracy -Have students perform the accompany dance routine to “Drill, Ye Terriers” and assess their ability to sing these patterns while moving</p> <p>“Musical Moments” Packet: -Given to students in order to take/organize notes on the information given Formative Assessments: -Several practice quizzes will be given and graded in class to assess students’ ability to identify each song and its composer</p>	<p>NS: 1C, 1D, 2B, 6B, 7B, 8B</p> <p>NS: 1B, 2B, 5A, 5D, 6A, 8B</p> <p>NS: 6, 8, 9</p>
6	<p>Lesson 5: New Land, New Verse “Away to America” p. 57</p>	<p>-Sing a song in verse/refrain form -Identify sections of a song as the verse and the refrain</p>	<p>-Have students work in groups; ask each group to choose another song in verse/refrain form and decide on a</p>	<p>NS: 1C, 6B, 7A, 8B</p>

6 cont.	<p>Theme and Variations Activity <i>12 Variations on “Ah, vous dirai-je, maman” K 265, Mozart</i></p> <p>Lesson 9: Percussion Near and Far “Ye jaliya da” p. 67 <i>Theme and Variations for Percussion</i> (listening map on p. 65) <i>Montage of African Instruments Oya (Primitive Fire)</i> (info on p. 67)</p> <p>Lesson 12: Harmony in Beauty and Song “America, the Beautiful” p. 76 “Let Freedom Ring” p. 77 “America, the Beautiful/Let Freedom Ring” (recording, partner songs)</p> <p>DAILY LISTENING cont. “Musical Moments” - Romantic Period “<i>La donna e mobile</i>” from</p>	<p>-Discuss immigration to the United States</p> <p>-Describe what it means for a song to be a theme and variations -Identify where new variations occur -Describe with musical terms the differences that create new variations</p> <p>-Listen to a composition for percussion ensemble -Discuss the role of music in African culture -Identify different percussion instruments and their accompanying timbres</p> <p>-Sing in harmony by performing two partner songs together -Describe the origin of “America, the Beautiful” -Identify characteristics two songs must have to work as partner songs -Define and identify different textures in music</p> <p>-Listen to and identify musical excerpts according to their characteristics -Connect pieces of music to historical information</p>	<p>way to perform the song that will highlight the two sections</p> <p>-Have students present their ideas to the class; evaluate their effectiveness in performance</p> <p>Theme and Variations Chart: -Students will listen to, observe, and describe the changes that occur in several different musical categories, including dynamics, tempo, texture, melody, harmony, and rhythm</p> <p>Observation/Journal Writing: -Play recording of <i>Theme and Variations for Percussion</i> and display listening map -Invite students to point to the variations as they occur -Observe their ability to aurally recognize these changes -Ask students to write a brief description of the percussion timbres used in this piece; assess their accuracy</p> <p>-Have students write definitions of thin/thick texture -Sing songs as partner songs; observe students’ ability to maintain</p>	<p>NS: 6, 7, 9</p> <p>NS: 1C, 2A, 4C, 6A, 6B, 8B</p> <p>NS: 1B, 1D, 6B, 6C, 8B, 9B</p> <p>NS: 6, 8, 9</p>
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6 cont.	<p><i>Rigoletto</i>, Verdi <i>William Tell Overture</i>, Rossini <i>Vltava (The Moldau)</i>, Smetana <i>Waltz No. 6 in Db Major (The Minute Waltz)</i>, Chopin</p>		<p>independence while performing -Ask students for description of how the texture changes as parts are added (becomes thicker)</p> <p>Musical Moments” Romantic Period Quiz: -Students will be assessed on their ability to identify songs and accurately answer questions about their characteristics/composers -Graded assessment</p>	
7	<p>UNIT 3 Lesson 1: Express Your Pride “The Voices of Pride” p. 87-88 <i>When Johnny Comes Marching Home</i> (recording, listening map on p. 89)</p> <p>Lesson 2: The Colors of Nature “<i>De colores</i>” pp. 90-91 “<i>Chiapenecas</i>” pp. 92-93 <i>Janitzio</i> (excerpt) (info on p. 91)</p> <p>Lesson 5: Form in Music “Joshua Fought the Battle of Jericho” p. 101 <i>Standin’ in the Need of Prayer</i></p>	<p>-<i>Identify and describe</i> dynamics and articulation -<i>Describe</i> how these musical characteristics help create a theme and variations -<i>Describe</i> patriotic symbols and ways of expressing patriotism</p> <p>-<i>Perform</i> movement patterns in 3/4 meter -<i>Describe</i> traditional Hispanic folk art and folktales</p> <p>-<i>Identify</i> the structure of ABA form with movement -<i>Discover</i> similar structure in music and art -<i>Describe</i> the characteristics and</p>	<p>-Ask students to write down standard symbols for articulation and dynamics; assess their knowledge -Evaluate their responses to questions such as: (a) How do dynamics help create interest in the song? (b) Which articulations occur in which variations?</p> <p>-Have students move to show the three-beat patterns as they sing the song selections -Invite students to improvise a three-beat rhythmic ostinato to accompany the song -Observe that their movements accurately reflect meter in 3</p> <p>-Ask students to work in small groups to create movement and/or rhythmic ostinatos that represent the different sections</p>	<p>NS: 1A, 1C, 5A, 6A, 6C, 8B, 9C</p> <p>NS: 1C, 2A, 4C, 5A, 5C, 6C</p> <p>NS: 1C, 2D, 4C, 6A, 6B, 8A, 8B</p>

7 cont.	(info on p. 103)	backgrounds of African American spirituals	-Assess their ability to perform these accurately while singing the spiritual	
8	<p>Lesson 8: Learn by Ear and Eye <i>“Jo’ashila”</i> pp. 108-109</p> <p>UNIT: Reading and Writing Musical Notation on The Treble Clef General Information on Music Notation Lines - E, G, B, D, F Spaces - F, A, C, E Ledger lines (time pending)</p>	<p>-<i>Move</i> to the beat of a Navajo song -<i>Identify</i> phrases of the melody that are the same or are different</p> <p>-<i>Notate</i> correctly the pitches on both the lines and spaces of the treble clef -<i>Identify</i> these pitches in context</p>	<p>-Have students walk to the beat of <i>“Jo’ashila”</i> and sing the phrase that starts with <i>Jo’ashila</i> each time it occurs -Observe that students accurately perform the phrase and maintain the steady beat</p> <p>Treble Clef Practice Packet: -Students will work on a variety of practice worksheets to gain accuracy and speed while reading pitches of the treble clef -Graded assessment</p> <p>Treble Clef Bingo: -Use a bingo game to assess students’ ability to recognize pitches correctly</p> <p>Treble Clef Quiz: -Students will correctly label and notate pitches on the treble clef -They will describe the phrases used to help remind them of these pitches, and describe general information about musical notation -Graded assessment</p>	<p>NS: 1C, 2C, 6A, 6C, 8B</p> <p>NS: 4, 5</p>

9	<p>UNIT: Composing with Found Sounds “Newspapers” - video from the musical <i>Stomp!</i> Found Sounds PowerPoint Presentation</p>	<p>-<i>Compose</i> a song of sounds that describes a story -<i>Use</i> movement and materials to create different timbres -<i>Identify</i> characteristics of a good composition and include these strategies while composing</p>	<p>“Stomp” Reflection: -Students will answer reflection questions about the video clip, such as: “How can we create something like this?” “Found Sound” Worksheet: -Students will review the terms and aspects of a found sound composition with this worksheet</p>	<p>NS: 2, 3, 4, 6, 7, 8, 9</p>
10	<p>UNIT: Composing with Found Sounds (cont.) “Newspapers” – Video clip from the musical <i>Stomp!</i> Found Sounds PowerPoint Presentation</p>	<p>-<i>Compose</i> a song of sounds that describes a story -<i>Use</i> movement and materials to create different timbres -<i>Identify</i> characteristics of a good composition and include these strategies while composing</p>	<p>Composition Work Time: -Assess student ability to work well in groups to create a composition -Observe their thoroughness and their attention to required aspects of the composition Final Performance: -Students will perform their compositions for the entire class -Assess their knowledge of composition requirements through their performance Peer Review: -Each student will complete a reflection on each performance, determining whether or not they meet the requirements of the project and their overall impressions of the composition</p>	<p>NS: 2, 3, 4, 6, 7, 8, 9</p>