

WESTSIDE MIDDLE SCHOOL 5<sup>TH</sup> GRADE MUSIC CURRICULUM MAP

Teacher: Bridges  
WEEK 1:

LEARNING GOALS WEEK/Content standards: 1: Students will generate and conceptualize artistic ideas and work. 2: Students will organize and develop artistic ideas and work.		
FRAMEWORKS	CONTENT	SKILLS
<p>CR.1.5.1 <i>Improvise</i> rhythmic variations, melody, or simple chord changes on familiar <i>forms</i> CCRA.SL.1, 6</p> <p>CR.1.5.2 Experiment vocally or instrumentally, using a varied <i>repertoire</i>, alone and with others, with <i>expressive elements</i> and <i>elements of music</i>. CCRA.R.1</p> <p>CR.2.5.1 Identify notes written on the lines and in the spaces of the treble clef and bass clef. CCRA.W.2, 4, 10</p> <p>CR.2.5.3 The student will continue to write using standard notation.</p> <p>CR.2.5.4 Compose, with guidance, a four-measure phrase CCRA.W.2, 4, 6, 10</p> <p>CR.2.5.5 Explore music through traditional and <i>improvised</i> conducting patterns</p> <p>CR.2.5.6 Arrange familiar songs</p>	<p>Varied meters, dynamic and tempo markings:</p> <p>3/4 and 4/4 meters (e.g., andante, moderato) change in <i>dynamic</i> levels crescendo decrescendo <i>dynamic</i> levels forte (f) fortissimo (ff) mezzo forte (mf) mezzo piano (mp) pianissimo (pp) piano (p) eighth note and sixteenth note patterns major tonalities more complex melodic patterns (e.g., do-re-mi-fa-sol-la-ti-do/1-2-3-4-5-6-7-8, major scale) multi-verse selection steady beat syncopation theme and variation</p>	<p><i>The student will ...</i></p> <p>Develop their powers (and self-confidence within) of improvisation.</p> <p>Sing and/or play experimenting using songs from various cultures.</p> <p>Demonstrate understanding of musical symbols and notation applying them to an original composition.</p> <p>Demonstrate ability to conduct/lead aforementioned activities using conventional conducting patterns.</p> <p>Apply above knowledge to the arrangement of familiar folk tune.</p>

ACTIVITIES	ASSESSMENTS	RESOURCES
<p>Add varied tempo, dynamic levels, etc. adding musical expression.</p> <p>Count and sing using both rhythmic and melodic numbers "Pentatonic Fun" (Orff 2 p. ii) ,for example as a melodic starting point, analyze it melodically and rhythmically.</p> <p>Open up floor for voluntary improvisation on djembe, voice, other classroom instruments (add lyrics that capture the mood).</p> <p>Define 5 parameters of music, evaluate the presence of each each within</p> <p>Convert to bass clef and/or add a bass line.</p> <p>Learn and apply conducting patterns for musical examples.</p> <p>Review the above fundamentals (as found in content) using Starclass Technology.</p>	<p>Classroom performance of pieces.</p> <p>Musical analysis kept in binder.</p> <p>Exit slips: 1 measure rhythmic pattern. In your own words define one musical term.</p> <p>Red light/ yellow light/green light: musical concept you understand well, not 100 % sure of and/or need more coaching for understanding.</p>	<p>Orff /Schulwerk level 1- 2</p> <p>Standard of Excellence Bks 1-3</p>

**Week 2:**

LEARNING GOALS WEEK/Content standards: <b>3. Students will organize and develop artistic ideas and work.</b> <b>4. Students will analyze, interpret, and select artistic work for presentation.</b>		
FRAMEWORKS	CONTENT	SKILLS
<p>CR.3.5.1 Evaluate revisions to personal musical ideas applying teacher-provided and collaboratively-developed criteria and feedback CCRA.R.3, 4, 5, 6, 7 CCRA.W.3, 4, 5 CCRA.SL.1, 3, 4</p> <p>CR.3.5.2 Demonstrate <i>craftsmanship</i> in the final version of a personal composition to others (e.g., <i>elements of music</i>) CCRA.SL.1, 3, 4</p> <p>P.4.5.1 Identify musical instruments by sight and sound brass, electronic, percussion, string, woodwind CCRA.R.7 CCRA.SL.1, 2, 4</p> <p>P.4.5.2 Recognize musical <i>form</i> • <i>theme and variations</i> CCRA.R.1, 2, 4, 5, 6, 7 CCRA.SL.1, 2, 4</p> <p>P.4.5.3 Recognize musical <i>texture</i>, large ensemble, small groups, solo CCRA.SL.2</p> <p>P.4.5.4 Select music to perform, explaining the influence of personal interest, knowledge, purpose, <i>context</i>, and technical skill on choice CCRA.SL.2</p>	<p>application of selected <i>elements of music</i>, use of sound sources</p> <p>Notated form of the above pieces.</p> <p>Classroom instrument technique refined as parts are developed.</p> <p>Listening to familiar instrument sounds working into less familiar.</p> <p>Identifying works that are idiomatic to that instrument.</p> <p>Observing development of orchestra as instruments evolve.</p>	<p><i>The student will ...</i></p> <p>Use above techniques to develop musical ideas into a musical entity such a poem set to music likely as a group but possibly as a class such as a class song for a hypothetical upcoming graduation. May also include pieces such a well-placed chorus from a popular song.</p> <p>Rehearse and revise the various parameters of the above work using voices and classroom instruments.</p> <p>Learn to identify various musical sounds by means of Sebelius Instruments and study the evolution of instrument families.</p> <p>Use the above musical works and played examples from instrument examples to recognize choruses, refrains, and ritornelli as the returning melody within musical works.</p> <p>Create variations of RHY, MEL, and Timbre using familiar songs from weeks 1 and 2.</p> <p>Perform original and developed musical ideas in various sizes of ensembles ranging from solos to whole class.</p> <p>Perform original and developed musical ideas or works of others based on personal preferences and experiences lending unique meaning to the chosen piece and its performance</p>

ACTIVITIES	ASSESSMENTS	RESOURCES
<p>Composing songs and or other musical entities.</p> <p>Develop these into a valid musical work.</p> <p>Practice and rehearse their own part with the performing group.</p> <p>Choosing ensemble size and mediums as well as musical material based on life experiences, influences, and background.</p> <p>Building a strong mental and intellectual connection between musical parameters – how parameter supports and related to another.</p>	<p>Classroom performance of pieces.</p> <p>Musical analysis kept in binder.</p> <p>Exit slips: 1 measure rhythmic pattern. In your own words define one musical term .</p>	<p>Classroom instruments.</p> <p>Manuscript paper.</p> <p>Recording of musical works created.</p> <p>Sebelius Instruments program.</p> <p>Rhythm studies as found in “Standard of Excellence.”</p>

WEEK 2 Continued: 4: Students will analyze, interpret, and select artistic work for presentation.		
FRAMEWORKS	CONTENT	SKILLS
<p>P.4.5.1 Investigate sounds</p> <ul style="list-style-type: none"> <li>• <i>classroom instruments</i></li> <li>• <i>environmental sounds</i></li> <li>• voices</li> </ul> <p>CCRA.R.7 CCRA.SL.1, 2, 4</p> <p>P.4.5.2 Recognize musical <i>form</i></p> <ul style="list-style-type: none"> <li>• same, different</li> </ul> <p>Demonstrate (e.g., show, tell, sing, play), with guidance, personal interest in musical selections. CCRA.SL.1, 2, 3, 4, 5, 6</p> <p>P.4.5.3 Recognize musical texture • large ensemble • small groups • solo CCRA.SL.2</p> <p>P.4.5.4 Select music to perform, explaining the influence of personal interest, knowledge, purpose, context, and technical skill on choice. CCRA.SL.1, 2, 3, 4, 5, 6</p>	<p>Composing songs and or other musical entities.</p> <p>Develop these into a valid musical work.</p> <p>Practice and rehearse their own part with the performing group.</p> <p>Choosing ensemble size and mediums as well as musical material based on life experiences, influences, and background.</p> <p>Building a strong mental and intellectual connection between musical parameters – how parameter supports and related to another.</p>	<p><i>The student will ...</i></p> <p>Continue to investigate the roles of various instruments both conventional and unconventional.</p> <p>Star Class section on musical form will used as well as notes from any given historical period's musical tendencies can be used to explain forms such as: theme and variation, sonata allegro, rondo, etc.</p> <p>Refer back to parent musical preference survey. After discussion, select and perform a personally chosen and/or original idea in class.</p> <p>Use of Starclass instruments to observe varied sized instruments, playing noted examples of each type of ensemble.</p> <p>Observe ensembles of various sizes on video. Form various sized groups and perform original pcs.: quartets, trios, duets, etc.</p> <p>Evaluate the musicality of each performance.</p>
	ACTIVITIES	ASSESSMENTS
		RESOURCES
<p>Various instruments will be used to perform both rhythmic and melodic lines.</p> <p>Evaluations of the role of each will be made and its best role will be determined.</p> <p>Listening to examples of a variety of musical forms.</p> <p>Percussion and stringed instruments will used in performances.</p> <p>Use of Starclass instruments to observe varied sized instruments, playing noted examples of each type of ensemble.</p> <p>Participate in ensembles of various sizes and combinations of instruments.</p>	<p>Classroom performance of pieces.</p> <p>Musical analysis kept in binder.</p>	<p>Classroom instruments.</p> <p>Manuscript paper.</p> <p>Recording of musical works created.</p> <p>Sebelius Instruments program.</p>

<b>LEARNING GOALS/Content Standards 5: Students will develop and refine artistic work for presentation.</b> <b>6: Students will convey meaning through the presentation of artistic work.</b>		
FRAMEWORKS	CONTENT	SKILLS
<p>P.5.5.2 Apply knowledge of symbols /terms in preparing music for performance CCRA.R.1, 2, 3, 4, 5 CCRA.SL.1, 4</p> <p>P.5.5.3 Refine correct techniques using teacher-provided criteria and feedback to evaluate technical accuracy CCRA.SL.1, 2, 4</p> <p>P.6.5.1 Respond to simple conducting patterns. CCRA.R.1, 2, 3, 4, 5 CCRA.SL.1, 2, 4, 5</p> <p>P.6.5.2 Apply technical accuracy in performance to interpret music. CCRA.SL.1, 2, 3, 4</p> <p>P.6.5.3 Refine etiquette (e.g., stage presence, attire, behavior) appropriate for context, venue, genre, and style. CCRA.SL.1, 2, 3, 4,</p>	<p>bar line and decrescendo</p> <p>bass clef</p> <p>fermata</p> <p>repeat sign</p> <p>simple key signatures</p> <p>time signatures</p> <p>treble clef</p> <p>Articulation</p> <p>body percussion</p> <p>breathing</p> <p>classroom instruments</p> <p>found sounds</p> <p>phrasing</p> <p>vocal and instrumental posture</p> <p>vocal exploration</p> <p>Learn simple/compound, duple/triple 4/4,3/4, 2/4, 3/2, 6/8</p> <p>waltz in 3/4 time</p>	<p><i>The student will ...</i></p> <p>Review and Construct major scales up to 3 flats and 3 sharps using the WW1/2WWW1/2 method.</p> <p>ANA pieces containing typically used musical terms and symbols.</p> <p>Include simple music theory: note names, accidentals, count, clap and sing.</p> <p>Define the parameters of articulation and the mental and physical required. Perform a few pieces in class modeling phrasing and articulation.</p> <p>Singing and Using classroom instruments, play varied examples of articulation, include use of the above symbols.</p> <p>Analyze melody and rhythm from method book or Melodies for Sight-singing. Include note names, counting, implied harmony if possible.</p> <p>Compose own original melody or with a group. Carry the same parameters from the analyzed melody into the original composition: symbols, Italian tempo markings, etc.</p> <p>Exhibit varied conducting patterns while mirroring them for students. Conduct patterns from RHY studies in Standard of excellence.</p> <p>Revisit Sue Joins the Dancing. ANA Tennessee Waltz – compare these.</p> <p>Attend and/or produce choir concert. Discuss proper way to act before going. Demonstrate this behavior during such event.</p>

ACTIVITIES	ASSESSMENTS	RESOURCES
<p>ANA practical pieces in class using normal musical symbols.</p> <p>Conducting patterns. Demonstrate appropriate BHR during concert event. See you tube video on subject. There are several.</p> <p>Teach 2 step.</p>	<p>Binder work including musical analysis.</p> <p>Demonstrate appropriate BHR during concert.</p>	<p>Classroom instruments.</p> <p>Manuscript paper.</p> <p>Recording of musical works created.</p> <p>Sebelius Instruments program.</p>

LEARNING GOALS/Content Standards		7: Students will perceive and analyze artistic work. 8. Students will interpret intent and meaning in artistic work
FRAMEWORKS	CONTENT	SKILLS
<p>R.7.5.1 Explain, citing evidence from the music, the connection of selected music for listening to personal interests, experiences, specific purposes, or contexts CCRA.R.6 CCRA.SL.1, 2, 4, 5</p> <p>R.7.5.2 Explain, citing evidence from the music, the manner in which responses to a particular piece of music are informed by specific musical concepts.  CCRA.R.1, 3, 4, 5, 6 CCRA.SL.1, 2, 3, 4</p> <p>R.7.5.3 Explain personal responses to a selected piece of music, citing evidence from the music as support  CCRA.R.6 CCRA.SL.1, 2, 3, 4</p> <p>R.8.5.1 Analyze the use of expressive elements and articulation to reflect expressive intent in performers' interpretations of music. CCRA.R.1, 3, 5, 6 CCRA.SL.1, 2, 3, 4, 5, 6</p>	<p>Matching music with appropriate occasion. Recreation Event centered, Concerts Graduation Sporting events.</p> <p>line/ grouping</p> <p><i>context</i> <i>elements of music</i> <i>structure</i></p> <p>"Singer-songwriter" style expressive elements.</p>	<p><i>The student will ...</i> Make a list of top ten favorite songs for at least 2 styles of music. Discuss under what circumstances each listening is likely to occur.</p> <p>Use parametric rubric to decipher quality and consider when each musical style is appropriate. Name tunes that might be heard at each.</p> <p>Complete Music Parent/preference survey. Share these in class with other students.</p> <p>List examples of songs and genre for most eclectic chart.</p> <p>Redefine elements and parameters of music as a product of Sound. Create narrative of these to keep in binder.</p> <p>Study varied musical organizational formats (into. V.1 chorus etc.). Connect this to the 5<sup>th</sup> elements of music: form.</p> <p>Pass out lyrics of examples of appropriate songs and label each part as a verse(A), pre chorus (B2), chorus (B1), bridge (C) includes instrument breaks and solos, into. and "outro."</p> <p>Singing examples: Mama Paquita (Mexico), Los Nino's (Spain), I Don't Care isf the Rain Comes Down (America), sections from Mozart (Austria), Theme form Symphony #9 (Germany), Westside Alma Mater. Map out form, name letters, count clap. Performing the song will shed light on when and where the song is appropriate and most likely to be heard.</p> <p>Compose a narrative concerning how selections affect you emotionally: What memories does this song bring to you? What does the song "do for you?" Does it make you want to dance?</p> <p>Form a rubric using describing the songs emotional "worth" as a class.</p>

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<p>Make a list of top ten favorite songs for at least 2 styles of music.</p> <p>Discuss under what circumstances each listening is likely to occur.</p> <p>Use parametric rubric to decipher quality and consider when each musical style is appropriate. Name tunes that might be heard at each.</p> <p>Music Parent/preference survey. What are your parents' preferred listening styles? How many are still same area? How many are not?</p> <p>Make a list of top ten favorite songs for at least 2 styles of music. Discuss under what circumstances each listening is likely to occur.</p> <p>Use parametric rubric to decipher quality and consider when each musical style is appropriate. Name tunes that might be heard at each.</p> <p>Complete Music Parent/preference survey. Share these in class with other students.</p> <p>What are your parents' preferred listening styles? How many are still in same area? How many are not? List examples of songs and genre for most eclectic chart.</p> <p>Redefine elements and parameters of music as a product of Sound. Create narrative of these to keep in binder.</p> <p>Study varied musical organizational formats (into. V.1 chorus etc.). Connect this to the 5<sup>th</sup> elements of music: form.</p> <p>Pass out lyrics of examples of appropriate songs and label each part as a verse(A), pre chorus (B2), chorus (B1), bridge (C) includes instrument breaks and solos, into. and "outro."</p>	<p>Lists in binder.</p> <p>Discussion of preferences vs. what is appropriate.</p> <p>Rubric "How do I feel"</p> <p>Investigate the ANA of others as far as musical preferences.</p> <p>Evaluate performances of professional artists and in class prepared material.</p> <p>Create a student-generated rubric with which to evaluate and compare each musical specimen listing similar and contrasting attributes.</p> <p>list of top ten favorite songs for at least 2 styles of music.</p> <p>Discussion</p> <p>Use parametric rubric to decipher quality and consider when each musical style is appropriate.</p> <p>Music Parent/preference survey.</p> <p>Redefined elements and parameters of music.</p> <p>Formatted and labeled song.</p>	<p>AT 40 list as well metal list created in class.</p> <p>Investigate the ANA of others as far as musical preferences using chromebooks.</p> <p>Example: Digitaldreamdoor.com</p> <p>Youtube for professional examples.</p> <p>Classroom instruments.</p> <p>Manuscript paper.</p> <p>Recording of musical works created.</p> <p>Sebelius Instruments program.</p> <p>Experiences of the older and wiser.</p> <p>Definitions and examples of the parameters of music.</p>

Week 5

LEARNING GOALS/CONTENT STANDARDS: 9. Students will apply criteria to evaluate artistic work. 10. Students will synthesize and relate knowledge and personal experiences to make art.		
FRAMEWORKS	CONTENT	SKILLS
<p>.9.5.1 Evaluate personal preferences of music using teacher-generated criteria</p> <p>CN.10.5.1 Discuss individual experiences and other influences that provide context for the musical work of others.</p> <p>CCRA.W.2, 7, 9 CCRA.SL.1, 2, 3, 4</p>	<p>Create a student-generated rubric with which to evaluate and compare each musical specimen listing similar and contrasting attributes. Sample comparisons:</p> <p>Examples may be from different genre, era, sung or spoken, etc.</p> <p>Video footage of similar events.</p>	<p><i>The student will ...</i></p> <p>Evaluate performances of professional artists and in class prepared material. Create a student-generated rubric with which to evaluate and compare each musical specimen listing similar and contrasting attributes.</p> <p>List occasions, holidays where music is usually present.</p> <p>What songs are appropriate for these events. Who will be attending? Variety or theme oriented. Live or recorded.</p> <p>Gather samples of same via YouTube – chromebooks.</p> <p>As a group, plan your own wedding, party, pageant (list contestants and what song fits each.), etc.</p> <p>Refer back to surveys.</p> <p>List and discuss what music you feel is appropriate and why.</p> <p>Perform a few of these in class.</p>
ACTIVITIES	ASSESSMENTS	RESOURCES
<p>Evaluate performances of professional artists and in class prepared material.</p> <p>List occasions, holidays where music is usually present.</p> <p>Plan a large scale event with appropriate music: Benefit concert, wedding, memorial service,, Etc. Entertain other ideas.</p>	<p>Event diagramed on paper with music and description attached.</p> <p>Lists in binder.</p> <p>Discussion of preferences vs. what is appropriate.</p>	<p>AT 40 list as well metal list created in class.</p> <p>Research other plans online.</p> <p>Have an event director/coordinator or possibly wedding planner come and speak to class.</p> <p>Investigate the work and ANA/opinions of others as far as musical preferences using chromebooks. Example: <a href="http://Digitaldreamdoor.com">Digitaldreamdoor.com</a></p>

**WEEK 6:**

**Learning Goals/Content Standards: 11: Students will relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.**

FRAMEWORKS	CONTENT	SKILLS	
<p>CN.11.5.1 Identify complex connections among music, other fine arts, and disciplines outside the arts, at the appropriate grade level. CCRA.R.6 CCRA.SL.1, 2, 3, 4, 5, 6</p> <p>CN.11.5.2 Connect to music from various cultures, historical periods, and/or events by listening, singing, moving, and playing <i>folk music, jazz</i> spirituals <i>world music</i> CCRA.W.7, 8, 9 CCRA.SL.1, 2, 4, 5</p>	<p>Comparison of Art, dance, architecture and music: Antiquity, Medieval, Renaissance, Baroque, Classical, Romantic (19 C.), 20 C., and Post-modern periods.</p> <p>Music from all eras of history.</p> <p>Antiquity: early man, sticks, stones Medieval, Renaissance, Baroque, Classical, Romantic (19 C.), 20 C., Post-modern periods.</p>	<p><i>The student will ...</i></p> <p>Get into 8 groups of 2 or 3 and Give a short description of each of these. Use either chrome books or distributed text to gather data. Make a 5-7 minute presentation of each period of music listed. Include characteristics of music of the period preceded by a summary of that periods social trends and current events. Develop a rubric measuring criteria necessary for presentations.</p> <p>Make lists in columns comparing and contrasting each period to the others.</p> <p>Locate examples of each listed musical style and view performances of each via YouTube.</p> <p>Using Classroom instruments, play along with these, then fully live performance in class.</p>	
ACTIVITIES		ASSESSMENTS	RESOURCES
<p>Make lists in columns comparing and contrasting music from: Antiquity: early man, sticks, stones Medieval, Renaissance, Baroque, Classical, Romantic (19 C.), 20 C., Post-modern periods.</p>		<p>Musical species on paper kept in binder.</p> <p>In-class performances of musical examples.</p> <p>Rubrics for presentation and above measurable activities/material.</p>	<p>Norton History of Western music.</p> <p>Chrome books.</p> <p>Manuscript paper (music).</p> <p>Projector and screen.</p>