

# Clark County School District

## MUSIC- 5<sup>th</sup> Grade

### Objectives and Grade Level Expectations

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#### Rhythm

##### **(5)R.1 Demonstrate steady pulse of duple, triple, and mixed meters.**

(5)R.1.m Compare and contrast steady pulse accented, and unaccented beats found in duple, triple, and mixed meters through locomotor, non-locomotor movement, and body percussion.

(5)R.1.s Analyze steady pulse, accented, and unaccented beats found in duple, triple, and mixed meters in rhymes, poems, stories, and songs.

(5)R.1.l Analyze steady pulse, accented, and unaccented beats found in listening examples.

(5)R.1.p Play/perform steady pulse with accented and unaccented beat with body percussion, unpitched percussion, and barred instruments.

(5) R.1.r Read/notate steady pulse/beat using standard notation and Kodály terminology.

(5)R.1.c Create simple pulse/beat accompaniments with movement or unpitched percussion instruments for rhymes, poems, stories, and songs.

##### **(5)R.2 Demonstrate duple, triple, and mixed meters (2/4, 4/4, 6/8, 3/4, 5/4, 7/8).**

(5)R.2.m Demonstrate accented and unaccented beats in duple, triple, and mixed meters using locomotor, non-locomotor movement, and body percussion.

(5)R.2.s Organize patterns of accented and unaccented beats to convert duple and triple meter to mixed meters as found in rhymes, poetry, and songs.

(5)R.2.l Perform dance movement in duple, triple, and mixed meters while listening to musical examples.

(5)R.2.p Accompany rhymes, poems, and songs in duple, triple, and mixed meters using unpitched, pitched instruments, and body percussion.

(5)R.2.r Read and notate combined rhythmic patterns of 2 and 3 beats in duple, triple, and mixed meters.

(5)R.2.c Create musical examples using duple, triple, and mixed meters.

**(5)R.3 Demonstrate rhythmic patterns with values (quarter note, quarter rest, two eighth notes, half note, half rest, dotted half note, dotted quarter note, whole note, whole rest, four sixteenth notes, eighth- quarter-eighth syncopation, dotted quarter-eighth, eighth note triplet, eighth-two sixteenths, two sixteenths-eighth).**

(5)R.3.m Design rhythmic patterns with values (quarter note, quarter rest, two eighth notes, half note, half rest, dotted half note, dotted quarter note, whole note, whole rest, four sixteenth notes, eighth-quarter-eighth syncopation, eighth note triplet, eighth-two sixteenth, two sixteenth-eighth) and demonstrate through body percussion.

(5)R.3.s Speak/sing and analyze the rhythmic patterns and values (dotted half, whole note, whole rest, four sixteenth, eighth-quarter-eighth syncopation, eighth triplet, dotted quarter-eighth, eighth-two sixteenth, two-sixteenth- eighth) in a variety of rhymes, poems and songs.

(5)R.3.l Analyze and demonstrate rhythmic patterns with values (dotted half, dotted quarter, whole note, whole rest, four sixteenth, eighth-quarter-eighth syncopation, eighth triplet, dotted quarter-eighth, eighth-two sixteenth, two-sixteenth-eighth) from notation while listening to a musical example.

(5)R.3.p Play/perform rhythmic patterns with values (dotted half, dotted quarter, whole note, whole rest, four sixteenth, eighth-quarter-eighth syncopation, eighth triplet, dotted quarter-eighth, eighth-two sixteenth, two-sixteenth- eighth) from notation in a 3-4 part rhythmic score on unpitched and pitched percussion instruments in a variety of forms (ie: rondo, theme and variations).

(5)R.3.r Read patterns using rhythmic patterns with values (dotted half, dotted quarter, whole note, whole rest, four sixteenth, eighth-quarter-eighth syncopation, eighth triplet, dotted quarter-eighth, eighth-two sixteenth, two-sixteenth-eighth) using standard notation and Kodály terminology while simultaneously playing the pattern on body percussion, unpitched, or pitched instruments.

(5)R.3.c Create rhythmic patterns using values (dotted half, dotted quarter, whole note, whole rest, four sixteenth, eighth-quarter-eighth syncopation, eighth triplet, dotted quarter-eighth, eighth-two sixteenth, two sixteenth-eighth) including original and improvisational patterns for introductions, codas, interludes, rondos, and theme and variations.

**(5)R.4 Demonstrate unpitched percussion technique.**

(5)R.4.p Improvise with unpitched percussion using correct technique including alternating hands to accompany rhymes, poems, songs, and listening examples.

(5)R.5 Demonstrate organized dance vocabulary and simple organized folk/social dances.

**(5)R.5.m Perform a variety of organized dances from Level I-III from the Weikart dance progression to include locomotor movement and even dance steps.**

(5)R.5.c Create movement patterns in movement games and organized dance.

**Melody**

**(5)M.1 Produce pitch matching and vocal tone production.**

(5)M.1.s Sing exact pitch and intervallic relationships in extended range of at least a tenth (B-D<sup>1</sup>) emphasizing sustained phrasing and breath support.

**(5)M.2 Demonstrate melodic patterns (Sol-Mi-La-Do-Re-Do<sup>1</sup>-Fa-Ti-Sol<sub>1</sub>-La<sub>1</sub>) in moveable Do with Curwen hand signs and solfège.**

(5)M.2.m Sing songs with melodic patterns (Sol-Mi-La-Do<sup>1</sup>-Fa-Ti-Sol<sub>1</sub>-La<sub>1</sub>) with directional movement.

(5)M.2.s Sing songs and rhymes with melodic patterns (Sol-Mi-La- Do<sup>1</sup>-Fa-Ti-Sol<sub>1</sub>-La<sub>1</sub>) on solfège syllables with hand signs to initiate singing in harmony.

(5)M.2.l Identify and demonstrate melodic ostinato patterns with hand signs and solfège, including (Sol-Mi-La-Do-Re- Do<sup>1</sup>-Fa-Ti-Sol<sub>1</sub>-La<sub>1</sub>) as found in listening examples.

(5)M.2.p Play/perform pentatonic melodic patterns and phrases on barred instruments while reading standard notation.

(5)M.2.r Read/perform on instruments a variety of pentatonic melodies using (Sol-Mi-La- Do<sup>1</sup>-Fa-Ti-Sol<sub>1</sub>-La<sub>1</sub>) with hand signs and solfège from standard notation on a five lined staff.

(5)M.2.c Improvise pentatonic melodies and melodic patterns using (Sol-Mi-La-Do- Re- Do<sup>1</sup>-Fa-Ti-Sol<sub>1</sub>-La<sub>1</sub>) on pitched instruments using question and answer techniques.

**(5)M.3 Demonstrate and discuss a varied song repertoire in relation to history and culture.**

(5)M.3.s Sing songs from a variety of cultures, historical periods, and styles, discussing the cultural/historical context with understanding.

**(5)M.4 Analyze the relationship between the size of the sound source/instrument and its pitch.**

(5)M.4.l Identify pitch of larger and smaller instruments in listening examples including the orchestral families.

(5)M.4.p Justify the classification of pitch production on soprano, alto, and bass barred instruments when playing scale passages.

**(5)M.5 Analyze high/low contrasts, melodic direction, and melodic contour.**

(5)M.5.m Demonstrate high/low contrasts, melodic direction, and melodic contour using movement, props, and visuals.

(5)M.5.s Analyze high/low contrasts, melodic direction, and melodic contour in relation to phrase placement in a song.

(5)M.5.l Defend the analyzation of high/low contrasts, upward/downward melodic direction, and melodic contour found in listening examples as represented in visuals and listening maps.

(5)M.5.p Play/perform pentatonic and diatonic melodies with upward/downward melodic direction and melodic contour on pitched instruments.

(5)M.5.r Read and notate student created pentatonic and diatonic melodies using upward/downward melodic direction and melodic contour.

**(5)M.6 Analyze intervallic relationships in patterns using skips, steps, and repeats.**

(5)M.6.s Sing and analyze diatonic melodies with skips, steps, and repeats in song literature.

(5)M.6.l Analyze notated diatonic melodies with skips, steps, and repeats found in listening examples.

(5)M.6.p Play/perform notated diatonic melodies with skips, steps, and repeats on pitched instruments.

(5)M.6.r Read and analyze diatonic melodies of skips, steps, and repeats from song literature using standard notation.

### **(5)M.7 Identify scale patterns.**

(5)M.7.s Sing and analyze the C Major scale (Do-Re-Mi-Fa-Sol-La-Ti-Do!) with hand signs, solfège, and absolute note names from song literature.

(5)M.7.l Analyze C Major scale patterns (Do-Re-Mi-Fa-Sol-La-Ti-Do!) found in listening examples.

(5)M.7.p Play/perform C Major scale patterns (Do-Re-Mi-Fa-Sol-La-Ti-Do!) on barred instruments.

### **(5)M.8 Identify the musical alphabet and its placement on the treble clef staff.**

(5)M.8.r Read and note absolute note names from one ledger line below to one ledger line above the treble clef staff; using the hand staff, mnemonic devices, games, tests and visuals.

### **(5)M.9 Demonstrate correct fingering and proper tone production of C<sup>1</sup>-A<sup>1</sup>-D<sup>1</sup>-G<sup>1</sup>-B<sup>1</sup>-E<sup>1</sup>-D<sup>1</sup>-F<sup>1</sup>-C<sup>1</sup>-F<sup>1</sup> (optional B<sup>b</sup>) on the soprano recorder including using the hand staff and treble clef notation.**

(5)M.9.p Play/perform C<sup>1</sup>-A<sup>1</sup>-D<sup>1</sup>-G<sup>1</sup>-B<sup>1</sup>-E<sup>1</sup>-D<sup>1</sup>-F<sup>1</sup>-C<sup>1</sup>-F<sup>1</sup> (optional B<sup>b</sup>) pitches on the soprano recorder demonstrating correct fingering, proper tone production, articulation, and tonguing.

(5)M.9.r Read and notate C<sup>1</sup>-A<sup>1</sup>-D<sup>1</sup>-G<sup>1</sup>-B<sup>1</sup>-E<sup>1</sup>-D<sup>1</sup>-F<sup>1</sup>-C<sup>1</sup>-F<sup>1</sup> (optional B<sup>b</sup>) pitches from the hand staff and treble clef notation.

(5)M.9.c Create and improvise melodic patterns and phrases using C<sup>1</sup>-A<sup>1</sup>-D<sup>1</sup>-G<sup>1</sup>-B<sup>1</sup>-E<sup>1</sup>-D<sup>1</sup>-F<sup>1</sup>-C<sup>1</sup>-F<sup>1</sup> (optional B<sup>b</sup>) pitches on the soprano recorder.

## **Harmony**

### **(5)H.1 Identify differences in major/minor tonality and chord changes.**

(5)H.1.m Demonstrate differences in major/minor tonality and three-chord (I-IV-V7) changes using movement.

(5)H.1.s Sing a variety of songs in major/minor tonality and with three-chord (I-IV-V7) changes, analyzing the tonal differences and how it reflects mood.

(5)H.1.l Listen to and analyze a variety of examples in major/minor tonality with three-chord (I-IV-V7) changes, analyzing the tonal differences and how it reflects mood.

## **(5)H.2 Demonstrate the ostinato.**

(5)H.2.m Perform rhythmic and melodic ostinato patterns with body percussion and movement.

(5)H.2.s Sing/speak folk songs adding complimentary vocal or instrumental ostinati.

(5)H.2.l Analyze rhythmic and melodic ostinato patterns found in a listening example.

(5)H.2.p Analyze and perform layered ostinato patterns to accompany a rhyme, poem, or song.

(5)H.2.r Read, notate, and perform rhythmic ostinato patterns from dictation.

(5)H.2.c Create rhythmic and melodic ostinato pattern to accompany a round or rhythmic speech.

## **(5)H.3 Demonstrate two- and three-part rounds.**

(5)H.3.m Create a two- or three-part movement round to accompany sung rounds.

(5)H.3.s Sing and analyze two- and three-part rounds with an instrumental accompaniment.

(5)H.3.l Analyze and discuss the texture of two-three-four part rounds from listening examples.

(5)H.3.p Play/perform two- and three-part rounds on barred instruments.

(5)H.3.r Read two- and three-part rhythmic rounds on solfège and note names and play on recorder or barred instruments.

## **(5)H.4 Interpret a musical score with multiple parts.**

(5)H.4.p Perform a three-part rhythmic score in duple, triple, and/or mixed meters on a hand drum.

(5)H.4.r Read and orchestrate a three-part rhythmic score in duple, triple, and/or mixed meters and perform on body percussion, unpitched and/or pitched instruments.

### **(5)H.5 Demonstrate mallet technique.**

(5)H.5.p Play/perform an ascending and descending diatonic scale with accurate mallet technique: proper position, light quality, bouncing wrist motion, middle-of-bar placement, and alternating hands.

### **(5)H.6 Demonstrate bordun accompaniment (chord, broken, cross-over, level, moving).**

(5)H.6.p Play/perform two measure chord, patterned broken, cross-over, level, and moving bordun accompaniment on the barred instruments and defend the choice of which bordun is most appropriate for use with specific songs.

### **(5)H.7 Demonstrate the tonic accompaniment.**

(5)H.7.p Play/perform the tonic accompaniment and compare to other bordun patterns.

### **(5)H.8 Demonstrate chord changes.**

(5)H.8.p Play/perform chord changes (I-V, I-IV-V, I-VII) on barred instruments after building triad chord structure on specific degrees of the major or minor scale.

### **(5)H.9 Demonstrate partner songs and descants.**

(5)H.9.s Sing simple partner songs and analyze why the harmony is created when performed.

(5)H.9.p Play/perform simple partner songs and recorder descant.

## **Form**

### **(5)F.1 Analyze phrase and phrase relationships.**

(5)F.1.m Analyze same/different phrases through movement.

(5)F.1.s Justify the use of same/different phrases in a poem, rhyme, or song.

(5)F.1.l Analyze even/uneven phrases found in listening examples.

(5)F.1.p Analyze and perform same/different phrases in simple two and four phrase songs.

(5)F.1.r Read and analyze same/different phrases in rhymes, poems, and songs.

(5)F.1.c Create dramatizations and sound accompaniments to illustrate same/different phrases in rhymes, poems, and songs.

### **(5)F.2 Analyze form: AB, ABA, AABA.**

(5)F.2.m Symbolize the different sections of AB, ABA, and AABA form using student created shapes and movement.

(5)F.2.s Defend student choices of either singing or speaking to show contrasting sections in AB, ABA, and AABA form.

(5)F.2.l Analyze contrasting sections in AB, ABA, AABA form found in listening examples.

(5)F.2.p Play/perform contrasting sections in AB, ABA, and AABA form on barred instruments.

(5)F.2.r Analyze and symbolize rhythmic and melodic patterns in AB, ABA, AABA form.

(5)F.2.c Create and notate contrasting sections in AB, ABA, and AABA form justifying choices for contrasting sections.

### **(5)F.3 Analyze introduction, coda, and interlude.**

(5)F.3.s Perform an introduction, coda, and interlude using words or a phrase of a song.

(5)F.3.l Using descriptive vocabulary to defend choices, analyze the introduction, coda, and interlude found in a listening piece.

(5)F.3.p Perform a student created orchestration to be played as an introduction, coda, and/or interlude in a song.

(5)F.3.r Read and notate rhythmic introductions, codas, and interludes.

(5)F.3.c Create an introduction, coda, or interlude and justify your choices.

### **(5)F.4 Interpret rondo form: ABACA.**

(5)F.4.m Demonstrate rondo form through student created movement improvisation.

(5)F.4.s Sing/speak contrasting sections to demonstrate rondo form.

(5)F.4.l Analyze rondo form with contrasting sections found in listening examples.

(5)F.4.p Perform the A section of a rondo improvising alternating sections on barred instruments in a given pentatonic key.

(5)F.4.r Read several notated melodies and then perform in rondo form.



(5)F.4.c Create rondos using speech, movement, or instrumental improvisation.

**(5)F.5 Demonstrate theme and variation form.**

(5)F.5.m Demonstrate theme and variation form in a created movement sequence.

(5)F.5.l Listen to and symbolize theme and variation form.

(5)F.5.p Play a simple song with student altered rhythms, melody, or meter to create variations.

(5)F.5.r Read a simple melody and perform with student altered rhythm, tempo, or orchestration, justifying the choices.

(5)F.5.c Create variations on a theme justifying student choices.

**Expressive Qualities**

**(5)EQ.1 Explore creative movement and music to interpret stories, rhymes, and poetry.**

(5)EQ.1.m Examine movement echoes, positive, negative, symmetrical, and asymmetrical spaces while using creative movement to interpret stories, rhymes, poems, and songs.

(5)EQ.1.s Perform a dramatization of a song or a school musical presentation.

(5)EQ.1.l Demonstrate movement elements and vocabulary to accompany listening examples.

(5)EQ.1.p Create and play music to accompany a story, rhyme, poem, song, or movement.

(5)EQ.1.c Create movement structures and sequences incorporating the elements of dance.

**(5)EQ.2 Identify and discuss music styles of world cultures and historical periods.**

(5)EQ.2.m Perform and discuss folk dances from varied cultures and historical periods investigating the background of the dances and the traditions of the cultures.

(5)EQ.2.s Sing, perform, and discuss repertoire songs from different cultures, historical periods, and styles investigating the background of the songs and the traditions of the cultures.

(5)EQ.2.l Listen to and discuss authentic examples of music from varied cultures, historical periods, and styles investigating the background of the pieces and the traditions of the cultures.

(5)EQ.2.p Play, perform and discuss instrumental accompaniments from varied cultures investigating the background of the pieces and the traditions of the cultures.

**(5)EQ.3 Rehearse and refine a performance while following a conductor.**

(5)EQ.3.m Perform movement while following a conductor.

(5)EQ.3.s Sing while following a conductor.

(5)EQ.3.p Play an instrument while following a conductor.

**(5)EQ.4 Demonstrate contrasts in tempo.**

(5)EQ.4.m Demonstrate a range of contrasting tempos and changes through movement.

(5)EQ.4.s Analyze contrasts in song literature with tempo vocabulary and symbols (Largo, Adagio, Andante, Moderato, Allegro, Presto, Accelerando, Ritardando).

(5)EQ.4.l Analyze contrasts found in listening examples with tempo vocabulary, symbols, and descriptive language (Largo, Adagio, Andante, Moderato, Allegro, Presto, Accelerando, Ritardando).

(5)EQ.4.p Play/perform contrasting tempos using unpitched and pitched percussion instruments.

(5)EQ.4.c Create movement demonstrations using a variety of tempo contrasts.

**(5)EQ.5 Demonstrate contrasts in dynamics.**

(5)EQ.5.m Demonstrate a range of contrasting dynamic changes through movement.

(5)EQ.5.s Organize and create a performance piece using a range of contrasts with dynamics vocabulary and symbols (fortissimo (ff), forte (f), mezzoforte (mf), mezzopiano (mp), piano (p), pianissimo (pp), crescendo (<), decrescendo (>)).

(5)EQ.5.l Create a listening map with dynamic vocabulary and symbols to illustrate a listening example (fortissimo (ff), forte (f), mezzoforte (mf), mezzopiano (mp), piano (p), pianissimo (pp), crescendo (<), decrescendo (>)).

(5)EQ.5.p Play/perform contrasting dynamics using unpitched and pitched percussion instruments.

(5)EQ.5.c Create and perform a sound piece using the full range of dynamic markings (pianissimo (pp), piano (p), mezzo piano (mp), forte, (f), fortissimo, (ff), mezzo forte (mf), mezzo piano (mp), piano (p), pianissimo (pp)).

**(5)EQ.6 Demonstrate contrasts in timbre.**

(5)EQ.6.m Design a movement activity to demonstrate a variety of contrasts in timbre.

(5)EQ.6.s Identify individual student vocal timbres through call/response or solo/chorus singing.

(5)EQ.6.l Discuss contrasts in vocal and instrumental timbres found in song literature and listening examples as to specific sound source and production techniques.

(5)EQ.6.p Play and categorize instrumental timbres by sound source (woods, metals, shakers/scrapers, drums, strings) and production techniques.

(5)EQ.6.r Organize instrument names, abbreviations, and vocabulary to create and notate a timbre piece.

(5)EQ.6.c Create a sound accompaniment using vocal or instrumental timbres that relate to the theme or mood of the piece being performed.

**(5)EQ.7 Categorize recorder, classroom, and orchestral instruments.**

(5)EQ.7.l Categorize recorder, orchestral percussion, woodwind, brass, and string instruments by sound sources, families, and techniques.

(5)EQ.7.p Play unpitched, pitched, barred percussion and soprano/alto recorder instruments in orchestrations to accompany rhymes, poems, and songs.

(5)EQ.7.r Read and notate instrument names and abbreviations in a musical score.

**(5)EQ.8 Identify musical symbols.**

(5)EQ.8.r Read and notate written musical symbols mezzo piano (mp), mezzo forte (mf), slur, sharp (#), and flat (b) as identified in song literature.

**(5)EQ.9 Explore the role of music and dance in daily life.**

(5)EQ.9.I Investigate and discuss the roles of music and dance in daily life as a career (e.g. composer, performer, educator, dancer, actress, musician, conductor).

**(5)EQ.10 Explore connections between music and the other arts and disciplines.**

(5)EQ.10.I Investigate and discuss the similarities and differences in the principles, subject matter, and vocabulary of the other arts and disciplines and how they are connected with those in music.