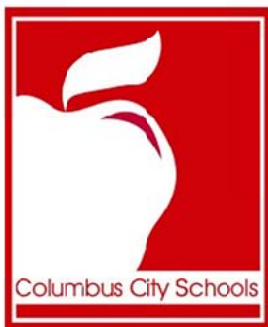


VOCAL MUSIC

Grade 5

CURRICULUM GUIDE

Aligned with the Ohio
Academic Content Standards



Division of
Academic Achievement
Support Services

Autumn 2008 Printing
Full Year Guide



COLUMBUS CITY SCHOOLS - VOCAL MUSIC CURRICULUM
Fifth Grade Vocal Music Curriculum Time Line



STANDARDS

- | | |
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| 1. Singing, alone and with others, a varied repertoire of music. | 5. Reading and notating music. |
| 2. Performing on instruments, alone and with others, a varied repertoire of music. | 6. Listening to, analyzing and describing music. |
| 3. Improvising melodies, variations and accompaniments. | 7. Evaluating music and music performances. |
| 4. Composing and arranging music within specified guidelines. | 8. Understanding relationships between music, the other arts and disciplines outside the arts. |
| | 9. Understanding music in relation to history and culture |

GLIs FOR GRADING PERIOD 1

September	October	November
GM51A1 - Sings independently GM51A2 - Sings expressively GM52A1 - Plays a varied repertoire of music GM55A1 - Reads 1/16, 1/8, 1/4, 1/2, whole, dotted, syncopated, tied, slurred, and combined 1/8 and 1/16 notes, and rests in 2/4, 3/4, 4/4, and 6/8 GM55A2 - Writes 1/16, 1/8, 1/4, 1/2, whole, dotted, syncopated, tied, slurred, and combined 1/8 and 1/16 notes/rests in 2/4, 3/4, 4/4, and 6/8 GM56A1 - Listens to/describes music using: Dynamics, tempo, meter, and articulation GM56B1 - Analyzes/describes: Repeat signs, D.C. al fine, D.S. al coda, first and second endings GM59A1 - Describes musical characteristics from various genres/cultures GM59C1 - Explores/describes function of music, musician's roles, and conditions for performing music in world cultures	GM51A1 - Sings independently GM51A2 - Sings expressively GM52A2 - Plays bourdons, melodic ostinati, and chords on a pitched instrument GM55A1 - Reads 1/16, 1/8, 1/4, 1/2, whole, dotted, syncopated, tied, slurred, and combined 1/8 and 1/16 notes, and rests in 2/4, 3/4, 4/4, and 6/8 GM55A2 - Writes 1/16, 1/8, 1/4, 1/2, whole, dotted, syncopated, tied, slurred, and combined 1/8 and 1/16 notes/rests in 2/4, 3/4, 4/4, and 6/8 GM55C2 - Uses form markings: D.S., D.C. al fine, multiple endings, double barline, repeat signs, phrase, and coda. GM58A1 - Defines art terms: Texture, color, form, balance, movement and uses them to describe musical events GM59A1 - Describes musical characteristics from various genres/cultures GM59A2 - Sings/listens/moves to music of various cultural groups and historical periods	GM51A1 - Sings independently GM51A2 - Sings expressively GM51B1 - Sings in groups canons and two-part songs GM51B2 - Blends voices GM52A1 - Plays diverse music GM55B1 - Reads 4-8-measure melodies in the treble clef in G, C, and F GM55B2 - Writes 4-8-measure melodies in the treble clef in G, C, and F GM56B1 - Analyzes/describes: Repeat signs, D.C. al fine, D.S. al coda, first and second endings GM59A1 - Describes musical characteristics from various genres/cultures GM59A2 - Sings/listens/moves to music of various cultural groups and historical periods



Fifth Grade Vocal Music Curriculum Time Line



GLIs FOR GRADING PERIOD 2

November	December	January
<p>GM51B1 - Sings in groups canons and two-part songs</p> <p>GM52A2 - Plays bourdons, melodic ostinati, and chords on a pitched instrument</p> <p>GM52A3 - Exhibits correct instrumental techniques</p> <p>GM55A1 - Reads 1/16, 1/8, 1/4, 1/2, whole, dotted, syncopated, tied, slurred, and combined 1/8 and 1/16 notes, and rests in 2/4, 3/4, 4/4, and 6/8</p> <p>GM55A2 - Writes 1/16, 1/8, 1/4, 1/2, whole, dotted, syncopated, tied, slurred, and combined 1/8 and 1/16 notes/rests in 2/4, 3/4, 4/4, and 6/8</p> <p>GM55C2 - Uses form markings: D.S., D.C. al fine, multiple endings, double barline, repeat signs, phrase, and coda.</p> <p>GM56A1 - Listens to/describes music using: Dynamics, tempo, meter, and articulation</p> <p>GM58B1 - Describes/demonstrates how music connects to other subject areas</p>	<p>GM51A1 - Sings independently</p> <p>GM51A2 - Sings expressively</p> <p>GM51B1 - Sings in groups canons and two-part songs</p> <p>GM51B3 - Responds appropriately to the cues of a conductor.</p> <p>GM52A1 - Plays diverse music</p> <p>GM52B3 - Responds to conductor</p> <p>GM56A2 - Identifies major and minor keys</p> <p>GM57A1 - Develops and applies criteria for evaluating performances of self and others.</p> <p>GM57B1 - Develops criteria to describe a musical work</p> <p>GM58A1 - Defines art terms: Texture, color, form, balance, movement and uses them to describe musical events</p> <p>GM59A1 - Describes musical characteristics from various genres/cultures</p>	<p>GM51A1 - Sings independently</p> <p>GM51A2 - Sings expressively</p> <p>GM52A4 - Performs ostinati on unpitched instruments</p> <p>GM52B2 - Blends while playing in groups</p> <p>GM55A1 - Reads 1/16, 1/8, 1/4, 1/2, whole, dotted, syncopated, tied, slurred, and combined 1/8 and 1/16 notes, and rests in 2/4, 3/4, 4/4, and 6/8</p> <p>GM55A2 - Writes 1/16, 1/8, 1/4, 1/2, whole, dotted, syncopated, tied, slurred, and combined 1/8 and 1/16 notes/rests in 2/4, 3/4, 4/4, and 6/8</p> <p>GM56C2 - Classifies voices as changed, unchanged, soprano, alto, tenor, or bass</p> <p>GM58B1 - Describes/demonstrates how music connects to other subject areas</p> <p>GM59A1 - Describes musical characteristics from various genres/cultures</p> <p>GM59C1 - Explores/describes function of music, musician's roles, and conditions for performing music in world cultures</p>

GLIs FOR GRADING PERIOD 3

January	February	March
<p>GM52A1 - Plays a varied repertoire of music</p> <p>GM52B2 - Blends while playing in groups</p> <p>GM55C1 - Uses symbols for accidentals, dynamics, tempo, articulation, and expression</p> <p>GM55C2 - Uses form markings: D.S., D.C. al fine, multiple endings, double barline, repeat signs, phrase, and coda.</p> <p>GM59A2 - Sings/listens/moves to music of various cultural groups and historical periods</p>	<p>GM51A1 - Sings independently</p> <p>GM51A2 - Sings expressively</p> <p>GM52A1 - Plays diverse music</p> <p>GM52A4 - Performs ostinati on unpitched instruments</p> <p>GM53A1 - Improvises call-and-response melodies</p> <p>GM53A2 - Improvises accompaniment on pitched/unpitched instruments</p> <p>GM53A3 - Improvises melodic embellishments on given melodies</p> <p>GM57B2 - Identifies/discusses aesthetic qualities of the performances of self and others</p> <p>GM58B2 - Explains how music elements relate to disciplines outside the arts</p>	<p>GM51A1 - Sings independently</p> <p>GM51A2 - Sings expressively</p> <p>GM52B1 - Maintains independent instrumental parts</p> <p>GM53A2 - Improvises accompaniment on pitched/unpitched instruments</p> <p>GM54A1 - Composes short pieces within a particular style, form, instrumentation, or compositional technique using classroom instruments and sound sources</p> <p>GM54B1 - Investigates technology used for creating/arranging/notating music</p> <p>GM55C1 - Uses symbols for accidentals, dynamics, tempo, articulation, and expression</p> <p>GM55D1 - Reads vocal music in two or more parts.</p> <p>GM56A1 - Listens to/describes music using: Dynamics, tempo, meter, and articulation</p> <p>GM56B1 - Analyzes/describes: Repeat signs, D.C. al fine, D.S. al coda, first and second endings</p> <p>GM57A2 - Evaluates compositions, arrangements, and improvisations</p> <p>GM58A2 - Identifies/compares similar elements/ideas /emotions in the arts</p> <p>GM58B1 - Describes/demonstrates how music connects to other subject areas</p> <p>GM59A1 - Describes musical characteristics from various genres/cultures</p> <p>GM59D3 - Discusses the lives and times of composers from various historical periods.</p>



Fifth Grade Vocal Music Curriculum Time Line

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GLIs FOR GRADING PERIOD 4

April	May	June
GM51A1 - Sings independently GM51A2 - Sings expressively GM52B2 - Blends while playing in groups GM53A2 - Improvises accompaniment on pitched/unpitched instruments GM54A2 - Arranges pieces for voices or instruments other than those for which the pieces were written GM55C1 - Uses symbols for accidentals, dynamics, tempo, articulation, and expression GM56B1 - Analyzes/describes: Repeat signs, D.C. al fine, D.S. al coda, first and second endings GM56C3 - Identifies/classifies band/orchestra/choir listening examples GM58A3 - Uses various art forms to interpret music GM58B1 - Describes/demonstrates how music connects to other subject areas GM59B1 - Describes/demonstrates how genre and performance setting affect audience response GM59D1 - Identifies exemplary music role models and describe their activities/achievements GM59D2 - Identifies skills needed to be a musician	GM51A1 - Sings independently GM51A2 - Sings expressively GM52A1 - Plays diverse music GM52B2 - Blends while playing in groups GM52A5 - Plays simple melodies by ear on a melodic instrument GM52B4 - Plays accompaniments by ear on a harmonic instrument GM54A1 - Composes short pieces within a particular style, form, instrumentation, or compositional technique using instruments and sound sources GM55D2 - Reads music for rhythmic/melodic instruments in two or more parts GM56C1 - Identifies electronic/world/western musical instruments	Review GLIs through songs and musical activities

VOCAL MUSIC CURRICULUM GUIDES

GENERAL MUSIC GRADE 5

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THE PURPOSE OF THIS CURRICULUM GUIDE

The purpose of this Vocal Music Curriculum Guide is to provide teachers with deeply aligned curricular materials and examples of lessons. It contains standards, benchmarks and grade level indicators which are correlated with the Ohio Arts Academic Standards, the National Music Standards, the previous levels of learning, aligned teaching resources and texts, and differentiated teaching strategies for music students.

The Vocal Music Curriculum Guide is approved by the Columbus Board of Education as the official curriculum to be taught. It is the intent of the board that all teachers will follow the prescribed scope and sequence in order to maximize student achievement.

This curriculum document provides essential information and examples that will allow teachers to create specific lessons to maximize student learning. The strategies contained in this guide are designed to provide guidance to teachers on how to approach key concepts and skills. This curriculum guide cannot replace good teaching, but it can reinforce and guide teachers to provide all students with the skills, knowledge, and experiences to master the Columbus City Schools Vocal Music Curriculum.

TEACHERS GUIDE FOR USING THIS DOCUMENT

A curriculum guide is a document designed to lead teachers in the creation of lessons that will produce higher levels of learning for all students. The content of this guide has been carefully selected to provide a focused, aligned roadmap that is 100 percent correlated to district, state and national standards.

This curriculum guide was designed using the concept of “deep curriculum alignment.” Deep alignment occurs when lessons taught to students include activities, experiences, and materials that match or exceed the content, context, and cognitive levels of the standards and lead to improved student performance.

Teachers are asked to pay particular attention to the following components of this guide:

Standards, Benchmarks and Grade Level Indicators

The vocal music Content Standards for Columbus City Schools are based on the nine National Music Standards. The Benchmarks and Grade Level Indicators are a blend of national achievement standards and standards, benchmarks and grade level indicators from the Ohio Academic Content Standards for Music. The **standards** are the overarching goals, the **benchmarks** are smaller pieces of the standards, and the **grade level indicators (GLIs)** outline what students must do to show mastery at each grade level.

Quarterly Scope and Sequence Charts

The grade level indicators have been divided into quarterly scope and sequence charts, which serve as pacing guides for each grading period. Some grade level indicators are used more than once throughout the year to allow students ample opportunity to master them. The philosophy of designing sample lesson plans is to provide strategies for teaching all grade level indicators, which may not result in lesson plans for each week.

Assessment

Assessment is one of the critical elements of deep alignment. Therefore, teachers should ensure that any assessment they create is consistent and aligned with the district grade level indicators. Assessments should also be aligned with the strategies that are used for instruction so that students receive “no surprises” when engaged in assessment. Assessment of each grade level indicator has been provided in this curriculum guide.

Summative Assessment

Summative Assessments provide ways that students demonstrate mastery of the grade level indicators. Performance, written, and alternative assessments can be used. Summative Assessments should be planned before procedures so the assessments guide the strategies for teaching the lessons.

Pre-Assessment

Pre-Assessment activities provide information about what students already know so that they are able to work towards mastering the appropriate grade level indicators.

Formative Assessment

Formative Assessment occurs during the lesson so that the teacher will know the level of student comprehension and can make adjustments in instruction during the lesson instead of waiting until the lesson is completed.

Procedures

Procedures are written with differentiated instruction in mind. Differentiated instruction means choosing a variety of strategies that will enable students with varying needs to master the grade level indicators.

Writing Connections

Writing across the curriculum is an expectation of all instruction in Columbus City Schools (CCS). The lessons in this curriculum guide contain Writing Connections that are used by CCS students (e.g., Type 1 and 2 Quick writes, formula writing, comparison and contrast, graphic organizers, short answer response and the writing process). Teachers are expected to use these connections during instruction.

Interdisciplinary Connections

Interdisciplinary Connections are the Ohio Academic Content standards and benchmarks from English Language Arts and Social Studies. These standards and benchmarks correlate/integrate with the lessons and help CCS students become accustomed to utilizing content, context and cognitive levels of the Ohio Graduation Test.

Background Information

Background Information is provided for teachers if information needed to teach the lesson is not included in district adopted texts.

Re-Teach

Re-Teach strategies are for students who did not comprehend the lesson and master the grade level indicators. Re-Teach strategies involve breaking down strategies from the procedures into smaller chunks of learning (e.g., instead of applying several elements to a piece of music, apply one element at a time).

Enrichment/Extension

Enrichment/Extension provides strategies for students who have already mastered the grade level indicators. Since mastery may occur at the beginning, during, or at the end of a lesson, they are a necessary component for differentiating instruction and providing more breadth and depth to learning.

Linked Materials

These lessons have been written to be integrated into Columbus City School's CiMS (Columbus Information Management System) online curriculum resource. When integrated online, teachers can access these Linked Materials (worksheets, etc.) for printing purposes.

Organizers

Organizers are a list of keywords utilized in the lessons which make them searchable through the CiMS online curriculum resource. Elements of the following which are used in the lessons are listed: Teaching Methods, Grouping, Assessment, Student Grouping, Bloom's Taxonomy, Gardner's Multiple Intelligences, Instructional Strategies, and SIOP/ESL (Sheltered Instruction Observation Protocol/English as a Second Language).

General Music Scope and Sequence

Grade 5

Month	Theme	GLI	Standard Benchmark GLI	OGT Social Studies Standards and Benchmarks	OGT English Language Arts Standards and Benchmarks
Grading Period 1					
September	Singing	Sings independently, on pitch and in rhythm, using correct posture, diction, breath support, and tone.	GM51A1	Social Studies Skills and Methods D	Communications: Oral and Visual C
	Singing	Independently sings expressively, using articulation, dynamics, and tempi, songs representing diverse genres and cultures.	GM51A2	Social Studies Skills and Methods D	Communications: Oral and Visual C
	Performing on Instruments	Performs on instruments with correct pitches, rhythms, dynamics, and timbre, a varied repertoire of music.	GM52A1	Social Studies Skills and Methods D	
	Reading and Notating	Reads sixteenth, eighth, quarter, half, whole, dotted, syncopated, tied, slurred, and combined eighth and sixteenth notes, and rests in 2/4, 3/4, 4/4, and 6/8 time signatures.	GM55A1		
	Reading and Notating	Writes sixteenth, eighth, quarter, half, whole, dotted, syncopated, tied, slurred, and combined eighth and sixteenth notes, and rests in 2/4, 3/4, 4/4, and 6/8 time signatures.	GM55A2		
	Listening	Listens to a varied repertoire of music and describes it utilizing music vocabulary: dynamics, tempo, meter, and articulation.	GM56A1		Acquisition of Vocabulary D Writing Process A, B, F, G Writing Convention A, B, C Research E Communications: Oral and Visual – A

	Listening	Analyzes and describes a varied repertoire of music with terms related to form: repeat signs, D.C. al fine, D.S. al coda, first and second endings.	GM56B1		Writing Process A, B, C Writing Convention B, C Research E Communications: Oral and Visual A
	Relation to History and Culture	Describes distinguishing characteristics of music from various genres and cultures.	GM59A1	History A, D People in Societies A	Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies B, C Writing Process A, B, C, D, E Writing Conventions B, C Research E Communications: Oral and Visual A Research B, C
	Relation to History and Culture	Explores and describes the function of music, roles of musicians, and conditions for performing music in various cultures of the world.	GM59C1		Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies B, C Writing Process A, B, C, D, E Writing Conventions B, C Research E
October	Singing	Sings independently, on pitch and in rhythm, using correct posture, diction, breath support, and tone.	GM51A1	Social Studies Skills and Methods D	Communications: Oral and Visual C
	Singing	Independently sings expressively, using articulation, dynamics, and tempi, songs representing diverse genres and cultures.	GM51A2	Social Studies Skills and Methods D	Communications: Oral and Visual C
	Performing on Instruments	Performs bourdons, melodic ostinati, and chords on a pitched classroom instrument (e.g., recorder, xylophone, keyboard instrument).	GM52A2		
	Reading and Notating	Reads sixteenth, eighth, quarter, half, whole, dotted, syncopated, tied, slurred, and combined eighth and sixteenth notes, and rests in 2/4, 3/4, 4/4, and 6/8 time signatures.	GM55A1		

	Reading and Notating	Writes sixteenth, eighth, quarter, half, whole, dotted, syncopated, tied, slurred, and combined eighth and sixteenth notes, and rests in 2/4, 3/4, 4/4, and 6/8 time signatures.	GM55A2		
	Reading and Notating	Uses form markings: D.S., D.C. al fine, multiple endings, double barline, repeat signs, phrase, and coda.	GM55C2		Reading Applications: Reading Applications: Literary Text F
	Relationships to Other Disciplines	Defines basic art terms (e.g., texture, color, form, balance, movement) associated with various art forms and uses them to describe musical events.	GM58A1		Acquisition of Vocabulary D Reading Applications: Reading Applications: Literary Text F, G Writing Process-B, E Writing Conventions B, C Research E Communications: Oral and Visual A
	Relation to History and Culture	Describes distinguishing characteristics of music from various genres and cultures.	GM59A1	History A, D People in Societies A	Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies B, C Writing Process A, B, C, D, E Writing Conventions B, C Research B, C, E Communications: Oral and Visual A Research B
	Relation to History and Culture	Sings, listens to, and moves to the music of various cultural groups and historical periods (e.g., South African choral groups, Baroque, American folk songs, Native American drumming).	GM59A2	History A, D People in Societies A	Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies B, C Communications: Oral and Visual C
November	Singing	Sings independently, on pitch and in rhythm, using correct posture, diction, breath support, and tone.	GM51A1	Social Studies Skills and Methods D	Communications: Oral and Visual C
	Singing	Independently sings expressively, using articulation, dynamics, and tempi, songs representing diverse genres and cultures.	GM51A2	Social Studies Skills and Methods D	Communications: Oral and Visual C

	Singing	Sings in groups canons (e.g., rounds) and two-part songs representing diverse genres and cultures with appropriate expression.	GM51B1	Social Studies Skills and Methods D	Communications: Oral and Visual C
	Singing	Blends vocal timbres and matches dynamic levels.	GM51B2	Social Studies Skills and Methods D	Communications: Oral and Visual C
	Performing on Instruments	Performs on instruments with correct pitches, rhythms, dynamics, and timbre, a varied repertoire of music.	GM52A1	Social Studies Skills and Methods D	
	Reading and Notating	Reads 4-8-measure melodies in the treble clef in the keys of G, C, and F.	GM55B1		
	Reading and Notating	Writes 4-8-measure melodies in the treble clef in the keys of G, C, and F.	GM55B2		Research C
	Listening	Analyzes and describes a varied repertoire of music with terms related to form: repeat signs, D.C. al fine, D.S. al coda, first and second endings.	GM56B1		Writing Process A, B, C Writing Conventions B, C Research E Communications: Oral and Visual A
	Relation to History and Culture	Describes distinguishing characteristics of music from various genres and cultures.	GM59A1	History A, D People in Societies A	Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies B, C Writing Process A, B, C, D, E Writing Conventions B, C Research B, C E Communications: Oral and Visual A
	Relation to History and Culture	Sings, listens to, and moves to the music of various cultural groups and historical periods (e.g., South African choral groups, Baroque, American folk songs, Native American drumming).	GM59A2	History A, D People in Societies A	Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies B, C Communications: Oral and Visual C



COLUMBUS CITY SCHOOLS VOCAL MUSIC CURRICULUM



Instructional Unit	Grade 5, General Music, September
Title:	Note Values
Subject:	General Music
Grade Range:	5
Description:	Students identify different tempi and note values. Students sing and perform on instruments music of various genres and cultures.
Duration:	40 minutes
Author:	Bradley Walsh
Publisher:	Columbus City Schools
Keywords:	Singing; Playing Instruments; Notation; Listening; Creating

Content Standard 1: Singing, alone and with others, a varied repertoire of music

Benchmark A: Sing music representing diverse genres and cultures independently with accuracy and appropriate expression.

GLI 2: Sings expressively, using articulation, dynamics, and tempi, songs representing diverse genres and cultures. GM51A2

Content Standard 2: Performing on instruments, alone and with others, a varied repertoire of music

Benchmark A: Perform music representing diverse genres and cultures independently with accuracy and appropriate expression.

GLI 1: Performs on instruments with correct pitches, rhythms, dynamics, and timbre, a varied repertoire of music. GM52A1

Content Standard 5: Reading and notating music

Benchmark A: Identify and utilize the following: clef, key signature, meter, tempo, dynamic markings, accidentals, and note values.

GLI 1: Reads sixteenth, eighth, quarter, half, whole, dotted, syncopated, tied slurred, and combined eighth and sixteenth notes, and rests in 2/4, 3/4, 4/4, and 6/8 time signatures.
GM55A1

Content Standard 6: Listening to, analyzing, and responding and describing music

Benchmark A: Listen to, respond and describe a varied repertoire of music utilizing musical terminology.

GLI 1: Listens to a varied repertoire of music and describes it utilizing music vocabulary: dynamics, tempo, meter, and articulation. GM56A1



Lesson Assessment

- Students expressively sing “We Want to Sing” and “Mary Ann.”
- Students listen to “We Want to Sing” and “Mary Ann” and describe the tempo and articulation.
- Students read and play rhythm patterns to accompany “Mary Ann” on classroom instruments.



Pre-Assessment

- Students review sixteenth, eighth, quarter, half, and whole notes.
- Students review correct singing posture.


Instructional Strategies

- Students listen to “We Want to Sing” (Share the Music 5, page 1; CD 1, track 1), as they point to the words in the book. Students listen to the song again, tapping their feet to the song. The length of the beat can vary among students. For example, some may be tapping quarter note beats others might be tapping half notes or eighth notes.
- Teacher records individual rhythmic responses on the board and students write them on paper. Students write and review whole, half, quarter, eighth, and sixteenth notes (Formative Assessment).
- Teacher asks students to identify the tempo for “We Want to Sing” (Share the Music 5, page 1; CD 1, track 1). Class discusses tempo markings: moderato, adagio and allegro. Students write tempo markings and definitions on paper or in their music journals (Formative Assessment).
- Students rhythmically read the note values in “We Want to Sing” (Share the Music 5, page 1; CD 1, track 1; Summative Assessment). Note: quarter note = ta; eighth note = ti ti; half note = ta-ta; and whole note = ta-a-a-a.
- Students expressively sing “We Want to Sing” (Summative Assessment).
- Students listen to and sing “Mary Ann” (Share the Music 5, page 4; CD 1, track 4; Summative Assessment).
- Students describe the tempo and articulation of “Mary Ann” (Summative Assessment).
- Teacher divides students into four groups and distributes four different kinds of instruments:
 - Group 1 plays triangles,
 - Group 2 plays maracas,
 - Group 3 plays rhythm sticks, and
 - Group 4 plays claves.
- Teacher writes rhythm patterns for “Mary Ann” on the board (Share the Music 5 – Teacher’s Edition, page 4). Each group practices and performs a specific rhythm pattern with the song “Mary Ann” (Summative Assessment).

District Adopted Textbook/Supplemental Materials

- Share the Music 5, CD 1
- Share the Music 5 – Teacher’s Edition
- Share the Music 5 – Student Edition


Materials/Resources

- CD player
 - Claves
 - Triangles
 - Maracas
 - Rhythm sticks
 - Music journals or lined paper
 - Rhythm flash cards (Re-Teach)
- 

Re-Teach

- Students draw pictures that represent various tempo markings (e.g., moderato, allegro, adagio).
- Students practice reading rhythms with rhythm flash cards or rhythms written on the board.

Extension

- Students identify note values from songs in the book.
 - Students tap different subdivisions of the beat with popular music selections.
 - Students pat the beat of songs they hear on the radio at home or in the car. Students should try to pat whole, half, quarter, eighth, and sixteenth notes.
- 

Interdisciplinary Connections

- Acquisition of Vocabulary D – Use knowledge of symbols, acronyms, word origins, and derivations to determine the meanings of unknown words.

Organizers

<p>Teaching Methods</p> <ul style="list-style-type: none">• Cooperative Learning• Discussions• Experiential Learning• Hands-On Learning• Integrated Instruction• Multiple Activities• Visual Instruction <p>Grouping</p> <ul style="list-style-type: none">• Heterogeneous Grouping• Large Group Instruction• Small Group Instruction <p>Assessment</p> <ul style="list-style-type: none">• Authentic Assessment• Curriculum Based Assessment• Informal Assessment• Observation <p>Student Groupings</p> <ul style="list-style-type: none">• Class• Grade• Heterogeneous Grouping• Large Group Instruction	<p>Bloom's Taxonomy of Cognitive Objectives</p> <ul style="list-style-type: none">• I Knowledge• II Comprehension• III Application <p>Gardner's Multiple Intelligences: Learning Styles</p> <ul style="list-style-type: none">• Bodily-Kinesthetic• Logical-Mathematical• Musical• Spatial <p>Instructional Strategies</p> <ul style="list-style-type: none">• Cooperative Learning• Homework and Practice• Identifying Similarities and Differences• Nonlinguistic Representation• Reinforcing Effort and Providing Recognition <p>SIOP – ESL</p> <ul style="list-style-type: none">• Etymology• Guided Practice• Integrations of Reading, Writing, Speaking, and Listening Skills• Interaction• Pronunciation/Speech• Scaffolding
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COLUMBUS CITY SCHOOLS VOCAL MUSIC CURRICULUM



Instructional Unit	Grade 5, General Music, September
Title:	Music Symbols
Subject:	General Music
Grade Range:	5
Description:	In this lesson, students write rhythms and explore musical road map signs.
Duration:	40 minutes
Author:	Bradley Walsh
Publisher:	Columbus City Schools
Keywords:	D.C.; D.S.; Fine; Rhythms

Content Standard 5: Reading and notating music

Benchmark A: Identify and utilize rhythmic notation.

GLI 2: Writes sixteenth, eighth, quarter, half, whole, dotted, syncopated, tied, slurred, and combined eighth and sixteenth notes, and rests in 2/4, 3/4, 4/4, and 6/8 time signatures. GM55A2

Content Standard 6: Listening to, analyzing and describing music.

Benchmark B: Listen to a varied repertoire of music and analyze the structure.

GLI 1: Analyzes and describes a varied repertoire of music with terms related to form: repeat signs, D.C. al fine, D.S. al coda, first and second endings. GM56B1

Lesson Assessment

- Students write three, two-measure rhythmic patterns.
 - Students identify and utilize D.S., D.C., and *fine* signs.
-

Pre-Assessment

- Students review treble staff and note values.
-

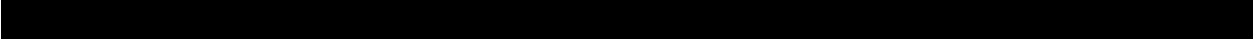
Instructional Strategies

- Teacher writes four, two-measure (four beats per measure) rhythmic patterns at the board. Teacher reviews the value of each rhythm symbol. Students say each rhythm.
 - Selected students write two-measure rhythmic patterns at the board. Class checks their work for variety of rhythms and completion of four-beat measures (Formative Assessment).
 - Students write three, two-measure rhythmic patterns on a piece of paper (Summative Assessment).
 - Student volunteers read their rhythms for the class.
 - Students sing “We Want to Sing” (Share the Music 5, page 1; CD 1, track1)
 - Students locate the D.S. al fine symbols in “We Want to Sing,” tell what they mean, and sing the song again (Summative Assessment).
 - Students sing “This Land is Your Land” (Share the Music 5, page 18; CD 1, track 12).
 - Students locate the D.C. al fine symbols in “This Land is Your Land,” tell what they mean, and sing the song again (Share the Music 5, page 18; CD 1, track 12; Summative Assessment).
-

District Adopted Textbook/Supplemental Materials

- Share the Music 5, CD 1
- Share the Music 5 – Student Edition


Materials/Resources

- Pencils
 - Paper
 - Chalkboard and chalk
 - CD player
 - Classroom instruments (Extension)
- 

Re-Teach

- Students review note values and practice writing one-measure rhythmic patterns.

Extension

- Students form groups and create an arrangement of their rhythmic patterns together. They select classroom instruments to perform their arrangements.
- 

Organizers

<p>Teaching Methods</p> <ul style="list-style-type: none">• Discussions• Hands-On Learning• Multiple Activities <p>Grouping</p> <ul style="list-style-type: none">• Heterogeneous Grouping• Individualized Instruction• Large Group Instruction <p>Assessment</p> <ul style="list-style-type: none">• Curriculum Based Assessment• Informal Assessment• Observation <p>Student Groupings</p> <ul style="list-style-type: none">• Class• Grade• Heterogeneous Grouping• Individual• Large Group Instruction	<p>Bloom's Taxonomy of Cognitive Objectives</p> <ul style="list-style-type: none">• I Knowledge• II Comprehension• III Application <p>Gardner's Multiple Intelligences: Learning Styles</p> <ul style="list-style-type: none">• Linguistic• Logical-Mathematical• Musical• Spatial <p>Instructional Strategies</p> <ul style="list-style-type: none">• Homework and Practice <p>SIOP – ESL</p> <ul style="list-style-type: none">• Guided Practice• Hands-On Activities• Integrations of Reading, Writing, Speaking, and Listening Skills• Modeling• Techniques to Make Concepts Clear
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COLUMBUS CITY SCHOOLS VOCAL MUSIC CURRICULUM



Instructional Unit	Grade 5, General Music, September
Title:	Comparing Songs
Subject:	General Music
Grade Range:	5
Description:	In this lesson, students learn, sing and compare two songs. They determine which historical period the songs belong to and discuss the musicians who perform them.
Duration:	40 minutes
Author:	Bradley Walsh
Publisher:	Columbus City Schools
Keywords:	Compare; Sing; Genres; Cultures; Musicians

Content Standard 1: Singing, alone and with others, a varied repertoire of music

Benchmark A: Sing, independently and with appropriate expression, songs representing diverse genres and cultures.

GLI 1: Sings independently, on pitch and in rhythm, using correct posture, diction, breath support, and tone. GM51A1

Content Standard 9: Understanding music in relation to history and culture

Benchmark A: Identify by genre or style and respond to music from various historical periods and diverse cultures.

GLI 1: Describes distinguishing characteristics of music from various genres and cultures. GM59A1

Benchmark C: Identify the uses and suitability of music in their daily experience and in other cultures.

GLI 1: Explores and describes the function of music, roles of musicians, and conditions for performing music in various cultures of the world. GM59C1



Lesson Assessment

- Students sing “We Go Together” and “When the Saints Go Marching In,” using correct posture and breathing techniques.
- Students compare the styles of two songs and categorize them into their specific genres and historical periods.
- Students discuss the functions and venues of two songs. They determine the type and role of musicians who perform them.



Pre-Assessment

- Students sing familiar songs while reviewing correct singing posture and breathing.



Instructional Strategies

- Students listen to “Montage of Processionals” (Share the Music 5, page 14; CD 1, track 10). They identify where the musical selections come from on a world map, and identify what types of instruments are used in the examples.
- Students compare the processional music with the pictures on Share the Music 5, page 14.
- Students sing the songs “We Go Together” (Share the Music 5, page 10; CD 1, track 7), and “When the Saints Go Marching In” (Share the Music 5, page 127; CD 3, track 4), using correct posture and correct breathing (Summative Assessment).
- Students compare the two songs using *T-chart Comparing Songs* (Formative Assessment).
- Students use the information on the *T-chart Comparing Songs* and the *Song Paragraph Writing Rubric* to write a paragraph describing either song.

- Students share their writing samples with the class and use the *Song Paragraph Writing Rubric* to evaluate their work (Summative Assessment).
- Students determine through discussion which historical periods and specific American cultures are represented in the two songs.
- Students discuss the functions and venues of the two songs and determine the type and role of musicians who perform them (Summative Assessment).

District Adopted Textbook/Supplemental Materials

- Share the Music 5, CDs 1 and 3
- Share the Music 5 – Student Edition

Materials/Resources

- Pencils
- CD player
- *T-chart Comparing Songs*
- *Song Paragraph Writing Rubric*
- Paper
- World map
- “Grease” on DVD or VHS (Extension)
- TV with DVD or VHS (for “Grease;” Extension)

Re-Teach

- Students listen to Jazz, Rock and Roll and Broadway selections and note the various differences.

Extension

- Students watch excerpts of the movie “Grease” and discuss the culture, time period and the role of musicians in the movie.

Linked Materials

- *T-chart Comparing Songs*
- *Song Paragraph Writing Rubric*

Interdisciplinary Connections

- Writing Process C – Clarify ideas for writing assignments by using graphics or other organizers.
- Writing Convention A – Use correct spelling.
- Writing Convention B – Use conventions of punctuation and capitalization in written work.
- Writing Convention C – Use grammatical structures to effectively communicate ideas in writing.
- People in Societies A – Compare practices and products of North American cultural groups.

Writing Connections

- Graphic organizer
-

Organizers

<p>Teaching Methods</p> <ul style="list-style-type: none">• Advanced Organizers• Brainstorming• Discussions• Integrated Instruction• Interdisciplinary• Multimedia Instruction• Multiple Activities• Questioning Techniques <p>Grouping</p> <ul style="list-style-type: none">• Heterogeneous Grouping• Individualized Instruction• Large Group Instruction <p>Assessment</p> <ul style="list-style-type: none">• Authentic Assessment• Curriculum Based Assessment• Informal Assessment• Observation <p>Student Groupings</p> <ul style="list-style-type: none">• Class• Grade• Heterogeneous Grouping• Individual• Individualized Instruction• Large Group Instruction	<p>Bloom's Taxonomy of Cognitive Objectives</p> <ul style="list-style-type: none">• I Knowledge• II Comprehension• III Application• IV Analysis <p>Gardner's Multiple Intelligences: Learning Styles</p> <ul style="list-style-type: none">• Interpersonal• Intrapersonal• Linguistic• Logical-Mathematical• Musical <p>Instructional Strategies</p> <ul style="list-style-type: none">• Homework and Practice• Identifying Similarities and Differences• Nonlinguistic Representations• Questions, Cues, and Advanced Organizers• Reinforcing Effort and Providing Recognition• Setting Objectives and Providing Feedback• Summarizing and Note Taking <p>SIOP – ESL</p> <ul style="list-style-type: none">• Guided Practice• Hands-On Activities• Integrations of Reading, Writing, Speaking, and Listening Skills• Meaningful Content and Language Activities
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Name _____

T-Chart Comparing Songs

*Write the name of each song in the appropriate box at the top of the columns.
Answer the following questions next to the corresponding numbers for each song.*

1. What is the style/genre of this music?
2. What country does this musical selection come from?
3. What instruments/voices are used in the music?
4. What is the tempo of the music?
5. For what purpose was the music composed?

Song Title:	Song Title:
1.	1.
2.	2.
3.	3.
4.	4.
5.	5.

Name _____

Song Paragraph Writing Rubric

Choose one song to write a paragraph about.
Your paragraph will be graded according to the criteria below.

Describe the song “When the Saints Go Marching In,” using information from your t-chart.

OR

Describe the song “We Go Together,” using information from your t-chart.

	1 - Outstanding	2 - Successful	3 - Not Successful
INFO	Used information from all five questions on the t-chart.	Used information from some of the questions on the t-chart.	Used little or no information from the t-chart.
GRAMMAR	There were very few mistakes in grammar/spelling.	There were many mistakes in grammar but writing sample was still legible.	The information was not legible.
CONTENT	The writing sample was clear and made sense. The information used in the paragraph was mostly correct information.	The writing sample had some correct information and was somewhat unclear.	The writing sample was not clear and used little to no correct information.



COLUMBUS CITY SCHOOLS VOCAL MUSIC CURRICULUM



Instructional Unit	Grade 5, General Music, October
Title:	Accompaniments to Music Around the World
Subject:	General Music
Grade Range:	5
Description:	In this lesson, students play accompaniments on melodic instruments using chords and melodic ostinati. Students respond to various songs from around the world.
Duration:	40 minutes
Author:	Bradley Walsh
Publisher:	Columbus City Schools
Keywords:	Instrumental Performance; Ostinati; Chords; World Music

Content Standard 2: Performing on instruments, alone and with others, a varied repertoire of music

Benchmark A: Perform on instruments, independently and with appropriate expression, music representing diverse genres and cultures.

GLI 2: Performs bourdons, melodic ostinati, and chords on a pitched classroom instrument (e.g., recorder, xylophone, keyboard instrument). GM52A2

Content Standard 9: Understanding music in relation to history and culture

Benchmark A: Identify by genre or style and respond to music from various historical periods and diverse cultures.

GLI 2: Sings, listens to, and moves to the music of various cultural groups and historical periods (e.g., South African choral groups, Baroque, American folk songs, Native American drumming). GM59A2

Lesson Assessment

- Students perform chords and melodic ostinati on classroom instruments with songs of different world cultures.
- Students listen to music of different cultures.

Pre-Assessment

- Students sing familiar songs and perform rhythmic accompaniments while singing.

Instructional Strategies

- Students listen to the Philipino Wedding Processional “Adongko Dongko A Gakit” (Share the Music 5, page 43; CD 1, track 24; Summative Assessment).
- Teacher divides class into groups. Using rhythm and melodic instruments, some groups perform the rhythms on Share the Music 5, page 42, and another group performs the melody line on Share the Music 5, page 43 (Formative Assessment).
- Students sightread the Canadian college song “Chumbara” (Share the Music 5, page 226; CD 5, track 24). Students sing the song again, standing up when the C chord is heard and sitting down when the G chord is heard (Formative Assessment).
- Students are divided into two groups, a C-chord group and a G-chord group. They are given Boomwhackers, melody bells, or other pitched classroom instruments according to their chord.
- Using the *Performing Accompaniments Rubric*, groups practice an accompaniment to “Chumbara” (Share the Music 5, page 226; CD 5, track 24). They play a repeated quarter note rhythm with pitched instruments that have the pitches of the C and G chords. Groups play the chords assigned to them when they occur in the music.

- Students perform the accompaniment to the song. Students and teacher evaluate performance with the *Performing Accompaniments Rubric* (Summative Assessment).
- Students construct their own ostinato patterns using the notes of the chords in “Chumbara” (Share the Music 5, page 226; CD 5, track 24). Teacher writes patterns on the chalk board.
- Students discuss and compare the two songs and evaluate their performance.

District Adopted Textbook/Supplemental Materials

- Share the Music 5, CD 5
- Share the Music 5 – Student Edition

Materials/Resources

- Pitched classroom instruments (e.g., Boomwhackers, keyboards, resonator bells)
- Unpitched classroom instruments (e.g., cow bells or other metals, drums)
- CD player
- *Performing Accompaniments Rubric*


Re-Teach

- Students play simple chords to accompany “Twinkle Twinkle Little Star.” Each chord is written on the board. Students sing the notes of the chords and then play them on melodic instruments.

Extension

- Students create and perform body movements while other students perform an accompaniment pattern to “Chumbara” (Share the Music 5, page 226; CD 5, track 24).

Linked Materials

- *Performing Accompaniments Rubric*
- 

Writing Connections

- Rubric
- 

Organizers

<p>Teaching Methods</p> <ul style="list-style-type: none">• Cooperative Learning• Discovery Learning• Discussions• Dramatic Play Drills• Guided Design• Hands-On Learning• Multiple Activities• Self-Directed Groups <p>Grouping</p> <ul style="list-style-type: none">• Heterogeneous Grouping• Homogeneous Grouping• Individualized Instruction• Large Group Instruction• Small Group Instruction <p>Assessment</p> <ul style="list-style-type: none">• Authentic Assessment• Curriculum Based Assessment• Informal Assessment• Observation• Peer Observation• Self Evaluation <p>Student Groupings</p> <ul style="list-style-type: none">• Class• Grade• Heterogeneous Grouping• Homogenous Grouping• Individual• Individualized Instruction• Large Group Instruction	<p>Bloom's Taxonomy of Cognitive Objectives</p> <ul style="list-style-type: none">• I Knowledge• II Comprehension• III Application• IV Analysis• V Synthesis• VI Evaluation <p>Gardner's Multiple Intelligences: Learning Styles</p> <ul style="list-style-type: none">• Bodily-Kinesthetic• Interpersonal• Logical-Mathematical• Musical• Spatial <p>Instructional Strategies</p> <ul style="list-style-type: none">• Cooperative Learning• Homework and Practice• Nonlinguistic Representations• Reinforcing Effort and Providing Recognition <p>SIOP – ESL</p> <ul style="list-style-type: none">• Guided Practice• Hands-On Activities• Interaction
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Performing Accompaniments Rubric

	1 - Outstanding	2 - Successful	3 - Not Successful
Rhythms	Student played quarter note accompaniment without rhythmic error.	Student played quarter note accompaniment with some rhythmic errors.	Student played quarter note accompaniment with many rhythmic errors.
Chords	Student performed their assigned chord in the correct measures all the time.	Student performed their assigned chord in the correct measures some of the time.	Student performed their assigned chord in the correct measures rarely.



COLUMBUS CITY SCHOOLS VOCAL MUSIC CURRICULUM



Instructional Unit	Grade 5, General Music, October
Title:	Musical Signs and Directions
Subject:	General Music
Grade Range:	5
Description:	In this lesson, students identify, define, and utilize various music signs and symbols.
Duration:	40 minutes
Author:	Bradley Walsh
Publisher:	Columbus City Schools
Keywords:	D.S.; D.C.; Repeat Sign; Multiple Endings

Content Standard 5: Reading and notating music

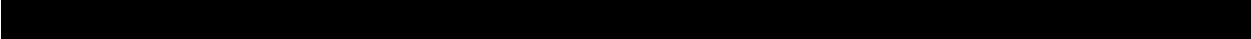
Benchmark C: Identify and utilize symbols and traditional terms referring to expression and form.

GLI 2: Uses form markings: D.S., D.C. al fine, multiple endings, double barline, repeat signs, phrase, and coda. GM55C2


Lesson Assessment

- Students identify, define and utilize D.S al fine, repeat signs, first and second endings, double barline and coda, found in “We Want to Sing,” “We Go Together” and “I’ve Been Workin’ on the Railroad.”

Pre-Assessment

- Students sing familiar songs and identify musical symbols they already know.
 - Students review D.S. al fine and D.C. al fine.
- 


Instructional Strategies

- Students sing “We Want to Sing” (Share the Music 5, page 1; CD 1, track 1), and review the D.S. al fine sign. Students define the term “D.S. al fine” on the *Music Terms Worksheet* (Formative Assessment).
 - Students work in small groups and define the term double barline on the *Music Terms Worksheet*. Teacher checks definitions for accuracy and records answers on the chalk board (Formative Assessment).
 - Students sing “We Go Together” (Share the Music 5, page 10; CD 1, track 7), and identify the repeat sign and the first and second ending. Student groups define the terms repeat sign, first and second endings on the *Music Terms Worksheet* (Formative Assessment).
 - Students listen to and follow the music of “I’ve Been Working on the Railroad” (Share the Music 5, page 6; CD 1, track 6). Teacher stops the CD after the first ending to make sure that all students go back to the beginning of the song. Teacher starts and stops the song at various times to make sure students are in the right place and have mastered the musical terms repeat sign, endings, double bar-line.
 - Students sing “I’ve Been Workin’ on the Railroad, without stopping (Summative Assessment).
- 

District Adopted Textbook/Supplemental Materials

- Share the Music 5, CD 1
- Share the Music 5 – Student Edition


Materials/Resources

- Pencils
 - CD player
 - Chalkboard and chalk
 - *Music Terms Worksheet*
- 

Re-Teach

- Class divides into groups. Each group is responsible for singing a section of “I’ve Been Working on the Railroad.” Students create pictures that go with each section of the song. Students use the repeat sign and double barline in the pictures.

Extension

- Class forms two teams and plays Music Jeopardy. Teacher writes the music signs for D.S, D.C., repeat signs, first and second endings, double barline and coda on the board. Teams take turns identifying and defining each symbol. The team with the most correct answers wins the game.
- 

Linked Materials

- *Music Terms Worksheet*
- 

Interdisciplinary Connections

- Acquisition of Vocabulary D – Determine the meaning of unknown words.
- 

Organizers

<p>Teaching Methods</p> <ul style="list-style-type: none">• Cooperative Learning• Discussions• Interdisciplinary• Multiple Activities• Self-Directed Groups <p>Grouping</p> <ul style="list-style-type: none">• Heterogeneous Grouping• Homogeneous Grouping• Large Group Instruction <p>Assessment</p> <ul style="list-style-type: none">• Authentic Assessment• Curriculum Based Assessment• Informal Assessment• Observation• Testing <p>Student Groupings</p> <ul style="list-style-type: none">• Class• Grade• Heterogeneous Grouping• Large Group Instruction	<p>Bloom's Taxonomy of Cognitive Objectives</p> <ul style="list-style-type: none">• I Knowledge• II Comprehension• III Application <p>Gardner's Multiple Intelligences: Learning Styles</p> <ul style="list-style-type: none">• Interpersonal• Logical-Mathematical• Musical• Spatial <p>Instructional Strategies</p> <ul style="list-style-type: none">• Homework and Practice• Nonlinguistic Representations• Reinforcing Effort and Providing Recognition• Setting Objectives and Providing Feedback <p>SIOP – ESL</p> <ul style="list-style-type: none">• Guided Practice• Hands-On Activities• Integrations of Reading, Writing, Speaking, and Listening Skills• Meaningful Content and Language Activities• Scaffolding
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Name _____

MUSIC TERMS WORKSHEET

1. Double barline:

2. Repeat sign:

3. 1st ending:

4. 2nd ending:

5. Dal Segno (D.S.) al fine:

6. Da Capo (D.C.) al fine:



COLUMBUS CITY SCHOOLS VOCAL MUSIC CURRICULUM



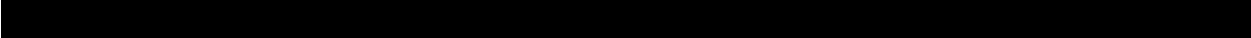
Instructional Unit	Grade 5, General Music, October
Title:	Texture and the Arts
Subject:	General Music
Grade Range:	5
Description:	In this unit, students make connections between music and other art forms.
Duration:	2, 40 minute lessons
Author:	Bradley Walsh
Publisher:	Columbus City Schools
Keywords:	Texture; Arts Integration

Content Standard 8: Understanding relationships between music, the other arts, and other disciplines outside the arts


Benchmark A: Identify similarities and differences in the meanings of common terms used in the various arts.

GLI 1: Defines basic art terms (e.g., texture, color, form, balance, movement) associated with various art forms and uses them to describe musical events. GM58A1

Lesson Assessment

- Class creates a definition for the term ‘texture.’
 - Students describe textured materials and create an art collage.
 - Students listen to orchestral music and determine what instruments create the texture of the music.
 - Students compare the textures of two different pieces of music.
 - Using instruments to accompany poetry, students create their own sound textures.
- 

Pre-Assessment

- Students review the musical concept of ‘texture.’
- 

Instructional Strategies

Lesson 1

- Students read about texture and discuss how it applies to visual art (Share the Music 5, pages 48-49; Formative Assessment).
- Class creates a definition for the term ‘texture’ as it applies to music. Teacher records definition on the chalk board.
- Students compare texture in art and texture in music (Formative Assessment).
- Teacher passes out items with various textures (e.g., cloth, cotton, metal, sandpaper, clay). Students describe the items based on how they feel and share their answers.
- Students create a texture collage using the various textured items (Summative Assessment).

Lesson 2

- Students create accompaniments using different sound textures (e.g., rhythm instruments, body percussion, nonsense vocal sounds) for the poem “Listening to the Nightingale” (Share the Music 5, page 49). Students use vocal sounds as well as percussion sounds for the accompaniment. Note: See Share the Music 5 – Teacher’s Edition, page 49, for specific instructions (Summative Assessment).
- Class listens to an excerpt of Aaron Copland’s “Fanfare for the Common Man” (Share the Music 5, page 135; CD 3, track 9). Students identify the instruments used and create a list of words to describe the texture and sound of the music. Teacher records answers on the chalk board (Summative Assessment).
- Students listen to an excerpt of Ferde Grofe’s “Grand Canyon Suite” (Share the Music 5, page 200; CD 4, track 25). Students identify the instruments used and create a list of words to describe the texture and sound of the music. Teacher records answers on the chalk board (Formative Assessment).
- Students compare the different sound textures of the fanfare and the suite (Summative Assessment).

District Adopted Textbook/Supplemental Materials

- Share the Music 5, CDs 3 and 4
- Share the Music 5 – Teacher’s Edition
- Share the Music 5 – Student Edition


Materials/Resources

- Rhythmic instruments
- CD player
- Texture supplies (e.g., sandpaper, cloth, cotton, metal)

Re-Teach

- Students hold soft objects such as feathers or cotton balls while listening to soft music. Students hold rough/hard objects while listening to loud music.

Extension

- Students describe the textures of their favorite foods. Class discusses how texture is very important to gourmet chefs when they create entrees. Students sing a song about food, “Et tan’ patate la cuite” (Share the Music 5, page 186; CD 4, track 12). Teacher brings in French fries or potato chips to share with the class. Students describe the texture of the potatoes.
- 

Organizers

<p>Teaching Methods</p> <ul style="list-style-type: none">• Brainstorming• Cooperative Learning• Discovery Learning• Discussions• Dramatic Play Drills• Experiential Learning• Hands-On Learning• Integrated Instruction• Interdisciplinary• Lecture• Multiple Activities <p>Grouping</p> <ul style="list-style-type: none">• Heterogeneous Grouping• Large Group Instruction <p>Assessment</p> <ul style="list-style-type: none">• Authentic Assessment• Curriculum Based Assessment• Informal Assessment• Observation <p>Student Groupings</p> <ul style="list-style-type: none">• Class• Grade• Individual• Heterogeneous Grouping• Large Group Instruction	<p>Bloom's Taxonomy of Cognitive Objectives</p> <ul style="list-style-type: none">• I Knowledge• II Comprehension• III Application• IV Analysis• V Synthesis• VI Evaluation <p>Gardner's Multiple Intelligences: Learning Styles</p> <ul style="list-style-type: none">• Bodily-Kinesthetic• Interpersonal• Intrapersonal• Linguistic• Logical-Mathematical• Musical• Spatial <p>Instructional Strategies</p> <ul style="list-style-type: none">• Homework and Practice• Identifying Similarities and Differences• Reinforcing Effort and Providing Recognition <p>SIOP – ESL</p> <ul style="list-style-type: none">• Building Background• Guided Practice• Hands-On Activities
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COLUMBUS CITY SCHOOLS VOCAL MUSIC CURRICULUM



Instructional Unit	Grade 5, General Music, November
Title:	Multiple Part Singing
Subject:	General Music
Grade Range:	5
Description:	Students sing canons and two-part songs.
Duration:	40 minutes
Author:	Bradley Walsh
Publisher:	Columbus City Schools
Keywords:	Two-Part Singing; Canon


Content Standard 1: Singing, alone and with others, a varied repertoire of music

Benchmark B: Sing in groups and with appropriate expression songs representing diverse genres and cultures.


GLI 1: Sings in groups canons (e.g., rounds) and two-part songs representing diverse genres and cultures with appropriate expression. GM51B1

GLI 2: Blends vocal timbres and matches dynamic levels. GM51B2

Lesson Assessment

- Students sing “Laugh Ha Ha,” “Rock-A My Soul” and “Peace Round,” in two parts or more, as a class and in small groups, with accurate pitch, blending vocal timbres and matching dynamics.
- 

Pre-Assessment

- Students practice singing independently.
 - Class sings traditional rounds.
- 

Instructional Strategies

- Students listen to “Laugh Ha Ha” (Share the Music 5, page 1; CD 1, track 2) and identify that the song is a canon. Students learn and sing the song in unison (Formative Assessment).
- Class is divided into two groups. Groups sing the song in a two-part canon. Teacher places the stronger singers on the second part (Formative Assessment).
- Students sing the song in a three-part canon and finally as a four-part canon. Teacher listens for mastery of multiple-part singing (Summative Assessment).
- Four student volunteers perform the song as a four-part canon (Summative Assessment).
- Class learns “Rock-A My Soul” (Share the Music 5, page 1; CD 1, track 2), and sing all three parts in unison (Formative Assessment).
- Class is divided into three groups. Each group sings a specific part of the song (part 1, part 2, or part 3; Formative Assessment).
- Students perform the whole song and sing all three parts together (Summative Assessment).

- Teacher and class echo-sing “Peace Round” (Share the Music 5, page 53).
- Students form teams of two or four and sing “Peace Round.” Students evaluate their own performances (Summative Assessment).

District Adopted Textbook/Supplemental Materials

- Share the Music 5, CD 1
- Share the Music 5 – Student Edition

Materials/Resources

- CD player
- Keyboard

Re-Teach

- Students sing a major scale using solfege. Teacher plays the scale on the piano in canon while the students sing the scale. Selected students play the scale on the piano or on bells in canon while the students sing the scale.

Extension

- Students identify popular music groups and songs that have multiple-part singing. Teacher and students bring examples for the class to hear.

Organizers

<p>Teaching Methods</p> <ul style="list-style-type: none">• Cooperative Learning• Demonstrations• Experiential Learning• Self-Directed Groups• Simulations and Games• Thematic Approach <p>Grouping</p> <ul style="list-style-type: none">• Heterogeneous Grouping• Homogeneous Grouping• Large Group Instruction• Small Group Instruction <p>Assessment</p> <ul style="list-style-type: none">• Curriculum Based Assessment• Informal Assessment• Observation• Peer Evaluation• Self Evaluation <p>Student Groupings</p> <ul style="list-style-type: none">• Class• Grade• Heterogeneous Grouping• Large Group Instruction	<p>Bloom's Taxonomy of Cognitive Objectives</p> <ul style="list-style-type: none">• I Knowledge• II Comprehension• III Application <p>Gardner's Multiple Intelligences: Learning Styles</p> <ul style="list-style-type: none">• Logical-Mathematical• Musical <p>Instructional Strategies</p> <ul style="list-style-type: none">• Cooperative Learning• Homework and Practice• Reinforcing Effort and Providing Recognition• Setting Objectives and Providing Feedback <p>SIOP – ESL</p> <ul style="list-style-type: none">• Guided Practice• Meaningful Content and Language Activities• Pronunciation/Speech
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COLUMBUS CITY SCHOOLS VOCAL MUSIC CURRICULUM



Instructional Unit	Grade 5, General Music, November
Title:	Reading Melodies
Subject:	General Music
Grade Range:	5
Description:	Students are introduced to key signatures. Students are introduced to the keys of C, F, and G. Students read and write melodies.
Duration:	2, 40 minute lessons
Author:	Bradley Walsh
Publisher:	Columbus City Schools
Keywords:	Read Music; Music Composition; Key of C; Key of G; Key of F

Content Standard 5: Reading and notating music

Benchmark B: Identify and utilize treble clef pitch notation.


GLI 1: Reads 4-8-measure melodies in the treble clef in the keys of G, C, and F. GM55B1

GLI 2: Writes 4-8-measure melodies in the treble clef in the keys of G, C, and F. GM55B2

Lesson Assessment

- Students write and read their own four-measure melodies in the key of C, F, or G.

Pre-Assessment

- Students review the treble staff.
 - Students review solfege syllables.
- 

Instructional Strategies

Lesson 1

- Students identify the lines and spaces of the treble staff. Teacher records answers on the board (Formative Assessment).
- Class sings the C major scale using solfege. Teacher explains that Do is the tonal center. Teacher writes the scale on the board and explains what a key signature is and that the C major scale has no sharps or flats in the key signature (Formative Assessment).
- Class sings “We Want to Sing” (Share the Music 5, page 1; CD 1, track 1).
- Students identify the key signature as C major and the tonal center “C” as Do (Formative Assessment).
- Class sings the G major scale using solfege. Teacher asks students to identify the tonal center (G). Students help teacher write the G major scale on the chalk board. Teacher plays the G major scale on the piano demonstrating the F # in the key signature (Formative Assessment).
- Class sings “Laugh Ha Ha” (Share the Music 5, page 1; CD 1, track 2). Students identify G as the tonal center. Teacher explains that most of the songs in the book end on the tonal center. Students identify the solfege syllable for each note in the song. Students sing the song using solfege syllables (Formative Assessment).
- Class listens to “Mary Ann” (Share the Music 5, page 4; CD 1, track 4), and identifies F as the tonal center of the song. Students identify the pitches of the song using solfege. Students sing the song using solfege (Formative Assessment).
- Students identify the tonal center of the *Melody Worksheet*. Students also identify the solfege syllable for each note (Formative Assessment).

Lesson 2

- Using staff paper, students create four-measure melodies beginning and ending on the tonal center in the keys C, F, or G (students choose one key; Summative Assessment). They use melody bells or a keyboard to help create their melodies. They practice singing their melodies.
- Students sing their melodies for the class (Summative Assessment).

District Adopted Textbook/Supplemental Materials

- Share the Music 5, CD 1
- Share the Music 5 – Student Edition

Materials/Resources

- Pencils
- CD player
- Staff paper
- Keyboard
- Melody bells and/or xylophones
- *Melody Worksheet*


Essential Questions

- *How can you determine the tonal center of a piece of music?*


Re-Teach

- Students write out the C major scale and the G major scale on staff paper. Students then play the scales on melody bells.

Extension

- Students rewrite their melodies in another key. Students choose a different key and transpose their melody in the key of C, F, or G. Advanced students may rewrite their melody in the key of D or B-flat.
- 

Linked Materials

- *Melody Worksheet*
- 

Organizers

<p>Teaching Methods</p> <ul style="list-style-type: none">• Cooperative Learning• Demonstrations• Discussions• Experiential Learning• Guided Design• Hands-On Learning• Multiple Activities• Project-Based Learning• Questioning Techniques• Simulations and Games• Visual Instruction <p>Grouping</p> <ul style="list-style-type: none">• Heterogeneous Grouping• Homogeneous Grouping• Individualized Instruction• Large Group Instruction <p>Assessment</p> <ul style="list-style-type: none">• Authentic Assessment• Curriculum Based Assessment• Informal Assessment• Observation• Peer Evaluation• Testing <p>Student Groupings</p> <ul style="list-style-type: none">• Class• Grade• Individual• Heterogeneous Grouping• Homogeneous Grouping• Individual• Large Group Instruction	<p>Bloom's Taxonomy of Cognitive Objectives</p> <ul style="list-style-type: none">• I Knowledge• II Comprehension• III Application• IV Analysis• V Synthesis• VI Evaluation <p>Gardner's Multiple Intelligences: Learning Styles</p> <ul style="list-style-type: none">• Bodily-Kinesthetic• Interpersonal• Intrapersonal• Linguistic• Logical-Mathematical• Musical• Spatial <p>Instructional Strategies</p> <ul style="list-style-type: none">• Homework and Practice• Nonlinguistic Representation• Reinforcing Effort and Providing Recognition• Questions, Cues, and Advanced Organizers• Setting Objectives and Providing Feedback <p>SIOP – ESL</p> <ul style="list-style-type: none">• Building Background• Feedback• Guided Practice• Hands-On Activities• Interaction• Meaningful Content and Language Activities• Scaffolding• Techniques to Make Content Clear
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Name _____

MELODY WORKSHEET



1. What is the tonal center of the musical example? _____
2. What is the key signature of the musical example? _____
3. Identify the solfege syllable for each pitch. Write your answers under each pitch.

General Music Scope and Sequence

Grade 5

Month	Theme	GLI	Standard Benchmark GLI	OGT Social Studies Standards and Benchmarks	OGT English Language Arts Standards and Benchmarks
Grading Period 2					
November	Singing	Sings in groups canons (e.g., rounds) and two-part songs representing diverse genres and cultures with appropriate expression.	GM51B1	Social Studies Skills and Methods D	Communications: Oral and Visual C
	Performing on Instruments	Performs bourdons, melodic ostinati, and chords on a pitched classroom instrument (e.g., recorder, xylophone, keyboard instrument).	GM52A2		
	Performing on Instruments	Exhibits correct instrumental techniques (e.g., posture, playing position, breath, and mallet control).	GM52A3		
	Reading and Notating	Reads sixteenth, eighth, quarter, half, whole, dotted, syncopated, tied, slurred, and combined eighth and sixteenth notes, and rests in 2/4, 3/4, 4/4, and 6/8 time signatures.	GM55A1		
	Reading and Notating	Writes sixteenth, eighth, quarter, half, whole, dotted, syncopated, tied, slurred, and combined eighth and sixteenth notes, and rests in 2/4, 3/4, 4/4, and 6/8 time signatures.	GM55A2		
	Reading and Notating	Uses form markings: D.S., D.C. al fine, multiple endings, double barline, repeat signs, phrase, and coda.	GM55C2		Reading Applications: Reading Applications: Literary Text F

	Listening	Listens to a varied repertoire of music and describes it utilizing music vocabulary: dynamics, tempo, meter, and articulation.	GM56A1		Acquisition of Vocabulary D Writing Process A, Writing Conventions B, C Research E Communications: Oral and Visual A
	Relationships to Other Disciplines	Describes and demonstrates how knowledge of music connects to learning in other subject areas.	GM58B1		Writing Process A, B, C, D, E Writing Conventions B, C Research E
December	Singing	Sings independently, on pitch and in rhythm, using correct posture, diction, breath support, and tone.	GM51A1	Social Studies Skills and Methods D	Communications: Oral and Visual C
	Singing	Independently sings expressively, using articulation, dynamics, and tempi, songs representing diverse genres and cultures.	GM51A2	Social Studies Skills and Methods D	Communications: Oral and Visual C
	Singing	Sings in groups, canons (e.g., rounds) and 2-part songs representing diverse genres and cultures with appropriate expression.	GM51B1	Social Studies Skills and Methods D	Communications: Oral and Visual C
	Singing	Responds appropriately to the cues of a conductor.	GM51B3	Social Studies Skills and Methods D	
	Performing on Instruments	Performs on instruments with correct pitches, rhythms, dynamics, and timbre, a varied repertoire of music.	GM52A1	Social Studies Skills and Methods D	
	Performing on Instruments	Responds to the cues of a conductor.	GM52B3	Social Studies Skills and Methods D	
	Listening	Identifies aurally whether a song is in a major or minor key.	GM56A2		Writing Process B, C Writing Conventions C Communications: Oral and Visual A
	Evaluating	Develops and applies criteria for evaluating performances of self and others.	GM57A1	Social Studies Skills and Methods D	Writing Process A, B, C, E Writing Conventions B, C Research E Communications: Oral and Visual A Research F

	Evaluating	Develops criteria to describe the qualities/characteristics of a musical work.	GM57B1		Research F
	Relationships to Other Disciplines	Defines basic art terms (e.g., texture, color, form, balance, movement) associated with various art forms and uses them to describe musical events.	GM58A1		Acquisition of Vocabulary D Reading Applications: Literary Text F, G Writing Process B, D, E Writing Conventions B, C Research E Communications: Oral and Visual A Research E
	Relation to History and Culture	Describes distinguishing characteristics of music from various genres and cultures.	GM59A1	History A, B, D People in Societies A	Concepts of Print, Comprehension Strategies B, C Writing Process A, B, C, D, E Writing Conventions B, C Research E Communications: Oral and Visual A Research B, F
January	Singing	Sings independently, on pitch and in rhythm, using correct posture, diction, breath support, and tone.	GM51A1	Social Studies Skills and Methods D	Communications: Oral and Visual C
	Singing	Independently sings expressively, using articulation, dynamics, and tempi, songs representing diverse genres and cultures.	GM51A2	Social Studies Skills and Methods D	Communications: Oral and Visual C
	Performing on Instruments	Performs ostinati on unpitched classroom instruments.	GM52A4	Social Studies Skills and Methods D	
	Performing on Instruments	Performs in groups a varied repertoire of music, blending timbres and dynamic levels.	GM52B2	Social Studies Skills and Methods D	
	Reading and Notating	Reads sixteenth, eighth, quarter, half, whole, dotted, syncopated, tied, slurred, and combined eighth and sixteenth notes, and rests in 2/4, 3/4, 4/4, and 6/8 time signatures.	GM55A1		

	Reading and Notating	Writes sixteenth, eighth, quarter, half, whole, dotted, syncopated, tied, slurred, and combined eighth and sixteenth notes, and rests in 2/4, 3/4, 4/4, and 6/8 time signatures.	GM55A2		
	Listening	Classifies voices as changed, unchanged, soprano, alto, tenor, or bass.	GM56C2		Research E Communications: Oral and Visual A Research F
	Relationships to Other Disciplines	Describes and demonstrates how knowledge of music connects to learning in other subject areas.	GM58B1		Writing Process A, B, C, D, E Writing Conventions B, C Research E
	Relation to History and Culture	Describes distinguishing characteristics of music from various genres and cultures.	GM59A1	History A, D People in Societies A	Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies B, C Writing Process A, B, C, E Writing Conventions B, C Research B, E, F Communications: Oral and Visual A
	Relation to History and Culture	Explores and describes the function of music, roles of musicians, and conditions for performing music in various cultures of the world.	GM59C1		Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies B, C Writing Process A, B, C, D, E Writing Conventions B, C Research E



COLUMBUS CITY SCHOOLS VOCAL MUSIC CURRICULUM



Instructional Unit	Grade 5, General Music, November
Title:	Connecting Music to Other Subjects
Subject:	General Music
Grade Range:	5
Description:	In this lesson students describe and demonstrate how other subject areas connect to the discipline of music.
Duration:	40 minutes
Author:	Bradley Walsh
Publisher:	Columbus City Schools
Keywords:	Music and Other Disciplines

Content Standard 2: Performing on instruments, alone and with others, a varied repertoire of music

Benchmark A: Perform on instruments, independently and with appropriate expression, music representing diverse genres and cultures.

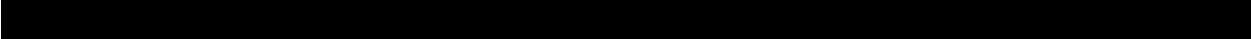
GLI 3: Exhibits correct instrumental techniques (e.g., posture, playing position, breath, and mallet control). GM52A3

Content Standard 8: Understanding relationships between music, the other arts, and other disciplines outside the arts

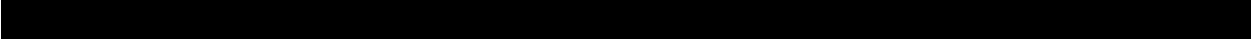
Benchmark B: Describe and demonstrate ways in which the principles and subject matter of other disciplines are interrelated with those of music.

GLI 1: Describes and demonstrates how knowledge of music connects to learning in other subject areas. GM58B1

Lesson Assessment

- Students connect other disciplines to music.
 - Students exhibit correct instrumental and vocal techniques.
- 

Pre-Assessment

- Students read simple melodies in the key of F major.
 - Students perform on melodic instruments.
- 

Instructional Strategies

- Teacher divides students into vocalists and instrumentalists. Teacher demonstrates correct mallet technique while playing the xylophone.
- Vocalists sing the F major scale using solfege as instrumentalists perform the scale on xylophones.
- Teacher checks vocalists for correct breathing and posture and instrumentalists for correct mallet technique. Students switch parts and perform again (Summative Assessment).
- Students sing the West African song, “Everybody Loves Saturday Night” (Share the Music 5, page 29; CD 1, track 20).
- Instrumentalists learn the first line of the song. Students sing and play together the first line of the song.
- Instrumentalists learn to play the third line of the song. Students sing and play the third line of the song.
- Students play and sing the entire song. Students switch parts and perform again (Summative Assessment).

- Student volunteer reads aloud the paragraphs about “Everybody Loves Saturday Night” (Share the Music 5, page 28).
- Class discusses *Multicultural Perspective: Highlife* (Share the Music 5 – Teacher’s Edition, page 28).
- Students discuss where West Africa is and what countries make up West Africa, using a map or globe. Students identify where Ghana is on the map (Formative Assessment).
- Class discusses which school subjects were used in today’s lesson (e.g., math, reading, social studies; Formative Assessment).
- Students do a Type 1 quick write with the prompt: “How does music class connect to other disciplines?” (Summative Assessment).

District Adopted Textbook/Supplemental Materials

- Share the Music 5, CD 1
- Share the Music 5 – Teacher’s Edition
- Share the Music 5 – Student Edition


Materials/Resources

- Pencils
- Lined paper
- CD player
- Xylophones
- Maps or globe
- Various world music recordings (Extension)

Re-Teach

- Teacher plays a C major scale on xylophone to model correct mallet technique.
- Struggling students individually play a C major scale on xylophone in front of the class.
- Proficient students evaluate and offer advice on how to hold the mallets correctly and how to hit the bars correctly.


Extension

- Students listen to a variety of world music recordings and determine where the music comes from.
- 

Interdisciplinary Connections

- Geography A – Use map elements or coordinates to locate physical and human features of North America.
- Writing Convention A – Use correct spelling.
- Writing Convention B – Use conventions of punctuation and capitalization in written work.
- Writing Convention C – Use grammatical structures to effectively communicate ideas in writing.

Writing Connections

- Type 1 Quick write
- 

Organizers

<p>Teaching Methods</p> <ul style="list-style-type: none">• Brainstorming• Cooperative Learning• Demonstrations• Discussions• Experiential Learning• Hands-On Learning• Integrated Instruction• Interdisciplinary• Lecture• Multimedia Instruction• Multiple Activities• Peer Tutoring• Questioning Techniques• Self-Directed Groups <p>Grouping</p> <ul style="list-style-type: none">• Heterogeneous Grouping• Homogeneous Grouping• Individualized Instruction• Large Group Instruction• Small Group Instruction <p>Assessment</p> <ul style="list-style-type: none">• Authentic Assessment• Curriculum Based Assessment• Informal Assessment• Observation• Peer Evaluation <p>Student Groupings</p> <ul style="list-style-type: none">• Class• Grade• Heterogeneous Grouping• Homogeneous Grouping• Individual• Large Group Instruction	<p>Bloom's Taxonomy of Cognitive Objectives</p> <ul style="list-style-type: none">• I Knowledge• II Comprehension• III Application• IV Analysis• VI Evaluation <p>Gardner's Multiple Intelligences: Learning Styles</p> <ul style="list-style-type: none">• Bodily-Kinesthetic• Interpersonal• Intrapersonal• Linguistic• Logical-Mathematical• Musical• Naturalist• Spatial <p>Instructional Strategies</p> <ul style="list-style-type: none">• Cooperative Learning• Homework and Practice• Reinforcing Effort and Providing Recognition• Questions, Cues, and Advanced Organizers <p>SIOP – ESL</p> <ul style="list-style-type: none">• Building Background• Collocations• Comprehensible Input• Etymology• Feedback• Guided Practice• Hands-On Activities• Integrations of Reading, Writing, Speaking, and Listening Skills• Interaction• Meaningful Content and Language Activities• Modeling• Scaffolding
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COLUMBUS CITY SCHOOLS VOCAL MUSIC CURRICULUM



Instructional Unit	Grade 5, General Music, December
Title:	Performing Music Directed By a Conductor
Subject:	General Music
Grade Range:	5
Description:	In this lesson students perform music, while responding to a conductor, and evaluate their performance.
Duration:	40 minutes
Author:	Bradley Walsh
Publisher:	Columbus City Schools
Keywords:	Evaluate; Respond to a Conductor

Content Standard 1: Singing, alone and with others, a varied repertoire of music

Benchmark B: Sing in groups and with appropriate expression songs representing diverse genres and cultures.

GLI 3: Responds appropriately to the cues of a conductor. GM51B3

Content Standard 7: Evaluating music and music performance


Benchmark A: Discuss performances and compositions.

GLI 1: Develops and applies criteria for evaluating performances of self and others. GM57A1

Benchmark B: Demonstrate how music communicates meaning of text, feelings, moods, or images.

GLI 1: Develops criteria to describe the qualities/characteristics of a musical work. GM67B1

Lesson Assessment

- Students evaluate their own performance of “Music Brings Us Together.”
 - Students respond to conductor cues while singing.
 - Students develop criteria for evaluating music.
- 

Pre-Assessment

- Students follow simple conducting patterns.
- 

Instructional Strategies

- Class sings “Music Brings Us Together” (Share the Music 5, page 161; CD 1, track 11).
- Teacher poses question, “What things can we do to make our performance better?”
Teacher records answers on the board.
- Class sings the song using student’s suggestions to make it better (Formative Assessment).
- Class sings a two-part version of “Music Brings Us Together” (Share the Music 5, page 50; CD 1, track 28). Students are divided into group 1 and group 2.
- Teacher reviews the 4/4 conducting pattern with students. Teacher conducts the song and gives cues for the echoing parts, dynamic changes, and phrase endings (Summative Assessment).
- Chosen students evaluate how well the class responded to the conducting cues (Formative Assessment).
- Teacher asks class, “What criteria should we use to evaluate the music performances we experience as listeners and performers?”

- Class divides into small groups. Each group creates a list of five ways to evaluate a performance. Teacher records the five best answers on the board (Summative Assessment).
- Students use the criteria to evaluate the performance of any song track in Share the Music 5 (Summative Assessment).

District Adopted Textbook/Supplemental Materials

- Share the Music 5, CD 1
- Share the Music 5 – Student Edition

Materials/Resources

- Pencils
- Paper
- CD player

Re-Teach

- Students who have trouble following conducting cues learn a 2/4 conducting pattern.
- Class sings “Laugh Ha Ha” (Share the Music 5, page 2; CD 1, track 2). Struggling students conduct the class.
- Teacher tells them to use larger conducting movements to cue the class to sing louder and smaller movements for softer singing.
- All students practice cutoffs.

Extension

- Students evaluate programs (student or outside groups) at their school using the criteria they created.

Organizers

<p>Teaching Methods</p> <ul style="list-style-type: none">• Brainstorming• Cooperative Learning• Demonstrations• Discovery Learning• Discussions• Experiential Learning• Multiple Activities• Peer Tutoring• Questioning Techniques• Visual Instruction <p>Grouping</p> <ul style="list-style-type: none">• Heterogeneous Grouping• Individualized Instruction• Large Group Instruction• Small Group Instruction <p>Assessment</p> <ul style="list-style-type: none">• Curriculum Based Assessment• Informal Assessment• Observation• Self-Evaluation <p>Student Groupings</p> <ul style="list-style-type: none">• Class• Grade• Heterogeneous Grouping• Large Group Instruction	<p>Bloom's Taxonomy of Cognitive Objectives</p> <ul style="list-style-type: none">• I Knowledge• II Comprehension• III Application• IV Analysis• V Synthesis• VI Evaluation <p>Gardner's Multiple Intelligences: Learning Styles</p> <ul style="list-style-type: none">• Bodily-Kinesthetic• Interpersonal• Intrapersonal• Linguistic• Logical-Mathematical• Musical• Naturalist• Spatial <p>Instructional Strategies</p> <ul style="list-style-type: none">• Cooperative Learning• Homework and Practice• Reinforcing Effort and Providing Recognition• Questions, Cues and Advanced Organizers <p>SIOP – ESL</p> <ul style="list-style-type: none">• Building Background• Guided Practice• Hands-On Activities• Modeling
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COLUMBUS CITY SCHOOLS VOCAL MUSIC CURRICULUM



Instructional Unit	Grade 5, General Music, December
Title:	Major minor
Subject:	General Music
Grade Range:	5
Description:	In this unit, students determine if songs are in major or minor keys. Students respond to conducting cues.
Duration:	2, 40 minute lessons
Author:	Bradley Walsh
Publisher:	Columbus City Schools
Keywords:	Major; Minor; Conductor

Content Standard 2: Performing on instruments, alone and with others, a varied repertoire of music

Benchmark B: Perform in groups a varied repertoire of music.


GLI 3: Responds to the cues of a conductor. GM52B3

Content Standard 6: Listening to, analyzing, responding to, and describing music


Benchmark A: Listen to, respond and describe a varied repertoire of music utilizing musical terminology.

GLI 2: Identifies aurally whether a song is in a major or minor key. GM56A2

Lesson Assessment

- Students aurally identify music in major and minor keys in the *Major/Minor Quiz*.
 - Students respond to conductor cues while playing instruments.
- 

Pre-Assessment

- Students sing major scales using solfege.
- 

Instructional Strategies

Lesson 1

- Class sings a C major scale using solfege.
- Class sings the C major scale starting on la. Teacher plays piano and sings while students sing. Teacher defines the new sounding scale as minor.
- Class sings “Yankee Doodle” (Share the Music 5, page 138; CD 3, track 11). Students listen to and follow the *Recorded Lesson “Yankee Doodle” in Major and Minor* (Share the Music 5 – Teacher’s Edition, CD 3, track 13; Formative Assessment).
- Students sing “Yankee Doodle” again and determine if it is major or minor.
- Students read aloud the definitions of major and minor scales (Share the Music 5, page 142-143).
- Students listen to “Peace Round” (Share the Music 5, page 26; CD 1, track 19) and create a list of words that describe why it’s in a minor key. Teacher records answers on the board (e.g., lower sounding pitches, sad, melancholy; Formative Assessment).
- Students listen to “Laugh Ha Ha” (Share the Music 5, page 1; CD 1, track 2), and create a list of words that describe why it is in a major key. Teacher records answers on the board (e.g., higher sounding pitches, bright, happy; Formative Assessment).
- Students take *Major/minor Quiz* (Summative Assessment).

Lesson 2

- Class sings “Mama, Bake the Johnycake, Christmas Comin’” (Share the Music 5, page 354). Students identify whether the song is major or minor (Summative Assessment).
- Students form three instrumental accompaniment groups:
 - Group One plays an f chord on Boomwhackers or bells,
 - Group Two plays a C chord on Boomwhackers or bells,
 - Groups One and Two play quarter notes when the f and c chords appear in the music, and
 - Group Three plays the percussion rhythm written in the music on woodblocks or sticks.
- Groups practice their accompaniments (Formative Assessment).
- Groups accompany the song and follow the cues of a conductor while playing their parts. Teacher observes students for mastery (Summative Assessment).

District Adopted Textbook/Supplemental Materials

- Share the Music 5, CD 1 and 3
- Share the Music 5 – Teacher’s Edition
- Share the Music 5 – Student Edition

Materials/Resources

- Pencils
- CD player
- Piano or keyboard
- Harmonic instruments (e.g., Boomwhackers, bells)
- Rhythm instruments
- *Major/minor quiz*


Re-Teach

- Students sing major thirds “do-mi.”
- Students sing minor thirds “la-do.”
- Selected students play an a-minor scale on piano/bells while other students sing the scale.
- Selected students play a C-Major scale on the piano/bells while other students sing the scale.

Extension

- Students listen and sing seasonal music from [Share the Music 5](#), or other sources. Students classify the songs as major or minor.
- 

Linked Materials

- *Major/minor Quiz*
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Organizers

<p>Teaching Methods</p> <ul style="list-style-type: none">• Cooperative Learning• Demonstrations• Discussions• Dramatic Play Drills• Experiential Learning• Hands-On Learning• Lecture• Multimedia Instruction• Multiple Activities• Questioning Techniques• Simulations and Games• Thematic Approach <p>Grouping</p> <ul style="list-style-type: none">• Heterogeneous Grouping• Individualized Instruction• Large Group Instruction <p>Assessment</p> <ul style="list-style-type: none">• Authentic Assessment• Curriculum Based Assessment• Informal Assessment• Observation• Testing <p>Student Groupings</p> <ul style="list-style-type: none">• Class• Grade• Heterogeneous Grouping• Individual• Individualized Instruction• Large Group Instruction	<p>Bloom's Taxonomy of Cognitive Objectives</p> <ul style="list-style-type: none">• I Knowledge• II Comprehension• III Application• IV Analysis• V Synthesis <p>Gardner's Multiple Intelligences: Learning Styles</p> <ul style="list-style-type: none">• Interpersonal• Intrapersonal• Logical-Mathematical• Musical• Naturalist• Spatial <p>Instructional Strategies</p> <ul style="list-style-type: none">• Homework and Practice• Identifying Similarities and Differences• Nonlinguistic Representation <p>SIOP – ESL</p> <ul style="list-style-type: none">• Building Background• Feedback• Guided Practice• Interaction
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Major / minor Quiz

Name _____

Date _____

Circle the correct answer as you listen to the excerpts.

Note: Teacher will play the these CD tracks from Share the Music 5, CD 1, tracks 1, 3, 4, 5, and 7.

- | | | |
|--|-------|-------|
| 1. "We Want to Sing" (CD 1, track 1) | Major | minor |
| 2. "Rock-a My Soul" (CD 1, track 3) | Major | minor |
| 3. "Mary Ann" (CD 1, track 4) | Major | minor |
| 4. "The Water is Wide" (CD 1, track 5) | Major | minor |
| 5. "We Go Together" (CD 1, track 7) | Major | minor |



COLUMBUS CITY SCHOOLS VOCAL MUSIC CURRICULUM



Instructional Unit	Grade 5, General Music, January
Title:	Classifying the Voice
Subject:	General Music
Grade Range:	5
Description:	Students classify vocal ranges.
Duration:	40 minutes
Author:	Bradley Walsh
Publisher:	Columbus City Schools
Keywords:	Voice Classification; Changed Voice; Unchanged Voice; Soprano; Alto; Tenor; Bass

Content Standard 6: Listening to, analyzing, responding to, and describing music

Benchmark C: Identify and classify the sounds of instruments and voices.

GLI 2: Classifies voices as changed, unchanged, soprano, alto, tenor, or bass. GM56C2


Lesson Assessment

- Students identify voices as changed or unchanged.
- Students classify voices as soprano, alto, tenor, or bass.

Pre-Assessment

- Students review vocal ranges.
- 


Instructional Strategies

- Students read aloud “The Changing Voice” (Share the Music 5, pages 122-123.)
 - Class listens to the *Recorded Lesson “Voice Classification”* (Share the Music 5 – Teacher’s Edition, CD 3, track 1.)
 - Students listen to “Lift Every Voice and Sing” and identify the vocal ranges as soprano, alto, tenor and bass (Share the Music 5, page 123; CD 3, track 2; Summative Assessment).
 - Students and teacher sing “Lift Every Voice and Sing” (Share the Music 5, page 356; CD 8, track 5). Each student identifies if their own voice is changed or unchanged and classifies their music teacher’s vocal range as being changed (Summative Assessment).
 - Students learn “Go Down Moses” (Share the Music 5, page 165; CD 3, track 32).
 - They decide if the voices are changed or unchanged and compare their own voices to the singers on the track (Formative Assessment).
 - Students identify the soloist in “Go Down Moses” as soprano and the low male singers as bass (Summative Assessment).
 - Students complete assessment tests A and B on changed and unchanged voices (Share the Music 5 – Teacher’s Edition, page 160; CD 3, tracks 21-30; Summative Assessment).
- 

District Adopted Textbook/Supplemental Materials

- Share the Music 5, CDs 3 and 8
- Share the Music 5 – Teacher’s Edition
- Share the Music 5 – Student Edition


Materials/Resources

- Pencils
 - Paper
 - CD player
- 

Re-Teach

- Students listen to “I Wish I Knew How It Would Feel” (Share the Music 5, page 148; CD 3, track 16). Students identify and describe the differences between the adult male voice and the unchanged voices of the boys and girls.

Extension

- Students listen to songs with various voices and voicings in Share the Music 5, and classify the voices.
 - Students listen to songs on the radio and classify the voices and voicings that they hear.
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Organizers

<p>Teaching Methods</p> <ul style="list-style-type: none">• Demonstrations• Discussions• Experiential Learning• Lecture• Multiple Activities• Questioning Techniques• Thematic Approach <p>Grouping</p> <ul style="list-style-type: none">• Heterogeneous Grouping• Large Group Instruction <p>Assessment</p> <ul style="list-style-type: none">• Authentic Assessment• Curriculum Based Assessment• Testing <p>Student Groupings</p> <ul style="list-style-type: none">• Class• Grade• Heterogeneous Grouping• Individual• Large Group Instruction	<p>Bloom's Taxonomy of Cognitive Objectives</p> <ul style="list-style-type: none">• I Knowledge• II Comprehension• III Application• IV Analysis <p>Gardner's Multiple Intelligences: Learning Styles</p> <ul style="list-style-type: none">• Interpersonal• Intrapersonal• Musical <p>Instructional Strategies</p> <ul style="list-style-type: none">• Homework and Practice• Identifying Similarities and Differences• Nonlinguistic Representations• Reinforcing Effort and Providing Recognition• Questions, Cues, and Advanced Organizers <p>SIOP – ESL</p> <ul style="list-style-type: none">• Building Background• Feedback• Guided Practice• Integrations of Reading, Writing, Speaking, and Listening Skills• Interaction• Modeling
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COLUMBUS CITY SCHOOLS VOCAL MUSIC CURRICULUM



Instructional Unit	Grade 5, General Music, January
Title:	Perform Ostinati on Instruments
Subject:	General Music
Grade Range:	5
Description:	In this lesson students create rhythmic ostinati while focusing on blending timbres and changing dynamics.
Duration:	40 minutes
Author:	Bradley Walsh
Publisher:	Columbus City Schools
Keywords:	Blending Timbre; Ostinati

Content Standard 2: Performing on instruments, alone and with others, a varied repertoire of music


Benchmark A: Perform on instruments independently and with appropriate expression music representing diverse genres and cultures.

GLI 4: Performs ostinati on unpitched classroom instruments. GM52A4


Benchmark B: Perform in groups a varied repertoire of music.

GLI 2: Performs in groups a varied repertoire of music, blending timbres and dynamic levels. GM52B2


Lesson Assessment

- Students perform ostinati for “Mango Walk” on unpitched instruments.
 - Students demonstrate changes in the dynamics and blend different timbres of instruments while they play.
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Pre-Assessment

- Class reviews the terms ostinato, dynamics and timbre.
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Instructional Strategies

- Class reviews the term ‘dynamics’ and gives examples of dynamic markings. Teacher records their answers on the board.
 - Class demonstrates dynamics while singing a scale using solfege. Teacher directs students to use crescendo, decrescendo, forte, and piano when singing the scale.
 - Class learns “Mango Walk” (Share the Music 5, page 70; CD 2, track 19). Students clap the rhythm highlighted in the music book and then clap this rhythm throughout the song as an ostinato.
 - Class divides into groups of four. Using *Creating an Ostinato for “Mango Walk”* worksheets, each group creates an ostinato pattern for “Mango Walk” on unpitched percussion instruments. Groups use crescendos and decrescendos in their accompaniments. The groups also choose instruments that blend well together (Formative Assessment).
 - Groups practice and perform their ostinati for the class (Summative Assessment).
 - Students evaluate which groups performed the best ostinati based on the rhythm pattern, blend of timbre, and use of dynamics.
 - Teacher offers helpful suggestions to groups to improve their accompaniments.
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District Adopted Textbook/Supplemental Materials

- Share the Music 5, CD 2
- Share the Music 5 – Student Edition

Materials/Resources

- CD player
- Unpitched instruments
- *Creating an Ostinato for “Mango Walk”* worksheets

Re-Teach

- Students having difficulties playing an ostinato sing “Mango Walk,” while playing a steady beat.
- Students sing the song again, this time playing every other beat.
- Continue to repeat the song (or phrases of the song), while increasing the difficulty level of the ostinato.

Extension

- Students create ostinato patterns to any song in the book using body percussion.

Interdisciplinary Connections

- Social Studies D – Use problem-solving skills to make decisions individually and in groups.

Writing Connections

- Graphic organizer

Linked Materials

- *Creating an Ostinato for “Mango Walk”*

Organizers

<p>Teaching Methods</p> <ul style="list-style-type: none">• Brainstorming• Cooperative Learning• Demonstrations• Discovery Learning• Discussions• Experiential Learning• Hands-On Learning• Integrated Instruction• Lecture• Multiple Activities• Peer Tutoring• Self Directed Groups• Simulations and Games• Visual Instruction <p>Grouping</p> <ul style="list-style-type: none">• Heterogeneous Grouping• Large Group Instruction• Small Group Instruction <p>Assessment</p> <ul style="list-style-type: none">• Curriculum Based Assessment• Informal Assessment• Observation• Peer Evaluation• Self Evaluation <p>Student Groupings</p> <ul style="list-style-type: none">• Class• Heterogeneous Grouping• Large Group Instruction• Non-Graded Instructional Grouping	<p>Bloom's Taxonomy of Cognitive Objectives</p> <ul style="list-style-type: none">• I Knowledge• II Comprehension• III Application• IV Analysis• VI Evaluation <p>Gardner's Multiple Intelligences: Learning Styles</p> <ul style="list-style-type: none">• Bodily-Kinesthetic• Logical-Mathematical• Musical <p>Instructional Strategies</p> <ul style="list-style-type: none">• Cooperative Learning• Homework and Practice• Nonlinguistic Representation• Reinforcing Effort and Providing Recognition• Setting Objectives and Providing Feedback <p>SIOP – ESL</p> <ul style="list-style-type: none">• Building Background• Guided Practice• Hands-On Activities• Interaction
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CREATING AN OSTINATO FOR “MANGO WALK”

Use the checklist below as you create ostinati for “Mango Walk.”

- ___ Select unpitched percussion instruments that blend well together.

- ___ Create an ostinato to accompany “Mango Walk.”

- ___ Decide how loud or soft you want to play sections of your ostinato and add crescendos and decrescendos to your ostinato accompaniment.

- ___ Practice your ostinato.

General Music Scope and Sequence

Grade 5

Month	Theme	GLI	Standard Benchmark GLI	OGT Social Studies Standards and Benchmarks	OGT English Language Arts Standards and Benchmarks
Grading Period 3					
January	Performing on Instruments	Performs on instruments with correct pitches, rhythms, dynamics, and timbre, a varied repertoire of music.	GM52A1	Social Studies Skills and Methods D	
	Performing on Instruments	Performs in groups a varied repertoire of music, blending timbres and dynamic levels.	GM52B2	Social Studies Skills and Methods D	
	Reading and Notating	Uses standard symbols for accidentals, dynamics, tempo, articulation, and expression.	GM55C1		
	Reading and Notating	Uses form markings: D.S., D.C. al fine, multiple endings, double barline, repeat signs, phrase, and coda.	GM55C2		Reading Applications: Literary Text F
	Relation to History and Culture	Sings, listens to, and moves to the music of various cultural groups and historical periods (e.g., South African choral groups, Baroque, American folk songs, Native American drumming).	GM59A2	History A	Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies B, C Communications: Oral and Visual C
February	Singing	Sings independently, on pitch and in rhythm, using correct posture, diction, breath support, and tone.	GM51A1	Social Studies Skills and Methods D	Communications: Oral and Visual C
	Singing	Independently sings expressively, using articulation, dynamics, and tempi, songs representing diverse genres and cultures.	GM51A2	Social Studies Skills and Methods D	Communications: Oral and Visual C

	Performing on Instruments	Performs on instruments with correct pitches, rhythms, dynamics, and timbre, a varied repertoire of music.	GM52A1	Social Studies Skills and Methods D	
	Performing on Instruments	Performs ostinati on unpitched classroom instruments.	GM52A4	Social Studies Skills and Methods D	
	Improvising	Improvises melodies in a call-and-response setting.	GM53A1		
	Improvising	Improvises accompaniment on pitched or unpitched instruments.	GM53A2		
	Improvising	Improvises melodic embellishments on given melodies.	GM53A3		
	Evaluating	Identifies and discusses aesthetic qualities of the performances of self and others.	GM57B2		Research E Communications: Oral and Visual A
	Relationships to Other Disciplines	Explains ways that basic elements of music (e.g., texture, form) relate to disciplines outside the arts.	GM58B2		Writing Process A, B, C, D, E Writing Conventions B, C Research E Communications: Oral and Visual A
March	Singing	Sings independently, on pitch and in rhythm, using correct posture, diction, breath support, and tone.	GM51A1	Social Studies Skills and Methods D	Communications: Oral and Visual C
	Singing	Independently sings expressively, using articulation, dynamics, and tempi, songs representing diverse genres and cultures.	GM51A2	Social Studies Skills and Methods D	Communications: Oral and Visual C
	Performing on Instruments	Maintains independent instrumental parts.	GM52B1	Social Studies Skills and Methods D	Communications: Oral and Visual C
	Improvising	Improvises accompaniment on pitched or unpitched instruments.	GM53A2		
	Creating	Composes short pieces within a particular style, form, instrumentation, or compositional technique using a variety of classroom instruments and sound sources.	GM54A1	Social Studies Skills and Methods D	Research F

	Creating	Investigates technology used for creating, arranging, and notating music.	GM54B1		
	Reading and Notating	Uses standard symbols for accidentals, dynamics, tempo, articulation, and expression.	GM55C1		
	Reading and Notating	Reads vocal music in two or more parts.	GM55D1		
	Listening	Listens to a varied repertoire of music and describes it utilizing music vocabulary: dynamics, tempo, meter, and articulation.	GM56A1		Acquisition of Vocabulary D Writing Process A, B Writing Conventions B, C Research E Communications: Oral and Visual A
	Listening	Analyzes and describes a varied repertoire of music with terms related to form: repeat signs, D.C. al fine, D.S. al coda, first and second endings.	GM56B1		Writing Process A, B, C Writing Conventions B, C Research E Communications: Oral and Visual A
	Evaluating	Evaluates their own and others' compositions, arrangements, and improvisations.	GM57A2	Social Studies Skills and Methods D	Reading Applications: Literary Text F Research F
	Relationships to Other Disciplines	Identifies the use of similar elements in music and other art forms and compares how ideas and emotions are expressed in each art form using the same elements.	GM58A2	History A, D	Reading Applications: Literary Text F Writing Process A, B, C, D, E Writing Conventions B, C Research E Communications: Oral and Visual A
	Relationships to Other Disciplines	Describes and demonstrates how knowledge of music connects to learning in other subject areas.	GM58B1		Writing Process A, B, C, D, E Writing Conventions B, C Research E
	Relation to History and Culture	Describes distinguishing characteristics of music from various genres and cultures.	GM59A1	History A, D People in Societies A	Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies B, C Writing Process A, B, C, D, E Writing Conventions B, C Research B, E, F Communications: Oral and Visual – A

	Relation to History and Culture	Discusses the lives and times of composers from various historical periods.	GM59D3	History A, D	Writing Process A, B, C, E Writing Conventions B, C Research B, E
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COLUMBUS CITY SCHOOLS VOCAL MUSIC CURRICULUM



Instructional Unit	Grade 5, General Music, January
Title:	Symbols of Form and Expression
Subject:	General Music
Grade Range:	5
Description:	In this lesson students identify and use accidentals, dynamics, tempo, and articulation.
Duration:	40 minutes
Author:	Bradley Walsh
Publisher:	Columbus City Schools
Keywords:	Accidentals; Dynamics; Tempo; Articulation; Expression

Content Standard 5: Reading and notating music


Benchmark C: Identify and utilize symbols and traditional terms referring to expression and form.

GLI 1: Uses standard symbols for accidentals, dynamics, tempo, articulation, and expression. GM55C1


Lesson Assessment

- Students use tempo and dynamic markings while singing several songs.
- Students take the *Music Symbols Quiz*, identifying various musical symbols.

Pre-Assessment

- Class identifies dynamics and articulation markings in “We Go Together” (Share the Music 5, page 10). Class also determines the tempo which best suits the song.
 - Class locates the key signature in “We Go Together.”
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Instructional Strategies

- Class sings “Get Up” (Share the Music 5, page 12; CD 1, track 9), and reviews various markings in the song. Students identify the tempo of the song and classify it as adagio, allegro, or moderato (Formative Assessment).
 - Students identify the decrescendo and crescendo in the music as well as the mf, f, and p markings (Formative Assessment).
 - Students stand up and sing and move to the song. Body movements and vocal performance show tempo and dynamics of the music (Summative Assessment).
 - Class learns the song “Down the River” (Share the Music 5, page 178-179; CD 4, track 7).
 - Students read aloud the paragraph on accidentals and the flat sign. Students identify the flat sign in the key signature as a B-flat (Formative Assessment).
 - Teacher performs the song on the keyboard using a b natural instead of the flat, to demonstrate why the flat was added to the key signature.
 - Students learn the song “On the Road Again” (Share the Music 5, page 180-181; CD 4, track 8)
 - Students read aloud the paragraph on sharps and naturals. Students identify the two sharps in the key signature. Students also identify accidentals in the music (Formative Assessment).
 - Students take the *Music Symbols Quiz* (Summative Assessment).
- 

District Adopted Textbook/Supplemental Materials

- Share the Music 5, CDs 1 and 4
- Share the Music 5 – Student Edition


Materials/Resources

- Pencils
 - CD player
 - Piano or keyboard
 - *Music Symbols Quiz*
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Re-Teach

- Students find their favorite song in the music book and determine if there are any accidentals. With the help of the teacher or other students, they identify the accidentals. (Teacher may have a staff with the lines and spaces labeled at the board.)

Extension

- Students read about major scale intervals (Share the Music 5, page 182).
 - Students play a C major scale using xylophone or keyboard.
 - Students follow the interval picture on page 182.
 - Students perform the F major scale.
 - Using the interval chart on page 182, students decipher the intervals for the F major scale.
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Linked Materials

- *Music Symbols Quiz*

Organizers

<p>Teaching Methods</p> <ul style="list-style-type: none">• Demonstrations• Discussions• Experiential Learning• Hands-On Learning• Lecture• Multiple Activities• Simulations and Games <p>Grouping</p> <ul style="list-style-type: none">• Heterogeneous Grouping• Individualized Instruction• Large Group Instruction <p>Assessment</p> <ul style="list-style-type: none">• Authentic Assessment• Curriculum Based Assessment• Peer Evaluation• Observation• Testing <p>Student Groupings</p> <ul style="list-style-type: none">• Class• Grade• Heterogeneous Grouping• Individual• Large Group Instruction	<p>Bloom's Taxonomy of Cognitive Objectives</p> <ul style="list-style-type: none">• I Knowledge• II Comprehension• III Application• IV Analysis• V Synthesis <p>Gardner's Multiple Intelligences: Learning Styles</p> <ul style="list-style-type: none">• Interpersonal• Intrapersonal• Linguistic• Logical-Mathematical• Musical• Naturalist• Spatial <p>Instructional Strategies</p> <ul style="list-style-type: none">• Homework and Practice• Nonlinguistic Representation• Reinforcing Effort and Providing Recognition <p>SIOP – ESL</p> <ul style="list-style-type: none">• Building Background• Guided Practice• Hands-On Activities• Integrations of Reading, Writing, Speaking, and Listening Skills• Interaction• Modeling
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Music Symbols Quiz

Name _____ Date _____

Identify and define the following musical symbols.

Sign	Name of Sign	Definition
#		
b		
♩		
<i>decrescencendo</i> (<i>descresc.</i>)		
<i>crescendo</i> (<i>cresc.</i>)		
<i>adagio</i>		
<i>allegro</i>		
<i>moderato</i>		
<i>p</i>		
<i>f</i>		
<i>mf</i>		
<i>pp</i>		



COLUMBUS CITY SCHOOLS VOCAL MUSIC CURRICULUM



Instructional Unit	Grade 5, General Music, February
Title:	Improvising
Subject:	General Music
Grade Range:	5
Description:	In this lesson students improvise melodies and accompaniments.
Duration:	40 minutes
Author:	Bradley Walsh
Publisher:	Columbus City Schools
Keywords:	Improvising

Content Standard 3: Improvising melodies, variations and accompaniments

Benchmark A: Create and perform melodies, variations, and accompaniments.

GLI 1: Improvises melodies in a call-and-response setting. GM53A1

GLI 2: Improvises accompaniment on pitched or unpitched instruments. GM53A2


GLI 3: Improvises melodic embellishments on given melodies. GM53A3

Content Standard 7: Evaluating music and music performance


Benchmark B: Demonstrate how music communicates meaning of text, feelings, moods, or images.

GLI 2: Identifies and discusses aesthetic qualities of the performances of self and others. GM67B2

Lesson Assessment

- Students improvise call-and-response melodies.
 - Students improvise accompaniments.
 - Students improvise melodic embellishments.
 - Students evaluate a music performance.
- 

Pre-Assessment

- Class reviews the term ‘improvisation.’
 - Class and teacher identify improvisation in “We Will Raise a Ruckus Tonight” (Share the Music 5, page 20).
- 

Instructional Strategies

- Class listens to “Good Mornin’ Blues” (Share the Music 5, page 277; CD 6, track 7).
- Teacher helps students identify the improvised instrumental responses in the track.
- Students raise their hands when they hear the improvised responses.
- Students listen and sing along to the student recording of “Good Mornin’ Blues” (Share the Music 5, page 277; CD 6, track 8).
- Students discuss and evaluate the two performances of “Good Mornin’ Blues” and answer the following questions (Summative Assessment):
 - “What kinds of feelings are conveyed in Blues music?”
 - “Which performance was better at setting the mood?”

- Teacher sings the call of “Good Mornin’ Blues” and students sing the response.
- Teacher embellishes the melody of the call and student volunteers respond with an embellishment of their own (Summative Assessment).
- Students write lyrics of their own, on paper, to the last four measures of the song. They answer the question: “Blues how do you do?” (from the song).
- Students sing their responses as the class sings the call. Students discuss what kind of mood they were trying to convey in their lyrics (Summative Assessment).
- Teacher demonstrates improvisation by improvising a piano accompaniment to the song.
- Class divides into small groups. Each group improvises an accompaniment to “Good Mornin’ Blues.” Students choose from a variety of rhythmic/melodic instruments.
- As groups progress with their improvisations the teacher chooses volunteer groups to improvise accompaniments as the rest of the class sings the song (Summative Assessment).

District Adopted Textbook/Supplemental Materials

- Share the Music 5, CD 6
- Share the Music 5 – Student Edition

Materials/Resources

- CD player
- Assortment of pitched and unpitched instruments
- Pencil
- Paper
- Piano or keyboard


Re-Teach

- Students listen to the song “Joe Turner’s Blues” (Share the Music 5, page 291; CD 6, track 17).
- Teacher writes a measure of quarter notes with a repeat sign on the board. Students perform the quarter notes on the instrument of choice.
- Students change one of the quarter notes to a different note value (example: two eighth notes followed by three quarter notes).
- Students play the rhythm with the recording of “Joe Turner’s Blues.”
- Students change and play the note values on all four beats of the measure.

Extension

- Students improvise rhythm and lyrics to their favorite rap or pop song.
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Interdisciplinary Connections

- Social Studies D – Use problem-solving skills to make decisions individually and in groups.
- 

Organizers

<p>Teaching Methods</p> <ul style="list-style-type: none">• Brainstorming• Cooperative Learning• Demonstrations• Discovery Learning• Discussions• Experiential Learning• Hands-On Learning• Integrated Instruction• Interdisciplinary• Lecture• Multiple Activities• Self Directed Groups• Simulations and Games• Thematic Approach <p>Grouping</p> <ul style="list-style-type: none">• Heterogeneous Grouping• Individualized Instruction• Large Group Instruction• Small Group Instruction <p>Assessment</p> <ul style="list-style-type: none">• Curriculum Based Assessment• Informal Assessment• Observation• Peer Evaluation• Self Evaluation <p>Student Groupings</p> <ul style="list-style-type: none">• Class• Grade• Heterogeneous Grouping• Individual• Individualized Instruction• Large Group Instruction	<p>Bloom's Taxonomy of Cognitive Objectives</p> <ul style="list-style-type: none">• I Knowledge• II Comprehension• III Application• IV Analysis• V Synthesis• VI Evaluation <p>Gardner's Multiple Intelligences: Learning Styles</p> <ul style="list-style-type: none">• Bodily-Kinesthetic• Interpersonal• Intrapersonal• Linguistic• Logical-Mathematical• Musical• Spatial <p>Instructional Strategies</p> <ul style="list-style-type: none">• Cooperative Learning• Homework and Practice• Identifying Similarities and Differences• Nonlinguistic Representation• Reinforcing Effort and Providing Recognition• Questions, Cues and Advanced Organizers• Setting objectives and Providing Feedback <p>SIOP – ESL</p> <ul style="list-style-type: none">• Building Background• Guided Practice• Hands-On Activities• Integrations of Reading, Writing, Speaking, and Listening Skills• Interaction• Meaningful Content and Language Activities• Pronunciation/Speech
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COLUMBUS CITY SCHOOLS VOCAL MUSIC CURRICULUM



Instructional Unit	Grade 5, General Music, February
Title:	Music Elements in Other Disciplines
Subject:	General Music
Grade Range:	5
Description:	Students identify musical elements in other disciplines.
Duration:	40 minutes
Author:	Bradley Walsh
Publisher:	Columbus City Schools
Keywords:	Musical Elements; Interdisciplinary

Content Standard 8: Understanding relationships between music, the other arts, and other disciplines outside the arts

Benchmark B: Describe and demonstrate ways in which the principles and subject matter of other disciplines are interrelated with those of music.

GLI 2: Explains ways that basic elements of music (e.g., texture, form) relate to disciplines outside the arts. GM58B2

Lesson Assessment

- Students identify the basic elements of music and show how they are related to other subjects.

Pre-Assessment

- Students review the terms: texture, dynamics, rhythm, form, timbre, melody and harmony.
-


Instructional Strategies

- Class learns the song “Sail Away” (Share the Music 5, page 304; CD 6, track 24).
 - Class discusses the expressive elements of the song such as legato melody, changing dynamics and a moderate tempo.
 - Class identifies and discusses the elements of music (e.g., dynamics, rhythm, form, timbre, melody and harmony).
 - Students create definitions or use the glossary from their text to define the terms. The teacher writes their answers on the board (Formative Assessment).
 - Each student chooses an element of music that was written on the board and writes a paragraph about the element and how it relates to their favorite subject other than music (Summative Assessment).
 - Teacher reads aloud the Langston Hughes poem “Youth” (Share the Music 5, page 303).
 - Teacher asks students what elements of music are used in the poem (dynamics, rhythm, form, timbre).
 - Student volunteers read the poem out loud using different dynamic inflections.
-

District Adopted Textbook/Supplemental Materials

- Share the Music Grade 5, CD 6
- Share the Music 5 – Student Edition


Materials/Resources

- Pencils
 - Paper
 - CD player
- 


Re-Teach

- Students relate musical elements to assigned specific subject areas, for example:
 - English Language Arts: students read with inflection by using different timbres and dynamics;
 - Physical Education: students use rhythm for running and exercise; and
 - Science: students use texture to describe the physical touch of objects.

Extension

- Students create their own poetry.
- 

Interdisciplinary Connections

- Research E – Communicate findings orally, visually and in writing or through multimedia.
 - Writing Process A – Generate writing topics and establish a purpose appropriate for the audience.
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Organizers

<p>Teaching Methods</p> <ul style="list-style-type: none">• Discussions• Integrated Instruction• Interdisciplinary• Lecture• Questioning Techniques <p>Grouping</p> <ul style="list-style-type: none">• Heterogeneous Grouping• Individualized Instruction• Large Group Instruction <p>Assessment</p> <ul style="list-style-type: none">• Authentic Assessment• Curriculum Based Assessment <p>Student Groupings</p> <ul style="list-style-type: none">• Class• Grade• Heterogeneous Grouping• Individual• Large Group Instruction	<p>Bloom's Taxonomy of Cognitive Objectives</p> <ul style="list-style-type: none">• I Knowledge• II Comprehension• III Application• IV Analysis <p>Gardner's Multiple Intelligences: Learning Styles</p> <ul style="list-style-type: none">• Interpersonal• Intrapersonal• Musical <p>Instructional Strategies</p> <ul style="list-style-type: none">• Homework and Practice• Identifying Similarities and Differences• Reinforcing Effort and Providing Recognition <p>SIOP – ESL</p> <ul style="list-style-type: none">• Building Background• Integrations of Reading, Writing, Speaking, and Listening Skills• Interaction• Scaffolding• Techniques to Make Concepts Clear
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COLUMBUS CITY SCHOOLS VOCAL MUSIC CURRICULUM



Instructional Unit	Grade 5, General Music, March
Title:	Writing and Performing Music
Subject:	General Music
Grade Range:	5
Description:	In this unit, students create, perform and evaluate short instrumental compositions.
Duration:	3, 40 minute lessons
Author:	Bradley Walsh
Publisher:	Columbus City Schools
Keywords:	Create; Perform; Evaluate

Content Standard 2: Performing on instruments, alone and with others, a varied repertoire of music

Benchmark B: Perform in groups a varied repertoire of music.

GLI 1: Maintains independent instrumental parts. GM52B1

Content Standard 4: Composing and arranging within specified guidelines

Benchmark A: Create, notate, arrange, and perform short pieces of music using a variety of classroom instruments, body percussion and electronic sounds.

GLI 1: Composes short pieces within a particular style, form, instrumentation, or compositional technique using a variety of classroom instruments and sound sources. GM54A1

Benchmark B: Explore technology used in creating, arranging, and notating music.

GLI 1: Investigates technology used for creating, arranging, and notating music. GM54B1

Content Standard 7: Evaluating music and music performance

Benchmark A: Discuss performances and compositions.

GLI 2: Evaluates their own and others' compositions, arrangements, and improvisations. GM57A2

Lesson Assessment

- Using the *Writing and Performing Music Rubric* students create four-eight-measure compositions for two–three instrumentalists.
 - Students perform an independent line of music on an instrument.
 - Students use the *Writing and Performing Music Rubric* to evaluate the compositions.
 - Students investigate Finale Notepad notation software.
-

Pre-Assessment

- Students review barlines and note values.
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Instructional Strategies

Lesson 1

- Class reviews barlines, sixteenth, eighth, quarter, half, and whole notes. Teacher writes them on the board.
- Class is divided into groups of two and three. Each group uses *Writing and Performing Music Rubric* and creates a four-eight-measure composition on staff paper for two or three rhythm instruments. Compositions include quarter notes, eighth notes, sixteenth notes, and barlines (Summative Assessment).

Lesson 2

- Groups practice their compositions. Students must be able to perform what they write. Teacher observes groups to make sure each student can play their own part independently (Formative Assessment).
- Groups perform their compositions for the class. Class uses the *Writing and Performing Music Rubric* to evaluate the compositions (Summative Assessment).

Lesson 3

- Teacher demonstrates how to use Finale Notepad.
- Each group writes their composition using this notation software. Note: Finale Notepad is a free download online. This software will have to be installed ahead of time (Summative Assessment).
- Students are given the web address to download it at home for the own use: www.finalemusic.com/notepad.


Materials/Resources

- Pencils
- Staff paper
- Rhythm instruments
- *Writing and Performing Music Rubric*
- Computers
- Finale Notepad (free download)


Re-Teach

- Teacher writes simple rhythmic notation of quarter notes and eighth notes on an overhead projector. Students perform the rhythm.
- Teacher writes a two part rhythmic example of quarter notes and eighth notes. Class divides into two groups. Each group performs a part.
- Students write two-measure rhythmic compositions.

Extension

- Students use notation software such as Notepad to write other compositions. (Perhaps done during recess or other free time, given the length of time involved in the project.)
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Linked Materials

- *Writing and Performing Music Rubric*
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Interdisciplinary Connections

- Social Studies D – Use problem-solving skills to make decisions individually and in groups.

Writing Connection

- Rubric
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Organizers

<p>Teaching Methods</p> <ul style="list-style-type: none">• Computer Assisted Instruction• Cooperative Learning• Discussions• Experiential Learning• Hands-On Learning• Multimedia Instruction• Multiple Activities• Project-Based Learning• Self Directed Groups• Simulations and Games <p>Grouping</p> <ul style="list-style-type: none">• Heterogeneous Grouping• Large Group Instruction• Small Group Instruction <p>Assessment</p> <ul style="list-style-type: none">• Authentic Assessment• Curriculum Based Assessment• Informal Assessment• Observation• Peer Evaluation <p>Student Groupings</p> <ul style="list-style-type: none">• Class• Grade• Heterogeneous Grouping• Large Group Instruction	<p>Bloom's Taxonomy of Cognitive Objectives</p> <ul style="list-style-type: none">• I Knowledge• II Comprehension• III Application• IV Analysis• V Synthesis• VI Evaluation <p>Gardner's Multiple Intelligences: Learning Styles</p> <ul style="list-style-type: none">• Bodily-Kinesthetic• Interpersonal• Logical-Mathematical• Musical• Spatial <p>Instructional Strategies</p> <ul style="list-style-type: none">• Cooperative Learning• Homework and Practice• Nonlinguistic Representation• Reinforcing Effort and Providing Recognition• Setting Objectives and Providing Feedback <p>SIOP – ESL</p> <ul style="list-style-type: none">• Building Background• Feedback• Guided Practice• Hands-On Activities• Interaction• Meaningful Content and Language Activities
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Date _____

Group Names _____

WRITING AND PERFORMING MUSIC RUBRIC

	4	3	2	1
MEASURES	The composition has 5-8 measures.	The composition has 4 measures.	The composition has 3 measures.	The composition has less than 3 measures.
RHYTHM INSTRUMENTS	The composition is written for 3 rhythm instruments.	The composition is written for 2 rhythm instruments.	The composition is written for 1 rhythm instrument.	The composition is not written for rhythm instruments.
NOTATION AND BAR LINES	The composition is written on staff paper and includes proper measure length, quarter notes, eighth notes, sixteenth notes, and bar-lines.	The composition is written on staff paper and includes 3 of the following: proper measure length, quarter notes, eighth notes, sixteenth notes, and bar-lines.	The composition is written on staff paper and includes 2 of the following: proper measure length, quarter notes, eighth notes, sixteenth notes, and bar-lines.	The composition is written on staff paper and includes 1 of the following: proper measure length, quarter notes, eighth notes, sixteenth notes, and bar-lines.
PERFORMANCE	Each student in the group is able to perform each part independently.	Each student in the group is able to perform a part independently.	Each student in the group is able to perform a part independently most of the time.	Each student in the group is able to perform the same part.



COLUMBUS CITY SCHOOLS VOCAL MUSIC CURRICULUM



Instructional Unit	Grade 5, General Music, March
Title:	Reading Two-Part Music
Subject:	General Music
Grade Range:	5
Description:	In this lesson, students read two-part vocal music.
Duration:	40 minutes
Author:	Bradley Walsh
Publisher:	Columbus City Schools
Keywords:	Two-Part Vocal Music

Content Standard 5: Reading and notating music

Benchmark D: Read part music.

GLI 1: Reads vocal music in two or more parts. GM55D1

Lesson Assessment

- Students read music in two and three parts.

Pre-Assessment

- Students review canons.

Instructional Strategies

- Class sings “Laugh Ha Ha” in unison (Share the Music 5, page 1; CD 1, track 2).
- Class reviews the term ‘unison.’ Students sing the song again in a three-part canon. Class reviews the term ‘harmony.’
- Class sings “This Land is Your Land” (Share the Music 5, page 18; CD 1, track 12).
- Teacher writes out the descant part on the board or ahead of time on paper as a handout (Share the Music 5 – Teacher’s Edition, page 19).
- Students determine first solfege syllable of the descant. Students then identify the rest of the notes of the descant (Formative Assessment).
- Class sings the descant. Teacher divides class in half. One group sings the refrain, as written, and the other group sings the descant (Summative Assessment).
- Class learns “Sweet Potatoes” (Share the Music 5, page 86; CD 2, track 28).
- Students identify the notes of the “Sweet Potatoes” countermelody on page 88, and label the notes using solfege. Volunteer students sing the countermelody. Teacher helps volunteers sing through the countermelody (Formative Assessment).
- Class learns “Mango Walk” (Share the Music 5, page 70; CD 2, track 19).
- Class divides into groups of six. Each group sings the three-part song, “Sing for Your Supper,” two on a part (Share the Music 5, page 90; CD 2, track 31; Summative Assessment).

District Adopted Textbook/Supplemental Materials

- Share the Music 5, CDs 1 and 2
- Share the Music 5 – Teacher’s Edition
- Share the Music 5 – Student Edition

Materials/Resources

- CD player
 - “This Land is Your Land” descant part, written on board or on paper
-

Re-Teach

- The class sings a major scale in unison using solfege.
- The class divides into two groups and sings the scale in thirds. When the first group reaches “mi” of the scale, the second group starts in on “do.” Both groups sing through the scale in thirds.
- Struggling students sing a scale using solfege while the teacher or another student plays the scale in thirds on the piano.

Extension

- Students sing other songs in two and three parts as duets and trios.
-

Organizers

<p>Teaching Methods</p> <ul style="list-style-type: none">• Cooperative Learning• Demonstrations• Experiential Learning• Lecture• Multiple Activities• Self-Directed Groups• Simulations and Games <p>Grouping</p> <ul style="list-style-type: none">• Heterogeneous Grouping• Individualized Instruction• Large Group Instruction• Non-Grade Instructional Grouping• Small Group Instruction <p>Assessment</p> <ul style="list-style-type: none">• Alternative Assessment• Curriculum Based Assessment• Informal Assessment• Observation <p>Student Groupings</p> <ul style="list-style-type: none">• Class• Grade• Heterogeneous Grouping• Individual• Large Group Instruction	<p>Bloom's Taxonomy of Cognitive Objectives</p> <ul style="list-style-type: none">• I Knowledge• II Comprehension• III Application <p>Gardner's Multiple Intelligences: Learning Styles</p> <ul style="list-style-type: none">• Interpersonal• Linguistic• Logical-Mathematical• Musical <p>Instructional Strategies</p> <ul style="list-style-type: none">• Cooperative Learning• Homework and Practice• Nonlinguistic Representation• Reinforcing Effort and Providing Recognition• Setting Objectives and Providing Feedback <p>SIOP – ESL</p> <ul style="list-style-type: none">• Building Background• Feedback• Guided Practice• Hands-On Activities• Interaction• Meaningful Content and Language Activities• Modeling• Pronunciation/Speech
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COLUMBUS CITY SCHOOLS VOCAL MUSIC CURRICULUM



Instructional Unit	Grade 5, General Music, March
Title:	Composers and Their Music
Subject:	General Music
Grade Range:	5
Description:	In this unit, students listen to and discuss the music of various composers.
Duration:	2, 40 minute lessons
Author:	Bradley Walsh
Publisher:	Columbus City Schools
Keywords:	Related Arts; Composers; Music History

Content Standard 8: Understanding relationships between music, the other arts, and other disciplines outside the arts

Benchmark A: Identify similarities and differences in the meanings of common terms used in the various arts.

GLI 2: Identifies the use of similar elements in music and other art forms and compares how ideas and emotions are expressed in each art form using the same elements. GM58A2

Content Standard 9: Understanding music in relation to history and culture

Benchmark D: Identify and describe roles of musicians in various music settings.

GLI 3: Discusses the lives and times of composers from various historical periods. GM59D3

Lesson Assessment

- Students create a timeline of musical periods and composers.
 - Students identify historical events that took place during the lives of famous composers.
 - Students identify elements of music that are used in dance.
-

Pre-Assessment

- Students listen to and order from earliest to most current the following selections:
 - “Don’t Worry, Be Happy” (Share the Music 5, page 22; CD 1, track 15),
 - “Fanfare for the Common Man” (Share the Music 5, page 135; CD 3, track 9), and
 - “Washington Post March” (Share the Music 5, page 323; CD 7, track 5).
-

Instructional Strategies

Lesson 1

- Teacher distributes *Composition Dates Worksheet* to students.
- Class listens to J.S. Bach’s, “Musette” (Share the Music 5, page 252; CD 5, track 38).
- Students read the spotlight on Bach (Share the Music 5, page 252).
- Students identify the date of Bach’s composition and record it on the *Composition Dates Worksheets*. Class identifies the music as dance music (Formative Assessment).
- Teacher reads to the class *Background: “Musette”* (Share the Music 5 – Teacher’s Edition, page 252).
- Students discuss how both music and dance are art forms and use similar elements (e.g., dynamics, tempo, rhythm; Summative Assessment).

- Students listen to and sing “Where’er You Walk” (Share the Music 5, page 400; CD 9, track 20).
- Teacher reads aloud *Biography: George Frideric Handel* (Share the Music 5 – Teacher’s Edition, page 400). Students record the date of the composer on the *Composition Dates Worksheets* (Formative Assessment).
- Students listen to a short selection of “Gaudeamus Omnes” (Share the Music 5, page 417; CD 9, track 30).
- Teacher reads aloud *Background: Gregorian Chants* (Share the Music 5 – Teacher’s Edition, page 417B). Students identify the date of Gregorian chant and record it on the *Composition Dates Worksheets* (Formative Assessment).


Lesson 2

- Class reviews information on their *Composition Dates Worksheets*.
- Students listen to Chopin’s, “Polonaise in A” (Share the Music 5, page 417G; CD 10, track 2).
- Teacher reads aloud *Biography: Frédéric François Chopin* (Share the Music 5 – Teacher’s Edition, page 417G). Students record the date of composer on the *Composition Dates Worksheets* (Formative Assessment).
- Students listen to Sibelius,’ “Finlandia” (Share the Music 5, page 151; CD 3, track 10).
- Students read aloud the background of the piece “Finlandia” and record the date of the music on the *Composition Dates Worksheets* (Formative Assessment).
- Class divides into small groups. Each group creates a timeline using the dates listed on their sheets of paper. Students use their 5th grade social studies books to identify one historical event that took place in America at the same time one of the musical events occurred (Summative Assessment).
- Student groups share their time lines with the class (Summative Assessment).

District Adopted Textbook/Supplemental Materials

- Share the Music Grade 5, CDs 1, 3, 5, 7, 9 and 10
- Share the Music 5 – Teacher’s Edition
- Share the Music 5 – Student Edition
- America’s Story (Harcourt Brace & Co.; 5th Grade Social Studies Textbook)


Materials/Resources

- Pencils
 - CD player
 - *Composition Dates Worksheets*
 - Paper for timeline
- 

Re-Teach

- Students create a list of pop music genres (e.g., Rock ‘N Roll, Folk, Swing, Rap, Disco). Students list them in order of when they occurred.

Extension

- Students create a time line of pop music. Students create a list of their favorite music and identify historical events that took place at the same time.
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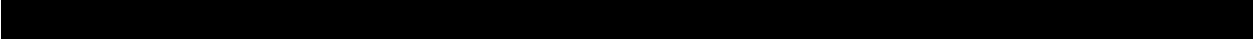
Linked Materials

- *Composition Dates Worksheet*
- 

Interdisciplinary Connections

- Research E – Communicate findings orally, visually and in writing or through multimedia.
- History A – Construct time lines to demonstrate an understanding of units of time and chronological order.

Writing Connection

- Graphic organizers
- 

Organizers

<p>Teaching Methods</p> <ul style="list-style-type: none">• Advanced Organizers• Cooperative Learning• Discovery Learning• Discussions• Experiential learning• Integrated Instruction• Interdisciplinary• Lecture• Self-Directed Groups <p>Grouping</p> <ul style="list-style-type: none">• Heterogeneous Grouping• Individualized Instruction• Large Group Instruction• Small Group Instruction <p>Assessment</p> <ul style="list-style-type: none">• Authentic Assessment• Curriculum Based Assessment• Portfolio Assessment <p>Student Groupings</p> <ul style="list-style-type: none">• Class• Grade• Heterogeneous Grouping• Large Group Instruction	<p>Bloom's Taxonomy of Cognitive Objectives</p> <ul style="list-style-type: none">• I Knowledge• II Comprehension• III Application <p>Gardner's Multiple Intelligences: Learning Styles</p> <ul style="list-style-type: none">• Interpersonal• Intrapersonal• Musical <p>Instructional Strategies</p> <ul style="list-style-type: none">• Cooperative Learning• Homework and Practice• Identifying Similarities and Differences• Questions, Cues, and Advanced Organizers <p>SIOP – ESL</p> <ul style="list-style-type: none">• Building Background• Integrations of Reading, Writing, Speaking, and Listening Skills• Interaction• Meaningful Content and Language Activities
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COMPOSITION DATES WORKSHEET

Name _____ Date _____

Directions: Write down the composition date for each piece of music listed below.

Composition	Composer	Date
Musette	J.S. Bach	
Where'er You Walk	G.F. Handel	
Gaudeamus Omnes	Gregorian Chant	
Polonaise in A	Chopin	
Finlandia	Sibelius	

General Music Scope and Sequence

Grade 5

Month	Theme	GLI	Standard Benchmark GLI	OGT Social Studies Standards and Benchmarks	OGT English Language Arts Standards and Benchmarks
Grading Period 4					
April	Singing	Sings independently, on pitch and in rhythm, using correct posture, diction, breath support, and tone.	GM51A1	Social Studies Skills and Methods D	Communications: Oral and Visual C
	Singing	Independently sings expressively, using articulation, dynamics, and tempi, songs representing diverse genres and cultures.	GM51A2	Social Studies Skills and Methods D	Communications: Oral and Visual C
	Performing on Instruments	Performs in groups a varied repertoire of music, blending timbres and dynamic levels.	GM52B2	Social Studies Skills and Methods D	Communications: Oral and Visual C
	Improvising	Improvises accompaniment on pitched or unpitched instruments.	GM53A2		
	Creating	Arranges simple pieces for voices or instruments other than those for which the pieces were written.	GM54A2	Social Studies Skills and Methods D	Research F
	Reading and Notating	Uses standard symbols for accidentals, dynamics, tempo, articulation, and expression.	GM55C1		
	Listening	Analyzes and describes a varied repertoire of music with terms related to form: repeat signs, D.C. al fine, D.S. al coda, first and second endings.	GM56B1		Writing Process A, B, C Writing Conventions B, C Research E Communications: Oral and Visual A
	Listening	Identifies and classifies listening example as band, orchestra, or choir.	GM56C3		Research E, F Communications: Oral and Visual A

	Relationships to Other Disciplines	Uses various art forms to interpret music.	GM58A3		Reading Applications: Literary Text G Research E Communications: Oral and Visual A
	Relationships to Other Disciplines	Describes and demonstrates how knowledge of music connects to learning in other subject areas.	GM58B1		Writing Process A, B, C, D, E Writing Conventions B, C Research E
	Relation to History and Culture	Describes and demonstrates how genre and performance setting (e.g., Pops, symphony, jazz) affect audience response.	GM59B1		Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies B, C Writing Process A, B, C, D, E Writing Conventions B, C Research E Communications: Oral and Visual A
	Relation to History and Culture	Identifies exemplary music role models and describe their activities and achievements in the music field.	GM59D1		Writing Process A, B, C, E Writing Conventions B, C Research E Communications: Oral and Visual A
	Relation to History and Culture	Identifies the specific skills needed to be a musician.	GM59D2		Writing Process A, B, C, E Writing Conventions B, C Research E
May	Singing	Sings independently, on pitch and in rhythm, using correct posture, diction, breath support, and tone.	GM51A1	Social Studies Skills and Methods D	Communications: Oral and Visual C
	Singing	Independently sings expressively, using articulation, dynamics, and tempi, songs representing diverse genres and cultures.	GM51A2	Social Studies Skills and Methods D	Communications: Oral and Visual C
	Performing on Instruments	Performs on instruments with correct pitches, rhythms, dynamics, and timbre, a varied repertoire of music.	GM52A1	Social Studies Skills and Methods D	
	Singing	Performs in groups a varied repertoire of music, blending timbres and dynamic levels.	GM52B2	Social Studies Skills and Methods D	Communications: Oral and Visual C
	Performing on Instruments	Plays by ear simple melodies on a melodic instrument (e.g., recorder, xylophone).	GM52A5	Social Studies Skills and Methods D	

	Performing on Instruments	Plays by ear simple accompaniments on a harmonic instrument (e.g., xylophone, piano).	GM52B4		
	Creating	Composes short pieces within a particular style, form, instrumentation, or compositional technique using a variety of classroom instruments and sound sources.	GM54A1	Social Studies Skills and Methods D	Research F
	Reading and Notating	Reads music for rhythmic and melodic instruments in two or more parts.	GM55D2		
	Listening	Identifies aurally selected electronic, world, and western musical instruments.	GM56C1		Research E Communications: Oral and Visual A
June		Review GLIs through songs and musical activities			



COLUMBUS CITY SCHOOLS VOCAL MUSIC CURRICULUM



Instructional Unit	Grade 5, General Music, April
Title:	Performing Groups and Performers
Subject:	General Music
Grade Range:	5
Description:	Students classify music ensembles as band, orchestra, choir and how the setting of these ensembles affects how audiences participate. Students also identify famous musicians who participate in these ensembles.
Duration:	40 minutes
Author:	Bradley Walsh
Publisher:	Columbus City Schools
Keywords:	Ensemble Classification; Musician Identification

Content Standard 6: Listening to, analyzing, responding to, and describing music

Benchmark C: Identify and classify the sounds of instruments and voices.

GLI 3: Identifies and classifies listening example as band, orchestra, or choir. GM56C3

Content Standard 9: Understanding music in relation to history and culture

Benchmark B: Demonstrate appropriate audience behavior.

GLI 1: Describes and demonstrates how genre and performance setting (e.g., Pops, symphony, jazz) affect audience response. GM59B1

Benchmark D: Identify and describe roles of musicians in various music settings.

GLI 1: Identifies exemplary music role models and describe their activities and achievements in the music field. GM59D1

GLI 2: Identifies the specific skills needed to be a musician. GM59D2



Lesson Assessment

- Students classify ensembles by listening to songs performed by various groups.
- Students identify and discuss the accomplishments of famous musicians they know about.
- Students discuss appropriate audience behavior at specific performance venues.
- Students write a paragraph describing the skills needed to be an accomplished musician.



Pre-Assessment

- Students review instruments of the orchestra.



Instructional Strategies

- Class listens to “On the Trail” (Share the Music 5, page 200; CD 4, track 25).
- Students identify the orchestral instruments used in the ensemble, focusing on the string section.
- Teacher and class discuss accomplished string performers they have seen or heard of before (e.g., Mozart, Paganini, Joshua Bell, Yo Yo Ma, Columbus Symphony; Formative Assessment).
- Class listens to a military band performing the “Washington Post March” (Share the Music 5, page 323; CD 7, track 5).
- Students discuss the differences between the instruments in an orchestra and those in a military band. Students classify “Washington Post March” as a march played by a marching band or concert band (Summative Assessment).

- Teacher and students discuss famous marching bands such as the OSU marching band as well as famous military bands like the President's Own (Formative Assessment).
- Class listens to "Parker's Mood" (Share the Music 5, page 301; CD 6, track 23). Students classify the ensemble as a jazz group.
- Teacher reads *Biographies: Charlie Parker and Bruce Uchitel* (Share the Music 5 – Teacher's Edition, page 300). Students identify Parker as a famous alto saxophone player (Summative Assessment).
- Students discuss the musical settings for orchestra, band, and jazz performances and describe the kinds of behaviors that are appropriate at these musical venues (Summative Assessment).
- Each student writes a paragraph answering the following questions (Summative Assessment):
 - "What skills do you think you need to have in order to become a musician?"
 - How much practice does it take to become an accomplished player?
 - If you were going to be an instrumental musician, what kind of instrument would you play?

District Adopted Textbook/Supplemental Materials

- Share the Music Grade 5, CDs 4, 6 and 7
- Share the Music 5 – Teacher's Edition
- Share the Music 5 – Student Edition

Materials/Resources

- Pencils
 - CD player
 - Paper
-


Re-Teach

- Students listen to and describe the bowed instruments in “Haydn’s, String Quartet Op. 33” (Share the Music 5, page 274; CD 6, track 4).
- They listen to the “Suite for Woodwind Quintet” (Share the Music 5, page 281; CD 6, track 11) and compare the wind instruments to the string instruments of the string quartet.
- Students discuss what different skills are needed to play each instrument.

Extension

- Students describe the skills needed to do the jobs that their parents have.
- 

Interdisciplinary Connections

- Language Arts E – Communicate findings orally, visually, and in writing or through multimedia.
- 

Organizers

<p>Teaching Methods</p> <ul style="list-style-type: none">• Discussions• Experiential Learning• Integrated Instruction• Interdisciplinary• Lecture• Questioning Techniques• Thematic Approach <p>Grouping</p> <ul style="list-style-type: none">• Heterogeneous Grouping• Individualized Instruction• Large Group Instruction• Small Group Instruction <p>Assessment</p> <ul style="list-style-type: none">• Authentic Assessment• Curriculum Based Assessment <p>Student Groupings</p> <ul style="list-style-type: none">• Class• Grade• Heterogeneous Grouping• Individual• Large Group Instruction	<p>Bloom's Taxonomy of Cognitive Objectives</p> <ul style="list-style-type: none">• I Knowledge• II Comprehension• III Application• IV Analysis <p>Gardner's Multiple Intelligences: Learning Styles</p> <ul style="list-style-type: none">• Interpersonal• Intrapersonal• Linguistic• Logical-Mathematical• Musical <p>Instructional Strategies</p> <ul style="list-style-type: none">• Homework and Practice• Identifying Similarities and Differences• Nonlinguistic Representations• Reinforcing Effort and Providing Recognition• Questions, Cues, and Advanced Organizers <p>SIOP – ESL</p> <ul style="list-style-type: none">• Building Background• Guided Practice• Integrations of Reading, Writing, Speaking, and Listening Skills• Interaction• Meaningful Content and Language Activities
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COLUMBUS CITY SCHOOLS VOCAL MUSIC CURRICULUM



Instructional Unit	Grade 5, General Music, April
Title:	Interpreting, Performing and Arranging Music
Subject:	General Music
Grade Range:	5
Description:	In this unit, students use expressive art forms to interpret a song and arrange a song for instruments.
Duration:	2, 40 minute lessons
Author:	Bradley Walsh
Publisher:	Columbus City Schools
Keywords:	Arts Integration; Music Interpretation; Art Interpretation; Arranging

Content Standard 4: Composing and arranging within specified guidelines

Benchmark A: Create, notate, arrange, and perform short pieces of music using a variety of classroom instruments, body percussion and electronic sounds.

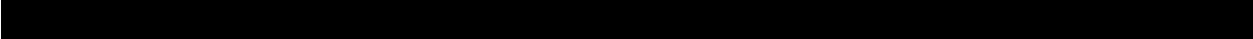
GLI 2: Arranges simple pieces for voices or instruments other than those for which the pieces were written. GM54A2

Content Standard 8: Understanding relationships between music, the other arts, and other disciplines outside the arts


Benchmark A: Identify similarities and differences in the meanings of common terms used in the various arts.

GLI 3: Uses various art forms to interpret music. GM58A3

Lesson Assessment

- Students use visual art, poetry or dance to interpret “Einini.”
 - Students arrange “Peace Round” for instruments.
- 

Pre-Assessment

- Students create a list of expressive art forms such as poetry, dance, music and visual art.
- 

Instructional Strategies

Lesson 1

- Class listens to the song “Einini” with their eyes closed (Share the Music 5, page 408; CD 9, track 26). Note: Students are not allowed to follow along in the book.
- Class divides into groups of two or three. Each group is given the choice of expressing the emotions that the song “Einini” evokes by writing a poem about it, creating a dance or drawing a picture/collage representing the song. Teacher should insure that all art forms are represented (Formative Assessment).
- When the work is completed students recite, dance or showcase their expressive art to the class (Summative Assessment).
- After all work has been presented to the class, students listen to the song again and read the description of the song on page 408 of their text books. Students respond to the prompt: “Knowing what the song is about, would you change the expressive representation that you created in your groups?” (Type 1 writing).

Lesson 2

- Class reviews the use of expressive art forms and qualities.
- Class sings “Peace Round” (Share the Music 5, page 26; CD 1, track 19). Students add body movement to the song. Teacher guides students with movements from (Share the Music 5 – Teacher’s Edition, page 27.)
- Students discuss how they could make the song sound different using expressive qualities.
- Teacher discusses how arranging is an expressive art form.
- Class divides into groups. Each group arranges “Peace Round” for instruments (Share the Music 5, page 26). Students use a mix of melodic and rhythmic instruments to perform their arrangements (Summative Assessment).

District Adopted Textbook/Supplemental Materials

- Share the Music Grade 5, CDs 1, 3 and 9
- Share the Music 5 – Teacher’s Edition
- Share the Music 5 – Student Edition

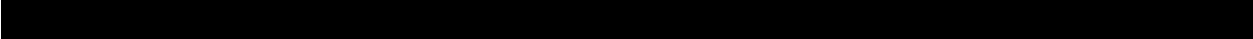
Materials/Resources

- Pencils
 - CD player (multiple CD players may be used if more than one group creates a dance)
 - Art supplies
 - Paper
 - Melodic and rhythmic instruments
-

Re-Teach

- Students learn the song “Harriet Tubman” (Share the Music 5, page 144; CD 3, track 14).
- Students learn the drama gestures from page 146 of their music book, to express the words of the song.

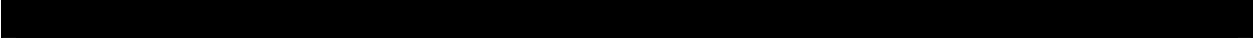
Extension

- Students use dance to express the emotions of songs they sing on the radio.
- 

Interdisciplinary Connections

- Social Studies D – Use problem-solving skills to make decisions individually and in groups.

Writing Connection

- Type 1 writing
- 

Organizers

<p>Teaching Methods</p> <ul style="list-style-type: none">• Cooperative Learning• Demonstrations• Discovery Learning• Discussions• Dramatic Play Drills• Experiential Learning• Guided Design• Hands-On Learning• Integrated Instruction• Interdisciplinary• Multiple Activities• Project-Based Learning• Self Directed Groups• Simulations and Games• Visual Instruction <p>Grouping</p> <ul style="list-style-type: none">• Heterogeneous Grouping• Large Group Instruction• Small Group Instruction <p>Assessment</p> <ul style="list-style-type: none">• Alternative Assessment• Curriculum Based Assessment• Informal Assessment• Observation <p>Student Groupings</p> <ul style="list-style-type: none">• Class• Grade• Heterogeneous Grouping• Large Group Instruction	<p>Bloom's Taxonomy of Cognitive Objectives</p> <ul style="list-style-type: none">• I Knowledge• II Comprehension• III Application• IV Analysis• V Synthesis <p>Gardner's Multiple Intelligences: Learning Styles</p> <ul style="list-style-type: none">• Bodily-Kinesthetic• Interpersonal• Intrapersonal• Linguistic• Logical-Mathematical• Musical• Naturalist• Spatial <p>Instructional Strategies</p> <ul style="list-style-type: none">• Cooperative Learning• Homework and Practice• Nonlinguistic Representation• Reinforcing Effort and Providing Recognition <p>SIOP – ESL</p> <ul style="list-style-type: none">• Building Background• Hands-On Activities• Idioms• Integrations of Reading, Writing, Speaking, and Listening Skills• Interaction• Meaningful Content and Language Activities
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COLUMBUS CITY SCHOOLS VOCAL MUSIC CURRICULUM



Instructional Unit	Grade 5, General Music, May
Title:	Create Your Own Title
Subject:	General Music
Grade Range:	5
Description:	Students perform simple melodies by ear on a xylophone or other melodic instrument and play by ear simple accompaniments to a song.
Duration:	40 minutes
Author:	Bradley Walsh
Publisher:	Columbus City Schools
Keywords:	Play by Ear

Content Standard 2: Performing on instruments, alone and with others, a varied repertoire of music


Benchmark A: Perform on instruments, independently and with appropriate expression, music representing diverse genres and cultures.

GLI 5: Plays by ear simple melodies on a melodic instrument (e.g., recorder, xylophone). GM52A5


Benchmark B: Perform in groups a varied repertoire of music.

GLI 4: Plays by ear simple accompaniments on a harmonic instrument (e.g., xylophone, piano). GM52B4


Lesson Assessment

- Students perform simple melodies by ear on a xylophone or other melodic instrument.
 - Students play by ear simple accompaniments to “Ezekiel Saw De Wheel.”
- 

Pre-Assessment

- Students must be familiar with playing melodic instruments such as a keyboard or xylophone.
- 


Instructional Strategies

- Students perform a C Major scale on a melodic instrument.
 - Teacher plays notes of the C Major scale in random order while students imitate. Students compete against each other to see who can echo the teacher the longest without making a mistake (Formative Assessment).
 - Teacher plays and sings “Good News” on the keyboard (Share the Music 5, page 374). Class learns the song by rote. Student volunteers take turns trying to play the song “Good News” by ear (Formative Assessment).
 - Teacher tests students’ ability to play by ear by having students echo on melodic instruments as the teacher plays combinations of do, re, mi, fa, sol on a melodic instrument (Summative Assessment).
 - Students play by ear simple, repeating accompaniment chords to the song “Ezekiel Saw De Wheel” (Share the Music 5, page 240; CD 5, track 30). Teacher plays the root of the chord for each chord change in the song.
 - Students play the accompaniment back while the teacher sings the song. Note: harmonic instruments need to have the pitches C and F for the song (Summative Assessment).
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District Adopted Textbook/Supplemental Materials

- Share the Music Grade 5, CD 5
- Share the Music 5 – Student Edition


Materials/Resources

- Melodic instruments (e.g., melody bells, xylophones, keyboards)
 - Harmonic instruments (e.g., Orff instruments, melody bells, xylophones, Boomwhackers)
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Re-Teach

- Students sing solfege phrases in the key of C Major, by rote.
- Students then echo simple solfege sung by the teacher on melodic instruments (e.g., sol mi sol).

Extension

- Students, in groups of twos, echo each other simple improvisations in C Major.
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Organizers

<p>Teaching Methods</p> <ul style="list-style-type: none">• Cooperative Learning• Demonstrations• Discovery Learning• Experiential Learning• Guided Design• Hands-On Learning• Multiple Activities• Self Directed Groups• Simulations and Games <p>Grouping</p> <ul style="list-style-type: none">• Heterogeneous Grouping• Individualized Instruction• Large Group Instruction• Non-Graded Instructional Grouping• Small Group Instruction <p>Assessment</p> <ul style="list-style-type: none">• Curriculum Based Assessment• Informal Assessment• Observation <p>Student Groupings</p> <ul style="list-style-type: none">• Class• Grade• Heterogeneous Grouping• Individual• Individualized Instruction• Large Group Instruction	<p>Bloom's Taxonomy of Cognitive Objectives</p> <ul style="list-style-type: none">• I Knowledge• II Comprehension• III Application• IV Analysis• V Synthesis <p>Gardner's Multiple Intelligences: Learning Styles</p> <ul style="list-style-type: none">• Bodily-Kinesthetic• Logical-Mathematical• Musical• Spatial <p>Instructional Strategies</p> <ul style="list-style-type: none">• Cooperative Learning• Homework and Practice• Identifying Similarities and Differences• Nonlinguistic Representation• Reinforcing Effort and Providing Recognition <p>SIOP – ESL</p> <ul style="list-style-type: none">• Guided Practice• Hands-On Activities• Interaction
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COLUMBUS CITY SCHOOLS VOCAL MUSIC CURRICULUM



Instructional Unit	Grade 5, General Music, May
Title:	The Sounds of Music
Subject:	General Music
Grade Range:	5
Description:	In this lesson, students listen to various selections of music and identify the instruments.
Duration:	40 minutes
Author:	Bradley Walsh
Publisher:	Columbus City Schools
Keywords:	Electronic Music; World Music

Content Standard 6: Listening to, analyzing, responding to, and describing music


Benchmark C: Identify and classify the sounds of instruments and voices.

GLI 1: Identifies aurally selected electronic, world, and western musical instruments. GM56C1


Lesson Assessment

- Students compare a computerized Bach recording with an acoustic Bach recording.
- Students identify instruments from various musical listening examples.

Pre-Assessment

- Students review orchestral, band, and jazz instruments.
- 

Instructional Strategies

- Class listens to a computerized version of Bach’s, “Brandenburg Concerto #3” (Share the Music 5, page 312; CD 7, track 2). Students use adjectives to describe the sound textures of the music. Teacher records answers on the board.
 - Students listen to the third movement of Bach’s, “Brandenburg Concerto #2” (Share the Music 5, page 416; CD 9, track 31).
 - Students compare the computerized version of “Brandenburg Concerto #3” to the original version of “Brandenburg #2.” Teacher leads discussion (Summative Assessment).
 - Students listen to “Drum Montage” (Share the Music 5, page 68; CD 2, track 16). Students listen to the different drums and point to the picture of each instrument on page 68, as they are played in the song.
 - Students describe the look and sound of each instrument that they see in the text book (Formative Assessment).
 - Using the *Identifying Instruments and Their Origins Test*, students identify instruments from various musical examples and determine their origins (Summative Assessment).
- 

District Adopted Textbook/Supplemental Materials

- Share the Music Grade 5, CDs 2, 5, 6, 7 and 9
- Share the Music 5 – Student Edition


Materials/Resources

- Pencils
- CD player
- *Identifying Instruments and Their Origins Test*


Re-Teach

- Students describe the instruments used in popular music.
- Teacher writes the following categories on an overhead: rock, rap, country.
- Students identify the instruments used in these genres of music.

Extension

- Students research the music of a particular country.
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Linked Materials

- *Identifying Instruments and Their Origins Test*
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Writing Connections

- Graphic organizer
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Organizers

<p>Teaching Methods</p> <ul style="list-style-type: none">• Demonstrations• Discussions• Experiential Learning• Lecture <p>Grouping</p> <ul style="list-style-type: none">• Heterogeneous Grouping• Large Group Instruction <p>Assessment</p> <ul style="list-style-type: none">• Authentic Assessment• Curriculum Based Assessment• Testing <p>Student Groupings</p> <ul style="list-style-type: none">• Class• Grade• Heterogeneous Grouping• Large Group Instruction	<p>Bloom's Taxonomy of Cognitive Objectives</p> <ul style="list-style-type: none">• I Knowledge• II Comprehension• III Application• IV Analysis <p>Gardner's Multiple Intelligences: Learning Styles</p> <ul style="list-style-type: none">• Interpersonal• Intrapersonal• Linguistic• Logical-Mathematical• Musical <p>Instructional Strategies</p> <ul style="list-style-type: none">• Homework and Practice• Identifying Similarities and Differences• Nonlinguistic Representations <p>SIOP – ESL</p> <ul style="list-style-type: none">• Building Background• Integrations of Reading, Writing, Speaking, and Listening Skills• Meaningful Content and Language Activities
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Name _____

Identifying Instruments and Their Origins Test

Listen to the following examples and identify at least one instrument.
Also identify the origin of the musical example.

1. Instruments _____ (CD 7:14)

Origin of music _____

2. Instruments _____ (CD 5:25)

Origin of music _____

3. Instruments _____ (CD 7:3)

Origin of music _____

4. Instruments _____ (CD 2:17)

Origin of music _____

5. Instruments _____ (CD 6:7)

Origin of music _____



COLUMBUS CITY SCHOOLS VOCAL MUSIC CURRICULUM



Instructional Unit	Grade 5, General Music, May
Title:	Reading Music with Multiple Parts
Subject:	General Music
Grade Range:	5
Description:	In this lesson, students perform a 5-part piece of music using a combination of melodic and rhythmic instruments.
Duration:	40 minutes
Author:	Bradley Walsh
Publisher:	Columbus City Schools
Keywords:	Part Reading

Content Standard 5: Reading and notating music

Benchmark D: Read part music.

GLI 2: Reads music for rhythmic and melodic instruments in two or more parts. GM55D2

Lesson Assessment

- Students read and perform music with multiple melodic and rhythmic parts.

Pre-Assessment

- Students review pentatonic scales.


Instructional Strategies

- Class learns the song “Gau Shan Ching” (Share the Music 5, page 74; CD 2, track 22).
- Teacher leads class discussion on pentatonic music.
- Teacher plays pentatonic scale on piano. Class sings the scale on “ah” while the teacher plays it on the piano.
- Students learn to perform “Gau Shan Ching” using multiple parts (Share the Music 5, Orff Orchestration O•5). Class divides into five separate groups. The groups are as follows:
 - Group 1 – vocalists,
 - Group 2 – melody bells,
 - Groups 3 – cymbals,
 - Group 4 – woodblocks, and
 - Group 5 – bass xylophone.
- Using a copy of their part, each group reads one part of the Orff orchestration (Formative Assessment).
- Students determine which pitches they need for the harmonic parts and set up their instruments.
- Student groups work together to learn to play their parts. A student volunteer from each group plays the part of the song on the assigned instrument. Teacher makes corrections as needed (Formative Assessment).
- The volunteers from each group perform the song for the class. Students follow their parts while the first group performs. Students evaluate what went well and what needs to be worked on (Formative Assessment).
- All students are organized by the teacher in heterogeneous groups and take turns performing the song (Summative Assessment).

District Adopted Textbook/Supplemental Materials

- Share the Music Grade 5, CD 2
- Share the Music 5, Orff Orchestration O•5


Materials/Resources

- CD player
 - Melodic instruments: melody bells, bass xylophone
 - Harmonic instruments: cymbals, woodblocks
- 


Re-Teach

- Students create an accompaniment to be played while singing a major scale.
- Students create a simple rhythmic and melodic ostinato using xylophones, woodblocks, and finger cymbals. The patterns include quarter notes, eighth notes, and the pitches do, mi and sol. Teacher writes the patterns on the chalk board for students to read.

Extension

- Students identify the origin of the song “Gau Shan Ching.” Students identify Taiwan on a map.
 - Teacher reads *Background: “Gau Shan Ching”* from Share the Music 5 – Teacher’s Edition, page 74.
 - Students create their own five-part accompaniment for the song.
- 

Interdisciplinary Connections

- D – Use problem-solving skills to make decisions individually and in groups.
- 

Organizers

<p>Teaching Methods</p> <ul style="list-style-type: none">• Cooperative Learning• Demonstrations• Dramatic Play Drills• Experiential Learning• Hands-On Learning• Interdisciplinary• Self Directed Groups• Simulations and Games <p>Grouping</p> <ul style="list-style-type: none">• Heterogeneous Grouping• Homogeneous Grouping• Large Group Instruction• Non-Graded Instructional Grouping• Small Group Instruction <p>Assessment</p> <ul style="list-style-type: none">• Curriculum Based Assessment• Informal Assessment• Observation• Peer Evaluation <p>Student Groupings</p> <ul style="list-style-type: none">• Class• Grade• Heterogeneous Grouping• Homogeneous Grouping• Individual• Large Group Instruction	<p>Bloom's Taxonomy of Cognitive Objectives</p> <ul style="list-style-type: none">• I Knowledge• II Comprehension• III Application• IV Analysis• V Synthesis• VI Evaluation <p>Gardner's Multiple Intelligences: Learning Styles</p> <ul style="list-style-type: none">• Bodily-Kinesthetic• Logical-Mathematical• Musical <p>Instructional Strategies</p> <ul style="list-style-type: none">• Cooperative Learning• Homework and Practice• Nonlinguistic Representation• Reinforcing Effort and Providing Recognition <p>SIOP – ESL</p> <ul style="list-style-type: none">• Building Background• Feedback• Guided Practice• Hands-On Activities• Interaction• Meaningful Content and Language Activities• Modeling
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General Music Grade 5 Standards, Benchmarks, and GLIs

- Content Standard 1:** Singing, alone and with others, a varied repertoire of music
- Benchmark A: Sing, independently and with appropriate expression, songs representing diverse genres and cultures.
- GLI 1: Sings independently, on pitch and in rhythm, using correct posture, diction, breath support, and tone. GM51A1
- GLI 2: Independently sings expressively, using articulation, dynamics, and tempi, songs representing diverse genres and cultures. GM51A2
- Benchmark B: Sing in groups and with appropriate expression songs representing diverse genres and cultures.
- GLI 1: Sings in groups canons (e.g., rounds) and two-part songs representing diverse genres and cultures with appropriate expression. GM51B1
- GLI 2: Blends vocal timbres and matches dynamic levels. GM51B2
- GLI 3: Responds appropriately to the cues of a conductor. GM51B3
- Content Standard 2:** Performing on instruments, alone and with others, a varied repertoire of music
- Benchmark A: Perform on instruments, independently and with appropriate expression, music representing diverse genres and cultures.
- GLI 1: Performs on instruments with correct pitches, rhythms, dynamics, and timbre, a varied repertoire of music. GM52A1
- GLI 2: Performs bourdons, melodic ostinati, and chords on a pitched classroom instrument (e.g., recorder, xylophone, keyboard instrument). GM52A2
- GLI 3: Exhibits correct instrumental techniques (e.g., posture, playing position, breath, and mallet control). GM52A3
- GLI 4: Performs ostinati on unpitched classroom instruments. GM52A4

GLI 5: Plays by ear simple melodies on a melodic instrument (e.g., recorder, xylophone). GM52A5

Benchmark B: Perform in groups a varied repertoire of music.

GLI 1: Maintains independent instrumental parts. GM52B1

GLI 2: Performs in groups a varied repertoire of music, blending timbres and dynamic levels. GM52B2

GLI 3: Responds to the cues of a conductor. GM52B3

GLI 4: Plays by ear simple accompaniments on a harmonic instrument (e.g., xylophone, piano). GM52B4

Content Standard 3: Improvising melodies, variations and accompaniments

Benchmark A: Create and perform melodies, variations, and accompaniments.

GLI 1: Improvises melodies in a call-and-response setting. GM53A1

GLI 2: Improvises accompaniment on pitched or unpitched instruments. GM53A2

GLI 3: Improvises melodic embellishments on given melodies. GM53A3

Content Standard 4: Composing and arranging within specified guidelines

Benchmark A: Create, notate, arrange, and perform short pieces of music using a variety of classroom instruments, body percussion and electronic sounds.

GLI 1: Composes short pieces within a particular style, form, instrumentation, or compositional technique using a variety of classroom instruments and sound sources. GM54A1

GLI 2: Arranges simple pieces for voices or instruments other than those for which the pieces were written. GM54A2

Benchmark B: Explore technology used in creating, arranging, and notating music.

GLI 1: Investigates technology used for creating, arranging, and notating music. GM54B1

Content Standard 5: Reading and notating music

Benchmark A: Identify and utilize rhythmic notation.

GLI 1: Reads sixteenth, eighth, quarter, half, whole, dotted, syncopated, tied, slurred, and combined eighth and sixteenth notes, and rests in 2/4, 3/4, 4/4, and 6/8 time signatures. GM55A1

GLI 2: Writes sixteenth, eighth, quarter, half, whole, dotted, syncopated, tied, slurred, and combined eighth and sixteenth notes, and rests in 2/4, 3/4, 4/4, and 6/8 time signatures. GM55A2

Benchmark B: Identify and utilize treble clef pitch notation.

GLI 1: Reads 4-8-measure melodies in the treble clef in the keys of G, C, and F. GM55B1

GLI 2: Writes 4-8-measure melodies in the treble clef in the keys of G, C, and F. GM55B2

Benchmark C: Identify and utilize symbols and traditional terms referring to expression and form.

GLI 1: Uses standard symbols for accidentals, dynamics, tempo, articulation, and expression. GM55C1

GLI 2: Uses form markings: D.S., D.C. al fine, multiple endings, double barline, repeat signs, phrase, and coda. GM55C2

Benchmark D: Read part music.

GLI 1: Reads vocal music in two or more parts. GM55D1

GLI 2: Reads music for rhythmic and melodic instruments in two or more parts. GM55D2

Content Standard 6: Listening to, analyzing, responding to, and describing music

Benchmark A: Listen to, respond and describe a varied repertoire of music utilizing musical terminology.

GLI 1: Listens to a varied repertoire of music and describes it utilizing music vocabulary: dynamics, tempo, meter, and articulation. GM56A1

GLI 2: Identifies aurally whether a song is in a major or minor key. GM56A2

Benchmark B: Listen to a varied repertoire of music and analyze the structure.

GLI 1: Analyzes and describes a varied repertoire of music with terms related to form: repeat signs, D.C. al fine, D.S. al coda, first and second endings. GM56B1

Benchmark C: Identify and classify the sounds of instruments and voices.

GLI 1: Identifies aurally selected electronic, world, and western musical instruments. GM56C1

GLI 2: Classifies voices as changed, unchanged, soprano, alto, tenor, or bass. GM56C2

GLI 3: Identifies and classifies listening example as band, orchestra, or choir. GM56C3

Content Standard 7: Evaluating music and music performance

Benchmark A: Discuss performances and compositions.

GLI 1: Develops and applies criteria for evaluating performances of self and others. GM57A1

GLI 2: Evaluates their own and others' compositions, arrangements, and improvisations. GM57A2

Benchmark B: Demonstrate how music communicates meaning of text, feelings, moods, or images.

GLI 1: Develops criteria to describe the qualities/characteristics of a musical work. GM67B1

GLI 2: Identifies and discusses aesthetic qualities of the performances of self and others. GM67B2

Content Standard 8: Understanding relationships between music, the other arts, and other disciplines outside the arts

Benchmark A: Identify similarities and differences in the meanings of common terms used in the various arts.

GLI 1: Defines basic art terms (e.g., texture, color, form, balance, movement) associated with various art forms and uses them to describe musical events. GM58A1

GLI 2: Identifies the use of similar elements in music and other art forms and compares how ideas and emotions are expressed in each art form using the same elements. GM58A2

GLI 3: Uses various art forms to interpret music. GM58A3

Benchmark B: Describe and demonstrate ways in which the principles and subject matter of other disciplines are interrelated with those of music.

GLI 1: Describes and demonstrates how knowledge of music connects to learning in other subject areas. GM58B1

GLI 2: Explains ways that basic elements of music (e.g., texture, form) relate to disciplines outside the arts. GM58B2

Content Standard 9: Understanding music in relation to history and culture

Benchmark A: Identify by genre or style and respond to music from various historical periods and diverse cultures.

GLI 1: Describes distinguishing characteristics of music from various genres and cultures. GM59A1

- GLI 2: Sings, listens to, and moves to the music of various cultural groups and historical periods (e.g., South African choral groups, Baroque, American folk songs, Native American drumming). GM59A2
- Benchmark B: Demonstrate appropriate audience behavior.
- GLI 1: Describes and demonstrates how genre and performance setting (e.g., Pops, symphony, jazz) affect audience response. GM59B1
- Benchmark C: Identify the uses and suitability of music in their daily experience and in other cultures.
- GLI 1: Explores and describes the function of music, roles of musicians, and conditions for performing music in various cultures of the world. GM59C1
- Benchmark D: Identify and describe roles of musicians in various music settings.
- GLI 1: Identifies exemplary music role models and describe their activities and achievements in the music field. GM59D1
- GLI 2: Identifies the specific skills needed to be a musician. GM59D2
- GLI 3: Discusses the lives and times of composers from various historical periods. GM59D3

Ohio Graduation Test Integration Key
English Language Arts
General Music Grade 5

Standard	Benchmark
Acquisition of Vocabulary	D – Use knowledge of symbols, acronyms, word origins, and derivations to determine the meanings of unknown words.
Reading Process: Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies	B – Apply effective reading comprehension strategies, including summarizing and making predictions, and comparisons using information in text, between text, and across subject areas. C – Make meaning through asking and responding to a variety of questions related to text. D – Apply self-monitoring strategies to clarify confusion about text and to monitor comprehension.
Reading Applications: Literary Text	F – Identify similarities and differences of various literary forms and genres. G – Explain how figurative language expresses ideas and conveys mood.
Writing Process	A – Generate writing topics and establish a purpose appropriate for the audience. B – Determine audience and purpose for self-selected and assigned writing tasks. C – Clarify ideas for writing assignments by using graphics or other organizers. D – Use revision strategies to improve the overall organization, the clarity and consistency of ideas within and among paragraphs, and the logic and effectiveness of word choices. E – Select more effective vocabulary when editing by using a variety of resources and reference materials. F – Edit to improve fluency, grammar, and usage. G – Apply tools to judge the quality of writing.

Writing Convention	<p>A – Use correct spelling.</p> <p>B – Use conventions of punctuation and capitalization in written work.</p> <p>C – Use grammatical structures to effectively communicate ideas in writing.</p>
Research	<p>B – Formulate open-ended research questions suitable for inquiry and investigation and develop a plan for gathering information.</p> <p>C – Organize information in a systematic way.</p> <p>E – Communicate findings orally, visually, and in writing or through multimedia.</p>
Communications: Oral and Visual	<p>A – Use effective listening strategies, summarize major ideas, and draw logical inferences from presentations and visual media.</p> <p>C – Vary language choice and use effective presentation techniques, including voice modulation and enunciation.</p>

Integration Key
Social Studies
General Music Grade 5

Standard	Benchmark
History	<p>A – Construct time lines to demonstrate an understanding of units of time and chronological order.</p> <p>B – Describe the cultural patterns that are evident in North America today as a result of exploration, colonization and conflict.</p> <p>C – Explain how new developments led to the growth of the United States.</p> <p>D – Describe the effects of interactions among civilizations during the 14th through the 18th centuries.</p>
People in Societies	A – Compare practices and products of North American cultural groups.
Geography	A – Use map elements or coordinates to locate physical and human features of North America.
Social Studies Skills and Methods	D – Use problem-solving skills to make decisions individually and in groups.