

**DIOCESE OF TOLEDO**

**MUSIC COURSE OF STUDY**

**GRADE FIVE**



Catholic Youth and School Services  
1933 Spielbusch Avenue, P.O. Box 985  
Toledo, Ohio 43697-0985  
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## INTRODUCTION

### Overview and Use of the Music Course of Study

This Music Course of Study has been developed to guide teachers in the implementation of a developmentally appropriate music program from kindergarten through high school. It includes a comprehensive list of objectives for general music, band, orchestra and choral instruction. A K-12 matrix as well as specific objectives for each grade level are provided. The Music Course of Study has been designed to build on skill levels that develop from year to year. The completion of all objectives for each grade level is essential.

### Philosophy

The Diocese of Toledo's philosophy of education articulates the foundation underlying the educational efforts of the diocese. The music program philosophy, consistent with the diocesan philosophy, provides the rationale upon which music instruction is built.

### Program Goals

The four program goals articulate the areas to be developed throughout the range of instruction.

## MUSIC COURSE OF STUDY - RESOURCES

This separate supplemental document to the Music Course of Study is also available to teachers. It can be accessed on-line at [www.cyss.org](http://www.cyss.org). The following parts are contained in the Resources document:

### Student Assessment / Intervention / Remediation / Enrichment

These sections of the document contain general diocesan-wide statements on the evaluation and assessment of students and suggestions for intervention in the process of meeting the goals established by this course of study.

### Additional Resources Included:

- Music Equipment Lists
- Music Glossary
- Curwen Hand Signs
- Note Value Chart
- Other Music Resources

## **REVIEW PROCESS**

Under the direction of the Superintendent, one C.Y.S.S. staff member conducted the review process. The review began in September 2000 and was finalized in August 2001. Members met on a monthly basis through May 2001. The total committee of eight teachers represented six elementary schools and two secondary schools.

## **REVIEW COMMITTEE**

Superintendent: Janet Doyle, OP

Review Coordinator: Mary Margaret Pachucki, OP

Committee Members: Nola Calhoun, St. Boniface, Oak Harbor  
Immaculate Conception, Port Clinton

Jody Eschenauer, Holy Angels, Sandusky

Melissa Jeffrey, St. Thomas Aquinas, Toledo  
Holy Rosary, Toledo

Amy Johns, Notre Dame Academy, Toledo

Donna Myers, St. Joan of Arc, Toledo

Brett Poling, Lima Catholic Schools, Lima

Martha Tidball, Holy Trinity, Bucyrus

Bonnie Walton, St. Patrick of Heatherdowns, Toledo

Consultant: Ed Duling, Ph.D.  
Bowling Green State University

## **DIOCESE OF TOLEDO PHILOSOPHY**

"The duty of human perfection, like the whole universe, has been renewed, recast, supernaturalized, in the Kingdom of God. It is a truly Christian duty to grow...and to make one's talents bear fruit...It is a part of the essentially Catholic vision to look upon the world as maturing--not only in each individual or in each nation, but in the whole human race."

(Teilhard de Chardin, *The Divine Milieu*)

The schools of the Catholic Diocese of Toledo assist parents in preparing their youngsters to assume their Christian vocation. The schools enable youngsters to perfect and grow in the knowledge, skills, values and attitudes to which they are called by Jesus Christ. This vocation begins and grows as each member hears the message of the Gospel, seeks to achieve a personal relationship with Jesus Christ and shares in a commitment of love and service of God and others in order to transform self and society.

Christian education in the Toledo diocesan schools is intended to make students become people of faith who can experience--inside and outside the school setting--learning and living in the light of this faith commitment. Students are instructed in human knowledge and skills in order to best relate human culture to God's plan for his evolving creation. Religious education, i.e., instruction in truths and development of values, is of primary concern. This religious education serves as the basis by which students can integrate their experiences of learning and living at each stage of their development.

This integration thrives in a thoroughly Christian atmosphere where faculties and staffs share and demonstrate in their professional and private lives this same commitment to personal perfection and growth in Jesus Christ.

Toledo diocesan schools enable students to extend their personal faith commitment through prayer and by serving others. Together with faculty and staff, students participate in liturgical activities which foster community. Students explore ways to meet the challenges of tensions and conflicts which occur in community, especially in peacemaking and the achievement of justice. Gospel values impel students to special concern for all who suffer any disadvantage. Students are enabled to commit themselves to the public interest by developing the skills and talents needed to contribute to the life of the nation.

This experience of integrating learning and living a commitment of faith is a reason for hope. It is the duty of the schools of the diocese of Toledo to continually explore and rekindle hope for the future in the light of the present reality of the universe. Engaging our members--and the community-at-large--in a search for growth and perfection is our never-ending obligation. Our ultimate goal is union with Jesus Christ, "the way, the truth and the life."

## **MUSIC PROGRAM PHILOSOPHY**

Music is a gift of God unique to humans. It is an essential means of expressing and sharing the gospel message. We are responsible to lead students to become people of faith by using this gift to praise and worship God.

As one of the arts, music helps students connect, explore, and express other academic subjects, and as such, has a rightful place in every field of human inquiry. Music represents unique forms of thinking and ways of knowing as well as participating with the world through cognitive and sensory experiences. Therefore, students must understand that learning music is a continuous and integral process that takes place over many years.

It follows then that every student should have access to a balanced, comprehensive, and sequential program of study in music. Responding to music, analyzing, performing, and creating music are the fundamental music processes in which humans engage. Listening, moving to music, singing, and playing instruments enables students to acquire knowledge and skills that can be developed in no other way. Learning to read and notate music gives students a skill with which to explore music independently and with others. Skills in analysis, evaluation, and synthesis are important because they enable students to recognize and pursue excellence in their musical experiences.

To fully participate in a diverse, global society, students must understand their own heritages and those of others within their communities and beyond. By understanding the cultural and historical forces that shape social attitudes and behaviors, students are better prepared to live and work in communities that are increasingly multicultural. With this increasing understanding, students come to fully appreciate music. Acquiring the basics of music (skills, knowledge, disciplines, and styles) will provide life-long enrichment for every student.

## **MUSIC PROGRAM GOALS**

1. Through historical, cultural and social contexts, students will learn the significance of music in people's lives.  
(Integration)
2. Through music study, production and performance, students will learn another form of communication.  
(Performance/Production)
3. Through the use of appropriate criticism, students will learn to analyze and evaluate all forms of music.  
(Evaluation/Analysis)
4. Through an understanding of the nature and meaning of music, students will value its presence in their lives.  
(Aesthetics)

## MATRIX GRADES K - 12

### A. Integration Grades: K 1 2 3 4 5 6 7 8 9 10 11 12

The student will:

- I. Participate musically in liturgical celebrations..... K 1 2 3 4 5 6 7 8 9 10 11 12
- II. Study the role of liturgical and other sacred music and how it has evolved.....4 5 6 7 8 9 10 11 12
- III. Make cross curricular connections including technology (when possible).....K 1 2 3 4 5 6 7 8 9 10 11 12
- IV. Explore genres unique to America.....K 1 2 3 4 5 6 7 8 9 10 11 12  
(Folk/Spiritual-Composed, Native American, Blues/Ragtime/Dixieland, Swing/Big Band/Bebop, Jazz/R & B, Standards & Showtunes, Pop/Rock/Country, American Composers, Patriotic, etc.)
- V. Explore music of other cultures, especially those within their school community.....K 1 2 3 4 5 6 7 8 9 10 11 12
- VI. Experience live performances (as available).....K 1 2 3 4 5 6 7 8 9 10 11 12
- VII. Explore the different historical periods of music and their relationship to current musical styles.....7 8 9 10 11 12
- VIII. Explore the effect of music that is associated with particular places or events.....7 8 9 10 11 12
- IX. Explore careers in music and how they relate to other professions....7 8 9 10 11 12

### B. Performance/Production

The student will:

- I. Demonstrate knowledge of lines and spaces
  - a. Pitch (high/low).....K 1 2 3 4 5 6 7 8 9 10 11 12
  - b. Recognize staff (5 lines, 4 spaces).....1 2 3 4 5 6 7 8 9 10 11 12
  - c. Treble Clef (G).....1 2 3 4 5 6 7 8 9 10 11 12
  - d. Counting lines and spaces, bottom to top.....1 2 3 4 5 6 7 8 9 10 11 12
  - e. Skip, step, stays the same (melody).....1 2 3 4 5 6 7 8 9 10 11 12
  - f. Place notes on staff/stem direction.....2 3 4 5 6 7 8 9 10 11 12
  - g. Melodic mapping.....2 3 4 5 6 7 8 9 10 11 12
  - h. Musical alphabet.....2 3 4 5 6 7 8 9 10 11 12
  - i. Treble clef lines and spaces.....4 5 6 7 8 9 10 11 12
  - j. Ledger Line.....4 5 6 7 8 9 10 11 12
  - k. Grand Staff.....4 5 6 7 8 9 10 11 12
  - l. Bass Clef (F).....4 5 6 7 8 9 10 11 12
  - m. Bass clef lines and spaces.....4 5 6 7 8 9 10 11 12



- II. Identify and perform rhythms
- a. Steady beat.....K 1 2 3 4 5 6 7 8 9 10 11 12
  - b. Echo clapping.....K 1 2 3 4 5 6 7 8 9 10 11 12
  - c. Rhythmic dictation.....K 1 2 3 4 5 6 7 8 9 10 11 12
  - d. Read and perform rhythm patterns.....K 1 2 3 4 5 6 7 8 9 10 11 12
  - e. Quarter note: stem/head.....K 1 2 3 4 5 6 7 8 9 10 11 12
  - f. Quarter rest.....K 1 2 3 4 5 6 7 8 9 10 11 12
  - g. Eighth notes: Beam.....1 2 3 4 5 6 7 8 9 10 11 12
  - h. Beats: strong and weak.....2 3 4 5 6 7 8 9 10 11 12
  - i. Half note.....2 3 4 5 6 7 8 9 10 11 12
  - j. Single eighth note: Flag.....2 3 4 5 6 7 8 9 10 11 12
  - k. Ties.....2 3 4 5 6 7 8 9 10 11 12
  - l. Bar line.....2 3 4 5 6 7 8 9 10 11 12
  - m. Measure.....2 3 4 5 6 7 8 9 10 11 12
  - n. Dotted half note.....3 4 5 6 7 8 9 10 11 12
  - o. Whole note.....3 4 5 6 7 8 9 10 11 12
  - p. Half rest.....3 4 5 6 7 8 9 10 11 12
  - q. Whole rest.....3 4 5 6 7 8 9 10 11 12
  - r. Dotted quarter note.....4 5 6 7 8 9 10 11 12
  - s. Eighth rest.....4 5 6 7 8 9 10 11 12
  - t. Sixteenth notes/single sixteenth notes.....5 6 7 8 9 10 11 12
  - u. Sixteenth rest.....5 6 7 8 9 10 11 12
  - v. Eighth note triplet.....5 6 7 8 9 10 11 12
  - w. Dotted eighth note.....5 6 7 8 9 10 11 12
  - x. Syncopation.....6 7 8 9 10 11 12
  - y. Other triplets.....9 10 11 12
  - z. Duple against triple meters (hemiola).....9 10 11 12
- III. Demonstrate an understanding of score reading skills
- a. p, f.....1 2 3 4 5 6 7 8 9 10 11 12
  - b. Phrase.....1 2 3 4 5 6 7 8 9 10 11 12
  - c. Repeat sign.....2 3 4 5 6 7 8 9 10 11 12
  - d. Double bar.....2 3 4 5 6 7 8 9 10 11 12
  - e. crescendo/decrescendo.....2 3 4 5 6 7 8 9 10 11 12
  - f. Slur.....2 3 4 5 6 7 8 9 10 11 12
  - g. Fermata.....2 3 4 5 6 7 8 9 10 11 12
  - h. Da capo.....3 4 5 6 7 8 9 10 11 12
  - i. Coda.....3 4 5 6 7 8 9 10 11 12
  - j. D.S. (Dal segno).....3 4 5 6 7 8 9 10 11 12
  - k. D.C. al fine.....3 4 5 6 7 8 9 10 11 12
  - l. Legato/staccato.....3 4 5 6 7 8 9 10 11 12
  - m. First and second endings.....3 4 5 6 7 8 9 10 11 12
  - n. pp, mp, mf, ff.....3 4 5 6 7 8 9 10 11 12
  - o. Solo/tutti.....4 5 6 7 8 9 10 11 12
  - p. Tenuto.....4 5 6 7 8 9 10 11 12

q.	Following a single line in a multi-part score.....	4 5 6 7 8 9 10 11 12
r.	Breath mark.....	4 5 6 7 8 9 10 11 12
s.	arco.....	5 6 7 8 9 10 11 12
t.	pizz. (pizzicato).....	5 6 7 8 9 10 11 12
u.	divisi.....	5 6 7 8 9 10 11 12
v.	SA.....	5 6 7 8 9 10 11 12
w.	SSA.....	6 7 8 9 10 11 12
x.	SAB.....	6 7 8 9 10 11 12
y.	SATB.....	6 7 8 9 10 11 12
z.	Cesura (/ /).....	6 7 8 9 10 11 12
aa.	Grand Pause (G.P.).....	6 7 8 9 10 11 12
bb.	SAC.....	6 7 8 9 10 11 12
cc.	Mezzo-soprano.....	7 8 9 10 11 12
dd.	Baritone (voice).....	7 8 9 10 11 12
ee.	dolce.....	8 9 10 11 12
ff.	sostenuto.....	8 9 10 11 12

IV. Demonstrate a knowledge of key signatures and scales

a.	Octave.....	2 3 4 5 6 7 8 9 10 11 12
b.	Pentatonic scale.....	3 4 5 6 7 8 9 10 11 12
c.	Recognition of half and whole steps/intervals.....	4 5 6 7 8 9 10 11 12
d.	Unison/harmony.....	4 5 6 7 8 9 10 11 12
e.	Chords.....	4 5 6 7 8 9 10 11 12
f.	Accidentals.....	4 5 6 7 8 9 10 11 12
g.	Key signatures.....	5 6 7 8 9 10 11 12
h.	Enharmonic.....	5 6 7 8 9 10 11 12
i.	Differentiate major, minor scales.....	5 6 7 8 9 10 11 12
j.	Types of intervals:	
	1. Major.....	5 6 7 8 9 10 11 12
	2. Minor.....	5 6 7 8 9 10 11 12
	3. Augmented.....	9 10 11 12
	4. Diminished.....	9 10 11 12
k.	Types of Chords	
	1. Triad.....	5 6 7 8 9 10 11 12
	2. Major.....	5 6 7 8 9 10 11 12
	3. Minor.....	6 7 8 9 10 11 12
	4. Seventh Chords.....	6 7 8 9 10 11 12
	5. Augmented.....	9 10 11 12
	6. Diminished.....	9 10 11 12
	7. Complex (Pop).....	9 10 11 12

V. Demonstrate understanding of meter

a.	Difference between duple/triple.....	3 4 5 6 7 8 9 10 11 12
b.	Meter signature.....	3 4 5 6 7 8 9 10 11 12
c.	Accents.....	3 4 5 6 7 8 9 10 11 12
d.	Common time.....	4 5 6 7 8 9 10 11 12

- e. 2/2 2/4.....4 5 6 7 8 9 10 11 12
- f. 6/8 time.....4 5 6 7 8 9 10 11 12
- g. Conducting patterns..... 5 6 7 8 9 10 11 12
- h. Mixed meter.....6 7 8 9 10 11 12
- i. Odd meters (compound meters).....6 7 8 9 10 11 12

VI. Demonstrate an understanding of form

- a. Recognize similar and contrasting sections.....K 1 2 3 4 5 6 7 8 9 10 11 12
- b. Call and response.....K 1 2 3 4 5 6 7 8 9 10 11 12
- c. AB 2-part (verse, refrain).....1 2 3 4 5 6 7 8 9 10 11 12
- d. ABA 3-part.....2 3 4 5 6 7 8 9 10 11 12
- e. Rondo (ABACABA etc.).....2 3 4 5 6 7 8 9 10 11 12
- f. Introduction/interlude.....3 4 5 6 7 8 9 10 11 12
- g. Theme and variations.....4 5 6 7 8 9 10 11 12
- h. Theatrical vocal forms.....5 6 7 8 9 10 11 12
- i. AABA.....5 6 7 8 9 10 11 12
- j. Strophic.....9 10 11 12
- k. Through-composed.....9 10 11 12

VII. Demonstrate an understanding of tempo

- a. Fast/slow.....K 1 2 3 4 5 6 7 8 9 10 11 12
- b. March tempo.....K 1 2 3 4 5 6 7 8 9 10 11 12
- c. ritardando (rit.).....2 3 4 5 6 7 8 9 10 11 12
- d. Waltz tempo.....3 4 5 6 7 8 9 10 11 12
- e. Moderato.....4 5 6 7 8 9 10 11 12
- f. accelerando.....5 6 7 8 9 10 11 12
- g. Allegro.....5 6 7 8 9 10 11 12
- h. Adagio.....5 6 7 8 9 10 11 12
- i. a tempo.....5 6 7 8 9 10 11 12
- j. Presto.....6 7 8 9 10 11 12
- k. Lento.....6 7 8 9 10 11 12
- l. Andante.....6 7 8 9 10 11 12
- m. Vivace.....6 7 8 9 10 11 12
- n. Largo.....6 7 8 9 10 11 12
- o. rubato.....7 8 9 10 11 12
- p. Tempo primo.....9 10 11 12
- q. allargando.....9 10 11 12

VIII. Develop part singing skills

- a. Unison.....K 1 2 3 4 5 6 7 8 9 10 11 12
- b. Ostinato (repeated pattern).....2 3 4 5 6 7 8 9 10 11 12
- c. Partner songs.....3 4 5 6 7 8 9 10 11 12
- d. Rounds.....3 4 5 6 7 8 9 10 11 12
- e. Descant.....3 4 5 6 7 8 9 10 11 12
- f. Two equal parts.....4 5 6 7 8 9 10 11 12
- g. Two parts: SA.....6 7 8 9 10 11 12

- h. Three parts: SSA, SAC, SAB.....6 7 8 9 10 11 12
- i. Four parts: SATB, TTBB, SSAA.....6 7 8 9 10 11 12

IX. Impvise and compose

- a. New verses to known songs.....K 1 2 3 4 5 6 7 8 9 10 11 12
- b. Sound effects for a story using percussion and non-traditional instruments.....K 1 2 3 4 5 6 7 8 9 10 11 12
- c. Rhythmic accompaniments.....2 3 4 5 6 7 8 9 10 11 12
- d. Short pentatonic melodies.....2 3 4 5 6 7 8 9 10 11 12
- e. Rhythmic and melodic ostinati.....3 4 5 6 7 8 9 10 11 12
- f. Using non-traditional instruments.....3 4 5 6 7 8 9 10 11 12
- g. Stories using musical sounds and/or terms.....4 5 6 7 8 9 10 11 12
- h. A notated short pentatonic melody.....5 6 7 8 9 10 11 12
- i. Sound pieces using original notation.....6 7 8 9 10 11 12
- j. A notated composition using both melodic and percussion instruments.....7 8 9 10 11 12

X. Explore music through movement

- a. Large and small motor skills.....K 1 2 3 4 5 6 7 8 9 10 11 12
- b. Singing games and finger plays.....K 1 2 3 4 5 6 7 8 9 10 11 12
- c. Songs that tell a story.....K 1 2 3 4 5 6 7 8 9 10 11 12
- d. Body movements to reflect mood and tempo.....1 2 3 4 5 6 7 8 9 10 11 12
- e. Folk and period dances (site appropriate).....1 2 3 4 5 6 7 8 9 10 11 12
- f. Movements to musical performances.....1 2 3 4 5 6 7 8 9 10 11 12
- g. Movement to show form and meter.....2 3 4 5 6 7 8 9 10 11 12
- h. Strong, primary and weak beats.....2 3 4 5 6 7 8 9 10 11 12
- i. Marching band.....8 9 10 11 12

XI. Demonstrate proper singing technique

- a. Difference between singing/speaking voices...K 1 2 3 4 5 6 7 8 9 10 11 12
- b. Tonal quality while singing in a large group...K 1 2 3 4 5 6 7 8 9 10 11 12
- c. Hear and match pitch individually.....K 1 2 3 4 5 6 7 8 9 10 11 12
- d. Posture, breathing, and diction.....K 1 2 3 4 5 6 7 8 9 10 11 12
- e. Difference between chest and head voice.....1 2 3 4 5 6 7 8 9 10 11 12
- f. Changing female and male voices.....5 6 7 8 9 10 11 12

XII. Perform using instruments

- a. Rhythm Instruments
  - 1. Names.....K 1 2 3 4 5 6 7 8 9 10 11 12
  - 2. Play and explore.....K 1 2 3 4 5 6 7 8 9 10 11 12
  - 3. Accompany songs.....K 1 2 3 4 5 6 7 8 9 10 11 12
  - 4. Perform.....K 1 2 3 4 5 6 7 8 9 10 11 12
- b. Melodic Instruments
  - 1. Names.....K 1 2 3 4 5 6 7 8 9 10 11 12
  - 2. Proper posture.....K 1 2 3 4 5 6 7 8 9 10 11 12
  - 3. Play and explore.....K 1 2 3 4 5 6 7 8 9 10 11 12

	4. Perform.....	3 4 5 6 7 8 9 10 11 12
c.	Recorders.....	4 5 6 7 8
d.	Band instruments.....	5 6 7 8 9 10 11 12
e.	Orchestral Instruments.....	5 6 7 8 9 10 11 12

**C. Analysis**

The student will:

- I. Recognize musical contrasts  
 \*refer to B. Performance/Production
  - a. Dynamics.....K 1 2 3 4 5 6 7 8 9 10 11 12
  - b. Rhythm..... K 1 2 3 4 5 6 7 8 9 10 11 12
  - c. Meter.....3 4 5 6 7 8 9 10 11 12
  - d. Form
    1. Similar and contrasting sections.....K 1 2 3 4 5 6 7 8 9 10 11 12
    2. Compositions in these forms:
      - Call/Response.....1 2 3 4 5 6 7 8 9 10 11 12
      - Verse/refrain.....1 2 3 4 5 6 7 8 9 10 11 12
      - AB..... 2 3 4 5 6 7 8 9 10 11 12
      - ABA.....2 3 4 5 6 7 8 9 10 11 12
      - Rondo ABACABA.....2 3 4 5 6 7 8 9 10 11 12
      - Theme and variations.....4 5 6 7 8 9 10 11 12
      - Concerto.....5 6 7 8 9 10 11 12
      - Overture.....5 6 7 8 9 10 11 12
      - AABA.....5 6 7 8 9 10 11 12
      - Sonata allegro.....6 7 8 9 10 11 12
  - e. Tempo.....K 1 2 3 4 5 6 7 8 9 10 11 12
  - f. Texture
    1. Monophonic, homophonic, polyphonic textures...3 4 5 6 7 8 9 10 11 12
    2. Thick/thin.....4 5 6 7 8 9 10 11 12
    3. Melody alone, with harmony & with accompaniment...6 7 8 9 10 11 12
  - g. Tone Color/Timbre
    1. Identify aural contrasts:.....K 1 2 3 4 5 6 7 8 9 10 11 12  
 Singing/speaking, male/female,  
 adult/child, voice/instrument
    2. Basic classroom instrumental sounds.....K 1 2 3 4 5 6 7 8 9 10 11 12
    3. String, brass, woodwind, and percussion instruments  
 by family.....3 4 5 6 7 8 9 10 11 12
    4. Contrasts in singing voice parts.....4 5 6 7 8 9 10 11 12
- II. Listen and/or respond to music through guided listening
  - a. Explore a variety of musical styles.....K 1 2 3 4 5 6 7 8 9 10 11 12
  - b. Explore the use of program music
    1. As originally intended.....1 2 3 4 5 6 7 8 9 10 11 12
    2. In visual communication.....4 5 6 7 8 9 10 11 12

- c. Modality.....5 6 7 8 9 10 11 12
- III. Develop and apply music vocabulary and criteria.....K 1 2 3 4 5 6 7 8 9 10 11 12
- IV. Express and justify responses to works of music.....K 1 2 3 4 5 6 7 8 9 10 11 12
- V. Develop self-evaluating criteria/skills for performanceK 1 2 3 4 5 6 7 8 9 10 11 12
- VI. Apply the above criteria (I.-V.) in personal listening...K 1 2 3 4 5 6 7 8 9 10 11 12

**D. Aesthetics**

The student will:

- I. Understand the basic nature and need for music
  - a. Recognize.....K 1 2 3 4 5 6 7 8 9 10 11 12
  - b. Explore.....K 1 2 3 4 5 6 7 8 9 10 11 12
  - c. Articulate.....3 4 5 6 7 8 9 10 11 12
- II. Examine preferences related to music
  - a. Personal.....K 1 2 3 4 5 6 7 8 9 10 11 12
  - b. Peers.....K 1 2 3 4 5 6 7 8 9 10 11 12
  - c. Professionals.....1 2 3 4 5 6 7 8 9 10 11 12
  - d. Society..... 3 4 5 6 7 8 9 10 11 12
- III. Demonstrate proper concert etiquette as performers and/or audience.....K 1 2 3 4 5 6 7 8 9 10 11 12
- IV. Investigate works of music from the perspectives of:
  - a. Musicians (performer/composer).....K 1 2 3 4 5 6 7 8 9 10 11 12
  - b. Consumers/patrons.....K 1 2 3 4 5 6 7 8 9 10 11 12
  - c. Critics..... 6 7 8 9 10 11 12
  - d. Historians.....7 8 9 10 11 12
- V. Analyze current events that relate to music.....K 1 2 3 4 5 6 7 8 9 10 11 12
- VI. Understand how choice is affected by marketing.....K 1 2 3 4 5 6 7 8 9 10 11 12
- VII. Analyze relationships between values, musical expression and funding for the arts.....2 3 4 5 6 7 8 9 10 11 12
- VIII. Demonstrate an awareness of how consideration of the audience/viewer shapes musical choices.....3 4 5 6 7 8 9 10 11 12
- IX. Develop a personal philosophy of music
  - a. Explore.....K 1 2 3 4 5 6 7 8 9 10 11 12
  - b. Integrate with personal values.....2 3 4 5 6 7 8 9 10 11 12
  - c. Articulate.....4 5 6 7 8 9 10 11 12

- d. Align with career choices.....7 8 9 10 11 12
- X. Evaluate a given musical work:
  - a. Feelings and emotions.....K 1 2 3 4 5 6 7 8 9 10 11 12
  - b. Personal musical philosophy.....5 6 7 8 9 10 11 12
  - c. Aesthetic qualities.....7 8 9 10 11 12

## Grade Five Objectives

### A. Integration

The student will:

- I. Participate musically in various liturgical celebrations
- II. Study the role of liturgical and other sacred music and how it has evolved
- III. Make cross curricular connections including technology (when possible)
- IV. Explore genres unique to America:  
(Folk/Spiritual-Composed, Native American,  
Blues/Ragtime/Dixieland, Swing/Big Band/Bebop,  
Jazz/R & B, Standards & Showtunes, Pop/Rock/Country,  
American Composers, Patriotic, etc.)
- V. Explore music of other cultures, especially those within their school community
- VII. Experience live performances (as available)

### B. Performance/Production

The student will:

- I. Demonstrate knowledge of lines and spaces
  - a. Pitch (high/low)
  - b. Recognize staff (5 lines, 4 spaces)
  - c. Treble Clef (G)
  - d. Counting lines and spaces, bottom to top
  - e. Skip, step, stays the same (melody)
  - f. Place notes on staff/stem direction
  - g. Melodic mapping
  - h. Musical alphabet
  - i. Treble clef lines and spaces
  - j. Ledger Line
  - k. Grand Staff
  - l. Bass Clef (F)
  - m. Bass clef lines and spaces



- II. Identify and perform rhythms
  - a. Steady beat
  - b. Echo clapping
  - c. Rhythmic dictation
  - d. Read and perform rhythm patterns
  - e. Quarter note: stem/head
  - f. Quarter rest
  - g. Eighth notes: Beam
  - h. Beats: strong and weak
  - i. Half note
  - j. Single eighth note: Flag
  - k. Ties
  - l. Bar line
  - m. Measure
  - n. Dotted half note
  - o. Whole note
  - p. Half rest
  - q. Whole rest
  - r. Dotted quarter note
  - s. Eighth rest
  - t. Sixteenth notes/single sixteenth notes
  - u. Sixteenth rest
  - v. Eighth note triplet
  - w. Dotted eighth note
  
- III. Demonstrate an understanding of score reading skills
  - a. p, f
  - b. Phrase
  - c. Repeat sign
  - d. Double bar
  - e. Crescendo/decrescendo
  - f. Slur
  - g. Fermata
  - h. Da capo
  - i. Coda
  - j. D.S. (Dal segno)
  - k. D.C. al fine
  - l. Legato/staccato
  - m. First and second endings
  - n. pp, mp, mf, ff
  - o. Solo/tutti
  - p. Tenuto
  - q. Following a single line in a multi-part score
  - r. Breath mark
  - s. arco
  - t. pizz. (pizzicato)

- u. divisi
  - v. SA
- IV. Demonstrate a knowledge of key signatures and scales
- a. Octave
  - b. Pentatonic scale
  - c. Recognition of half and whole steps/intervals
  - d. Unison/harmony
  - e. Chords
  - f. Accidentals
  - g. Key signatures
  - h. Enharmonic
  - i. Differentiate major, minor scales
  - j. Types of intervals:
    - 1. Major
    - 2. Minor
  - k. Types of Chords
    - 1. Triad
    - 2. Major
- V. Demonstrate understanding of meter:
- a. Difference between duple/triple
  - b. Meter signature
  - c. Accents
  - d. Common time
  - e. 2/2 2/4
  - f. 6/8 time
  - g. Conducting patterns
- VI. Demonstrate an understanding of form
- a. Recognize similar and contrasting sections
  - b. Call and response
  - c. AB 2-part (verse, refrain)
  - d. ABA 3-part
  - e. Rondo (ABACABA....., etc.)
  - f. Introduction/interlude
  - g. Theme and variations
  - h. Theatrical vocal forms
  - i. AABA
- VII. Demonstrate an understanding of tempo
- a. Fast/slow
  - b. March tempo
  - c. ritardando (rit.)
  - d. Waltz tempo
  - e. Moderato

- f. accelerando
  - g. Allegro
  - h. Adagio....
  - i. a tempo
- VIII. Develop part singing skills
- a. Unison
  - b. Ostinato (repeated pattern)
  - c. Partner songs
  - d. Rounds
  - e. Descant
  - f. Two equal parts
  - g. Two parts: SA
- IX. Improvise and compose
- a. New verses to known songs
  - b. Sound effects for a story using percussion and non-traditional instruments
  - c. Rhythmic accompaniments
  - d. Short pentatonic melodies
  - e. Rhythmic and melodic ostinati
  - f. Using non-traditional instruments
  - g. Stories using musical sounds and/or terms
  - h. A notated short pentatonic melody
- X. Explore music through movement
- a. Large and small motor skills
  - b. Singing games and finger plays
  - c. Songs that tell a story
  - d. Body movements to reflect mood and tempo
  - e. Folk and period dances (site appropriate)
  - f. Movements to musical performances
  - g. Movement to show form and meter
  - h. Strong, primary and weak beats
- XI. Demonstrate proper singing technique
- a. Difference between singing and speaking voices
  - b. Tonal quality while singing in a large group
  - c. Hear and match pitch individually
  - d. Posture, breathing, and diction
  - e. Difference between chest and head voice
  - f. Changing female and male voices

- XII. Perform using instruments
- a. Rhythm Instruments
    1. Names
    2. Play and explore
    3. Accompany songs
    4. Perform
  - b. Melodic Instruments
    1. Names
    2. Proper posture
    3. Play and explore
    4. Perform
  - c. Recorders
  - d. Band instruments
  - e. Orchestral Instruments

**C. Analysis**

The student will:

- I. Recognize musical contrasts \*refer to B. Performance/Production
- a. Dynamics
  - b. Rhythm
  - c. Meter
  - d. Form:
    1. Similar and contrasting sections
    2. Compositions in these forms:
      - Call/Response
      - Verse/refrain
      - AB
      - ABA
      - Rondo ABACABA
      - Theme and variations
      - Concerto
      - Overture
      - AABA
  - e. Tempo
  - f. Texture
    1. Monophonic, homophonic, and polyphonic textures
    2. Thick/thin
  - g. Tone Color/Timbre
    1. Identify aural contrasts:  
Singing/speaking, male/female,  
adult/child, voice/instrument

2. Basic classroom instrumental sounds
  3. String, brass, woodwind, and percussion instruments by family
  4. Contrasts in singing voice parts
- II. Listen and/or respond to music through guided listening
    - a. Explore a variety of musical styles
    - b. Explore the use of program music
      1. As originally intended
      2. In visual communication
    - c. Modality
  - III. Develop and apply music vocabulary and criteria
  - IV. Express and justify responses to works of music
  - V. Develop self-evaluating criteria/skills for performance
  - VI. Apply the above criteria (I.-V.) in his/her personal listening

**D. Aesthetics**

The student will:

- I. Understand the basic nature and need for music
  - a. Recognize
  - b. Explore
  - c. Articulate
- II. Examine preferences related to music
  - a. Personal
  - b. Peers
  - c. Professionals
  - d. Society
- III. Demonstrate proper concert etiquette as performers and/or audience
- IV. Investigate works of music from the perspectives of:
  - a. Musicians (performer/composer)
  - b. Consumers/patrons
- V. Analyze current events that relate to music
- VI. Understand how personal choice is affected by marketing

- VII. Analyze relationships between values, musical expression and funding for the arts
- VIII. Demonstrate an awareness of how consideration of the audience/viewer shapes musical choices
- IX. Develop a personal philosophy of music
  - a. Explore
  - b. Integrate with personal values
  - c. Articulate
- X. Evaluate a given musical work:
  - a. Feelings and emotions
  - b. Personal musical philosophy