

# **PLANNED INSTRUCTION**

**A PLANNED COURSE FOR:**

**Elementary General Music**

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**Curriculum writing committee:**

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**Grade Level: Fifth Grade**

**Date of Board Approval:     2024**

## Course Weighting

<b>Focus/Cooperation/Participation</b>	<b>25%</b>
<b>Performances (Instrumental-based)</b>	<b>20%</b>
<b>Rhythm-based (Comprehension/Performance)</b>	<b>20%</b>
<b>Melody-based (Comprehension/Performance)</b>	<b>20%</b>
<b>Written (Tests/Assignments/Projects)</b>	<b>15%</b>
<b>Total</b>	<b>100%</b>

# Curriculum Map

**Overview:** In this course, students will continue to build upon musical concepts learned in the previous grades, adding to their knowledge in the areas of rhythm and pitch. Rhythmically, students will learn the Dotted Eighth Note/Single Sixteenth Note Figure, the Eighth Note-Triplet Figure, and build upon their understanding of Time Signature (Meter) while exploring numerical rhythm reading. Melodically, students will explore Key Signature – how it applies to both vocalists and instrumentalists – while adding Accidentals to their melodic foundations, completing the chromatic scale. Students will also develop an understanding of Chords, their creation, and use as Accompaniment. Classroom instruments will continue to be a large part of preparation and reinforcement. Good vocal production and aural skills will be stressed, as well as independent singing through the use of canons, partner songs, and 2-part singing.

## Goals:

1. Marking Period One:
  - a. Review of all previously learned musical knowledge.
  - b. Aural introduction to new rhythmic (Dotted Eighth/Sixteenth Note figure – “Tripka”) and melodic (Diatonic Scale) concepts.
  - c. Identify meaning and purpose of Time Signature.
  - d. Understand and apply all material learned in fourth grade general music, including appropriate vocabulary.
  - e. Notate, read, and perform the pitches of the Diatonic Scale.
  - f. Aural preparation of the Dotted Eighth Note, Single Sixteenth Note rhythm.
  - g. Notate, read, and perform primary rhythms using numerical counting system.
2. Marking Period Two:
  - a. Recognize, perform, notate and read Dotted Eighth Note and Single Sixteenth Note combination – “Trip-ka” (Figure)
  - b. Expand numerical counting of rhythms to include 4-beamed Sixteenth Note figures.
  - c. Identify meaning and purpose of Key Signature.
  - d. Notate, read, and perform rhythms containing 4-beamed Sixteenth Notes using numerical system.
  - e. Define, identify, and create Chords.
3. Marking Period Three:
  - a. Use Chords to develop Chord Progressions, making connections to various musical styles.
  - b. Expand numerical counting of rhythms to include Eighth Note – Sixteenth Note combinations, the Dotted Quarter Note, and the Single Eighth Note.
  - c. Define and identify Accidentals.
4. Marking Period Four:
  - a. Define, identify and create rhythms containing Triplet Figures using both Quarter Notes and Eighth Notes.

**Big Ideas:**

1. The skills, techniques, elements, and principles of the arts can be learned, studied, refined, and practiced.
2. Artists use tools and resources, as well as their own experiences and skills to create art.
3. The arts provide a medium to understand and exchange ideas.
4. People have expressed experiences and ideas through the arts throughout time and across cultures.
5. There are formal and informal processes used to assess the qualities of works in the arts.

# Curriculum Plan

**Unit 1:** The Diatonic Scale

**Time/Days** 12 Days

- **Standards:** Pennsylvania State Standards  
9.1.3.A; 9.1.3.B; 9.1.3.C; 9.1.3.D; 9.1.3.E; 9.1.3.F; 9.1.3.G; 9.1.3.H; 9.1.3.I; 9.1.3.J;  
9.1.3.K; 9.2.3.A; 9.2.3.B; 9.2.3.C; 9.2.3.D; 9.2.3.E; 9.2.3.F; 9.2.3.G; 9.2.3.H; 9.2.3.I;  
9.2.3.J; 9.2.3.K; 9.2.3.L; 9.3.3.A; 9.3.3.B; 9.3.3.C; 9.3.3.D; 9.3.3.E; 9.3.3.F; 9.3.3.G;  
9.4.3.A; 9.4.3.B; 9.4.3.C; 9.4.3.D
- **Anchors:**
- **Eligible Content:**  
Knowledge of the Pentatonic Scale  
The Pitches Fa and Ti

## **Objectives:**

1. Students will be able to define the Diatonic Scale in terms of value. (DOK Level 1)
2. Students will be able to identify patterns of the Diatonic Scale in known and new songs/chants, in both duple and compound meter. (DOK Level 2)
3. Students will be able to show the Diatonic Scale in improvisation and dictation. (DOK Level 2)
4. Students will be able to recognize, interpret, and create the Diatonic Scale within given constructs. (DOK Levels 1, 2, 4)

## **Core Activities and Corresponding Instructional Methods:**

1. Direct instruction on the Diatonic Scale.
2. Use of a pattern of intervals to draw notes as a Melody Ladder or on a staff and form a scale.
3. Echoing patterns from the Diatonic Scale, beginning on any scale degree.
4. Reading melodies based on the Diatonic Scale from a musical staff.

## **Materials and Resources:**

- Orff instruments
- Songs: Any grade appropriate

## **Assessments:**

- **Diagnostic:** Classroom observation, classroom discussion
- **Formative:** Classroom observation, classroom discussion, echo patterns
- **Summative:** Classroom observation, classroom discussion, written assessment
- **Extensions:**
  1. Students will compose their own patterns based on the Diatonic Scale and perform for the class.
  2. Students will sing known songs while performing patterns of the Diatonic Scales.

3. Instructor and/or students create ostinati containing the patterns from the Diatonic Scales to be performed with known songs, chants, and recorded music on instruments or using body-score.
  4. Students will improvise melodies containing patterns from the Diatonic Scales in a call and response activity with the instructor.
  5. Students will participate in a “Melody Train”/”Melody Ladder” activity using body-score or instruments to perform the Diatonic Scales/patterns along the tracks/ladder.
- **Correctives:**
    1. Students will create and perform flash cards containing patterns from the Diatonic Scales.
    2. Students will sing songs based on different scale patterns and discuss the differences heard.
    3. Given a set of intervals, students will label the pitches.
    4. Given a set of intervals, students will play the pitches on classroom instruments.

# Curriculum Plan

**Unit 2:** Time Signature

**Time/Days** 12 Days

- **Standards (by number):** Pennsylvania State Standards  
9.1.3.A; 9.1.3.B; 9.1.3.C; 9.1.3.D; 9.1.3.E; 9.1.3.F; 9.1.3.G; 9.1.3.H; 9.1.3.I; 9.1.3.J;  
9.1.3.K; 9.2.3.A; 9.2.3.B; 9.2.3.C; 9.2.3.D; 9.2.3.E; 9.2.3.F; 9.2.3.G; 9.2.3.H; 9.2.3.I;  
9.2.3.J; 9.2.3.K; 9.2.3.L; 9.3.3.A; 9.3.3.B; 9.3.3.C; 9.3.3.D; 9.3.3.E; 9.3.3.F; 9.3.3.G;  
9.4.3.A; 9.4.3.B; 9.4.3.C; 9.4.3.D
- **Anchors:**
- **Eligible Content:**  
Basic understanding of numerical rhythm reading  
Understanding of barlines and measures

## **Objectives:**

1. Students will be able to define the Time Signature. (DOK Level 1)
2. Students will be able to identify Time Signature in known and new songs. (DOK Level 2)
3. Students will be able to show Time Signatures in improvisation and dictation. (DOK Level 2)
4. Students will be able to recognize, interpret, and create Time Signatures within given constructs. (DOK Levels 1, 2, 4)

## **Core Activities and Corresponding Instructional Methods:**

1. Direct instruction on the use note duration, barline, and measure.
2. Given a Measure, students will identify the Time Signature (Meter).
3. Students will read rhythms/melodies in different Time Signature (Meters) using appropriate vocabulary.
4. After reading a rhythm/melody written in Time Signature (Meter), change Time Signature and re-read using new note values.

## **Assessments:**

- **Diagnostic:** Classroom observation, classroom discussion
- **Formative:** Classroom observation, classroom discussion, echo patterns
- **Summative:** Classroom observation, classroom discussion, written assessment
- **Extensions:**
  1. Given a melody, students will identify the Time Signature based upon observed note values and number of beats per measure.
- **Correctives:**
  1. Given a Time Signature, students will be able to identify note values and number of beats per measure.

## **Materials and Resources:**

- Rhythm instruments
- Orff instruments
- Various song references

# Curriculum Plan

**Unit 3:** The Dotted Eighth Note-Single Sixteenth Note Figure (Trip-ka) **Time/Days** 12 Days

- **Standards (by number):** Pennsylvania State Standards  
9.1.3.A; 9.1.3.B; 9.1.3.C; 9.1.3.D; 9.1.3.E; 9.1.3.F; 9.1.3.G; 9.1.3.H; 9.1.3.I; 9.1.3.J;  
9.1.3.K; 9.2.3.A; 9.2.3.B; 9.2.3.C; 9.2.3.D; 9.2.3.E; 9.2.3.F; 9.2.3.G; 9.2.3.H; 9.2.3.I;  
9.2.3.J; 9.2.3.K; 9.2.3.L; 9.3.3.A; 9.3.3.B; 9.3.3.C; 9.3.3.D; 9.3.3.E; 9.3.3.F; 9.3.3.G;  
9.4.3.A; 9.4.3.B; 9.4.3.C; 9.4.3.D
- **Anchors:**
- **Eligible Content:**  
Understanding of the Dotted Quarter Note / Single Eighth Note figure  
Understanding of two beamed Eighth Notes

## Objectives:

1. Students will be able to define Dotted Eighth Notes and Single Sixteenth Notes as a Figure in terms of value. (DOK Level 1)
2. Students will be able to identify patterns of Dotted Eighth Notes and Single Sixteenth Notes as a Figure in known and new songs/chants, in both duple and compound meter. (DOK Level 2)
3. Students will be able to show Dotted Eighth Notes and Single Sixteenth Notes as a Figure in improvisation and dictation. (DOK Level 2)
4. Students will be able to recognize, interpret, and create Dotted Eighth Notes and Single Sixteenth Notes within given constructs. (DOK Levels 1, 2, 4)

## Core Activities and Corresponding Instructional Methods:

1. Direct instruction on Dotted Eighth Notes and Single Sixteenth Notes as a Figure.
2. Use the Dotted Eighth Notes and Single Sixteenth Notes as a Figure in instrumental accompaniment.
  - a. Isolate the pattern from the song that contains the Dotted Eighth Note-Single Sixteenth Note Figure in an obvious position and perform as an ostinato.
  - b. Identify new rhythm as Trip-ka.
  - c. Identify the Dotted Eighth Note-Single Sixteenth Note Figure.
3. Echoing Dotted Eighth Note and Single Sixteenth Note Figure rhythms on instruments or with body percussion.
4. Reading rhythms containing Dotted Eighth Notes and Single Sixteenth Notes as a Figure.
5. Composing Dotted Eighth Note and Single Sixteenth Note Figure rhythms.

## Assessments:

- **Diagnostic:** Classroom observation, classroom discussion
- **Formative:** Classroom observation, classroom discussion, echo patterns
- **Summative:** Classroom observation, classroom discussion, written assessment
- **Extensions:**

1. Students will compose their own Dotted Eighth Note and Single Sixteenth Note Figure rhythms and perform for the class.
  2. Students will perform known songs and chants with half of the class speaking the Dotted Eighth Note and Single Sixteenth Note Figure rhythm and the other half speaking the remaining rhythm.
  3. Instructor and/or students create ostinati containing the Dotted Eighth Note and Single Sixteenth Note Figure rhythms to be performed with known songs, chants, and recorded music on instruments or using body percussion.
  4. Students will improvise rhythms containing Dotted Eighth Notes and Single Sixteenth Notes as a Figure in a call and response activity with the instructor.
  5. Students will participate in a “Rhythm Train” activity using body percussion or instruments to perform the rhythms along the tracks.
- **Correctives:**
    1. Students will create and perform flash cards containing Dotted Eighth Notes and Single Sixteenth Notes as a Figure.
    2. Students will walk the beat and clap the Dotted Eighth Note and Single Sixteenth Note Figure rhythms of known songs and chants.
  
  - **Materials and Resources:**
    - Orff instruments
    - Rhythm instruments
    - Songs:
      - Battle Hymn of the Republic
      - Fire in the Lower Deck
      - The Mermaid
      - The Standard on the Braes o’ Mar

# Curriculum Plan

Time/Days 12 Days

## Unit 4: Key Signature

- **Standards (by number):** Pennsylvania State Standards  
9.1.3.A; 9.1.3.B; 9.1.3.C; 9.1.3.D; 9.1.3.E; 9.1.3.F; 9.1.3.G; 9.1.3.H; 9.1.3.I; 9.1.3.J;  
9.1.3.K; 9.2.3.A; 9.2.3.B; 9.2.3.C; 9.2.3.D; 9.2.3.E; 9.2.3.F; 9.2.3.G; 9.2.3.H; 9.2.3.I;  
9.2.3.J; 9.2.3.K; 9.2.3.L; 9.3.3.A; 9.3.3.B; 9.3.3.C; 9.3.3.D; 9.3.3.E; 9.3.3.F; 9.3.3.G;  
9.4.3.A; 9.4.3.B; 9.4.3.C; 9.4.3.D
- **Anchors:**
- **Eligible Content:**  
Basic understanding of Flats and Sharps

### Objectives:

1. Students will be able to define Key Signature. (DOK Level 1)
2. Students will be able to identify Key Signature in known and new songs. (DOK Level 2)
3. Students will be able to show Key Signatures in improvisation and dictation. (DOK Level 2)
4. Students will be able to recognize, interpret, and create Key Signatures within given constructs. (DOK Levels 1, 2, 4)

### Core Activities and Corresponding Instructional Methods:

1. Direct instruction on the use of Sharps, Flats, and Natural signs.
2. Given a Key Signature, students will identify the 'tonal center'.
3. Students will read melodies in different keys using appropriate vocabulary.
4. Students will read melodies containing Sharps, Flats, and Naturals as Accidentals
5. After reading a melody written in one key, change Key Signature and re-read using new tonal center as basis for vocabulary.

### Assessments:

- **Diagnostic:** Classroom observation, classroom discussion
- **Formative:** Classroom observation, classroom discussion, echo patterns
- **Summative:** Classroom observation, classroom discussion, written assessment
- **Extensions:**
  1. Given a melody, students will identify the Key Signature based upon the tonal center.
- **Correctives:**
  1. Given a Key Signature, students will be able to identify the tonal center.

### Materials and Resources:

- Orff Instruments
- Various song references

# Curriculum Plan

Time/Days 12 Days

## Unit 5: Chords

- **Standards (by number):** Pennsylvania State Standards  
9.1.3.A; 9.1.3.B; 9.1.3.C; 9.1.3.D; 9.1.3.E; 9.1.3.F; 9.1.3.G; 9.1.3.H; 9.1.3.I; 9.1.3.J;  
9.1.3.K; 9.2.3.A; 9.2.3.B; 9.2.3.C; 9.2.3.D; 9.2.3.E; 9.2.3.F; 9.2.3.G; 9.2.3.H; 9.2.3.I;  
9.2.3.J; 9.2.3.K; 9.2.3.L; 9.3.3.A; 9.3.3.B; 9.3.3.C; 9.3.3.D; 9.3.3.E; 9.3.3.F; 9.3.3.G;  
9.4.3.A; 9.4.3.B; 9.4.3.C; 9.4.3.D
- **Anchors:**
- **Eligible Content:**  
Knowledge of the Diatonic Scale

### Objectives:

1. Students will be able to define Chords. (DOK Level 1)
2. Students will be able to identify patterns of Chords in known and new songs/chants, in both duple and compound meter. (DOK Level 2)
3. Students will be able to show Chords in improvisation and dictation. (DOK Level 2)
4. Students will be able to recognize, interpret, and create Chords within given constructs. (DOK Levels 1, 2, 4)

### Core Activities and Corresponding Instructional Methods:

1. Define a chord as two or more pitches played together at the same time. Pitches are identified as the Root, Third, Fifth, Seventh, etc.
2. Chords are identified by Roman Numerals.
3. Chords are based on a scale system.
4. Chords are used from accompaniment.
5. The Roman Numeral identifies which pitch out of the scale the root of that particular chord will be.
6. Choose a certain scale and spell chords using the Roman Numeral to identify the root and counting up the scale to the other pitch(es).
7. Draw a melody on the board that contains the chords being studied and performed.
8. Label the chords accordingly to create a Progression to be played on classroom instruments.

### Assessments:

- **Diagnostic:** Classroom observation, classroom discussion
- **Formative:** Classroom observation, classroom discussion, echo patterns
- **Summative:** Classroom observation, classroom discussion, written assessment
- **Extensions:**
  1. When given a melody, students will identify the chord progression.
  2. Given a chord progression, students will draw the pitches on a staff.

○ **Correctives:**

1. Students will be divided into two or more groups. Each group will sing a different note of the chord. Groups will change notes as indicated by hand signs from the teacher.

**Materials and Resources:**

- Orff instruments
- Various song references

# Curriculum Plan

**Unit 6:** The Quarter Note / Eighth Note Triplet Figures      **Time/Days** 12 Days

- **Standards (by number):** Pennsylvania State Standards  
9.1.3.A; 9.1.3.B; 9.1.3.C; 9.1.3.D; 9.1.3.E; 9.1.3.F; 9.1.3.G; 9.1.3.H; 9.1.3.I; 9.1.3.J;  
9.1.3.K; 9.2.3.A; 9.2.3.B; 9.2.3.C; 9.2.3.D; 9.2.3.E; 9.2.3.F; 9.2.3.G; 9.2.3.H; 9.2.3.I;  
9.2.3.J; 9.2.3.K; 9.2.3.L; 9.3.3.A; 9.3.3.B; 9.3.3.C; 9.3.3.D; 9.3.3.E; 9.3.3.F; 9.3.3.G;  
9.4.3.A; 9.4.3.B; 9.4.3.C; 9.4.3.D
- **Anchors:**
- **Eligible Content:**  
Knowledge of Rhythm

## Objectives:

1. Students will be able to define Quarter Note / Eighth Note Triplet as a Figure in terms of value. (DOK Level 1)
2. Students will be able to identify patterns of Quarter Note / Eighth Note Triplet as a Figure in known and new songs/chants, in both duple and compound meter. (DOK Level 2)
3. Students will be able to show Quarter Note / Eighth Note Triplet as a Figure in improvisation and dictation. (DOK Level 2)
4. Students will be able to recognize, interpret, and create Quarter Note / Eighth Note Triplet within given constructs. (DOK Levels 1, 2, 4)

## Core Activities and Corresponding Instructional Methods:

1. Direct instruction on Quarter Note / Eighth Note Triplet as a Figure. a. Sing a song containing the Quarter Note / Eighth Note Triplet Figure.
2. Use of Quarter Note / Eighth Note Triplet as a Figure in instrumental accompaniment.
  - a. Isolate the pattern from the song that contains the Quarter Note / Eighth Note Triplet Figure in an obvious position and perform as an ostinato.
  - b. Identify new rhythm. c. Identify the Quarter Note / Eighth Note Triplet Figure.
3. Echoing Quarter Note / Eighth Note Triplet Figure rhythms on instruments or with body percussion.
4. Reading rhythms containing Quarter Note / Eighth Note Triplet as a Figure.
5. Composing Quarter Note / Eighth Note Triplet Figure rhythms.

## Assessments:

- **Diagnostic:** Classroom observation, classroom discussion
- **Formative:** Classroom observation, classroom discussion, echo patterns
- **Summative:** Classroom observation, classroom discussion, written assessment
- **Extensions:**
  1. Students will use compose their own Quarter Note / Eighth Note Triplet Figure rhythms and perform for the class.

2. Students will perform known songs and chants with half of the class speaking the Quarter Note / Eighth Note Triplet Figure rhythm and the other half speaking the remaining rhythm.
3. Instructor and/or students create ostinati containing the Quarter Note / Eighth Note Triplet Figure rhythms to be performed with known songs, chants, and recorded music on instruments or using body percussion.
4. Students will improvise rhythms containing Quarter Note / Eighth Note Triplet as a Figure in a call and response activity with the instructor.
5. Students will participate in a “Rhythm Train” activity using body percussion or instruments to perform the rhythms along the tracks.

○ **Correctives:**

1. Students will create and perform flash cards containing Quarter Note / Eighth Note Triplet as a Figure.
2. Students will walk the beat and clap the Quarter Note / Eighth Note Triplet Figure rhythms of known songs and chants.

**Materials and Resources:**

- Orff instruments
- Various song references

# Appendix

## Suggested Activities:

### Dotted Quarter Note

- Echo Clap rhythms containing
- Body score/movement
- Flash cards
- Various ostinato
- Listening lessons/example in literature
- Reading examples
- Composition
- Improvisation