

**Course: Music- 5**

**Grade Level Expectations**

**DRAFT 8/16/11**

**RHYTHM**

- (5)R.1 Demonstrate steady pulse of duple, triple, and mixed meters.**
- (5)R.1.m Compare and contrast steady pulse and accented beats found in duple, triple, and mixed meters through locomotor, non-locomotor movement, and body percussion.
- (5)R.1.s Analyze steady pulse and accented beats found in duple, triple, and mixed meters in rhymes, poems, stories, and songs.
- (5)R.1.l Analyze steady pulse and accented beats found in listening examples.
- (5)R.1.p Play/perform steady pulse with accented and unaccented beat with body percussion, unpitched percussion, and barred instruments.
- (5)R.2 Demonstrate duple, triple, and mixed meters (2/4, 4/4, 6/8, 3/4, 5/4, 7/8)**
- (5)R.2.m Demonstrate accented and unaccented beats in duple, triple, and mixed meters using locomotor, non-locomotor movement, and body percussion.
- (5)R.2.s Organize patterns of accented and unaccented beats to convert duple and triple meter to mixed meters as found in rhymes, poetry, and songs.
- (5)R.2.l Perform dance movement in duple, triple, and mixed meters while listening to musical examples.
- (5)R.2.p Accompany rhymes, poems, and songs in duple, triple, and mixed meters using unpitched pitched instruments and body percussion.
- (5)R.2.r Read and notate combined rhythmic patterns of 2 and 3 beats in duple, triple, and mixed meters.
- (5)R.2.c Create musical examples using duple, triple, and mixed meters.
- (5)R.3 Demonstrate rhythmic patterns with values (quarter note, quarter rest, two eighth notes, half note, half rest, dotted half note, dotted quarter note, whole note, whole rest, four sixteenth notes, eighth-quarter-eighth syncopation, dotted quarter-eighth, eighth note triplet, eighth-two sixteenths, two sixteenths-eighth).**
- (5)R.3.m Design rhythmic patterns with values (quarter note, quarter rest, two eighth notes, half note, half rest, dotted half note, dotted quarter note, whole note, whole rest, four sixteenth notes, eighth-quarter-eighth syncopation, eighth note triplet, eighth-two sixteenth, two sixteenth-eighth) and demonstrate through student created movement.
- (5)R.3.s Speak/sing and analyze the rhythmic patterns and values (dotted half, whole note, whole rest, four sixteenth, eighth-quarter-eighth syncopation, eighth triplet, dotted quarter-eighth, eighth-two sixteenth, two-sixteenth-eighth) in a variety of rhymes, poems and songs.
- (5)R.3.l Analyze and demonstrate rhythmic patterns with values (dotted half, dotted quarter, whole note, whole rest, four sixteenth, eighth-quarter-eighth syncopation, eighth triplet, dotted quarter-eighth, eighth-two sixteenth, two-sixteenth-eighth) from notation while listening to a musical example.

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- (5)R.3.p Play/perform rhythmic patterns with values (dotted half, dotted quarter, whole note, whole rest, four sixteenth, eighth-quarter-eighth syncopation, eighth triplet, dotted quarter-eighth, eighth-two sixteenth, two-sixteenth-eighth) from notation in a 3-4 part rhythmic score on unpitched and pitched percussion instruments in a variety of forms (ie: rondo, theme and variations).
- (5)R.3.r Read patterns using rhythmic patterns with values (dotted half, dotted quarter, whole note, whole rest, four sixteenth, eighth-quarter-eighth syncopation, eighth triplet, dotted quarter-eighth, eighth-two sixteenth, two-sixteenth-eighth) using devised and standard notation and Kodaly terminology while simultaneously playing the pattern on body percussion, unpitched, or pitched instruments.
- (5)R.3.c Create rhythmic patterns using values (dotted half, dotted quarter, whole note, whole rest, four sixteenth, eighth-quarter-eighth syncopation, eighth triplet, dotted quarter-eighth, eighth-two sixteenth, two sixteenth-eighth) including original and improvisational patterns for introductions, codas, interludes, rondos, theme and variations.
- (5)R.4 Demonstrate organized dance vocabulary and simple organized folk/social dances.**
- (5)R.4.m Perform a variety of organized dances from Level I-III from the Weikart dance progression to include locomotor movement and even dance steps.
- (5)R.4.c Create movement patterns in movement games and organized dance.

<b>MELODY</b>
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- (5)M.1 Produce pitch matching and vocal tone production.**
- (5)M.1.s Sing exact pitch and intervallic relationships in extended range of at least a tenth (B-D<sup>1</sup>) emphasizing sustained phrasing and breath support.
- (5)M.2 Demonstrate melodic patterns (Sol-Mi-La-Do-Re-Do<sup>1</sup>-Fa-Ti-Sol<sub>1</sub>-La<sub>1</sub>) in moveable Do with Curwen hand signs and solfège.**
- (5)M.2.s Sing songs and rhymes with melodic patterns (Sol-Mi-La-Do-Re-Do<sup>1</sup>-Fa-Ti-Sol<sub>1</sub>-La<sub>1</sub>) on solfège syllables with hand signs to initiate singing in harmony.
- (5)M.2.l Identify and demonstrate melodic ostinato patterns with hand signs and solfège, including (Sol-Mi-La-Do-Re-Do<sup>1</sup>) as found in listening examples.
- (5)M.2.p Play/perform pentatonic melodic patterns and phrases on barred instruments while reading standard notation.
- (5)M.2.r Read/perform on instruments a variety of pentatonic melodies using (Sol-Mi-La-Do-Re-Do<sup>1</sup>-Fa-Ti-Sol<sub>1</sub>-La<sub>1</sub>) with hand signs and solfège from standard notation.
- (5)M.2.c Improvise pentatonic melodies and melodic patterns using (Sol-Mi-La-Do-Re-Do<sup>1</sup>-Fa-Ti- Sol<sub>1</sub>-La<sub>1</sub>) on pitched instruments using question and answer techniques.

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- (5)M.3 Demonstrate a varied song repertoire in relation to history and culture.**
- (5)M.3.s Sing songs from a variety of cultures, historical periods, and styles, discussing the cultural/historical context with understanding.
- (5)M.4 Analyze the relationship between the size of the sound source/instrument and its pitch.**
- (5)M.4.p Defend the classification of pitch production on soprano, alto, and bass barred instruments when playing scale passages.
- (5)M.5 Analyze high/low contrasts, melodic direction, and melodic contour.**
- (5)M.5.m Demonstrate high/low contrasts, melodic direction, and melodic contour using movement, props, and visuals.
- (5)M.5.s Analyze high/low contrasts, melodic direction, and melodic contour in relation to phrase placement in a song.
- (5)M.5.l Defend the analyzation of high/low contrasts, upward/downward melodic direction, and melodic contour found in listening examples as represented in visuals and listening maps.
- (5)M.5.p Play/perform pentatonic and diatonic melodies with upward/downward melodic direction and melodic contour on barred instruments.
- (5)M.5.r Read and notate student created pentatonic and diatonic melodies using upward/downward melodic direction and melodic contour.
- (5)M.6 Analyze intervallic relationships in patterns using skips, steps, repeat.**
- (5)M.6.s Sing and analyze diatonic melodies with skips, steps, and repeats in song literature.
- (5)M.6.l Analyze notated diatonic melodies with skips, steps, and repeats found in listening examples.
- (5)M.6.p Play/perform notated diatonic melodies with skips, steps, and repeats on barred instruments.
- (5)M.6.r Read and analyze diatonic melodies of skips, steps, and repeats from song literature using standard notation.
- (5)M.7 Identify scale patterns**
- (5)M.7.s Sing and analyze the C Major scale (Do-Re-Mi-Fa-Sol-La-Ti-Do<sup>1</sup>) with hand signs, solfege, and pitch names from song literature.
- (5)M.7.l Analyze C Major scale patterns (Do-Re-Mi-Fa-Sol-La-Ti-Do<sup>1</sup>) found in listening examples.
- (5)M.7.p Play/perform C Major scale patterns (Do-Re-Mi-Fa-Sol-La-Ti-Do<sup>1</sup>) on barred instruments.
- (5)M.8 Identify the musical alphabet and its placement on the treble clef staff**
- (5)M.8r Identify pitches on the lines (E-G-B-D-F) and spaces (F-A-C-E) when shown on the hand staff and treble clef staff using pneumonic devises, games, tests, and visuals.

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- (5)M.9 Demonstrate correct fingering and proper tone production of B-A-G-E-D-C<sup>1</sup>-D<sup>1</sup>-F-C (optional F# and B<sup>b</sup>) on the soprano recorder including using the hand staff and treble clef notation.**
- (5)M.9.p Play/perform B-A-G-E-D-C<sup>1</sup>-D<sup>1</sup>-F-C pitches on the soprano recorder demonstrating correct fingering, proper tone production, and accurate tonguing.
- (5)M.9.r Read and notate B-A-G-E-D-C<sup>1</sup>-D<sup>1</sup>-F-C pitches from the hand staff and treble clef notation.
- (5)M.9.c Create and improvise melodic patterns and phrases using B-A-G-E-D-C<sup>1</sup>-D<sup>1</sup>-F-C pitches on the soprano recorder.

## HARMONY

- (5)H.1 Identify differences in major/minor tonality and chord changes.**
- (5)H.1.m Demonstrate differences in major/minor tonality and three-chord (I-IV-V<sup>7</sup>) changes using movement.
- (5)H.1.s Sing repertoire songs in major/minor tonality and with three-chord (I-IV-V<sup>7</sup>) changes, analyzing the tonal differences and how it reflects mood.
- (5)H.1.l Listen to and analyze a variety of examples in major/minor tonality with three-chord (I-IV-V<sup>7</sup>) changes, analyzing the tonal differences and how it reflects mood.
- (5)H.2 Demonstrate the ostinato.**
- (5)H.2.m Perform rhythmic and melodic ostinato patterns with body percussion and movement.
- (5)H.2.s Sing/speak folk songs adding complimentary vocal or instrumental ostinati.
- (5)H.2.l Analyze rhythmic and melodic ostinato patterns found in a listening example.
- (5)H.2.p Analyze and perform layered ostinato patterns to accompany a rhyme, poem, or song.
- (5)H.2.r Read, notate, and perform rhythmic ostinato patterns from dictation.
- (5)H.2.c Create rhythmic and melodic ostinato pattern to accompany a round or rhythmic speech.
- (5)H.3 Demonstrate two- and three-part rounds.**
- (5)H.3.m Create a two- or three-part movement round to accompany sung rounds.
- (5)H.3.s Sing and analyze two- and three-part rounds with an instrumental accompaniment.
- (5)H.3.l Analyze and discuss the texture of two-three-four part rounds from listening examples.
- (5)H.3.p Play/perform two- and three-part rounds on barred instruments.
- (5)H.3.r Read two-and three-part rhythmic rounds on solfege then transfer to note names and play on recorder or barred instruments.

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- (5)H.4 Interpret a musical score with multiple parts.**  
(5)H.4.p Perform a three-part rhythmic score in duple, triple, and/or mixed meters on a hand drum with alternating hands.  
(5)H.4.r Read and orchestrate a three-part rhythmic score in duple, triple, and/or mixed meters and perform on body percussion, unpitched and/or pitched instruments.
- (5)H.5 Demonstrate mallet technique.**  
(5)H.5.p Play/perform an ascending and descending diatonic scale with accurate mallet technique: proper position, light quality, bounding wrist motion, middle-of-bar placement, and alternating hands.
- (5)H.6 Demonstrate bordun accompaniment (chord, broken, cross-over, level, moving).**  
(5)H.6.p Play/perform two measure chord, patterned broken, cross-over, level, and moving bordun accompaniment on the barred instruments and defend the choice of which bordun is most appropriate for use with specific songs.
- (5)H.7 Demonstrate the tonic accompaniment.**  
(4)H.7.p Play/perform the tonic accompaniment and compare to other bordun patterns.
- (5)H.8 Demonstrate chord changes.**  
(5)H.8.p Play/perform chord changes (I-VII, I-V, I-IV-V) on barred instruments after building triad chord structure on specific degrees of the major or minor scale.
- (5)H.9 Demonstrate partner songs and descants.**  
(5)H.9.s Sing simple partner songs and analyze why the harmony is created when performed.  
(5)H.9.p Play/perform simple partner songs and recorder descants.

<b>FORM</b>
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- (5)F.1 Analyze phrase and phrase relationships.**  
(5)F.1.m Analyze same/different phrases through movement.  
(5)F.1.s Justify the use of same/different phrases in a poem, rhyme, or song.  
(5)F.1.l Analyze even/uneven phrases found in listening examples.  
(5)F.1.p Analyze and perform same/different phrases in simple two and four phrase songs.  
(5)F.1.r Read and analyze same/different phrases in rhymes, poems, and songs.  
(5)F.1.c Create dramatizations and sound accompaniments to illustrate same/different phrases in rhymes, poems, and songs.
- (5)F.2 Analyze form: AB, ABA, AABA**  
(5)F.2.m Symbolize the different sections of AB, ABA, and AABA form using student created shapes and movement.

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- (5)F.2.s Defend student choices of either singing or speaking to show contrasting sections in AB, ABA, and AABA form.
- (5)F.2.l Organize visuals that represent contrasting sections in AB, ABA, AABA form found in listening examples.
- (5)F.2.p Play/perform contrasting sections in AB, ABA, and AABA form on barred instruments, emphasizing alternating mallet technique.
- (5)F.2.r Analyze and symbolize rhythmic and melodic patterns in AB, ABA, AABA form.
- (5)F.2.c Create folk dances in AB, ABA, and AABA form justifying choices for contrasting sections.
  
- (5)F.3 Analyze introduction, coda, and interlude.**
- (5)F.3.s Organize an introduction, coda, and interlude using words or a phrase of a song.
- (5)F.3.l Use descriptive vocabulary, defend your choices used to analyze the introduction, coda, and interlude found in a listening piece.
- (5)F.3.p Design an orchestration to be played as an introduction, coda, and/or interlude in a song.
- (5)F.3.r Derive and notate rhythmic introductions, codas, and interludes.
- (5)F.3.c Create an introduction, coda, or interlude using unpitched percussion and justify your choices.
  
- (5)F.4 Interpret rondo form: ABACA**
- (5)F.4.m Demonstrate rondo form through student created movement improvisation.
- (5)F.4.s Speak poetry accompanied by student created movement or sounds to demonstrate contrasting sections in rondo form.
- (5)F.4.l Listen to the A section in rondo form and then demonstrate with movement on each repeat.
- (5)F.4.p Perform the A section of a rondo and then improvise alternating sections on barred instruments in a given pentatonic key.
- (5)F.4.r Sightsing several notated melodies and then perform in rondo form.
- (5)F.4.c Create speech, movement or instrumental improvisations for sections of a rondo.
  
- (5)F.5 Demonstrate theme and variation form.**
- (5)F.5.m Create a movement sequence to demonstrate theme and variation form.
- (5)F.5.l Listen to the main theme and then create a symbol notation to illustrate theme and variation form.
- (5)F.5.p Play a simple song and then change the rhythms, melody, or meter to create variations.
- (5)F.5.r Read a simple folk melody and then change the rhythm, tempo, or orchestration, justifying the choices.
- (5)F.5.c Create variations of the meter of a simple poem, rhyme, or song and propose other variations and the effects they had on the performance.

<b>EXPRESSIVE QUALITIES</b>
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- (5)EQ.1 Explore creative movement and music to interpret stories, rhymes, and poetry.**
- (5)EQ.1.m Explore movement echoes, positive, negative, symmetrical and asymmetrical spaces while using creative movement to interpret stories, rhymes, poems, and songs.
- (5)EQ.1.s Perform a dramatization of a song or a school musical presentation.
- (5)EQ.1.l Demonstrate movement elements and vocabulary to accompany listening examples.
- (5)EQ.1.p Create movement structures and sequences incorporating the elements of dance.
- (5)EQ.2 Identify music styles of world cultures and historical periods.**
- (5)EQ.2.m Perform folk dances from varied cultures and historical periods investigating the background of the dances and the traditions of the cultures.
- (5)EQ.2.s Perform repertoire songs from different cultures, historical periods, and styles investigating the background of the songs and the traditions of the cultures.
- (5)EQ.2.l Listen to authentic examples of music from varied cultures, historical periods, and styles investigating the background of the pieces and the traditions of the cultures.
- (5)EQ.2.p Play/perform instrumental accompaniments from varied cultures investigating the background of the pieces and the traditions of the cultures.
- (5)EQ.3 Participate in an ensemble while following a conductor.**
- (5)EQ.3.m Perform movement in an ensemble while following a conductor.
- (5)EQ.3.s Sing in an ensemble while following a conductor.
- (5)EQ.3.p Play in an ensemble while following a conductor.
- (5)EQ.4 Demonstrate contrasts in tempo.**
- (5)EQ.4.m Demonstrate a range of contrasting tempos and changes through movement.
- (5)EQ.4.s Organize contrasts in song literature with tempo vocabulary and symbols (Largo, Adagio, Andante, Moderato, Allegro, Presto, Accelerando, Ritardando).
- (5)EQ.4.l Organize contrasts found in listening examples with tempo vocabulary, symbols, and descriptive language (Largo, Adagio, Andante, Moderator, Allegro, Presto, Accelerando, Ritardando)
- (5)EQ.4.c Create movement demonstrations using a variety of tempo contrasts.
- (5)EQ.5 Demonstrate contrasts in dynamics.**
- (5)EQ.5.m Demonstrate a range of contrasting dynamic changes through movement.

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- (5)EQ.5.s Organize and create a performance piece using a range of contrasts with dynamics vocabulary and symbols (fortissimo (ff), forte (f), mezzoforte (mf), mezzopiano (mp), piano (p), pianissimo (pp), crescendo (<), decrescendo (>).
- (5)EQ.5.l Create a listening map with dynamic vocabulary and symbols to illustrate a listening example (fortissimo (ff), forte (f), mezzoforte (mf), mezzopiano (mp), piano (p), pianissimo (pp), crescendo (<), decrescendo (>).
- (5)EQ.5.c Create and perform a sound piece using the full range of dynamic markings (pianissimo (pp), piano (p), mezzo piano (mp), forte, (f), fortissimo, (ff), mezzo forte (mf), mezzo piano (mp), piano (p), pianissimo (pp).
- (5)EQ.6 Demonstrate contrasts in timbre.**
- (5)EQ.6.m Design a movement activity to demonstrate a variety of contrasts in timbre.
- (5)EQ.6.s Identify individual student vocal timbres through call/response or solo/chorus singing.
- (5)EQ.6.l Discuss contrasts in vocal and instrumental timbres found in song literature and listening examples as to specific sound source and production techniques.
- (5)EQ.6.p Categorize instrumental timbres by sound source (woods, metals, shakers/scrapers, drums, strings) and production techniques.
- (5)EQ.6.r Organize instrument symbols to create and notate a timbre piece.
- (5)EQ.6.c Create a sound accompaniment using vocal or instrumental timbres that relate to the theme or mood of the piece being performed.
- (5)EQ.7 Demonstrate unpitched percussion technique.**
- (5)EQ.7.p Play unpitched percussion improvisation with correct technique using alternating hands as applicable to accompany rhymes, poems, and songs.
- (5)EQ.8 Categorize unpitched, pitched, and barred percussion instruments.**
- (5)EQ.8.l Categorize unpitched, barred percussion, orchestral percussion, recorder, woodwind, brass, and string instruments by sound sources, families, and techniques.
- (5)EQ.8.p Play unpitched, pitched, barred percussion, and soprano/alto recorder instruments in orchestrations to accompany rhymes, poems, and songs.
- (5)EQ.8.r Read and notate instrument symbols in a musical score.
- (5)EQ.9 Identify musical symbols.**
- (5)EQ.9.r Read and notate written musical symbols mezzo piano (mp), mezzo forte (mf), slur, sharp (#), and flat (b) as identified in song literature.
- (5)EQ.10 Explore the role of music and dance in daily life.**
- (5)EQ.10.l Investigate and discuss the roles of music and dance in daily life as a career (e.g. composer, performer, educator, dancer, actress, musician, conductor).



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- (5)EQ.11 Explore connections between music and the other arts and disciplines.**
- (5)EQ.11.I Investigate and discuss the similarities and differences in the principles, subject matter, and vocabulary of the other arts and disciplines and how they are connected with those in music.

<b>Key</b>	
<b>(5)R.1</b>	<b>CCSD Music Standard</b>
(5)R.1.m	Grade Level Expectation
(5)	Grade Level
R	Element of Music (R= Rhythm, M= Melody, H= Harmony, F= Form, EQ= Expressive Qualities)
.1	Expectation (Concept, skill)
m	Learning Modes (m= moving, s= speaking/singing, l= listening, p= playing, r= reading/ notating, c= creating)