

Music Curriculum

Second – Fifth Grade

By the end of Fifth Grade students should be able to sing independently and in groups, expressively, on pitch and in rhythm, with appropriate dynamics, phrasing, and interpretation, blending instrumental timbres, matching dynamic levels, and responding to the cues of a conductor, as well as sing from memory a varied repertoire of songs representing genres and styles from diverse cultures as well as from our Catholic tradition. They should be able to perform easy rhythmic, melodic, and chordal patterns accurately and independently on rhythmic, melodic, and harmonic classroom instruments as well as improvise short songs and instrumental pieces, using a variety of sound sources. Fifth graders should be able to identify the sounds of a variety of instruments, including many orchestra and band instruments, and instruments from various cultures. At this level, students should use appropriate terminology in explaining music, music notation, music instruments and voices, and music performances. They should demonstrate audience behavior appropriate for the context and style of music performed and participate in and enjoy music activities from various genres, styles and diverse cultures as well as from our Catholic tradition. – *Adapted from the National Association for Music Education*

Archdiocese of Santa Fe Standard 1: Students sing alone and with others, a varied repertoire of music.

NSAE Music Standard 1: Singing, alone and with others, a varied repertoire of music.

Critical for Mastery in Grades 2-5

LEARNING OUTCOMES (What students will be able to do, know, understand and value)	SAMPLE ASSESSMENTS/STRATEGIES (What evidence will demonstrate that students have achieved the Learning Outcome)	BEST PRACTICES
Students will:		
1. Exhibit good vocal listening skills: <ul style="list-style-type: none"> • Identify chanting, speaking, whispering, singing and shouting. • Identify and produce short and long sounds. • Identify and distinguish vocal timbres and ranges: (child, adult, male, female, etc.). 	<ul style="list-style-type: none"> • Using riddles, poems, scripture readings, or students’ names, the teacher and/or classmate whispers, chants, sings, shouts, etc., students imitate. Timbres of all are discussed and described. • Long and short sounds are created by students in small groups and independently. Students play a game to 	

<ul style="list-style-type: none"> Differentiate between in-tune vs. out-of-tune. 	<p>see which group or student can hold a pitch for the longest duration.</p> <ul style="list-style-type: none"> Students discuss listening to music in small groups and independently, differentiating voices. Students take turns singing a pitch. The teacher simultaneously sings slightly off key. Students take turns identifying sharp (high) or flat (low). Roto-tom drums or tunable drums could also be used. Students take turns tuning the drum to different pitches played by another student. 	
<p>2. Sing independently:</p> <ul style="list-style-type: none"> On pitch and in rhythm while using hand signs for <i>so, mi, la, re,</i> and <i>do</i>. Incorporating proper diction. Expanding vocal range (low to high). With appropriate vocal projection. With and without accompaniment. Improvised answers to musical questions. 	<ul style="list-style-type: none"> Students sing a vocal warm-up using <i>so, mi, la, re, ti</i> and <i>do</i> modulating tonalities (moveable <i>do</i>) as high and low as possible, expanding their vocal range. This could include a litany or melody based on the pentatonic mode. The teacher rotates around students assessing their pitch, diction, range, hand signs and vocal projection. The teacher sings open-ended melody (question phrase) students sing answer. Call and response songs (i.e., <i>Li'l Liza Jane, The Telephone Song, Funga Alafia,</i> etc.) from the <u>McGraw Hill Series</u>) may be used to encourage ideas. Using the pentatonic or hexachord tones the teacher demonstrates short improvisations. Students experiment singing the pitches using a familiar rhythm and changing the order of pitches. 	
<p>3. Sing expressively:</p> <ul style="list-style-type: none"> Incorporating a variety of dynamic levels (<i>pp, p, mp, mf, f, ff,</i> 	<ul style="list-style-type: none"> In small groups, students experiment with a variety of dynamic levels on one melodic phrase. Each group performs 	

<p><i>crescendo, decrescendo, etc.</i>).</p> <ul style="list-style-type: none"> • Incorporating a variety of tempos. • Exploring phrasing and breathing. • Experimenting with a variety of vocal timbres. • Interpreting the mood of a song. 	<p>their expressive phrase for the class.</p> <ul style="list-style-type: none"> • Students sing songs with a variety of tempos and practice singing phrases with proper breath support. • Students listen to examples of vocal timbres (such as opera, Nashville, American Indian, etc.) and then sing a song producing a specific timbre. • Students sing <i>Go Make a Difference</i> and <i>Tantum Ergo</i>, (Down in Adoration), experimenting with different tempos and moods. They contrast and decide the appropriate mood and circumstances for each song in conjunction with its lyrics. 	
<p>4. Differentiate between melody and harmony.</p>	<ul style="list-style-type: none"> • Students sing a phrase <i>do, mi, so, mi, do</i> and identify it as a melodic phrase. • Students divide into three groups: <ul style="list-style-type: none"> · Group 1 sings <i>do</i> and holds the pitch. · Group 2 adds voices singing <i>mi</i> and holds the pitch. · Group 3 adds voices singing <i>so</i> and holds the pitch. • Students identify the sound as harmony. 	
<p>5. Sing from memory songs from a varied repertoire emphasizing liturgical music, including major, minor and modal tonalities.</p>	<ul style="list-style-type: none"> • Students sing songs weekly used in student Mass. • Students learn the Epiphany song <i>We Three Kings</i> and recognize part one as minor tonality and part two as major tonality. 	
<p>6. Sing in large and small groups:</p> <ul style="list-style-type: none"> • Simple ostinato and rounds. • In two part harmony. • Responding to the conductor. • Blending timbre and dynamics. • Publically at Mass, performances, 	<ul style="list-style-type: none"> • Students sing a variety of rounds and canons (i.e., <i>Row, Row, Row Your Boat; Taillis; Canon; Lovely Springtime Now is Here; Jubilate Deo; Magnificat; Ave Maria; etc.</i>). • Students sing two-part songs on one and 	

<p>school functions, etc.</p>	<p>two staves, while the teacher or a student leader conducts in various tempos, i.e., students divided in two groups sing simultaneously the verse and the refrain to <i>Jesus, You Are All in All</i>.</p> <ul style="list-style-type: none"> • Students sing <i>The Celtic Amen</i> blending voice timbres and experimenting with dynamics and chest voice (rough and forced) contrasting to head voice (open free). • Students choose appropriate music for Mass and liturgical celebrations according to church seasons (i.e., they create a melody to the psalms and sing during Mass). • Students participate in school singing programs and events. 	
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Archdiocese of Santa Fe Standard 2: Students perform on instruments, alone and with others, a varied repertoire of music.

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

Critical for Mastery in Grades 2-5

LEARNING OUTCOMES (What students will be able to do, know, understand and value)	SAMPLE ASSESSMENTS/STRATEGIES (What evidence will demonstrate that students have achieved the Learning Outcome)	BEST PRACTICES
<p>Students will:</p>		
<p>1. Exhibit good instrumental listening skills:</p> <ul style="list-style-type: none"> • Identify and distinguish between non-pitched percussion instrument sounds (i.e., skin, metal, scraper, shaker, and pitched vs. non-pitched). 	<ul style="list-style-type: none"> • In small groups four - six students perform an ostinato based on a bible verse (i.e., group 1: triangles, group 2: hand drums, group 3: glockenspiels, group 4: wood blocks, group 5: maracas). Each group performs the same rhythm. 	

<ul style="list-style-type: none"> Identify and distinguish pitched instruments and/or instrument families (soprano xylophone, alto xylophone, bass xylophone, wood, metal, strings, woodwinds, brass, electric, etc.). 	<ul style="list-style-type: none"> Students describe the different timbres and contrast their individual qualities. Students listen to selections of music in small groups. Each group must identify the instrument(s) performed. The group with the most correct answers chooses their favorite class activity (i.e., dancing, stories, singing, acting, etc.). 	
<p>2. Perform on non-pitched instruments and body percussion:</p> <ul style="list-style-type: none"> Echo and perform longer more complicated rhythmic patterns incorporating a variety of dynamics. Differentiate between beat and rhythm in a variety of tempos and meters. Perform more complicated rhythms and/or ostinati accompaniment while singing. 	<ul style="list-style-type: none"> As a class warm up, the teacher performs body percussion rhythms of at least 8-16 beats, incorporating varied meters, and syncopations, using clapping, patting, stomping, cheek tapping, chest thumping, snapping, etc. Students echo the patterns while a new pattern has begun (overlapping imitation). Students eventually take turns leading the body percussion. Rhythmic body percussion performed by the teacher can be varied to change the beat, tempo and meter. Students take turns differentiating and leading. Students sing <i>Amazing Grace</i> while performing a contrasting ostinato that they created using complimentary phrases (i.e., “Yes, send grace Lord!”) could be a dotted 8th 16th and quarter note rhythmic ostinato. 	
<p>3. Perform on pitched instruments:</p> <ul style="list-style-type: none"> Echo longer melodic patterns. Perform chord and broken bordun alone and while singing. Explore and improvise more difficult melodic patterns. 	<ul style="list-style-type: none"> Having the barred instruments set up in pentatonic mode, one group of students performs a bordun accompaniment, the teacher plays a melodic pattern of 4 to 8 beats, using dotted rhythms and syncopations. The students echo as a class and individually. Students perform crossover passing game 	

	<p>with lummi sticks while singing <i>Little David Play on Your Harp</i>, or any simple folk melody or spiritual. Once mastered, they transfer the crossover action to the xylophones on tonic and dominant (crossover bordun) while singing.</p> <ul style="list-style-type: none"> • Students perform chord, level, and/or broken bordun in D major while singing <i>Somebody's Knocking at Your Door</i>. • Students take turns improvising in simple and compound time to create a B section from a given A section using dotted rhythms, 16th rests and syncopated patterns. 	
<p>4. Play in groups and independently:</p> <ul style="list-style-type: none"> • Respond to a director. • Maintain a steady tempo. • Perform contrasting parts while other students sing or play. • Perform and distinguish between melody and accompaniment. 	<ul style="list-style-type: none"> • Students sing and perform contrasting pitched instrumental parts (xylophones and recorders) and drum part to a simple pentatonic song (i.e., <i>Funga Alafia</i>) while the teacher conducts. Contrasting ostinato parts may be created by the students in groups first. Students state which group has the melody and the accompaniment. 	
<p>5. Handle and perform on instruments using correct posture, technique, playing position, fingering, breath control, etc.</p>	<ul style="list-style-type: none"> • Students demonstrate correct instrument playing on a soprano recorder, Students play the C scale, low <i>do</i> to high <i>do</i>, producing accurate and clear pitches while using proper fingering and adequate breath. Students play with correct posture (straight back) and with proper hand placement (left hand is positioned on top and right hand below). • One student (or group of students), play the instruments improperly while opposing students figure out what is improper and correct the problem (i.e., students play the recorder incorrectly with the right hand on top, or use index fingers 	

	on top of the mallets as pointers).	
6. Perform music of diverse genres and cultures emphasizing Catholic identity.	<ul style="list-style-type: none"> As a class, students choose three to four songs (of varied style and/or culture) from a repertoire learned and played in class on recorders. (Example: <i>The Erie Canal</i>; <i>Mexican Hat Dance</i>; <i>Ode To Joy</i>; <i>Jesus, Remember Me</i>). Students divide into groups. Each group performs one of the chosen songs for the rest of the class. Students perform Orff accompaniments to <i>Hosanna</i>, <i>Build Me a House</i>, <i>Entren Santos Peregrinos</i> (Enter Holy Pilgrims), <i>Hag Shavuot</i>, <i>Amen</i>, Psalm melodies, litanies, etc. 	

Archdiocese of Santa Fe Standard 3: Students improvise melodies, variations or accompaniments.

NSAE Music Standard 3: Improvising melodies, variations, and accompaniments.

Critical for Mastery in Grades 2-5

LEARNING OUTCOMES (What students will be able to do, know, understand and value)	SAMPLE ASSESSMENTS/STRATEGIES (What evidence will demonstrate that students have achieved the Learning Outcome)	BEST PRACTICES
Students will:		
1. Imitate and create loco-motor and non-loco-motor movements to music.	<ul style="list-style-type: none"> Students take turns creating loco-motor and non-loco-motor movements to simple melodies (i.e., <i>Ezekiel Saw the Wheel</i>, <i>Senior Don Juan de Pancho</i>, <i>Great Big House</i>, etc.). 	
2. Move independently (loco-motor/non-loco-motor) to music with/without scarves or ribbons.	<ul style="list-style-type: none"> See above Teacher divides students into small groups and plays contrasting music selections. Each group has three minutes to create one movement. Groups take 	

	turns performing and imitating opposing group movements.	
3. Create freely using voice, movement, and instruments with no parameters.	<ul style="list-style-type: none"> Students choose from instruments, vocal sounds, movements or props to create a small group composition after hearing an Aesop fable (i.e., <i>The Wind and the Sun</i>) or a short musical selection. Each group performs for the entire class. 	
4. Reproduce and/or create freely within a simple pattern or structure (i.e., same/different, call/response, question/answer).	<ul style="list-style-type: none"> Students take turns individually and in groups performing both the call and response to <i>Funga Alafia</i> on pitched instruments. Once mastered, improvised patterns in-between the call and response sections, are performed by the students. Using the blues song <i>Joe Turner Blues</i>, students improvise by making up their own lyrics to the standard tune. 	
5. Create simple harmonic accompaniments and short unaccompanied melodies.	<ul style="list-style-type: none"> With barred instruments set in pentatonic mode, the teacher demonstrates bordun (tonic and dominant) accompaniments from I, IV, V, and VII. After mastered, the students take turns improvising short melodies to the borduns having chord tones land on strong beats. The teacher plays short melodies repeatedly. Students improvise chord borduns to compliment the melodies. 	
6. Create short melodies over a given rhythmic accompaniment.	<ul style="list-style-type: none"> As teacher leads group in rhythmic patterns, individual students improvise and sing melodies. 	
7. Create simple melodic and rhythmic variations on a given melody.	<ul style="list-style-type: none"> To <i>Hot Cross Buns</i> create variations of rhythm and melody by singing or playing on instruments. 	
8. Create melodic and rhythmic patterns using a variety of sound sources traditional and non-traditional, pitched	<ul style="list-style-type: none"> Working in small groups students use Gospel readings, short stories, poems or words of their choice to create a short 	

<p>and non-pitched.</p>	<p>melodic/rhythmic pattern. Items available for performance would include vocal sounds, body percussion, boxes, drums, pitched instruments, pencils, cans, maracas, pie plates, craft sticks, woodblocks, tambourines, etc. Ready or not each group performs for the entire class.</p> <ul style="list-style-type: none"> • Working in small groups, students engage in creativity using a pitched instrument, a non-pitched instrument and a generic sound source (tubes, papers, containers, pencils, etc.). After establishing a tempo, the students with their various instruments will add layers and textures by improvising rhythms and melodies over the steady beat for a given amount of time. Teacher will monitor the amount of time needed. Upon completing, other students become the creators, etc., and the class witnesses the creative process. 	
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Archdiocese of Santa Fe Standard 4: Students compose and/or arrange music within specified guidelines.

NSAE Music Standard 4: Composing and arranging music within specified guidelines.

Critical for Mastery in Grades 2-5

LEARNING OUTCOMES (What students will be able to do, know, understand and value)	SAMPLE ASSESSMENTS/STRATEGIES (What evidence will demonstrate that students have achieved the Learning Outcome)	BEST PRACTICES
Students will:		
1. Compose short pieces within specified guidelines.	<ul style="list-style-type: none"> • Students make up a phone number (xxx xxx-xxxx) • Each number corresponds to the eight 	

	<p>letter names of the musical scale (A through G). Soffege could also be used. Zeros or nines could be designated wild numbers and students could assign them to be any pitch of their choice (possibly even sharps or flats).</p> <ul style="list-style-type: none"> • On staff paper, each student uses his/her phone number to create a melody. • Time signature, rhythm, etc. could also be specified guidelines. • Teacher and/or student play the melody for the class. • After singing a short well-known pentatonic song (i.e., <i>Do Lord</i>) the traditional spiritual (<u>Discovering Orff</u> pg. 161) students use the rhythms to create an introduction, interlude or coda. They may take the melody and invert it to create a contrasting melody. Creations are shared with the class and performed as a whole. 	
<p>2. Create, arrange, and perform music to accompany secular and/or sacred readings or dramatizations.</p>	<ul style="list-style-type: none"> • Students are given copies of Palm 23. The class reads the psalm together. Students are divided into three groups of four-eight and each group is assigned a portion of the psalm (Verses 1-3; Verse 4; Verses 5-6). Each group works with their portion, deciding how they will read, act, sing, play instruments to present their portion of Psalm 23. As a final assignment, all groups perform their portion of the psalm in the sequence of the verses. • Students work in groups using the Sunday Gospel reading to create a short composition or accompaniment. One group creates the rhythmic ostinato, one group choses a simple melody or bordun, 	

	one group creates color, (i.e., using tone clusters on glockenspiels) to emphasize important text phrases. All perform together.	
3. Use a variety of traditional and non-traditional sound sources.	<ul style="list-style-type: none"> • Students are organized in groups of three - four. Each group is given various classroom percussion instruments as well as “found sound materials” such as pencils, empty containers, cardboard, etc. Each group is assigned to create eight measures of rhythm (choice of time signature) and perform it using both classroom instruments and found sounds. • See Standard 3#8. 	

Archdiocese of Santa Fe Standard 5: Students read and notate music.

NSAE Music Standard 5: Reading and notating music.

Critical for Mastery in Grades 2-5

LEARNING OUTCOMES (What students will be able to do, know, understand and value)	SAMPLE ASSESSMENTS/ STRATEGIES (What evidence will demonstrate that students have achieved the Learning Outcome)	BEST PRACTICES
Students will:		
1. Identify treble clef.	<ul style="list-style-type: none"> • On staff paper, students practice drawing the treble clef. • Students memorize: <ul style="list-style-type: none"> · <i>EGBDF are the lines of the treble clef.</i> · <i>FACE are the spaces you can't see.</i> • Students use the hand staff (fingers=5 lines with the pinky being e; in-between the fingers are the spaces). They practice 	

	drawing a treble clef on their opposite hand making certain the curl ends on the ring finger G.	
2. Read simple melodies in treble clef.	<ul style="list-style-type: none"> • Students accurately complete a note speller worksheet, demonstrating their ability to identify the correct pitches. The class then sings the melody together. • Students sing <i>Oh! When the Saints, Four White Horses, Immaculate Mary, Li'l Liza Jane</i>, etc. while pointing the index finger to appropriate lines and spaces of the hand staff on the opposite hand. 	
3. Aurally identify (from dictation) and notate <i>sol, mi, la, do, re and ti</i> .	<ul style="list-style-type: none"> • Students explain strategy for #2. 	
4. In addition to quarter, half and eighth notes, read whole, sixteenth notes and rests, demonstrating an understanding of subdivision.	<ul style="list-style-type: none"> • Students review beat (quarter) and its division (2 eighths). Division and subdivision may be reinforced visually by using rectangle graphs representing note values. Three separate cards may be held by a line of individual children. One card has an empty rectangle (quarter note), one card has the same size rectangle with a line in the middle dividing it in half (two 8th notes), the last card has the same size rectangle divided into four equal sections (four 16th notes). Several four beat motives may be created and performed by changing the order and sequence and adding a rest at the end. • Students complete a worksheet with notes on a staff that are missing bar lines. (Time signature is indicated.) Students draw in the proper bar lines demonstrating their understanding of time signature and knowledge of notes and rests. 	
5. Perform and read 2/4, 3/4, and 4/4 meters.	<ul style="list-style-type: none"> • Students differentiate between 2/4, 3/4, 	

	<p>and 4/4 time signatures by discussing the meaning of the top and bottom number, and demonstrating the proper way to conduct in each time signature.</p> <ul style="list-style-type: none"> • Students perform speech pieces and/or simple songs in three different meters, i.e., <i>Five Little Monkeys Sitting on a Tree</i> or <i>Rocky Mountain</i> (2/4), <i>Strawberry, Strawberry, Strawberry Pie</i>, <i>if I don't get some I think I shall die!</i>, or <i>The Ash Grove</i> from <u>McGraw Hill 5th Grade</u> (3/4), <i>Joyful, Joyful We Adore Thee</i> hymn or <i>This Train</i> Traditional Spiritual (4/4). They clap or stomp on the down beat (creating an accent) and pat beats 2, 3, and/or 4. The teacher explains accent determines the meter. Conversely, Students may experiment by singing or speaking a 3/4 piece in 2/4 (accenting every other beat) and discussing why it sounds awkward. 	
<p>6. Interpret formal time signature.</p>	<ul style="list-style-type: none"> • The teacher writes a number (2, 3, or 4) above an actual note (quarter, 8th etc.). Students count how many quarters or 8ths are in a given measure and correlate the amount to the top number of the time signature. The teacher then explains the bottom number correlations, (i.e., 8=8th note, 4=quarter note). 	
<p>7. Write musical ideas using standard symbols to notate meter, rhythm, pitch, and dynamics in simple patterns presented by the teacher.</p>	<ul style="list-style-type: none"> • Students are given staff paper. In groups, students practice writing time signatures dictated by the teacher. Once mastered they create their own rhythms and pitches, experimenting with dynamics and tempos. Students notate appropriate symbols below the excerpts. Each group performs for the class. Allow several class times for 	

	completion.	
8. Identify intervals and major chords by number.	<ul style="list-style-type: none"> Students perform intervals on the barred instruments or sing intervals using a visual of the keyboard for spatial realization. After much practice they aurally identify them from dictation. Familiar songs may help, i.e., Brahms's <i>Lullaby</i> begins with a minor 3rd; <i>Michael Row the Boat Ashore</i> starts with 1, 3, 5, (Major triad); and <i>I've Been Working on the Railroad</i> (starts with perfect 4th). 	
9. Identify words and signs for <i>crescendo</i> , <i>decrescendo</i> , <i>mezzo piano (mp)</i> , <i>mezzo forte (mf)</i> , <i>pianissimo (pp)</i> , <i>fortissimo (ff)</i> , and <i>piano (p)</i> , <i>forte (f)</i> , and <i>accent marks</i> .	<ul style="list-style-type: none"> Teacher distributes cards containing words and signs of tempo markings. Teacher reads the definition or name, and the student with that card raises the card in the air. (Mezzo piano = mp) Working in groups, students experiment with dynamics and tempos on a familiar song or ostinato. They write the dynamic markings and the class performs. 	
10. Identify notation for: <i>Andante</i> , <i>Adagio</i> , <i>Allegro</i> , <i>Largo</i> , <i>Ritardando (rit.)</i> , <i>Accelerando</i> , <i>a tempo</i> , <i>fermata</i> , etc.	<ul style="list-style-type: none"> Teacher writes words of musical notation on the white board. Teacher then defines one of the words such as "walking" and calls on an individual student to go to the board and identify the word that corresponds with "walking" (andante). Each student gets an opportunity to respond to a word. Words may be repeated, making it easier for students who are called upon last and may need some review time. To add to the fun, students could mimic the meaning of the word as they process to the front – "walking," "at ease," "fast," etc. Students move, sing or play appropriately to cards with tempo markings. 	

- See #9 above.

Archdiocese of Santa Fe Standard 6: Students listen to, analyze and/or describe music.

NSAE Music Standard 6: Listening to, analyzing, and describing music.

Critical for Mastery in Grades 2-5

LEARNING OUTCOMES (What students will be able to do, know, understand and value)	SAMPLE ASSESSMENTS/STRATEGIES (What evidence will demonstrate that students have achieved the Learning Outcome)	BEST PRACTICES
Students will:		
1. Identify and respond to music of contrasting dynamic levels using appropriate music vocabulary (<i>i.e.</i> , <i>Mezzoforte (mf)</i> , <i>pianissimo (pp)</i> , <i>decrescendo (>)</i> , <i>etc.</i>).	<ul style="list-style-type: none"> • Listen to Haydn’s <i>Surprise Symphony</i> together in class. Identify the different dynamic levels in the piece, and note how often they occur. Distribute cards with words or signs to a number of students. As the class listens again, students raise their cards when the word/sign on their cards correspond to a dynamic level in the song. (Example: on the “surprise” note, both the accent mark and the fortissimo cards would be raised). • Students work in groups listening to excerpts. Each group writes the dynamic levels they hear in the order they hear them. All groups share their work with the class. 	
2. Describe or visually represent melodic contours or other aspects of the music.	<ul style="list-style-type: none"> • Students take turns drawing (either on paper or in the air) visual responses to short melodic improvisations of classmates. 	
3. Identify and respond to music of contrasting tempos using appropriate music vocabulary (<i>i.e.</i> , <i>Andante</i> , <i>Allegro</i> ,	<ul style="list-style-type: none"> • Teacher plays samples of music such as Handel’s <i>Largo</i> and <i>William Tell Overture</i>. Students choose appropriate 	

<p><i>Adagio, Accelerando, Largo, etc.</i>)</p>	<p>music tempo marking vocabulary to describe what they hear.</p> <ul style="list-style-type: none"> • Divide students into small groups. All groups sing or play the same familiar song. Each group is given different tempo marking cards and performs the song for the class in the specified tempo (i.e., <i>Andante, Allegro, Adagio, Accelerando, Largo, etc.</i>). The rest of the class guesses what tempo marking was performed. The group performing shows their card to the class. 	
<p>4. Identify melodic and rhythmic patterns and forms (i.e., <i>AB (Binary) ABA (Tertiary) ABBA (Arch) ABC (Rondo), etc.</i>).</p>	<ul style="list-style-type: none"> • Individually or in groups, students compare two songs, noting and listing on paper the differences in time signature, form, etc. Suggested songs: <i>Immaculate Mary</i> and <i>Go Tell It On The Mountain</i>. • Students dance to the Rondo form of <i>Ghost Busters</i> while verbally identifying contrasting and like sections. A section: forward-backward and grapevine steps, B section: clap and pat with a partner saying the odd meter words “<i>Ghost Buster, Ghost Buster, call them,</i>” C section: Do Si Do eight counts one way around your partner and eight reverse direction, D section: Sashay with your partner eight gliding steps to right and eight to left. After performing the dance several times students break into small groups and write the order and number of occurrences of each section. The first group with the correct form chooses the next activity. • Students perform a rhythmic ostinato notated on the board as an A section. They take turns improvising between repeated A sections to create their own 	

	<p>rondo or Arch form.</p> <ul style="list-style-type: none"> • Students add a rhythmic ostinato to a known melody/song to create an AB (Binary) form, repeating the A melody to create (ternary) form. • Students listen to <i>Menuet from Piano Sonata No. 10</i> by Haydn, signaling for contrasting sections. 	
5. Create movements that emphasize specific elements while listening to music.	<ul style="list-style-type: none"> • In class students listen to a musical piece such as Haydn's <i>Surprise Symphony</i>, noting much variation in dynamics and texture. In small groups, students create movements to embellish the elements, and then groups perform for each other. • *Please see bullets for elements in 6th-8th grade assessments under Standard 1. 	
6. Identify and distinguish different quality of voices (i.e., men, women, children, etc.).	<ul style="list-style-type: none"> • Teacher collects sound samples of various vocal groups and plays them for the students – noting specific characteristics of texture, depth, maturity, etc. Students are then divided into three groups representing men's voices, women's voices, and children's voices. When the sound samples are played again, each group stands when they hear their represented group sing. • Students work in small groups, each having specific voice(s) to identify from three contrasting listening excerpts. Each group shares their answers with the class. 	
7. Identify and describe instruments and their families, visually and aurally.	<ul style="list-style-type: none"> • After watching <i>Peter and the Wolf</i>, students discuss the various characters and review the instruments that represented each character. • See #6 above substituting instruments for voices. 	

<p>8. Respond to character or mood of music (i.e., happy, sad, serious, playful, light-hearted, spooky, triumphant, etc.).</p>	<ul style="list-style-type: none"> • Students respond on paper, either with words, or face drawings (happy, sad, scary, etc.) to two different musical pieces. Suggested pieces: <i>Movement 1</i> from Mozart's <i>Eine Kleine Nachtmusik</i> and Ravel's <i>Bolero</i>. • Students write a short story or create a short skit after listening to selections with various characters and tonalities. They read or perform their creations for the class. 	
<p>9. Identify the meter of a musical composition by conducting while listening.</p>	<ul style="list-style-type: none"> • Students identify the meter to <i>America</i> by conducting while listening to the composition. • See Standard 5 #5 above. 	

Archdiocese of Santa Fe Standard 7: Students evaluate music and music performances.

NSAE Music Standard 7: Evaluating music and music performances.

Critical for Mastery in Grades 2-5

<p>LEARNING OUTCOMES (What students will be able to do, know, understand and value)</p>	<p>SAMPLE ASSESSMENTS/STRATEGIES (What evidence will demonstrate that students have achieved the Learning Outcome)</p>	<p>BEST PRACTICES</p>
<p>Students will:</p>		
<p>1. Evaluate musical performances and/or compositions using appropriate music terminology.</p>	<ul style="list-style-type: none"> • Together the class learns and rehearses several songs (Example: <i>Somewhere Over The Rainbow</i> and <i>Follow the Yellow Brick Road</i> from “The Wizard of Oz”). Class divides into two groups, and each group is assigned to perform one of the songs for the other group. The listening/audience group does a verbal or written evaluation, using musical terminology/vocabulary. 	

	<ul style="list-style-type: none"> • Students attend local concerts, write a review and describe some of the elements of music and qualities of the performance. • Students evaluate and describe each other's group performances with teacher input. 	
<p>2. Justify personal preferences for musical works and styles by using proper terminology.</p>	<ul style="list-style-type: none"> • Each student chooses a favorite style of music and writes a paragraph discussing his/her preference, using appropriate musical vocabulary. • The teacher tells the students his/her preferences. Individual students respond with their preferences. The class is encouraged to ask each student questions that clarify their preferences (i.e., "What element do you like: rhythm, voices, style, dynamics, tonality, instrumentation, tempos, lyrics, etc.?) 	
<p>3. Demonstrate appropriate audience etiquette for various types of music.</p>	<ul style="list-style-type: none"> • As a class, role-play attendance at specific kinds of musical gatherings --- rock concerts, classical symphony, worship, school concerts, solo recitals, opera, etc., demonstrating appropriate audience etiquette for each. • In small groups, students list or act out appropriate and inappropriate responses for varying performance situations (i.e., talent show, symphony concert, religious celebration, play, rock concert, basketball game, football game, etc.). • Students remain quiet, show respect and encouragement when other students (individuals/groups) perform during class. 	

Archdiocese of Santa Fe Standard 8: Students understand relationships between music, the other arts and disciplines outside the arts.

NSAE Music Standard 8: Understanding relationships between music, the other arts, and disciplines outside the arts.

Critical for Mastery in Grades 2-5

LEARNING OUTCOMES (What students will be able to do, know, understand and value)	SAMPLE ASSESSMENTS/STRATEGIES (What evidence will demonstrate that students have achieved the Learning Outcome)	BEST PRACTICES
Students will:		
1. Identify similarities and differences in the meanings of common terms used in other subjects particularly the arts.	<ul style="list-style-type: none"> • Students divide into three groups. One group represents art, one represents dance, and one represents music. Each group discusses how the words <i>form</i>, <i>harmony</i>, and <i>texture</i> apply to their subject. Each group then shares their conclusions with the class. • Relate pentatonic to the pentagon (math or art) and Pentateuch (religion). • Compare dance terms to music terms (i.e., <i>Allemande</i>, <i>Chaconne</i>, <i>Minuet</i>, etc.). • Divide students into three groups in one large circle. Group 1: wood blocks, 2: drums, 3: tambourines. Each group performs a different complimentary rhythm. Conduct bringing the different groups in and out sometimes all playing, sometimes just one group, resulting in thin and thick textures. Compare the textures with thick and thin material (i.e., a shirt (thin), carpet (thick). Ask the students if texture is used in any other subjects, Art, Science, Architecture, etc.). 	
2. Listen to and perform music and/or create musical ideas that reflect other content areas.	<ul style="list-style-type: none"> • Students divide into groups of five-six. Each group picks a subject other than music. The group then chooses a simple 	

	<p>song tune: <i>Old McDonald, America, Yankee Doodle</i>, etc. that everyone in their group knows. The group then creates new lyrics to the tune, communicating facts about their subject matter. Groups perform for each other.</p> <ul style="list-style-type: none"> • Have students compare Gustav Holst's <i>The Planets</i> to the music of <i>Star Wars</i>. Discuss their ethereal quality in portraying space. Create a rhythmic ostinato using all of the planets in the solar system. Create short melodies or sound effects that portray the students' concept of the universe. • Students answer math problems by performing *Keith Terry's body rhythm (percussion) blocks (i.e., arithmetic or geometric sequences). <i>See Appendix</i> 	
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Archdiocese of Santa Fe Standard 9: Students explore music in relation to Catholic tradition, history, cultures, and technology.

NSAE Music Standard 9: Understanding music in relation to history and culture.

Critical for Mastery in Grades 2-5

LEARNING OUTCOMES (What students will be able to do, know, understand and value)	SAMPLE ASSESSMENTS/STRATEGIES (What evidence will demonstrate that students have achieved the Learning Outcome)	BEST PRACTICES
Students will:		
1. Participate musically in the liturgy.	<ul style="list-style-type: none"> • In class, students practice liturgical music and encourage each other to sing in worship at Mass. • Students choose and prepare songs to sing for a designated Mass. 	

<p>2. Identify, describe, and contrast the musical characteristics used during the different liturgical seasons.</p>	<ul style="list-style-type: none"> • Examine the Advent song <i>O come, O Come Emmanuel</i> and the Lenten song <i>Save Your People, O God</i>. Compare and note what musical characteristics are the same, and what are different (i.e., tonality, tempo, mood, etc.). • Students listen to, sing and compare music used during Advent, Christmas, Lent, Easter and Ordinary time. They describe and contrast characteristics such as tonality, dynamics, tempo, mood, style, etc. 	
<p>3. Discuss the text of religious songs in relation to the faith and every-day life.</p>	<ul style="list-style-type: none"> • Students interview a family or church member to find out what religious song text has been meaningful to her/him in living out daily faith. Students then share their findings with classmates. • In small groups, students discuss the text of a specific religious song of their choice, sharing its relevance to their every-day life. 	
<p>4. Explore the history of church music (including composers) in the Catholic tradition.</p>	<ul style="list-style-type: none"> • Students research the composer John Michael Talbot and discover some of his songs used in the Mass setting. • Students discuss the role of music in liturgy and reflect how it evolved in the Catholic Church. • Students listen to and compare church selections from different historical periods (i.e., Gregorian Chant, William Byrd, Machaut, Johann Christian Bach (who converted to Catholicism), Haydn, Kodaly, etc.). Historical events, (i.e., famines, wars, inventions, etc.) during their lifetime may be studied. 	
<p>5. Participate in dances from a variety of</p>	<ul style="list-style-type: none"> • Using the African Chant <i>Che Che Koole</i> 	

cultures.	<p>students follow the teacher and/or leader’s voice first to sing, and then to sing while adding movement. Movements can include clapping, stomping, moving in and out from a circle, etc. – all to an underlying steady beat.</p> <ul style="list-style-type: none"> • Students sing and perform simple steps to the Jewish song <i>Hag Shavuot</i> (Festival of the First Fruits) from <u>McGraw Hill Series Grade 3</u>. Students work in groups to create steps to the African song <i>Ajaja</i> by Olatunji (<u>McGraw Hill Series Grade 5</u> pg. 357). Both songs are contrasted; their elemental characteristics, historic and geographic backgrounds are discussed. 	
6. Listen to and perform music from a variety of cultures.	<ul style="list-style-type: none"> • Students listen to, learn and sing songs from other cultures such as the Spanish <i>De Colores</i>, <i>Waltzing Matilda</i> (from Australia), <i>Siyahamba</i> (Zulu song), etc. • Students sing and perform West African Song <i>Funga Alafia</i> and the Spanish liturgical song <i>Alaben a Dios (Psalm 150)</i> <u>Spirit and Song # 92</u> pg. 294, and the Ugandan Play Song in 6/8, <i>Baamulijja</i> <u>McGraw Hill Series Grade 5</u>, pg. 251. 	
7. Identify by genre or style aural examples of music from various historical periods and cultures.	<ul style="list-style-type: none"> • Class plays Music Styles Bingo game, learning to identify/recognize different styles and types of music. • Students listen to excerpts from a Mozart symphony, Shoenberg’s <i>Pierrot Lunaire</i>, <i>Ave Maria</i> (chant), a Renaissance Sanctus by Josquin des Prez, and <i>Let it Be</i> by the Beatles. All are listed a, b, c, d, e. Students draw lines matching the song and composer to the period in which it was written. 	

<p>8. Identify major composers from different historical periods and contrast their works. (Bach: Baroque, with Beethoven: Classical, etc.).</p>	<ul style="list-style-type: none"> • Watch the video/DVD <i>Beethoven Lives Upstairs</i>. • Watch the video/DVD <i>Bach's Fight for Freedom</i>. • Compare differences between the two historical periods as portrayed in the movies, and compare the characteristics of each composer's compositions. • See #7 above. 	
<p>9. Describe how elements of music are used in various cultures of the world.</p>	<ul style="list-style-type: none"> • Students are assigned individually or in groups to research several basic characteristics of music from Asia, India, Africa, and Latin America. Using research, students create a PowerPoint and share with the class. • Students listen to a song from South Africa and a song from Japan, comparing melody, rhythm, meter, tonality, timbre, tempo, dynamics, and texture. 	
<p>10. Identify various uses of music in daily experiences and describe characteristics that make certain music suitable for each use (including modern technology).</p>	<ul style="list-style-type: none"> • Students share examples of how they encounter music in their daily lives. Students then discuss and compare the various examples and evaluate the different appropriate music characteristics that fit with specific situations and environments. • In class, students list various uses of music in daily experiences and describe the various characteristics. • Students discuss what makes certain music suitable for use. 	
<p>11. Demonstrate appropriate audience and performance behavior for various types of music.</p>	<ul style="list-style-type: none"> • Students are asked to list four to five different places they go to that include music. The class then discusses the important role music plays and the different ways people respond to the 	

	music (Example: Church, Ballgames, Dances, Weddings, etc.). <ul style="list-style-type: none">• See Standard 7#3.	
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