## GRADE 5 – Unit 2 Tonality

| Board Approval |
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| **June 11, 2024 (First Reading) July 9, 2024 (Second Reading)** |

| Unit Overview |
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| In unit 2, students will learn to:<br>● Sing simple musical phrases using solfege syllables in major, minor, and dorian tonalities.<br>● Identify if a song is in major, minor, or dorian tonality.<br>● Identify arpeggios and their inversions in major tonality on both the tonic and subdominant chords.<br>● Perform a song in major with applied rhythms. |

| Year Long Pacing Guide | | | | |
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| Unit Title | Duration | Related Standards | Learning Goals | Topics and Skills: Student Learning Objectives |
| Unit 1--Rhythm and Meter | 16 lessons | 1.3A.5.Cr1a<br>1.3A.5.Cr2a<br>1.3A.5.Cr2b<br>1.3A.5.Pr4b<br>1.3A.5.Pr4c<br>1.3A.5.Pr5a<br>1.3A.5.Pr5b | Students will learn basic to complex musical phrases in both duple and triple meters. They will be able to identify the difference between songs that are in duple or triple meter. | ● Identify and sing using different vocal registers<br>● Play a rhythm ostinato.<br>● Read/ recognize rhythmic passages containing quarter note/rest and eighth notes<br>● Read, write and recognize rhythmic passages containing sixteenth notes, sixteenth note syncopations, and |

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| | | | | dotted eighth-sixteenth note phrases.<br>● Identify thirty-second notes<br>● identify aurally presented rhythmic passages |
| Unit 2--Tonality | 16 lessons | 1.3A.5.Cr1a<br>1.3A.5.Cr2a<br>1.3A.5.Cr2b<br>1.3A.5.Pr4b<br>1.3A.5.Pr4c<br>1.3A.5.Pr5a<br>1.3A.5.Pr5b<br>1.3A.5.Pr6a<br>1.3A.5.Pr6b | Students will become more "tonally literate" while also learning about good vocal production. | ● Identify major, minor, and dorian tonalities within a song<br>● Identify the resting tone of a tonality<br>● Sing arpeggiated chords on tonic, dominant, and subdominant within each tonality<br>● Sing solfege phrases in major, minor, and dorian tonalities. |
| Unit 3--Musical Instruments | 8 lessons | 1.3A.5.Pr4a<br>1.3A.5.Pr4b<br>1.3A.5.Pr4c<br>1.3A.5.Pr4d<br>1.3A.5.Pr4e<br>1.3A.5.Re7b<br>1.3A.5.Re8a<br>1.3A.5.Re9a<br>1.3A.5.Cn10a<br>1.3A.5.Cn11a | Students will identify instruments and their functions within various ensembles and genres | ● Categorize instruments according to family<br>● Explore how an instrument or family of instruments affects the mood of a song<br>● Identify an instrument by sound<br>● Identify the various parts of instruments<br>● Know how an instrument makes its sound.<br>● Reading and following an orchestral score. |
| Unit 4--Acoustics | 7 lessons | 1.3A.5.Pr4b | Students will connect science and music by experimenting with a | ● Group work<br>● Students are given a |

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| | | 1.3A.5.Pr5a<br>1.3A.5.Re7a<br>1.3A.5.Re7b<br>1.3A.5.Cn11 | tuning fork, manipulating string tension, and wind instruments. Students will view videos of sound waves and shock waves, and get a hearing test to hear the highest pitch they can hear. | tuning fork and are required to answer questions about it.<br>● Students will be given the correct answers after exploring<br>● 5 more questions and facts about the tuning fork<br> ○ SloMo Guys<br> ○ Dip into water<br>● A deeper dive into Sound Waves<br> ○ Mythbusters<br> ○ Space Shuttle<br> ○ Shattering Glass With Voice (Video)<br>● Slinky experiment<br>● Tuning a string<br>● Tuning a wind instrument. |
| Unit 5–BandLab | 17 lessons | 1.3A.5.Cr1a<br>1.3A.5.Cr2a<br>1.3A.5.Cr2b<br>1.3A.5.Cr3a<br>1.3A.5.Cr3b<br>1.3A.5.Pr4a<br>1.3A.5.Pr4b<br>1.3A.5.Pr4c<br>1.3A.5.Pr4d<br>1.3A.5.Pr4e<br>1.3A.5.Pr5a<br>1.3A.5.Pr5b<br>1.3A.5.Pr6a<br>1.3A.5.Pr6b<br>1.3A.5.Re7a | Students will learn to use a free online program to write music. BandLab has over 10,000 prewritten loops designed by musical artists in from Blues to Hip Hop to Electric Dance Music. These loops can be dragged into as many as 16 separate tracks to create music. These tracks can be manipulated by tempo, key and structure. Effects can be applied such as pan effects and echo. The available loops span most instruments as well as manufactured sounds. Students | ● Create a BandLab account<br>● Browse loops and drag them to tracks.<br>● Combine tracks to form an 8 bar song.<br>● Create a layered 32 bar song.<br>● Submit assignments.<br>● Extend loops<br>● Create new tracks.<br>● Change tempo<br>● Change keys<br>● Change time display<br>● Use the metronome |

| | | 1.3A.5.Re7b<br>1.3A.5.Re8a<br>1.3A.5.Re9a<br>1.3A.5.Cn10a<br>1.3A.5.Cn11a | can also have the opportunity to record their own voices and play from MIDI keyboards to enter music. | • Modify Loops<br>• Cut/Copy/Slice<br>• Arrange a song with effects<br>• Pan a track from left to right<br>• Solo and mute tracks.<br>• Create a song using ABA form.<br>• Create a drum track to accompany a song.<br>• Create a 64 bar song using layering, modified loops, original drum track, pan and volume effects with the following form: Intro, ABA, Outro. |
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| Grade 5 – Unit 2 "Tonality" Length "9 weeks" | | | | |
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| **Unit Vocabulary** | | | | |
| Arpeggio | Solfege | Dorian | | |
| Chord | Major | Mode | | |
| Resting Tone | Minor | Tonality | | |
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| Preparation for College, Careers, and Beyond | |
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| **Career Ready Practices** | **Personal Financial Literacy (9.1) and**<br>**Career Awareness, Exploration, and Preparation (9.2)** |

| CRP1. Act as a responsible and contributing citizen and employee. | 9.2.4.A.1 Identify reasons why people work, different types of work, and how work can help a person achieve personal and professional goals. |
| CRP2. Apply appropriate academic and technical skills. | |
| CRP3. Attend to personal health and financial well-being. | 9.2.4.A.2 Identify various life roles and civic and work-related activities in the school, home, and community. |
| CRP4. Communicate clearly and effectively and with reason. | |
| CRP5. Consider the environmental, social and economic impacts of decisions. | 9.2.4.A.3 Investigate both traditional and nontraditional careers and relate information to personal likes and dislikes. |
| CRP6. Demonstrate creativity and innovation. | |
| CRP7. Employ valid and reliable research strategies. | 9.2.4.A.4 Explain why knowledge and skills acquired in the elementary grades lay the foundation for future academic and career success. |
| CRP8. Utilize critical thinking to make sense of problems and persevere in solving them. | |
| CRP9. Model integrity, ethical leadership and effective management. | |
| CRP10. Plan education and career paths aligned to personal goals. | |
| CRP11. Use technology to enhance productivity. | |
| CRP12. Work productively in teams while using cultural global competence. | |

| Cross-Curricular Connections | | | | | | |
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| Interdisciplinary Connections | Technology Integration and Literacy | Climate Change | Amistad Law | Holocaust Law | LGBT & Disabilities Law | Asian Pacific Islander |
| ● History Connections<br>● Geography | *Online links and possible resources for the integration of technology into lessons are embedded within the "Possible Resources and Activities" column for each Topic area.* | ● R.E.M is a significant activist group for climate change | ● | ● | ● Elton John is an advocate for LGBTQ rights. | ● |

| Possible Assessment and Instructional Modifications | | | |
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| Special Education | At-Risk | Gifted | English Language Learners |
| *All teachers of students with special needs must review each student's IEP. Teachers must then select the appropriate modifications and/or accommodations necessary to enable the student to appropriately progress in the general curriculum.*<br><br>**Possible Modifications/Accommodations** | The possible list of modifications/accommodations identified for Special Education students can be utilized for At-Risk students. Teachers should utilize ongoing methods to provide | ● Enrichment projects<br>● Higher-level cooperative learning activities<br>● Provide higher-order questioning and discussion opportunities<br>● Tiered centers | ● Continue practicing vocabulary<br>● Choice of test format (multiple-choice, essay, true-false)<br>● Vary test formats<br>● Read directions to student<br>● Provide study guides prior to tests |

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| • Extra time on assessments<br>• Use of a graphic organizer<br>• Use of concrete materials and objects (manipulatives)<br>• Opportunities for cooperative partner work<br>• Assign fewer problems at one time (e.g., assign only odds or evens)<br>• Differentiated center-based small group instruction<br>• If a manipulative is used during instruction, allow its use on a test<br>• Provide reteach pages if necessary<br>• Provide several ways to solve a problem if possible<br>• Provide visual aids and anchor charts<br>• Tiered lessons and assignments<br>• Highlight key directions<br>• Test in alternative site<br>• Use of word processor<br>• Allow for redos/retakes | instruction, assess student needs, and utilize modifications specific to the needs of individual students. In addition the following may be considered:<br>• Additional time for assignments<br>• Review of directions<br>• Review sessions<br>• Use of mnemonics<br>• Have student restate information<br>• Provision of notes or outlines<br>• Concrete examples<br>• Support auditory presentations with visuals<br>• Use of a study carrel<br>• Assistance in maintaining uncluttered space<br>• Peer or scribe note taking<br>• Space for movement or breaks<br>• Extra visual and verbal cues and prompts<br>• Books on tape<br>• Graphic organizers<br>• Preferential seating<br>• Reduction of distractions<br>• Answers to be dictated<br>• Follow a routine/schedule<br>• Teach time management skills<br>• Agenda book and checklists<br>• Adjusted assignment timelines<br>• Varied reinforcement procedures<br>• Work in progress check<br>• Personalized examples<br>• No penalty for spelling errors or sloppy handwriting | • Tiered assignments<br>• Alternate assignments/ enrichment assignments<br>• Provide texts at higher reading level<br>• Extension activities<br>• Pairing direct instruction w/coaching to promote self directed learning | • Clarify test directions, read test questions<br>• Read test passages aloud (for comprehension assessment) |
| **Individualized Learning Opportunities** | | | |
| • Possible independent study and online learning opportunities are embedded within the "Possible Resources and Activities" column for each Topic area. | | | |

| Possible Assessments | | | |
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| Formative Assessments | Summative Assessments | Performance Assessments | Major Activities/Assignments |
| <ul><li>Anecdotal notes during whole group, small group and individual</li><li>Listening ID check.</li><li>Different chords</li><li>Writing arpeggios</li><li>Writing notes</li></ul> | <ul><li>Major/Minor listening quiz</li><li>Arpeggio Identification Quiz</li></ul> | <ul><li>Singing "Rap of the States"</li></ul> | <ul><li>Identifying arpeggios in major tonality on both the tonic and subdominant scale degrees.</li></ul> |

| Grade 5 – Unit 2-Tonality 16 Total Weeks | | | |
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| Topic & # Days | NJ Visual and Performing Arts Standards | Critical Knowledge & Skills | Possible Resources & Activities |
| Music Learning Sequence Aural/Oral<br><br>4 lessons | <ul><li>1.3A.5.Cr1a–Generate and improvise melodic ideas. Explain connection to specific purpose and context.</li><li>1.3A.5.Pr5a–Apply teacher-provided and established criteria and feedback to evaluate the accuracy and expressiveness of ensemble and performance.</li><li>1.3A.5.Pr5b–Rehearse to refine technical accuracy and expressive qualities to address challenges and show improvement over time.</li></ul> | **Obj. We are learning to**:<ul><li>Sing a simple musical phrase in major tonality using solfege syllables. Said musical phrase will include a stepwise melody and arpeggios.</li><li>Listen for 2 types of tonalities (major and minor)</li></ul>**Anchor Standards:**<ul><li>Anchor Standard #1: Generalizing and conceptualizing ideas.</li><li>Anchor Standard #5: Developing and refining techniques and models or steps needed to create products</li></ul>**Artistic Process**<ul><li>Performing</li><li>Listening</li></ul>**Enduring Understandings:**<ul><li>The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources</li><li>To express their musical ideas, musicians analyze, evaluate, and refine their performances over time</li></ul> | <ul><li>Library of songs from classical to modern pop</li><li>DRM on the board slowly. Then gradually getting faster</li></ul> |

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<td>through openness to new ideas, persistence, and the application of appropriate criteria.<br><br>**Essential Questions**:<br>● What are major and minor tonalities?<br>● How do major and minor tonalities differ in sound?<br>**Practices:**<br>● Plan/Make<br>**Suggested Formative Assessment(s)**:<br>● Teacher observation.<br>● Listen to a song and try to determine the tonality.<br>● Option to choose from possible formative assessment list as necessary</td>
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<td>Music Learning Sequence Verbal Association/Partial Synthesis<br><br>4 lessons</td>
<td>● 1.3A.5.Cr1a–Generate and improvise rhythmic ideas. Explain connection to specific purpose and context.<br>● 1.3A.5.Cr2a Demonstrate developed musical ideas for improvisations, arrangements, or compositions to express intent.<br>● 1.3A.5.Pr4b. Demonstrate an understanding of the structure and expanded music concepts (rhythm) in music selected for performance.<br>● 1.3A.5.Pr5a–Apply teacher-provided and established criteria and feedback to evaluate the accuracy and expressiveness of ensemble and performance.<br>● 1.3A.5.Pr5b–Rehearse to refine technical accuracy and expressive qualities to address</td>
<td>**Obj. We are learning to**:<br>● Sing a simple musical phrase in minor tonality using solfege syllables.<br>● Listen to a variety of songs and determining if they are written in major or minor tonality<br>**Anchor Standards:**<br>● Anchor Standard #1: Generalizing and conceptualizing ideas.<br>● Anchor Standard #2: Organizing and developing ideas.<br>● Anchor Standard #4: Selecting, analyzing, and interpreting work.<br>● Anchor Standard #5: Developing and refining techniques and models or steps needed to create products<br>**Artistic Process**<br>● Performing<br>● Analyzing<br>**Enduring Understandings:**<br>● The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources<br>● Musicians' creative choices are influenced by their expertise, context, and expressive intent.<br>● Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection</td>
<td>● Library of songs from classical to modern pop.<br>● LTD on the board slowly. Then gradually getting faster<br>● DRM on the board with varying tempos.</td>
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| | challenges and show improvement over time. | of repertoire. <br> ● To express their musical ideas, musicians analyze, evaluate, and refine their performances over time through openness to new ideas, persistence, and the application of appropriate criteria. <br> **Essential Questions**: <br> ● What are the resting tones of both major and minor tonalities? <br> ● What sort of mood does each tonality convey? <br> **Practices:** <br> ● Plan/Make <br> ● Select, Analyze, Interpret <br> **Suggested Formative Assessment(s)**: <br> ● Teacher observation. <br> ● Evaluating individual student responses to a given rhythm. <br> ● Evaluating student identification of duple vs. triple meters in songs. | |
| Music Learning Sequence Symbolic Association/Composite Synthesis 6 Lessons | ● 1.3A.5.Cr1a–Generate and improvise rhythmic ideas. Explain connection to specific purpose and context. <br> ● 1.3A.5.Cr2a Demonstrate developed musical ideas for improvisations, arrangements, or compositions to express intent. <br> ● 1.3A.5.Cr2b Use standard and/or iconic notation to document personal rhythmic ideas. <br> ● 1.3A.5.Pr4b. Demonstrate an understanding of the structure and expanded music concepts (rhythm) in music selected for performance. | **Obj. We are learning to**: <br> ● Read notes in both major and minor tonalities. <br> ● Sing arpeggios in major tonality in different inversions on the tonic and subdominant. <br> **Anchor Standards:** <br> ● Anchor Standard #1: Generalizing and conceptualizing ideas. <br> ● Anchor Standard #2: Organizing and developing ideas. <br> ● Anchor Standard #4: Selecting, analyzing, and interpreting work. <br> ● Anchor Standard #5: Developing and refining techniques and models or steps needed to create products. <br> ● Anchor Standard #6: Conveying meaning through art. <br> **Artistic Process** <br> ● Performing <br> ● Analyzing <br> ● Reading <br> **Enduring Understandings:** <br> ● The creative ideas, concepts, and feelings that | ● Library of songs from classical to modern pop. <br> ● Arpeggios on the board singing with hands. <br> ● "Rap of the States" |

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| | • 1.3A.5.Pr4c Analyze selected music by reading and performing using standard notation<br>• .1.3A.5.Pr5a–Apply teacher-provided and established criteria and feedback to evaluate the accuracy and expressiveness of ensemble and performance.<br>• 1.3A.5.Pr5b–Rehearse to refine technical accuracy and expressive qualities to address challenges and show improvement over time.<br>• 1.3A.5.Pr6a–Perform music, alone or with others, with expression, technical accuracy, and appropriate interpretation.<br>• 1.3A.5.Pr6b–Demonstrate performance decorum and audience etiquette appropriate for the context, venue, genre, and style. | influence musicians' work emerge from a variety of sources<br>• Musicians' creative choices are influenced by their expertise, context, and expressive intent.<br>• Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.<br>• To express their musical ideas, musicians analyze, evaluate, and refine their performances over time through openness to new ideas, persistence, and the application of appropriate criteria.<br>• Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence the audience response.<br>**Essential Questions**:<br>• What is an arpeggio?<br>• What is different about the tonic and subdominant arpeggios<br>• What does our musical phrase look like?<br>**Practices:**<br>• Plan/Make<br>• Select, Analyze, Interpret<br>**Suggested Formative Assessment(s)**:<br>• Teacher observation.<br>• Hand position of the arpeggios.<br>• Partner work with arpeggios. | |
| Music Learning Sequence Generalization 2 lessons | • 1.3A.5.Cr1a–Generate and improvise rhythmic ideas. Explain connection to specific purpose and context.<br>• 1.3A.5.Cr2a Demonstrate developed musical ideas for improvisations, arrangements, | **Obj. We are learning to**:<br>• Identify which arpeggio is played on the piano of a choice of 12.<br>• Sing short musical phrases in Dorian tonality.<br>**Anchor Standards:**<br>• Anchor Standard #1: Generalizing and conceptualizing ideas.<br>• Anchor Standard #2: Organizing and developing ideas. | • Library of songs from classical to modern pop.<br>• Arpeggios on the sheet with notes.<br>• Quiz identifying arpeggios.<br>• "Rap of the States" |

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| | or compositions to express intent. <ul><li>1.3A.5.Cr2b Use standard and/or iconic notation to document personal rhythmic ideas.</li><li>1.3A.5.Pr4b. Demonstrate an understanding of the structure and expanded music concepts (rhythm) in music selected for performance.</li><li>1.3A.5.Pr4c Analyze selected music by reading and performing using standard notation</li><li>.1.3A.5.Pr5a–Apply teacher-provided and established criteria and feedback to evaluate the accuracy and expressiveness of ensemble and performance.</li><li>1.3A.5.Pr5b–Rehearse to refine technical accuracy and expressive qualities to address challenges and show improvement over time.</li><li>1.3A.5.Pr6a–Perform music, alone or with others, with expression, technical accuracy, and appropriate interpretation.</li><li>1.3A.5.Pr6b–Demonstrate performance decorum and audience etiquette appropriate</li></ul> | <ul><li>Anchor Standard #4: Selecting, analyzing, and interpreting work.</li><li>Anchor Standard #5: Developing and refining techniques and models or steps needed to create products.</li><li>Anchor Standard #6: Conveying meaning through art.</li></ul> **Artistic Process** <ul><li>Performing</li><li>Analyzing</li><li>Reading</li></ul> **Enduring Understandings:** <ul><li>The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources</li><li>Musicians' creative choices are influenced by their expertise, context, and expressive intent.</li><li>Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.</li><li>To express their musical ideas, musicians analyze, evaluate, and refine their performances over time through openness to new ideas, persistence, and the application of appropriate criteria.</li><li>Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence the audience response.</li></ul> **Essential Questions**: <ul><li>What arpeggios are used in certain songs?</li><li>Which arpeggio is which?</li><li>What other tonalities are there besides major and minor?</li><li>How do I improve the quality of my performance?</li></ul> **Practices:** <ul><li>Plan/Make</li><li>Select, Analyze, Interpret</li></ul> **Suggested Formative Assessment(s)**: <ul><li>Teacher observation.</li></ul> | |

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| | for the context, venue, genre, and style. | ● Hand position of arpeggio notes. | |