

Stockton Unified School District
Curriculum Map

General Music

Grade 6

SUSD Standards	Content Outline	Products/ Performance Assessments	Resources	Connections
	First Six Weeks			
1	I. RHYTHM A. Traditional Notation of Quarter, Two Eighths, Four Sixteenths, Quarter Rest, Half Rest 1. Speech, body percussion, instruments B. Rhythmic Canon 1. Speech, body percussion C. Movement/Dance 1. Body facing 2. Directional changes D. Movement/Dance 1. Grapevine 2. Step-touch	Aural identification of rhythms	"White Water Rafting", Rebecca Treadway (Appendix) "Revolving Door" – <i>Playtime</i> , Shirley McRae	<u>Social Studies/Art/Math</u> : spatial relationships, following directions <u>Language Arts</u> : speech, vocabulary
1	II. MELODY A. Vocal Tone Technique 1. Singing B. Solfege and Hand Signs for Extended Pentaton (High Do, La, So, Mi, Re, Do, Low La, Low Sol) 1. Scale pattern C. Relationship of Instrument Size/Sound 1. Size related to pitch			<u>Science</u> : drawing conclusions <u>Language Arts</u> : voice control, description
1	III. HARMONY A. Correct Mallet Technique 1. Bordun/melody B. Tonic Chord 1. Rhythmic pattern			<u>Science</u> : sound
1, 2	IV. FORM A. Terminology and Labeling of Contrasting Sections 1. Song/poem performance 2. Labeling			<u>Math</u> : sequencing <u>Language Arts</u> : main idea, poetry, compare/contrast

STM = <i>Share the Music</i> RM = <i>Rhythmically Moving</i>	RESOURCE KEY SR = <i>Share the Music: Songs to Sing and Read</i>
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<p>1, 3</p> <p>1, 2, 3</p>	<p style="border: 1px solid black; padding: 2px;">First Six Weeks</p> <p>V. EXPRESSIVE QUALITIES A. Dynamic Levels 1. Speech/song, movement, instruments</p> <p>VI. ANALYSIS</p>			<p><u>Math</u>: spatial relationships <u>Language Arts</u>: poetry, critical listening</p> <p><u>Language Arts</u>: compare and contrast</p>
<p>1</p> <p>1</p>	<p style="border: 1px solid black; padding: 2px;">Second Six Weeks</p> <p>I. RHYTHM A. Student-Led 2-Part Rhythmic Canon 1. Rhythmic canon B. Traditional Notation of 6/8 – Dotted Quarter, Quarter-Eighth, Three Eighths, Dotted Quarter Rest 1. Speech, body percussion, instruments C. Traditional Notation – Eighth-Quarter-Eighth (Syncopation) 1. Speech, body percussion, instruments</p> <p>II. MELODY A. Diatonic Song – Fa and Ti with Hand Signs 1. Echo-singing 2. Performance of song B. Comparison of Major and Minor 1. Major melody in minor C. Lines and Spaces on the Treble Clef Staff 1. Identification</p>	<p>Lead 2-part canon</p>	<p>Rhythmic Canon Guidelines (Appendix)</p>	<p><u>Math</u>: fractions <u>Language Arts</u>: speech, shared/choral reading</p> <p><u>Math</u>: using formulas <u>Language Arts</u>: compare/contrast</p>

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1	<p>Second Six Weeks</p> <p>III. HARMONY A. Partner Song 1. Performance B. 2- or 3-Part Vocal Canon 1. Performance</p> <p>IV. FORM</p>			<p><u>Social Studies</u>: sequencing <u>Math</u>: patterns</p>
1, 3	<p>V. EXPRESSIVE QUALITIES A. Unpitched Instrument Technique 1. Poetry/song performance</p>			<p><u>Social Studies</u>: cultural concept <u>Language Arts</u>: poetry</p>
1, 3	<p>VI. ANALYSIS A. Teacher-Created Performance Rubric 1. Analyzation of performance</p>			<p><u>Language Arts</u>: audience etiquette</p>
1	<p>Third Six Weeks</p> <p>I. RHYTHM A. Traditional Notation – Eighth-Two Sixteenths, Two Sixteenths-Eighth 1. Body percussion, instruments B. Movement/Dance: Clockwise and Counterclockwise 1. Body facing C. 3-Part Rhythmic Canon 1. Performance</p>			<p><u>Math/Art</u>: patterns <u>Language Arts</u>: speech, vocabulary</p>

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	Third Six Weeks			
1	II. MELODY A. Melodic Patterns – Steps, Skips, and Repeated Tones 1. Creation of 8-beat melodic patterns	Create and perform 8-beat melodies from a given rhythmic pattern	“Night Time Journey” (Appendix) “Clickbeetle” – STM Grade 4	<u>Social Studies/Language Arts</u> : sequencing, organizing information
1	III. HARMONY A. I-VII Accompaniment (Tonic - Sub-Tonic) 1. Identification of VII chord pitches 2. Orff instruments 3. Roman numeral symbols 4. Chord changes IV. FORM	Performance of I-VII chord accompaniment	“Bamboo” – STM Grade 6 “Kokoleoko” – STM Grade 6	<u>Language Arts</u> : critical listening
1, 3	V. EXPRESSIVE QUALITIES A. Gradual Tempo Change (Ritardando) 1. Song/poem			<u>Language Arts/Math/Science</u> : cause and effect <u>Language Arts</u> : poetry
1, 3	VI. ANALYSIS A. Student-Created Performance Rubric 1. Analyzation of performance B. Analysis of 8-Beat Melodic Patterns for Steps, Skips, and Repeated Tones 1. Analyzation			<u>Language Arts</u> : audience etiquette

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	Fourth Six Weeks			
1	I. RHYTHM A. Traditional Notation – Dotted Quarter-Eighth 1. Speech, movement, instruments B. Identification of Groupings in 2/4, 3/4, or 4/4 1. Bar lines			<u>Math/Science</u> : systems, patterns <u>Language Arts</u> : speech
1	II. MELODY A. Diatonic Scale – Solfege and Numbers 1. Scale position with numbers 2. Scale patterns 3. Translation of scale patterns to pitch names			<u>Social Studies/Language Arts</u> : sequencing, organizing information
1	III. HARMONY A. I-V Accompaniment (Tonic - Dominant) 1. Identification of V chord pitches 2. Orff instruments 3. Roman numeral symbols 4. Chord changes B. Correct 3-Mallet Technique 1. Performance of I-V chord change			<u>Language Arts</u> : critical listening <u>Math</u> : patterns
1, 2	IV. FORM A. Rhythmic Question and Answer 1. Body percussion and unpitched instruments B. Melodic Question and Answer 1. Pitched instruments	Performance of melodic question and answer	“Wang Ü Ger” (Chinese fishing song) - STM Grade 3 “Liza Jane” – <i>Recorder Routes</i> , Carol King	<u>Science/Social Studies</u> : sequencing <u>Language Arts</u> : organizing information, questions/answers
1, 2, 3, 4	V. EXPRESSIVE QUALITIES VI. ANALYSIS A. Analysis of Question and Answer Phrases 1. Compare and contrast			<u>Language Arts</u> : questions/answers, compare/contrast

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1	I. RHYTHM A. Pick-Up Note 1. Conducting B. Traditional Notation – Eighth Rest 1. Rhythmic patterns C. Mixed Meter (5/8, 7/8, or 5/4) 1. Body percussion and movement/dance II. MELODY			<u>Language Arts</u> : visual cues, poetry
1	III. HARMONY A. I-IV-V Accompaniment (Tonic - Sub-Dominant - Dominant) 1. Identification of IV chord pitches 2. Orff instruments 3. Roman numeral symbols 4. Chord changes B. 2- or 3-Part Mallet Canon 1. Performance			<u>Language Arts</u> : decoding <u>Math</u> : patterns
1, 2	IV. FORM A. Theme and Variation 1. Performance 2. Listening example 3. Creation	Creation of a variation on a given theme	Variations on “Hot Cross Buns” – <i>Recorder Routes</i> , Carol King Variations on “Simple Gifts” – STM Grade 5 Variations on “Chopsticks” – <i>Playtime</i> , Shirley McRae Variation Rubric (Appendix) Variation Analysis Form (Appendix)	<u>Language Arts</u> : expressing main idea, compare and contrast, poetry, shared/choral reading

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	Fifth Six Weeks			
1, 3, 4	V. EXPRESSIVE QUALITIES A. Exploration of Diverse Musical Styles 1. Listening examples/performance			<u>Social Studies</u> : cultural context <u>Language Arts</u> : critical listening
1, 2, 3	VI. ANALYSIS A. Analysis of Variation Technique 1. Analyzation			<u>Language Arts</u> : theme
	Sixth Six Weeks			
1	I. RHYTHM A. Traditional Rhythmic Counting Using Whole, Half, Quarter, Two Eighths, Quarter Rest, Half Rest, Whole Rest 1. Counting systems			<u>Math</u> : number systems, symbol systems
1	II. MELODY A. Melodic Notation of Question and Answer Phrases on the Treble Staff 1. Creation and performance 2. Notation on staff			<u>Language Arts</u> : organization of information, decoding, questions/answers
1	III. HARMONY A. 12-Bar Blues Using I, IV, V Chords 1. Pitched instruments	Signal to show the I, IV, V chord changes in the 12-bar blues progression	"The City Blues" – STM (2000 Edition) Grade 5 "Good Morning Blues" – STM Grade 5 "Joe Turner Blues" – STM Grade 5	<u>Language Arts</u> : decoding

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