



## General Music

Grade 4

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**Approved:** Dr. James Riley

**Effective Date:** Fall 2021

Scope and Sequence

Summary and Rationale	
<p>In Grade 4, students will progress towards music literacy in an environment in which they are encouraged to independently and collaboratively imagine, investigate, construct, and reflect. Students will be given opportunities to communicate musical ideas through <b>creative</b> personal realization, engage in challenging <b>performance</b> experiences, <b>respond</b> to the arts through analyzing and interpreting the artistic communications of others, and <b>connect</b> musical ideas and works within societal, cultural and historical contexts.</p>	
Recommended Pacing	
<p>The essential elements of music based on aspects of composition, including but not limited to rhythm, melody, tone, pitch, timbre, form, texture, and harmony, are integrated within the standards and objectives listed below and are intended to progress on an ongoing basis throughout the year.</p>	
Standards	
Creating	
<b>Generalizing and conceptualizing ideas.</b>	
1.3A.5.Cr1a	Generate and improvise rhythmic, melodic, and harmonic ideas, and simple accompaniment patterns and chord changes. Explain connection to specific purpose and context (e.g., social, cultural, historical).
<b>Organizing and developing ideas.</b>	
1.3A.5.Cr2a	Demonstrate developed musical ideas for improvisations, arrangements, or compositions to express intent. Explain connection to purpose and context
1.3A.5.Cr2b	Use standard and/or iconic notation and/or recording technology to document personal rhythmic, melodic, and two-chord harmonic musical ideas.
<b>Refining and completing products.</b>	
1.3A.5.Cr3a	Evaluate, refine, and document revisions to personal music, applying collaboratively developed criteria, showing improvement over time and explaining rationale for changes.
1.3A.5.Cr3b	Present to others final versions of personally and collaboratively created music that demonstrates craftsmanship. Explain connection to expressive intent
Performing	
<b>Selecting, analyzing, and interpreting work.</b>	

1.3A.5.Pr4a	Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge, and context, as well as the students' technical skill.
1.3A.5.Pr4b	Demonstrate an understanding of the structure and expanded music concepts (e.g., rhythm, pitch, form, and harmony) in music selected for performance
1.3A.5.Pr4c	Analyze selected music by reading and performing using standard notation.
1.3A.5.Pr4d	Explain how context (e.g., personal, social, cultural, historical) informs performances.
1.3A.5.Pr4de	Convey creator's intent through the performers' interpretive decisions of expanded expressive qualities (e.g., dynamics, tempo, timbre, articulation/style).
<b>Developing and refining techniques and models or steps needed to create products.</b>	
1.3A.5.Pr5a	Apply teacher-provided and established criteria and feedback to evaluate the accuracy and expressiveness of ensemble and personal performance.
1.3A.5.Pr5b	Rehearse to refine technical accuracy and expressive qualities to address challenges and show improvement over time.
<b>Conveying meaning through art.</b>	
1.3A.5.Pr6a	Perform music, alone or with others, with expression, technical accuracy, and appropriate interpretation.
1.3A.5.Pr6b	Demonstrate performance decorum and audience etiquette appropriate for the context, venue, genre, and style.
<b>Responding</b>	
<b>Perceiving and analyzing products.</b>	
1.3A.5.Re7a	Demonstrate and explain, citing evidence, how selected music connects to and is influenced by specific interests, experiences, purposes, or contexts.
1.3A.5.Re7b	Demonstrate and explain, citing evidence, how responses to music are informed by the structure, the use of the elements of music, and context (i.e., social, cultural, historical).
<b>Interpreting intent and meaning.</b>	
1.3A.5.Re8a	Evaluate musical works and performances, applying established criteria, and explain appropriateness to the context, citing evidence from the elements of music
<b>Applying criteria to evaluate products.</b>	
1.3A.5.Re9a	Demonstrate and explain how the expressive qualities (e.g., dynamics, tempo, timbre, articulation) are used in performers' and personal interpretations to reflect expressive intent.
<b>Connecting</b>	
<b>Synthesizing and relating knowledge and personal experiences to create products.</b>	
1.3A.5.Cn10a	Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
<b>Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding</b>	
1.3A.5.Cn11	Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
<b>Instructional Focus</b>	
Enduring Understandings	
<ul style="list-style-type: none"> <li>● <b>Creating</b> <ul style="list-style-type: none"> <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> </ul> </li> </ul>	

- Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.
- **Performing**
  - 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
  - To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.
  - 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.
- **Responding**
  - Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes. Response to music is informed by analyzing context (i.e., social, cultural, historical) and how creator(s) or performer(s) manipulate the elements of music
  - Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes. Response to music is informed by analyzing context (i.e., social, cultural, historical) and how creator(s) or performer(s) manipulate the elements of music.
  - The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria
- **Connecting**
  - Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding
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#### Essential Question

- **Creating**
  - How do musicians generate creative ideas?
  - How do musicians make creative decisions?
  - How do musicians improve the quality of their creative work?
- **Performing**
  - How do performers select repertoire?
  - How do musicians improve the quality of their performance?
  - When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?
- **Responding**
  - How do individuals choose music to experience? How does understanding the structure and context of music inform a response?
  - How do individuals choose music to experience? How does understanding the structure and context of music inform a response?
  - How do we judge the quality of musical work(s) and performance(s)?
- **Connecting**
  - How do musicians make meaningful connections to creating, performing, and responding?
  - How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?

#### Evidence of Learning (Assessments)

The development of assessments to measure student progress on instructional objectives will continue throughout the year. Suggested tools for assessment include:

- Rubric-based Performance assessments
- Rubric-based student and group self-critique
- Listening logs/journals
- Do now activities
- Exit tasks
- Student and teacher driven questioning strategies
- Group project/improvisation/performance
  - Perform a rhythmic ostinato on pitched percussion instrument using a simple chord bordun, broken and crossover bordun
  - Clap and speak 8 beat rhythm patterns using half, quarter, sets of eighth and sixteenth notes as well as half and quarter rests
  - Compose rhythm patterns up to 16 beats using the above rhythms and rests as well as accompanying lyrics
- Concert performance(s)

#### Objectives

*Students will know or learn:*

- **Creating**
  - Music is a language.
  - The language of music includes specific vocabulary and symbols.
  - Musical literacy includes the ability to read, decipher, and write musical symbols and terms
- Compositions are grounded in prior knowledge comprised of musical elements that include meter, rhythm, tonality, intervals, chords, and melodic and harmonic progressions.
  - Creativity is enhanced by the development of technical knowledge and personal experience
  - Manipulating the elements of music creates expression (individual or group).
  - Composing and improvising facilitate connections with the vocabulary, symbols, patterns, and elements of music.
- **Performing**
  - Performing music is the oldest form of expression and communication
  - Practicing and THE WAY a performer practices has a direct and predictable effect on the quality of performance.
  - All performances provide opportunity for growth.
  - Increased knowledge of vocabulary, elements, and structure of music can produce higher-level performance.
- **Responding**
  - Exposure to a range of music is key to how we listen, respond, and perform music.
- **Connecting**
  - Music affects and is affected by the culture and world around us.
  - Music is related to all other disciplines.
  - Knowledge of the context of a composition, composer, culture fosters increased understanding and appreciation of music.

*Students will be able to:*

- **Create (Imagine, Plan, Make, Evaluate and Refine)**

- Identify, sing, and/or perform complex rhythms in duple (2/4, 3/4, 4/4) and compound meter (6/8). (1.3A.5.Cr2b)
  - Read and perform: syncopated rhythms, dotted eighth-note/sixteenth note rhythms. (1.3A.5.Cr2b)
  - Identify and demonstrate sets of beats grouped by twos and threes. (1.3A.5.Cr2b)
  - Identify vocal ranges: Soprano, Alto, Tenor, Bass. (1.3A.5.Cr1a)
  - Unsure???
  - Identify and perform sudden changes (subito); allegro, moderato, adagio, accelerando, ritardando, presto, andante. (1.3A.5.Cr1a, 1.3A.5.Cr2b)
  - Identify introduction, interlude, coda, D.C. al fine (ABA); first and second endings. (1.3A.5.Cr2b)
  - Identify, read, and sing: melodic patterns using “Sol,-La,-Do-Re-Mi-Fa-So-La-Do’ including upward/downward melodic intervals by skip, step and leap. (1.3A.5.Cr1a)
  - Identify/read the home tone as Do ; tonic note of scale; and identify the I, IV, and V7 chords. (1.3A.5.Cr1a)
  - Identify accents, pizzicato, slurs, phrasing. (1.3A.5.Cr1a, 1.3A.5.Cr2b)
  - Read, perform, and notate rhythmic patterns that include sixteenth, single eighth, dotted eighth/, quarter, dotted quarter/eighth, half, dotted half, whole notes and rests. (1.3A.5.Cr2b)
  - Notate melodies using traditional notation on the treble staff. (1.3A.5.Cr2b)
  - Recognize and explain music symbols in a musical score using correct terminology. (1.3A.5.Cr1a)
  - Demonstrate melodic contour of a musical phrase (1.3A.5.Cr1a)
  - Categorize families of instruments and identify appropriate musical families (brass, string, woodwind, and percussion), and Recognize how the size of the instrument affects its pitch. (1.3A.5.Cr1a)
  - Identify, define, and describe standard notation and vocabulary listed below. (1.3A.5.Cr2b)
- **Perform (Rehearse, Evaluate, Refine, Select, Analyze, Interpret and Present)**
    - On pitched barred instruments or recorder, play two-part pieces in duple and triple meter, notated in treble clef, using note values from 16th-note to whole note/rest, including dotted rhythms; and pitches in diatonic scales; and dynamic changes. (1.3A.5.Pr4b, 1.3A.5.Pr4c, 1.3A.5.Pr4e)
    - Read and sing melodies using note values from 16th-note to whole note/rest, including dotted rhythms; and pitches in diatonic scales; and dynamic and tempo changes. (1.3A.5.Pr4b, 1.3A.5.Pr4c, 1.3A.5.Pr4e)
    - Sing rounds/canons, partner songs, and two-part songs, using correct posture, vocal placement, and breathing technique. (1.3A.5.Pr4e, 1.3A.5.Pr6a)
    - Improvise a vocal melody in call-and-response form to a given instrumental prompt; compose, notate, and perform an 8-bar melody for barred instrument or recorder, using a variety of note values and pentatonic pitches, over an ostinato. (1.3A.5.Pr4b, 1.3A.5.Pr6a)
    - Perform unison songs, rounds, partner songs, and descants, alone and with others, using proper vocal placement and breathing techniques in the range of A4 – D5 (making allowances for developing voices). Demonstrate proper posture and breathing techniques to produce a uniform vocal tone quality and respond to expressive cues from a conductor. (1.3A.5.Pr4e, 1.3A.5.Pr6a)
    - Sing individually and in groups a varied repertoire of songs reading standard musical notation in treble and in mixed and/or compound meter. (1.3A.5.Pr4b, 1.3A.5.Pr6a)
    - Sing making adjustments for pitch and timbre, individually and in groups, both melodic and harmonizing parts. (1.3A.5.Pr4b, 1.3A.5.Pr6a)

- Sing in rounds, partner songs, and ostinato patterns in a variety of ensemble setting using Orff instruments and/or recorder. (1.3A.5.Pr4b, 1.3A.5.Pr6a)
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- Explore, perform, and improvise melodies over given harmonies (I, V, V<sup>7</sup>) by singing and/or playing instruments. (1.3A.5.Pr4b, 1.3A.5.Pr6a)
- Perform by speaking, clapping, body percussion and using pitched and unpitched percussion instruments rhythmic values include sixteenth, single eighth, quarter, half, dotted half, whole notes and rests. (1.3A.5.Pr4b, 1.3A.5.Pr6a)
- Improvise in call-and-response form to a given vocal prompt; compose and perform an 8-bar melody for barred instrument or recorder, using a variety of note values and pentatonic pitches. (1.3A.5.Pr4b, 1.3A.5.Pr6a)
- **Respond (Select, Analyze, Evaluate and Interpret)**
  - Categorize compositions from disparate genres of music and use graphic organizers to describe melody, rhythm, texture, timbre and other characteristics of each genre using content specific vocabulary. (1.3A.5.Re7b, 1.3A.5.Re9a)
  - Document the personal and historical contexts of a genre of music in two diverse time periods. (1.3A.5.Re7b)
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  - Assess the musical elements used in three different recordings of the same song (e.g., Santa Claus Is Coming To Town, recorded by Bruce Springsteen, Burl Ives, and Smokey Robinson). Develop a rubric to compare the arrangements in orchestration, tempo,, etc. (1.3A.5.Re7b, 1.3A.5.Re8a, 1.3A.5.Re9a)
  - Explain personal responses to music based on developed criteria. (1.3A.5.Re8a)
  - Compare and contrast two pieces each in two different forms (four pieces total; e.g., two pieces in rondo form, two pieces in verse/refrain form); pieces should be from different historical periods and in different genres. (1.3A.5.Re7b, 1.3A.5.Re8a, 1.3A.5.Re9a)
  - Discuss how the personal lives of composers are reflected in their music. (1.3A.5.Re8a)
  - Develop and apply scoring rubrics to self-evaluate live and/or recorded performances. (1.3A.5.Re7b)
  - Compare and contrast musical compositions based on similar themes (1.3A.5.Re7b, 1.3A.5.Re8a)
  - Distinguish between ways individuals may respond about the merits and effectiveness of music. (1.3A.5.Re7b, 1.3A.5.Re8a)
- **Connect (Interconnect)**
  - Identify musical works that have relevance to a particular historical social movement (e.g., We Shall Overcome and its importance to the civil rights movement). (1.3A.5.Cn11a)
  - Analyze how different instruments are used in various musical styles and cultures (e.g., the use of the violin in classical, bluegrass, and jazz styles). (1.3A.5.Cn10a, 1.3A.5.Cn11a)
  - Identify, compare, and contrast elements of musical compositions with their related genres. (1.3A.5.Cn10a, 1.3A.5.Cn11a)
  - Create a timeline of important musicians in a variety of musical styles; include biographical information, representative works, and important historical events occurring in the lives of the musicians. (1.3A.5.Cn10a, 1.3A.5.Cn11a)
  - Analyze the contributions of significant composers and compositions. (1.3A.5.Cn10a, 1.3A.5.Cn11a)

## Integration

### Technology Integration

Google slides presentations

### Writing Integration

## Suggested Resources

Be a Recorder Star Book

Google slide interactive presentations

Unison and 2-part choral music

### Vocabulary:

I–IV–V7–I chord progression

alto

arranger

articulation

Baroque

bass

Classical

coda

*da capo*

*del segno*

dotted quarter note

fine

intonation

lyricist

major

meter

minor

Modern

musical

opera

recorder

Romantic

rondo form

scale

sight-read

slur

soprano

soprano recorder

syncopation

tenor  
texture  
tie  
time signature  
tonic