



Greenwich Public Schools Parent Curriculum Guide

Core Music: Fourth Grade

Families as Partners in Learning

The focus for the music department is to continue to develop units of instruction and assessments for our four Artistic Processes: (1) making meaningful expression such as performing on an instrument or singing (**PERFORMING**), (2) expressing personal ideas by composing or improvising music (**CREATING**), (3) responding to music such as critiquing the work we hear (**RESPONDING**), (4) interpreting symbolic expression by different disciplines, cultures, and history (**CONNECTING**). The integration of technology with music specific digital tools is ongoing to enhance the learning opportunities for all students, “Communicate effectively for a given purpose” and “Recognize and respect other cultural context and points of view”.

All students will develop knowledge of the varied career pathways that can be accomplished while participating in core music.

All students will prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others’ ideas and expressing their own clearly and persuasively.

As a means of having a uniform teaching approach and methodology for core music, grades Pre-K through 5th grade, the core music faculty have decided they will implement the music curriculum created by Dr. John Feierabend. A national leader in music education, Dr. Feierabend is Professor Emeritus of Music Education at The Hartt School of the University of Hartford and is a past President of the Organization of American Kodály Educators.

Beginning in second grade and continuing through fifth grade, students begin Conversational Solfege Level One¹, Feierabend’s curriculum for teaching music literacy. This method uses a twelve-step process developing students’ aural skills, like the way language is taught, before musical symbols are introduced. The curriculum incorporates rhymes, songs, games, and movement activities. This provides teachers with opportunities for differentiation (process as well as product), meeting the needs of individual students and their various learning styles, specifically visual, auditory, and kinesthetic learners.

Steps one and two are rote learning, or “readiness” activities that have students echo the teacher. Steps three and four involve “Conversational Solfege” techniques in which the teacher speaks/sings familiar and unfamiliar patterns and the students are then required to aurally decode. These steps serve as an assessment of the skills gained and also require students to use higher-order thinking. In step five students are asked to create their own rhythm and tonal patterns then followed by musical notation.

In the sixth step, students read patterns and music by rote, and then decode familiar and unfamiliar patterns and songs (read/sing out loud) similarly as they do in language literacy classes. Following three reading steps, the students then begin to write notation. In step eleven, the teacher speaks, sings, or plays unfamiliar rhythm and tonal patterns for students to write down. The final step in the twelve-step process is composition. They are

¹ Feierabend, John. Conversational Solfege, Level One. Chicago: GIA Publications, 2000.

required to first create their own musical patterns, and then write them down. Students are informally assessed at each step with a summative assessment at the end of step twelve.

Based on this methodology, the Grade 2 through Grade 5 General Music Units of Instruction include all twelve steps of Units 1-10 and Unit 19 of Conversational Solfege, Levels One and Two with 3-4 units apportioned to each grade. In Grade 5, students are required to complete a vocal assessment. Additionally, there is a Grade 2-5 unit devoted to Music and Movement, and both a Grade 2-3 unit and a Grade 4-5 unit devoted to the Greenwich Symphony Orchestra’s Young People’s Concerts.

Click [Music At-a-Glance](#) for the National Core Arts Standards for Music
 Click [National Core Arts Standards](#) to learn more about the Arts Standards

Unit	Student Learning Expectations
<p>Unit 1: Conversational Solfege - “do, re, mi, so” (Steps 1-12)</p> <p>Enduring Understandings:</p> <p><u>Performing</u></p> <ul style="list-style-type: none"> ● Singing is a means of communication. ● Humans are born with an instrument for making music - the voice. ● Playing an instrument allows a musician to express musical ideas that exceed the range, timbre, and dynamics of the voice. ● Performing involves interpretative decisions. <p><u>Responding</u></p> <ul style="list-style-type: none"> ● The depth of musical knowledge one possesses impacts how, and to what degree, one analyzes, describes, and evaluates music. <p><u>Literacy</u></p>	<p>Students Will:</p> <p>Echo tonal patterns and songs using “do, re, mi, so”</p> <p>Conversationally decode familiar and unfamiliar tonal patterns using “do, re, mi,so”</p> <p>Conversationally create (improvise) tonal patterns and songs using “do, re, mi, so”</p> <p>Read, create and write (compose) tonal patterns using “do, re, mi, so” and the corresponding letter</p>

<ul style="list-style-type: none"> ● Notational literacy empowers independent musicians. ● Notation gives permanence to a composition. ● Standard music notation includes symbols that visually represent sounds, and a universal set of terms that aid understanding. ● Since music is an aural art form, aural literacy (e.g. listening critically) is an important component of being musically literate. 	
<p>Unit 2: Conversational Solfege - Quarter Notes, Quarter Rests, and Paired Eighth Notes (Steps 1-12)</p> <p>Unit 3: Conversational Solfege - Dotted Quarter Notes, Three-beamed Eighth Notes, Quarter and Single Eighth Notes (Steps 1-8)</p> <p><i>Enduring Understandings:</i></p> <p><u>Performing</u></p> <ul style="list-style-type: none"> ● Humans are born with an instrument for making music - the voice. ● Performing music is a means of communication, capable of expressing feelings and emotions that surpass the spoken language. ● Performing involves interpretative decisions. <p><u>Creating</u></p> <ul style="list-style-type: none"> ● Improvisation and composition requires 	<p>Unit 2: Students Will: Chant rhythmic patterns and sing/play (on age-appropriate classroom instruments) songs/rhymes that use quarter notes, quarter rests, and paired eighth notes (using “ta,” “ta-ti” and tonal syllables where applicable)</p> <p>Con conversationally decode familiar and unfamiliar rhythmic patterns and songs that use quarter notes, quarter rests, and paired eighth notes (using “ta,” “ta-ti,” and tonal syllables when applicable).</p> <p>“Think” the quarter rest without making a sound.</p> <p>Con conversationally create (improvise) rhythmic patterns that use quarter notes, quarter rests, and paired eighth notes.</p> <p>Read, create and write (compose) rhythmic patterns that use quarter notes, quarter rests, and paired</p> <p>Unit 3: Students Will:</p> <p>Chant rhythmic patterns and sing/play (on non pitched age-appropriate classroom instruments) songs/rhymes that use dotted quarter notes, three-beamed eighth notes, quarter and single eighth notes (using “ta,” “ta-to-te,” and “ta-te” and tonal syllables, when applicable) and dotted quarter rests.</p> <p>Con conversationally decode familiar and unfamiliar rhythmic patterns and songs that use dotted quarter notes, three-beamed eighth notes, quarter and single eighth notes</p>

<p>imagining, planning, creating, evaluating, and refining one’s musical ideas.</p> <ul style="list-style-type: none"> • Composition results in a work that can be performed and replicated. <p><u>Literacy</u></p> <ul style="list-style-type: none"> • Notational literacy empowers independent musicians. • Notation gives permanence to a composition. • Standard music notation includes symbols that visually represent sounds, and a universal set of terms that aid understanding. • Since music is an aural art form, aural literacy (e.g. listening critically) is an important component of being musically literate. 	<p>(using “ta,” “ta-to-te,” and “ta-te” and tonal syllables, when applicable) and dotted quarter rests.</p> <p>“Think” the dotted quarter rest without making a sound.</p> <p>Conversationally create (improvise) rhythmic patterns that use dotted quarter notes, three beamed eighth notes, quarter and single eighth notes and dotted quarter rests (using “ta,” “ta-to-te,” and “ta-te”).</p> <p>Read and create rhythmic patterns that use dotted quarter notes, three beamed eighth notes, quarter notes and single eighth notes and dotted quarter rests.</p>
<p>Unit 4: Music and Movement</p> <p><i>Enduring Understandings:</i></p> <p><u>Creating</u></p> <ul style="list-style-type: none"> • Improvisation expresses ideas in the moment. <p><u>Responding</u></p> <ul style="list-style-type: none"> • People listen to music for a variety of reasons. • Listening to music evokes emotions. <p><u>Connections</u></p> <ul style="list-style-type: none"> • Music connects us to the past, present, and future. • The arts connect to other disciplines, personal experiences, and daily life. 	<p>Students Will:</p> <p>Perform/respond to music by using age-appropriate movements and movement themes.</p> <p>Perform a variety of dance movements and folk dances while singing.</p> <p>Demonstrate an awareness of heavy/light, and high/middle/low levels through age appropriate movement activities.</p> <p>Recognize patterns in movements and their connection to musical form.</p> <p>Make connections between movements and dances to other disciplines, cultures and my daily life.</p>

Unit 5: Young People's Concert/Greenwich Symphony

Enduring Understandings:

Responding

- The music to which one has been exposed influences one's musical preferences.
- Listening to music evokes emotions, whether or not one has chosen to listen to it.
- The depth of musical knowledge one possesses impacts how, and to what degree, one analyzes, describes, and evaluates music.
- People listen to music for a variety of reasons (e.g. to be energized, to gain focus, to enhance or alter a current emotional state, to entertain).

Connections

- Music connects us to the past, present, and future.
- The arts connect to other disciplines, personal experiences, and daily life
- There are similarities and differences in the arts produced among cultures and across time.
- Studying the music of a time period can provide insight into the emotional climate and historical and cultural milieu.

Students Will:

Visually identify the four families of the orchestra and the individual instruments of each.

Aurally identify the families of the orchestra and a minimum of two instruments from each (e.g. contrasting instrument sounds – violin/string bass, trumpet/tuba).

Describe the mood of the pieces listened to in class.

Describe how the musical elements (dynamics, timbre, tempo, tonality, meter, etc) create the mood.

Describe the role of the conductor and practice conducting patterns (2/4, 3/4, and 4/4)

Identify the style period for the composers represented.

Apply the principles of concert etiquette during the concert.

