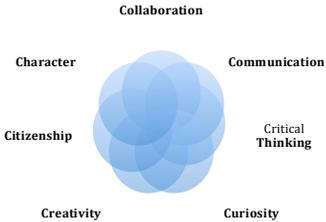


| Content Area | Course: Music | Grade Level: Fourth |
|---|--|---------------------|
| <p>Grade Four Music</p>  | <p>R14 The Seven Cs of Learning</p>  | |
| Unit Titles | Length of Unit | |
| <ul style="list-style-type: none"> Rhythm | <ul style="list-style-type: none"> Ongoing | |
| <ul style="list-style-type: none"> Melody | <ul style="list-style-type: none"> Ongoing | |
| <ul style="list-style-type: none"> Harmony | <ul style="list-style-type: none"> Ongoing | |
| <ul style="list-style-type: none"> Form | <ul style="list-style-type: none"> Ongoing | |
| <ul style="list-style-type: none"> Style and Expression | <ul style="list-style-type: none"> Ongoing | |
| <ul style="list-style-type: none"> Movement | <ul style="list-style-type: none"> Ongoing | |
| <ul style="list-style-type: none"> Vocal Development | <ul style="list-style-type: none"> Ongoing | |
| <ul style="list-style-type: none"> Instrumental Development | <ul style="list-style-type: none"> Ongoing | |



| Strands | Course Level Expectations* |
|-------------------|---|
| Create | <ul style="list-style-type: none"> • The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources. • Musicians can generate creative ideas, make creative decisions, and know when to share. • Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria. • Musicians' presentation of creative work is the culmination of a process of creation and communication |
| Perform | <ul style="list-style-type: none"> • 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. • Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance. • Performers make interpretive decisions based on their understanding of context and expressive intent. • 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. • Response to music is informed by analyzing context (social, cultural and historical) and how creators and performers manipulate the elements of music |
| Respond | <ul style="list-style-type: none"> • Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes. • The personal evaluation of musical works and performances is informed by analysis, interpretation, and established criteria. |
| Connecting | <ul style="list-style-type: none"> • Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding. • Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding. |

*Expectations span Grades K-8 and are based on the National Coalition Core for Art Standards

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| Unit Title | Rhythm | Length of Unit | Ongoing |
| Inquiry Questions (Engaging & Debatable) | <ul style="list-style-type: none"> • How do musicians generate creative ideas, make creative decisions and know when to share? • How does understanding the structure and context of musical work inform performance? • How do individuals choose music to experience? • How do musicians make meaningful connections to creating, performing, and responding? • How do other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music? | | |
| Standards* | <p>Create: <i>Imagine: MU: CR1.1.4a Plan and Make: MU:CR2.1.4bPresent: MU:CR3.2.4</i></p> <p>Perform: <i>Analyze: MU.PR4.2.4</i></p> <p>Respond: <i>Analyze: MU. Re 7.2.4</i></p> | | |
| Unit Strands & Concepts | <ul style="list-style-type: none"> • Time Signatures • Tempo • Counting Rhythms • Conducting | | |
| Key Vocabulary | steady beat, tempo, quarter note, quarter rest, double eighth note, half note and rest, whole note and rest, andante, allegro moderato, presto, vivace, time signature, measure, bar line, rhythm, time signature | | |

*Standards based on National Coalition for Core Art Standards

For more information visit: <https://nafme.org/wp-content/files/2014/06/1-Core-Music-Standards-PreK-81.pdf>

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|-------------------|--------|-----------------------|---------|
| Unit Title | Rhythm | Length of Unit | Ongoing |
|-------------------|--------|-----------------------|---------|

| Critical Content: My students will Know ... | Key Skills: My students will be able to (Do) ... |
|---|---|
| <ul style="list-style-type: none"> • how beats are organized in a piece of music • how beats are grouped (in 2's or 3's) • diverse vocabulary to describe different tempi • how to create a rhythmic question and answer • what the numbers in a time signature mean | <ul style="list-style-type: none"> • identify meter signatures in 2/4, 3/4, 4/4, 3/8, and 6/8. read and notate rhythm patterns in 2/4, 3/4, 4/4, 3/8, and 6/8. • sing, play, improvise, compose, read and notate designated rhythms. • sing, play, and read music using the quarter and eighth note as an anacrusis. • play and improvise rhythmic phrases using the Question and Answer technique. • perform and listen to contrasts in tempo. • numerate rhythms with a traditional counting system • conduct in 2, 3, and 4 |

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| Assessments: | <ul style="list-style-type: none"> • Iconic notation assessment, formative assessments, notation assessments |
| Teacher Resources: | <p>Conversational Solfege, Level 1- John M. Feierabend, Sing A Song of Poetry- Fountas & Pinnell Keeping the Beat CD From Corelli to Kabalevsky- John M. Feierabend, Move It! by Peggy Lyman The Book of Songs & Rhymes with Beat Motions- John M. Feierabend</p> |

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|---|--|-----------------------|---------|
| Unit Title | Melody | Length of Unit | Ongoing |
| Inquiry Questions (Engaging & Debatable) | <ul style="list-style-type: none"> • How do musicians generate creative ideas, make creative decisions and know when to share? • How does understanding the structure and context of musical works inform performance? • How do individuals choose music to experience? • How do musicians make meaningful connections to creating, performing, and responding? • How do the other arts, other disciplines, contexts and daily life inform creating, responding, and performing to music? | | |
| Standards | <p>CREATE: <i>Imagine: MU:CR1.1.4a Plan and Make: MU:CR2.1.4b Present: MU:CR3.2.4</i></p> <p>PERFORM: <i>Analyze: MU: PR4.2.4</i></p> <p>RESPOND: <i>Analyze: MU: Re.7.2.4</i></p> | | |
| Unit Strands & Concepts | <ul style="list-style-type: none"> • Melodic Patterns • Solfege • Scales | | |
| Key Vocabulary | pentatonic, diatonic, treble clef notes, major scale, improvisation, genre | | |

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|-------------------|--------|-----------------------|---------|
| Unit Title | Melody | Length of Unit | Ongoing |
|-------------------|--------|-----------------------|---------|

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| Critical Content: My students will Know... | Key Skills: My students will be able to (Do)... |
| <ul style="list-style-type: none"> • the difference between head and chest voice • how solfege and the musical alphabet are related • to read notes on the staff (on the lines and spaces) • the notes in the pentatonic scale • how composers create pentatonic melodies • the notes in the C major scale | <ul style="list-style-type: none"> • sing, play, read, create, notate and listen to pentatonic and diatonic melodic patterns. • read, notate and play the treble clef lines and spaces, including D and Middle C. • identify notes in the C major scale. • sing, play, improvise, read and notate pentatonic Questions and Answers. • sing, play and move to a varied repertoire of songs representing genres and styles. |

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| Assessments: | <ul style="list-style-type: none"> • Formative Assessments, Teacher Observations |
| Teacher Resources: | <p>Conversational Solfege, Level 1- John M. Feierabend, Sing A Song of Poetry- Fountas & Pinnell The Book of Pitch Exploration- John M. Feierabend, The Book of Movement Exploration- John M. Feierabend, The Book of Beginning Circle Games- John M. Feierabend, The Book of Call and Response- John M. Feierabend, The Book of Fingerplays and Action Songs- John M. Feierabend, The Book of Song & Rhymes with Beat Motions- John M. Feierabend, The Book of Echo Songs- John M. Feierabend, The Book of Children’s Songtales- John M. Feierabend</p> |

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|---|--|-----------------------|---------|
| Unit Title | Harmony | Length of Unit | Ongoing |
| Inquiry Questions (Engaging & Debatable) | <ul style="list-style-type: none"> • How do musicians generate creative ideas, make creative decisions and know when to share? • How do musicians improve the quality of their creative work? • How does understanding the structure and context of musical works inform performance? • How does understanding the structure and context of musical works inform response? • What is harmony? • How does the music make you feel? • What does the music make you visualize? • Does the accompaniment support the melody? | | |
| Standards | <p>CREATE: <i>Imagine: MU:CR1.1.3a Plan and Make: MU:CR2.1.3b Evaluate & Refine: Present: MU:CR3.1.3</i></p> <p>PERFORM: <i>Analyze: MU: PR4.2.3</i></p> <p>RESPOND: <i>Analyze: MU: Re.7.2.3</i></p> | | |
| Unit Strands & Concepts | <ul style="list-style-type: none"> • Major vs. Minor • Chord Progressions • Rhythmic & Melodic Reading • | | |
| Key Vocabulary | major, minor, I-V chord progression, rhythm, melodic, tonality, chord, broken chord, bordun | | |

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|-------------------|---------|-----------------------|---------|
| Unit Title | Harmony | Length of Unit | Ongoing |
|-------------------|---------|-----------------------|---------|

| Critical Content: My students will Know ... | Key Skills: My students will be able to (Do) ... |
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| <ul style="list-style-type: none"> • the difference between I and V chords • when to change the chords when accompanying a song • how to maintain rhythmic and melodic independence while performing • how to identify resting tones in major and minor songs • how to read rhythmic and melodic scores | <ul style="list-style-type: none"> • sing, play and listen to major and minor tonalities. • sing and play two or three-part (rhythmic/melodic) ostinati. • sing, play and read a rhythmic score with multiple parts. • sing, play and move to two-part canons and rounds. • sing and play a song or rhyme with bordun (Chord, Broken, Bordun) and IV accompaniments. • sing and play songs with a bordun accompaniment on classroom instruments |

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| Assessments: | <ul style="list-style-type: none"> • Formative Assessments, Teacher Observation |
| Teacher Resources: | Conversational Solfege, Level 1- John M. Feierabend, Sing A Song of Poetry- Fountas & Pinnell The Book of Call and Response- John M. Feierabend, The Book of Echo Songs- John M. Feierabend The Book of Canons- John M. Feierabend |

| Unit Title | Form | Length of Unit | Ongoing |
|---|---|----------------|---------|
| Inquiry Questions (Engaging & Debatable) | <ul style="list-style-type: none"> • How do musicians generate creative ideas, make creative decisions and know when to share? • How do performers select repertoire? • How does understanding the structure and context of musical works inform performance? • How do individuals choose music to experience? • 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? | | |
| Standards | <p>CREATE: <i>Imagine: MU: CR1.1.4a Plan and Make: MU:CR2.1.4a</i></p> <p>PERFORM: <i>Select: MU:Pr.4.1.4 Analyze: MU: Pr4.2.4</i></p> <p>RESPOND: <i>Analyze: MU: Re.7.1.4 Interpret: MU. Re7.2.4</i></p> | | |
| Unit Strands & Concepts | <ul style="list-style-type: none"> • Patterns in music • Classical Form • Popular Form | | |
| Key Vocabulary | musical phrase, theme & variation, rondo, verse chorus, folk music, DS al Fine, DC al Fine, binary, ternary | | |

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|-------------------|-------------|-----------------------|---------|
| Unit Title | Form | Length of Unit | Ongoing |
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| Critical Content: My students will Know ... | Key Skills: My students will be able to (Do) ... |
| <ul style="list-style-type: none"> • theme and variation form • how music can be altered to create a variation • the difference between D.C. al Fine and D.S. al Fine? | <ul style="list-style-type: none"> • sing, play and move to two and three part rounds and canons. • sing, move and listen to pieces in theme and variation form. • read and notate D.C. al Fine and D.S. al Fine |

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| Assessments: | <ul style="list-style-type: none"> • Formative assessments, teacher observation |
| Teacher Resources: | <p>Conversational Solfege- John M. Feierabend, The Book of Movement Exploration- John M. Feierabend The Book of Call and Response- John M. Feierabend, The Book of Fingerplays and Action Songs- John M. Feierabend, The Book of Songs & Rhymes with Beat Motions- John M. Feierabend, The Book of Echo Songs- John M. Feierabend, The Book of Children’s Songtales- John M. Feierabend</p> |

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|---|---|-----------------------|---------|
| Unit Title | Style and Expression | Length of Unit | Ongoing |
| Inquiry Questions (Engaging & Debatable) | <ul style="list-style-type: none"> • How do musicians generate creative ideas and improve the quality of their creative work and performance? • How do musicians select repertoire? • How performers interpret musical works? • When is a performance judged ready to present? • How do context and the manner in which musical work is presented influence audience response? • How do individuals choose music to express? • How do we discern the musical creators and performers expressive intent? • How do we judge the quality of musical work (and performance)? • 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? | | |
| Standards | <p>CREATE: <i>Imagine: MU: Cr1.1.4b Evaluate & Refine: MU: Cr3.1.4</i></p> <p>PERFORM: <i>Select: MU:Pr4.1.4 Interpret: MU: Pr4.3.4 Rehearse, Evaluate & Refine: MU: Pr5.1.2a, MU: Pr5.1 4b Present: MU: Pr6.1.Ka, MU: Pr 6.1.4b</i></p> <p>RESPOND: <i>Select: MU: Re 7.1.2 Interpret: MU: Re 8.1.2 Evaluate: MU: Re 9.1.2</i></p> | | |
| Unit Strands & Concepts | <ul style="list-style-type: none"> • Dynamics • Tempo • Articulation | | |
| Key Vocabulary | Dynamics, piano, mezzo piano, mezzo forte, forte, staccato, legato, mood, accent | | |

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|-------------------|-----------------------------|-----------------------|---------|
| Unit Title | Style and Expression | Length of Unit | Ongoing |
|-------------------|-----------------------------|-----------------------|---------|

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| Critical Content: My students will Know... | Key Skills: My students will be able to (Do)... |
| <ul style="list-style-type: none"> the expected audience behavior during different types of music from different cultures and styles the difference between brass and woodwind instruments the similarities and differences between music of different cultures and styles | <ul style="list-style-type: none"> sing, play, read, and listen to and describe the music of varied cultures. sing, play, and read music according to the following symbols: pp ff, crescendo and decrescendo. listen to the orchestral woodwind and brass families. |

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| Assessments: | <ul style="list-style-type: none"> Formative Assessments, Teacher Observation, Student Performance |
| Teacher Resources: | <p>Conversational Solfege, Level 1- John M. Feierabend The Book of Movement Exploration- John M. Feierabend, The Book of Call and Response- John M. Feierabend The Book of Children's Songtales- John M. Feierabend</p> |

| Unit Title | Movement | Length of Unit | Ongoing |
|--|--|----------------|---------|
| Inquiry Questions (Engaging & Debatable) | <ul style="list-style-type: none"> • How do musicians generate creative ideas and improve the quality of their creative work and performance? • When is creative work ready to share? • How does understanding the structure and context of musical works inform performance? • When is a performance judged ready to present? • How do context and the manner in which musical work is presented influence audience response? • 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? | | |
| Standards | <p>CREATE: <i>Imagine: MU: Cr1.1.4b Evaluate & Refine: MU: Cr 3.1.4 Present: MU: Cr 3.2.4</i></p> <p>PERFORM: <i>Analyze: MU: Pr 4.2.4 Present: MU: Pr 6.1.2a, MU: Pr 6.1. 4b</i></p> | | |
| Unit Strands & Concepts | <ul style="list-style-type: none"> • Folk Dancing • Popular Dancing • Movement in other Countries | | |
| Key Vocabulary | <p>Sashay, Peel the Banana, do-see-do, high, low, tempo, fast, slow, form, same and different, counterclockwise, clockwise, inside hand, inside foot, left, right, outside hand, outside foot, partner, opposite, point, pivot, set</p> | | |

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| Unit Title | Movement | Length of Unit | Ongoing |
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| Critical Content: My students will Know... | Key Skills: My students will be able to (Do)... |
| <ul style="list-style-type: none"> • how to organize movements to music • how partners work together in a larger group • age appropriate dance terminology | <ul style="list-style-type: none"> • perform purposeful movement through space. • create and perform organized folk dances by following dance vocabulary. |

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| Assessments: | <ul style="list-style-type: none"> • Formative assessments, teacher observation, student performance |
| Teacher Resources: | <p>Conversational Solfege, Level 1- John M. Feierabend, The Book of Movement Exploration- John M. Feierabend The Book of Beginning Circle Games- John M. Feierabend, The Book of Fingerplays and Action Songs- John M. Feierabend, The Book of Songs & Rhymes with Beat Motions- John M. Feierabend, Jump, Jim, Joe- New England Dance Masters, Chimes of Dunkirk- New England Dance Masters, Listen to the Mockingbird- New England Dance Masters</p> |

| Unit Title | Vocal Development | Length of Unit | Ongoing |
|--|---|----------------|---------|
| Inquiry Questions (Engaging & Debatable) | <ul style="list-style-type: none"> • How do musicians generate creative ideas and improve the quality of their creative work and performance? • What are the different ways you can use your voice? • How do you use your singing voice? • How do you sit or stand to sing? • What is the difference between speaking and singing? | | |
| Standards | <p>CREATE: <i>Evaluate & Refine: MU: Cr 3.1.4</i></p> <p>PERFORM: <i>Rehearse, Evaluate & Refine: MU: Pr 5.1.4a</i></p> | | |
| Unit Strands & Concepts | <ul style="list-style-type: none"> • Posture • Breathing • Vocal Health • Vocal Technique | | |
| Key Vocabulary | posture, breathing, pronunciation, intonation, blending, tone, solo, duet, trio, quartet | | |

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|-------------------|-------------------|-----------------------|---------|
| Unit Title | Vocal Development | Length of Unit | Ongoing |
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| Critical Content: My students will Know... | Key Skills: My students will be able to (Do)... |
| <ul style="list-style-type: none"> • how posture can affect your vocal tone • how a musician knows they are singing in tune • how make your words clear when you are singing • how to project your voice • the skills needed when singing in a group | <ul style="list-style-type: none"> • sing with appropriate posture while sitting and standing. • sing with deep, low breathing techniques. • sing with accurate word pronunciation. • sing using head voice with accurate intonation. • sing in groups and listen for blending of voices. |

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| Assessments: | Regular formative assessments, teacher observation, student performance |
| Teacher Resources: | Conversational Solfege, Level 1- John M. Feierabend, The Book of Pitch Exploration- John M. Feierabend The Book of Call and Response- John M. Feierabend, The Book of Echo Songs- John M. Feierabend Pitch Exploration Stories- John M. Feierabend, Pitch Exploration Pathways- John M. Feierabend |

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| Unit Title | Instrumental Development | Length of Unit | Ongoing |
| Inquiry Questions (Engaging & Debatable) | <ul style="list-style-type: none"> • How do musicians make creative decisions? • How do musicians improve the quality of their creative work? • How do musicians improve the quality of their performance? • How do you produce a good sound on your instrument? | | |
| Standards | <p>CREATE: <i>Plan and Make: MU: Cr 2.1.4a, MU: Cr 2.1.4b Evaluate & Refine: MU: Cr 3.1.4</i></p> <p>PERFORM: <i>Rehearse, Evaluate & Refine: MU: Pr5.1.4a</i></p> | | |
| Unit Strands & Concepts | <ul style="list-style-type: none"> • Instrument Technique • Care & Maintenance • Music Reading | | |
| Key Vocabulary | rest position, unpitched percussion, pitched percussion, xylophone, mallet, treble staff, parts of the instrument | | |

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|-------------------|---------------------------------|-----------------------|---------|
| Unit Title | Instrumental Development | Length of Unit | Ongoing |
|-------------------|---------------------------------|-----------------------|---------|

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| Critical Content: My students will Know... | Key Skills: My students will be able to (Do)... |
| <ul style="list-style-type: none"> • how to produce a proper tone on pitched and unpitched percussion instruments • how to remove and replace the bars on the pitched percussion instruments • how to produce a proper tone on the recorder • resting position for recorder • how to play B-A-G-E-D- C'-D' on the recorder • the relationship between the notes on the staff and the fingering on the recorder | <ul style="list-style-type: none"> • play pitched and unpitched percussion instruments with correct technique. • play B-A-G-E-D-C' and D' on the recorder with proper tone production, tonguing and fingering techniques. |

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| Assessments: | <ul style="list-style-type: none"> • Formative Assessments, Teacher Observation |
| Teacher Resources: | Conversational Solfege, Level 1- John M. Feierabend Instrumental Resources |