Park Hill School District

Building Successful Futures • Each Student • Every Day

4th Grade Music Curriculum

Course Description: The Park Hill K-5 music program was developed collaboratively and built on both state and national standards. The K-5 music program provides students with a continuum of essential knowledge and skills incrementally increasing in depth and rigor. Students will develop knowledge and skills related to the elements of music, the principles of performance, the connection of music to history and culture, as well as music's many interdisciplinary connections.

Every effort has been made to ensure that sample lessons referenced in this document support culturally responsive education in an effort to promote inclusivity and belonging for all students. As part of a society that is constantly evolving and changing, we recognize that new information does at times become available about the origins of songs. We commit to engaging in purposeful learning and conversations as we create a culture of accountability by learning from and addressing our mistakes. Resources should continue to be evaluated to ensure that all materials are consistent with Park Hill's core value of Equity and aligned with the Diversity, Equity, Inclusion, and Belonging (DEIB) drivers and narratives as we continue to build a more inclusive Park Hill community.

Resource Acronyms

SOM: *Spotlight on Music* (2008) by Macmillian/McGraw-Hill
EEMC*: Essential Elements Music Class* (subscription web-based resource)
MPO: *MusicPlay Online* (subscription web-based resource)
GP: *GAMEPLAN* (2014) by KidSounds

Scope and Sequence

Timeframe	Unit	Instructional Topics
One Quarter	Emerging Grade-Level Skills	Topic 1: Rhythm Topic 2: Harmony Topic 3: Expressive Qualities
One Quarter	Intermediate Grade-Level Skills	Topic 1: Rhythm Topic 2: Harmony Topic 3: Timbre
One Quarter	Advanced Grade-Level Skills	Topic 1: Rhythm Topic 2: Melody
One Quarter	Performance Skills	Topic 1: Vocal/Instrumental Performance Skills Topic 2: Performance Etiquette

Emerging Grade-Level Skills

Subject: Music
Grade: Fourth
Name of Unit: Emerging Grade-Level Skills
Length of Unit: One Quarter
Overview of Unit: In this quarter, students will be reading, writing, performing, and improvising rhythm patterns containing whole notes/rests, half notes/rests, dotted half notes, quarter notes/rests, eighth note pairs, and sixteenth note groups. Students will also be playing melodic and rhythmic ostinati, and using dynamic symbols for *pianissimo*, *piano*, *mezzo piano, mezzo forte,* and *forte*.

Priority Standards for Unit

- **MU: Cr2A.4b** Use standard and/or iconic notation and/or recording technology to document personal rhythmic, melodic, and simple harmonic musical ideas.
- **MU: Pr4B.4a** Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, and form) in music selected for performance.
- **MU: Pr4B.4b** When analyzing selected music, read and perform using iconic and/or standard notation.

- **MU: Pr4C.4a** Demonstrate and explain how intent is conveyed through interpretive decisions and expressive qualities (such as dynamics, tempo, and timbre).

Supporting Standards for Unit

- **MU: Cr1A.4a** Improvise rhythmic, melodic and harmonic ideas, and explain connection to specific purpose and context (such as social and cultural).

Elements of Music

- **Rhythm:** Whole Note/Rest, Half Note/Rest, Quarter Note/Rest, Eighth Note Pair, Dotted Half Note, Sixteenth Note Groups
- **Melody:** N/A
- **Harmony:** Ostinato
- **Form**: N/A
- **Timbre:** N/A
- **Expressive Qualities:** *pp, p, mp, mf, f, ff*

Unwrapped Concepts (Students need to know)	Unwrapped Skills (Students need to be able to do)	Bloom's Taxonomy Levels	Webb's DOK
Standard and/or iconic notation and/or recording technology to document personal rhythmic and melodic musical ideas and simple harmonic musical ideas	Use	Apply	2
Understanding of the structure and the elements of music (i.e. rhythm, pitch and form) in music selected for performance.	Demonstrate	Apply	2
Using iconic and/or standard notation	Analyze	Analyze	4
Using iconic and/or standard notation	Read	Understand	1
Using iconic and/or standard notation	Perform	Apply	2
How intent is conveyed through interpretive decisions and expressive qualities (such as dynamics, tempo and timbre).	Demonstrate	Apply	2
How intent is conveyed through interpretive decisions and expressive qualities (such as dynamics, tempo and timbre).	Explain	Understand	1

Essential Questions

1. How can you read, write, improvise and perform rhythmic patterns that contain groupings of sixteenth notes?
2. How can you show an ostinati?
3. How can you show an understanding of dynamics?
4. How can you improvise or compose rhythms or melodies?

Enduring Understanding/Big Ideas

1. Students can read, write, improvise and perform rhythmic patterns by showing an understanding of music notation through use of sheet music, manipulatives, movements, body percussion, singing and playing instruments.
2. Students can perform ostinati by speaking, singing, using body percussion, and/or instruments to perform a short, repeated pattern.
3. The students could demonstrate dynamics by performing them through singing, instrument playing or body percussion.
4. Students can improvise and/or compose and perform original rhythms and/or melodies.

Unit Vocabulary

Academic Cross-Curricular Words	Content/Domain Specific
	Sixteenth Note Measure Barline Treble Clef Melody *Fortissimo* *Pianissimo*

Topic 1: Rhythm

Engaging Experience 1

Learning Objective: Students will be reading rhythm patterns containing sixteenth note groups.
Suggested Length of Time: 20 minutes
Standards Addressed:

Priority:

- **MU: Cr2A.4b** Use standard and/or iconic notation and/or recording technology to document personal rhythmic, melodic, and simple harmonic musical ideas.
- **MU: Pr4B.4a** Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, and form) in music selected for performance.

- **MU: Pr4B.4b** When analyzing selected music, read and perform using iconic and/or standard notation.

Supporting:

- **MU: Cr1A.4a** Improvise rhythmic, melodic and harmonic ideas, and explain connection to specific purpose and context (such as social and cultural).

Detailed Description/Instructions:

One way to do this is to practice playing different rhythms on the drums. Have students begin by tapping the steady beat (quarter note) with one foot. Students can begin by playing quarter notes with one hand on their lap, a drum, or with drumsticks on the floor. Have the students play twice as fast by alternating hands (to represent the eighth note pairs). Try to have students tap their foot on the quarter note while doing this, but if they are not able to do that yet, you can keep the beat on a drum so that they can still hear that beat. Introduce the concept of sixteenth notes and how they make 4 sounds per beat. We can call this ti-ka-ti-ka or ti-ri-ti-ri to give rhythmic representation to the concept. Have students try to play groups of 4 sixteenth notes while tapping the quarter note beat with their foot.

Extension: *World Music Drumming Curriculum* has several songs and improvisation activities that include sixteenth notes.

Bloom's Levels: Apply

Webb's DOK: 2

Topic 2: Harmony

Engaging Experience 1

Learning Objective: Students will play melodic and rhythmic ostinati.

Suggested Length of Time: (2) 50 minute class periods

Standards Addressed:

Priority:

- **MU: Pr4B.4a** Demonstrate understanding of the structure and the elements of music (such as rhythm , pitch , and form) in music selected for performance.
- **MU: Pr4B.4b** When analyzing selected music, read and perform using iconic and/or standard notation.

Supporting: N/A

Detailed Description/Instructions:

One way to do this is to ask students to sing "Old Abram Brown" from *SOM Grade 4, Teacher Edition,* p. 32. Teach the melody "Old Abram Brown". Once they can sing the melody without assistance, divide the class into two groups and sing in canon. When students can sing independently, teach students to sing/play the ostinato parts on p. 33 on body percussion, transfer to unpitched instruments, and then transfer to xylophones and glockenspiel.

Bloom's Levels: Apply
Webb's DOK: 2

Topic 3: Expressive Qualities

Engaging Experience 1

Learning Objective: Students will demonstrate the difference between the two dynamic markings: *pp* and *ff*.

Suggested Length of Time: 30 minutes

Standards Addressed:

Priority:

- **MU: Pr4B.4a** a Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch and form) in music selected for performance.
- **MU: Pr4C.4a** a Demonstrate and explain how intent is conveyed through interpretive decisions and expressive qualities (such as dynamics, tempo, and timbre).

Supporting: N/A

Detailed Description/Instructions:

One way to do this is to ask students to listen to "The Skye Boat Song", a Scottish folk song arranged by Jacobson & Higgins found in *EEMC*. Focus on *Crescendo* and *Decrescendo* markings found in the song. Review the term Dynamics and the Dynamic Symbol and Meaning Chart found in *SOM Grade 5, Student Edition,* p.35. Have students discuss or demonstrate (through movement) what dynamics they hear in the song. Pass out cards with *ff, f, mf, mp, p, pp* dynamics on them. Play "American Salute" by Morton Gould Listening Map found on p. 36, and have students hold up the card that matches the dynamic level in the music.

Extension: Play card game Dynamic Victory. Divide students into pairs and give them a deck of cards with *ff, f, mf, mp, p, pp* on the cards. Deal the deck out evenly among the two players. Have students each flip over their top card without looking at it first. Decide whose dynamic card is louder. The person with the louder card gets to "win" and take both cards which are then added to their deck. Keep going until one person runs out of cards. If two students flip over the same card and tie, they then place two more cards face down and then flip another card face up. Whoever wins gets all of the cards that have been played. This is a similar concept to the card game "War."

Bloom's Levels: Apply
Webb's DOK: 2

Engaging Scenario

Engaging Scenario

Classroom Performance

Students will demonstrate their level of mastery of the elements of music in various ways, for example: Singing, playing instruments, movement, manipulatives, and body percussion.

Summary of Engaging Learning Experiences for Topics

Topic	Engaging Experience Title	Description	Suggested Length of Time
Rhythm	Students will be reading rhythm patterns containing sixteenth-note groups.	**One way to do this is** to practice playing different rhythms on the drums. Have students begin by tapping the steady beat (quarter note) with one foot. Students can begin by playing quarter notes with one hand on their lap, a drum, or with drumsticks on the floor. Have the students play twice as fast by alternating hands (to represent the eighth note pairs). Try to have students tap their foot on the quarter note while doing this, but if they are not able to do that yet, you can keep the beat on a drum so that they can still hear that beat. Introduce the concept of sixteenth notes and how they make 4 sounds per beat. We can call this ti-ka-ti-ka or ti-ri-ti-ri to give rhythmic representation to the concept. Have students try to play groups of 4 sixteenth notes while tapping the quarter note beat with their foot. **Extension:** *World Music Drumming Curriculum* has several songs and improvisation activities that include sixteenth notes.	20 minutes

Harmony	Students will play melodic and rhythmic ostinati.	**One way to do this is** to ask students to sing "Old Abram Brown" from *SOM Grade 4, Teacher Edition,* p. 32. Teach the melody "Old Abram Brown". Once they can sing the melody without assistance, divide the class into two groups and sing in canon. When students can sing independently, teach students to sing/play the ostinato parts on p. 33 on body percussion, transfer to unpitched instruments, and then transfer to xylophones and glockenspiel.	(2) 50 minutes
Expressive Qualities	Students will demonstrate the difference between the two dynamic markings: *pp* and *ff*.	**One way to do this is** to ask students to listen to "The Skye Boat Song", a Scottish folk song arranged by Jacobson & Higgins found in *EEMC.* Focus on *Crescendo* and *Decrescendo* markings found in the song. Review the term Dynamics and the Dynamic Symbol and Meaning Chart found in *SOM Grade 5, Student Edition,* p.35. Have students discuss or demonstrate (through movement) what dynamics they hear in the song. Pass out cards with *ff, f, mf, mp, p, pp* dynamics on them. Play "American Salute" by Morton Gould Listening Map found on p. 36, and have students hold up the card that matches the dynamic level in the music. **Extension:** Play card game Dynamic Victory. Divide students into pairs and give them a deck of cards with *ff, f, mf, mp, p, pp* on the cards. Deal the deck out evenly among the two players. Have students each flip over their top card without looking at it first. Decide whose dynamic card is louder. The person with the louder card gets to "win" and take both cards which are then added to their deck. Keep going until one person runs out of cards. If two students flip	30 minutes

		over the same card and tie, they then place two more cards face down and then flip another card face up. Whoever wins gets all of the cards that have been played. This is a similar concept to the card game "War."	

Intermediate Grade-Level Skills

Subject: Music
Grade: Fourth
Name of Unit: Intermediate Grade-Level Skills
Length of Unit: One Quarter
Overview of Unit: In this quarter, students will be reading, writing, performing and improvising rhythm patterns containing whole notes/rests, half notes/rests, dotted half notes, quarter notes/rests, eighth note pairs, and sixteenth note groups. Students will also be playing melodic and rhythmic ostinati, and using dynamic symbols for *pianissimo*, *piano*, *mezzo piano*, *mezzo forte*, *forte*, and *fortissimo*. In addition, students will be performing rounds (canons) and learning about the four orchestral families and identify those instruments visually and aurally.

Priority Standards for Unit

- **MU: Cr2A.4b** Use standard and/or iconic notation and/or recording technology to document personal rhythmic, melodic, and simple harmonic musical ideas.
- **MU: Pr4B.4a** Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, and form) in music selected for performance
- **MU: Pr4B.4b** When analyzing selected music, read and perform using iconic and/or standard notation.
- **MU: Pr4C.4a** Demonstrate and explain how intent is conveyed through interpretive decisions and expressive qualities (such as dynamics, tempo, and timbre).
- **MU: Re7B.4a** Demonstrate and explain how responses to music are informed by the structure, the use of the elements of music, and context (such as social and cultural).

Supporting Standards for Unit

- **MU: Cr1A.4b** Generate musical ideas (such as rhythms, melodies, and simple accompaniment patterns) within related tonalities (such as major and minor) and meters.
- **MU: Cr2A.4a** Demonstrate selected and organized musical ideas for an improvisation, arrangement, or composition to express intent, and explain connection to purpose and context.

- **MU: Re7A.4a** Demonstrate and explain how selected music connects to and is influenced by specific interests, experiences, purposes, or contexts.
- **MU: Cn11A.4a** Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

Elements of Music

- **Rhythm:** Whole Note/Rest, Half Note/Rest, Quarter Note/Rest, Eighth Note Pair, Dotted Half Note, Sixteenth Note Groups
- **Melody:** N/A
- **Harmony:** Round (Canon)
- **Form:** N/A
- **Timbre:** Orchestral Instruments
- **Expressive Qualities:** N/A

Unwrapped Concepts (Students need to know)	Unwrapped Skills (Students need to be able to do)	Bloom's Taxonomy Levels	Webb's DOK
Standard and/or iconic notation and/or recording technology to document personal rhythmic and melodic musical ideas and simple harmonic musical ideas	Use	Apply	2
Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch and form) in music selected for performance.	Demonstrate	Apply	2
When analyzing selected music, read and perform using iconic and/or standard notation.	Analyze	Analyze	4
When analyzing selected music, read and perform using iconic and/or standard notation.	Read	Understand	1
When analyzing selected music, read and perform using iconic and/or standard notation.	Perform	Apply	2
Demonstrate and explain how intent is conveyed through interpretive decisions and	Demonstrate	Apply	2

expressive qualities (such as dynamics, tempo, and timbre).			
Demonstrate and explain how intent is conveyed through interpretive decisions and expressive qualities (such as dynamics, tempo, and timbre).	Explain	Understand	1
How responses to music are informed by the structure, the use of the elements of music, and context (i.e. social and cultural).	Demonstrate	Apply	2
How responses to music are informed by the structure, the use of the elements of music, and context (i.e. social and cultural).	Explain	Understand	1

Essential Questions

1. How can you perform a round (canon)?
2. How can you identify instruments and group them into families?
3. How can you compose and perform a rhythmic or melodic ostinato?

Enduring Understanding/Big Ideas

1. Students can perform a round by having two or more groups of people do the same thing, but at different times.
2. Students can identify instruments visually and aurally and group into families based upon how sound is produced on an instrument.
3. Students can compose and perform rhythm and/or melodic ostinati.

Unit Vocabulary

Academic Cross-Curricular Words	Content/Domain Specific
	Sixteenth Note Measure Bar Line Treble Clef Melody *Fortissimo* *Pianissimo*

Topic 1: Rhythm

Engaging Experience 1

Learning Objective: Students will be composing and performing rhythmic ostinati.

Suggested Length of Time: 50 minutes

Standards Addressed:

Priority:

- **MU: Cr2A.4b** Use standard and/or iconic notation and/or recording technology to document personal rhythmic, melodic, and simple harmonic musical ideas.
- **MU: Re7B.4a** Demonstrate and explain how responses to music are informed by the structure, the use of the elements of music, and context (such as social and cultural).

Supporting:

- **MU: Cr1A.4b** Generate musical ideas (such as rhythms, melodies, and simple accompaniment patterns) within related tonalities (such as major and minor) and meters.
- **MU: Cr2A.4a** Demonstrate selected and organized musical ideas for an improvisation, arrangement, or composition to express intent, and explain connection to purpose and context.
- **MU: Re7A.4a** Demonstrate and explain how selected music connects to and is influenced by specific interests, experiences, purposes, or contexts.

Detailed Description/Instructions:

One way to do this is to sing the song "I'll Rise When the Rooster Crows" from *SOM Grade 4, Teacher Edition,* pp. 36-37. Discuss the historical background and geographic information of the piece. Discuss the form of the piece (call-and-response). Have students listen to the piece (CD 2:24). Teach the song. Introduce the written ostinato on Orff instruments (4 parts). Once students have established the pattern, divide the class into five groups and have them experience each part. **Another way to do this is** to put students in small groups and give them cards with words from the song and other words about sounds they may hear on the farm. Have students create a spoken rhythmic ostinato pattern with the cards. Have students perform their creation in rondo form. Have students evaluate their own performances using Kagan strategies.

Bloom's Levels: Analyze

Webb's DOK: 3

Topic 2: Harmony

Engaging Experience 1

Learning Objective: Students will perform a round (canon).

Suggested Length of Time: 25-30 minutes

Standards Addressed:

Priority:

- **MU: Pr4B.4a** Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch and form) in music selected for performance.
- **MU: Pr4B.4b** When analyzing selected music, read and perform using iconic and/or standard notation.
- **MU: Re7B.4a** Demonstrate and explain how responses to music are informed by the structure, the use of the elements of music, and context (such as social and cultural).

Supporting:

- **MU: Cr1A.4b** Generate musical ideas (such as rhythms, melodies, and simple accompaniment patterns) within related tonalities (such as major and minor) and meters.
- **MU: Cn11A.4a** Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

Detailed Description/Instructions:

One way to do this is to sing the song "Peace Round" from *SOM Grade Four*, *Teacher Edition,* p. 16. Discuss the definition of a round (canon). Have students listen to "Peace Round" CD 1:22 (unison) and "Peace Round" CD 1:25. Teach the song in unison first. Have students sing as a class while you sing in canon. Have students switch parts. Form two groups and have each group stand in a circle. Have one group start the song and then, the other group enters to perform the song in canon.

Bloom's Levels: Apply

Webb's DOK: 2

Topic 3: Timbre



Engaging Experience 1

Learning Objective: Students will be learning about the four orchestral families and identify those instruments visually and aurally.

Suggested Length of Time: (4)-50 minute lessons
Standards Addressed:

Priority:

- **MU: Pr4C.4a** Demonstrate and explain how intent is conveyed through interpretive decisions and expressive qualities (such as dynamics, tempo, and timbre).
- **MU: Re7B.4a** Demonstrate and explain how responses to music are informed by the structure, the use of the elements of music, and context (such as social and cultural).

Supporting:

- **MU: Re7A.4a** Demonstrate and explain how selected music connects to and is influenced by specific interests, experiences, purposes, or contexts.
- **ISTE EMPOWERED LEARNER 1:** Students leverage technology to take an active role in choosing, achieving and demonstrating competency in their learning goals, informed by the learning sciences.
- **ISTE KNOWLEDGE COLLECTOR 3:** Students critically curate a variety of resources using digital tools to construct knowledge, produce creative artifacts and make meaningful learning experiences for themselves and others.

Detailed Description/Instructions:
One way to do this is by using *SOM* Orchestral Instruments software to teach visual and aural identification of orchestral instruments, including the four orchestral families and sound production of each orchestral instrument, and the role of the conductor. The program has 44 lessons, which include performance video demonstrations and identification assessment activities.
Bloom's Levels: Apply
Webb's DOK: 2

Engaging Scenario

Engaging Scenario
Classroom Performance
Students will demonstrate their level of mastery of the elements of music in various ways, for example: Singing, playing instruments, movement, manipulatives and body percussion.

Summary of Engaging Learning Experiences for Topics

Topic	Engaging Experience Title	Description	Suggested Length of Time
Rhythm	Students will be composing and performing rhythmic ostinati.	**One way to do this is** to sing the song "I'll Rise When the Rooster Crows" from *SOM Grade 4, Teacher Edition,* pp. 36-37. Discuss the historical background and geographic information of the piece. Discuss the form of the piece (call-and-response). Have students listen to the piece (CD 2:24). Teach the song. Introduce the written ostinato on Orff instruments (4 parts). Once students have established the pattern, divide the class into five groups and have them experience each part. **Another way to do this is** to put students in small groups and give them cards with words from the song and other words about sounds they may hear on the farm. Have students create a spoken rhythmic ostinato pattern with the cards. Have students perform their creation in rondo form. Have students evaluate their own performances using Kagan strategies.	50 minutes
Harmony	Students will perform a round (canon)	**One way to do this is** to sing the song "Peace Round" from *SOM Grade Four*, *Teacher Edition,* p. 16. Discuss the definition of a round (canon). Have students listen to "Peace Round" CD 1:22 (unison) and "Peace Round" CD 1:25. Teach the song in unison first. Have students sing as a class while you sing in canon. Have students switch parts. Form two groups and have each group stand in a circle. Have one group start the song and then, the other group enters to perform the song in canon.	25-30 minutes

Timbre	Students will be learning about the four orchestral families and identify those instruments visually and aurally 	**One way to do this is** by using *SOM* Orchestral Instruments software to teach visual and aural identification of orchestral instruments, including the four orchestral families and sound production of each orchestral instrument, and the role of the conductor. The program has 44 lessons, which include performance video demonstrations and identification assessment activities.	(4)-50 minute lessons

Advanced Grade-Level Skills

Subject: Music
Grade: Fourth
Name of Unit: Advanced Grade-Level Skills
Length of Unit: One Quarter
Overview of Unit: In this quarter, students will be reading, writing, performing and improvising rhythm patterns containing whole notes/rests, half notes/rests, dotted half notes, quarter notes/rests, eighth note pairs, and sixteenth note groups. Students will also be playing melodic and rhythmic ostinati, and using dynamic symbols for *pianissimo*, *piano*, *mezzo piano*, *mezzo forte*, *forte*, *fortissimo*. Students will be performing rounds (canons) and learning about the four orchestral families and identify those instruments visually and aurally. In addition, students will read, identify and perform pitches on the treble clef staff and use measures and bar lines to group rhythmic values into equal groupings of beats.

Priority Standards for Unit

- **MU: Cr2A.4b** Use standard and/or iconic notation and/or recording technology to document personal rhythmic, melodic, and simple harmonic musical ideas.
- **MU: Pr4B.4a** Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, and form) in music selected for performance
- **MU: Pr4B.4b** When analyzing selected music, read and perform using iconic and/or standard notation.
- **MU: Pr4C.4a** Demonstrate and explain how intent is conveyed through interpretive decisions and expressive qualities (such as dynamics, tempo, and timbre).

- **MU: Re7B.4a** Demonstrate and explain how responses to music are informed by the structure, the use of the elements of music, and context (such as social and cultural).

Supporting Standards for Unit

- **MU: Cr3A.4a** Evaluate, refine, and document revisions to personal music, applying teacher-provided and collaboratively developed criteria and feedback to show improvement over time.
- **MU: Cr3B.4a** Present the final version of personal created music to others, and explain connection to expressive intent.
- **MU: Cn10A.4a** Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

Elements of Music

- **Rhythm:** Rhythmic Notation, Measures and Bar Lines
- **Melody:** Pitch Notation
- **Harmony:** N/A
- **Form:** N/A
- **Timbre:** N/A
- **Expressive Qualities:** N/A

Unwrapped Concepts (Students need to know)	Unwrapped Skills (Students need to be able to do)	Bloom's Taxonomy Levels	Webb's DOK
Standard and/or iconic notation and/or recording technology to document personal rhythmic and melodic musical ideas and simple harmonic musical ideas	Use	Apply	2
Understanding of the structure and the elements of music (i.e. rhythm, pitch, and form) in music selected for performance.	Demonstrate	Apply	2
When analyzing selected music, read and perform using iconic and/or standard notation.	Analyze	Analyze	4
When analyzing selected music, read and perform using iconic and/or standard notation.	Read	Understand	1
When analyzing selected music, read and perform using iconic and/or standard notation.	Perform	Apply	2

How intent is conveyed through interpretive decisions and expressive qualities (such as dynamics, tempo, and timbre).	Demonstrate	Apply	2
How intent is conveyed through interpretive decisions and expressive qualities (such as dynamics, tempo, and timbre).	Explain	Understand	1
How responses to music are informed by the structure, the use of the elements of music, and context (i.e. social and cultural).	Demonstrate	Apply	2
How responses to music are informed by the structure, the use of the elements of music, and context (i.e. social and cultural).	Explain	Understand	1

Essential Questions

1. How can you organize groups of beats?
2. How can you perform different pitches on a melodic instrument?
3. How can you read pitch notation on a treble clef staff?
4. How can you play a melodic instrument with expression?

Enduring Understanding/Big Ideas

1. Students can group beats and rests into equal groupings called measures. Each measure is divided by barlines.
2. Students can perform different pitches on an instrument by reading the line or space that a note is on and understanding how to play that specific note on a melodic instrument.
3. Students can read pitch notation on a treble clef staff by understanding the specific letter name that corresponds to each line and space on the treble clef staff.
4. Students will play a melodic instrument with expression.

Unit Vocabulary

Academic Cross-Curricular Words	Content/Domain Specific
	Sixteenth Note Measure Bar Line Treble Clef Melody *Fortissimo* *Pianissimo*

Topic 1: Rhythm

Engaging Experience 1

Learning Objective: Students will read rhythmic notation and identify missing bar lines to create measures of various beats.

Suggested Length of Time: 20 minutes

Standards Addressed:

Priority:

- **MU: Pr4B.4a** Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, and form) in music selected for performance.
- **MU: Pr4B.4b** When analyzing selected music, read and perform using standard notation.

Supporting: N/A

Detailed Description/Instructions:

One way to do this is to have students find the missing bar lines. Review standard note and rest values in time signatures with the bottom number as 4. Give students handouts with multi-measure rhythms that contain no bar lines. Give students pretzels to use to become the missing bar lines. When rhythms have been divided into measures, have students speak the rhythms (ta, ti-ti, ta-ah, etc.) and play the rhythms (sticks, drums, recorders, etc).

Bloom's Levels: Apply

Webb's DOK: 2

Topic 2: Melody

Engaging Experience 1

Learning Objective: Read and perform three pitches on the recorder.

Suggested Length of Time: (3) 20 minute lessons

Standards Addressed:

Priority:

- **MU: Pr4B.4a** Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, and form) in music selected for performance.
- **MU: Pr4B.4b** When analyzing selected music, read and perform using iconic and/or standard notation.
- **MU: Pr4C.4a** Demonstrate and explain how intent is conveyed through interpretive decisions and expressive qualities (such as dynamics, tempo, and timbre).

Supporting:

- **MU: Cr3A.4a** Evaluate, refine, and document revisions to personal music, applying teacher-provided and collaboratively developed criteria and feedback to show improvement over time.

Detailed Description/Instructions:

One way to do this is to teach B-A-G on the recorder using the recorder resource units found in *EEMC* and *MPO*. There are a variety of songs that will teach each of these pitches. One could start with "Just B" found in *MPO* to learn the first pitch B and progressively build the students' knowledge/skill sets to play songs that include the use of 3 pitches, such as "BAG Blues". Have students reflect on their skills and provide peer feedback using Kagan strategies. There are also many recorder resources found in *GP Grades 3-5*, *Music Express Magazine, EEMC,* and *SOM.*

Bloom's Levels: Apply

Webb's DOK: 2

<u>Engaging Experience 2</u>

Learning Objective: Students will read standard pitch notation on the treble clef staff.

Suggested Length of Time: 30 minutes

Standards Addressed:

Priority:

- **MU: Pr4B.4a** Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch and form) in music selected for performance.
- **MU: Pr4B.4b** When analyzing selected music, read and perform using iconic and/or standard notation.

Supporting: N/A

Detailed Description/Instructions:

One way to do this is to play Music Baseball. Review what a staff looks like and what the function of the treble clef is. The treble clef is also called the G clef because it curls around the 2nd line on the staff. It names this line as G. Then, you can go alphabetically (A-G) up or down by line and space and each letter of the alphabet. Teach students mnemonic devices, rhymes, and/or songs to remember the names of the lines and spaces of the staff. Some examples of these devices would include:

- **E**very **G**ood **B**oy **D**oes **F**ine (for the lines) and **FACE** (for the spaces).
- "E-G-B-D-F, those are the lines of the treble clef, F-A-C-E, that spells face *snap *snap, treble clef space."
- *Music K-8 Magazine* has several videos that also show this concept and can be found on youtube.com.
- *GP Grade Four,* p. 7 "The Staff has Five" song also teaches this concept.

After students have an understanding of the names of the lines and spaces, you can begin baseball. Set up a large staff on the floor and use poly dots to set up 4 bases. Divide the class into two teams, one that will pitch first and one that will bat first. One student from each team stands

at home plate. The batter decides if he or she wants a single (1 pitch), a double (2 pitches) or a triple (3 pitches). The pitcher throws 1, 2, or 3 bean bags so that they land on the staff. The student must answer all bean bags correctly and then move the corresponding number of bases. This is a way that you can do a quick assessment of students' level of understanding and it gives constant repetition of information to the students who need more practice.
Bloom's Levels: Apply
Webb's DOK: 2

Engaging Experience 3
Learning Objective: Students will compose original pieces for recorder using pitches B-A-G.
Suggested Length of Time: (4)-50 minutes
Standards Addressed:

Priority:

- **MU: Cr2A.4b** Use standard and/or iconic notation and/or recording technology to document personal rhythmic, melodic, and simple harmonic musical ideas.
- **MU: Re7B.4a** Demonstrate and explain how responses to music are informed by the structure, the use of the elements of music, and context (such as social and cultural).

Supporting:

- **MU: Cr3A.4a** Evaluate, refine, and document revisions to personal music, applying teacher-provided and collaboratively developed criteria and feedback to show improvement over time.
- **MU: Cr3B.4a** Present the final version of personal created music to others, and explain connection to expressive intent.
- **MU: Cn10A.4a** Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

Detailed Description/Instructions:
One way to do this is to have students create original pieces using pitches B-A-G. This can be done on paper and/or notation software. The yearly subscription to *EEMC* provides a free teacher subscription to Noteflight (www.noteflight.com), which is an online notation software program. Give students certain criteria for completing their compositions (choices for meter, pitches B-A-G, symbols of expression, title, etc.). Once students have completed a rough draft of their composition, use Kagan strategies such as Rally Coach or Round Robin to explain their compositions and intent and gather peer feedback. Compile compositions and perform in class.
Bloom's Levels: Create
Webb's DOK: 4

Engaging Scenario

Engaging Scenario

Classroom Performance

Students will demonstrate their level of mastery of the elements of music in various ways, for example: Singing, playing instruments, movement, manipulatives, and body percussion.

Summary of Engaging Learning Experiences for Topics

Topic	Engaging Experience Title	Description	Suggested Length of Time
Rhythm	Students will read rhythmic notation and identify missing bar lines to create measures of various beats.	**One way to do this is** to have students find the missing bar lines. Review standard note and rest values in time signatures with the bottom number as 4. Give students handouts with multi-measure rhythms that contain no bar lines. Give students pretzels to use to become the missing bar lines. When rhythms have been divided into measures, have students speak the rhythms (ta, ti-ti, ta-ah, etc.) and play the rhythms (sticks, drums, recorders, etc).	(3) 20 minutes lessons
Melody	Read and perform three pitches on the recorder.	**One way to do this is** to teach B-A-G on the recorder using the recorder resource units found in *EEMC* and *MPO*. There are a variety of songs that will teach each of these pitches. One could start with "Just B" found in *MPO* to learn the first pitch B and progressively build the students' knowledge/skill sets to play songs that include the use of 3 pitches, such as "BAG Blues". Have students reflect on their skills and provide peer feedback using Kagan strategies. There are also many recorder resources found in *GP Grades 3-5*, *Music Express Magazine, EEMC,* and *SOM.*	

Melody	Students will read standard pitch notation in treble clef.	**One way to do this is** to play Music Baseball. Review what a staff looks like and what the function of the treble clef is. The treble clef is also called the G clef because it curls around the 2nd line on the staff. It names this line as G. Then, you can go alphabetically (A-G) up or down by line and space and each letter of the alphabet. Teach students mnemonic devices, rhymes, and/or songs to remember the names of the lines and spaces of the staff. Some examples of these devices would include: ● **E**very **G**ood **B**oy **D**oes **F**ine (for the lines) and **FACE** (for the spaces). ● "E-G-B-D-F, those are the lines of the treble clef, F-A-C-E, that spells face *snap *snap, treble clef space." ● *Music K-8 Magazine* has several videos that also show this concept and can be found on youtube.com. ● *GP Grade Four,* p. 7 "The Staff has Five" song also teaches this concept. After students have an understanding of the names of the lines and spaces, you can begin baseball. Set up a large staff on the floor and use poly dots to set up 4 bases. Divide the class into two teams, one that will pitch first and one that will bat first. One student from each team stands at home plate. The batter decides if he or she wants a single (1 pitch), a double (2 pitches) or a triple (3 pitches). The pitcher throws 1, 2, or 3 bean bags so that they land on the staff. The student must answer all bean bags correctly and then move the corresponding number of bases. This is a way that you can do a quick assessment of students' level of understanding and it gives constant repetition of information to the students who need more practice.	30 minutes
Melody	Students will compose original pieces for recorder	**One way to do this is** to have students create original pieces using pitches B-A-G. This can be done on paper and/or notation software. The yearly subscription to *EEMC* provides a free teacher subscription to Noteflight	(4) 50 minute lessons

	using pitches B-A-G.	(www.noteflight.com), which is an online notation software program. Give students certain criteria for completing their compositions (choices for meter, pitches B-A-G, symbols of expression, title, etc.). Once students have completed a rough draft of their composition, use Kagan strategies such as Rally Coach or Round Robin to explain their compositions and intent and gather peer feedback. Compile compositions and perform in class.	

Performance Skills

Subject: Music
Grade: Fourth
Name of Unit: Performance Skills
Length of Unit: One Quarter
Overview of Unit: In this unit, students will perform in groups vocally and/or instrumentally. Students will demonstrate appropriate singing posture. They will learn to follow the cues of a conductor in rehearsal and performance settings while using proper timbre, dynamics and rhythmic accuracy. Students will perform independently and as a group while being exposed to multiple genres, cultures, and styles of music. Students will develop criteria to distinguish between quality and non-quality performances. Students will demonstrate appropriate listening behavior during performances.

Priority Standards for Unit

- **MU: Pr6A.4a** Perform music, alone or with others, with expression and technical accuracy and appropriate interpretation.
- **MU: Pr6A.4b** Demonstrate performance decorum and audience etiquette appropriate for the context, venue, and genre.

Supporting Standards for Unit

- **MU: Pr4A.4a** Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge, context and technical skill.
- **MU: Pr4B.4c** Explain how context (such as social and cultural) informs a performance.
- **MU: Pr5A.4a** Apply teacher provided and collaboratively developed criteria and feedback to evaluate accuracy and expressiveness of ensemble and personal performances.

- **MU: Pr5A.4b** Rehearse to refine technical accuracy and expressive qualities, and address performance challenges.
- **MU: Re8A.4a** Demonstrate and explain how the expressive qualities (such as dynamics, tempo, and timbre) are used in performers' and personal interpretations to reflect expressive intent.
- **MU: Re9A.4a** Evaluate musical works and performances, applying established criteria, and explain appropriateness to the context.

Unwrapped Concepts (Students need to know)	Unwrapped Skills (Students need to be able to do)	Bloom's Taxonomy Levels	Webb's DOK
Music, alone or with others, with expression and technical accuracy and appropriate interpretation.	Perform	Apply	2
Performance decorum and audience etiquette appropriate for the context, venue, and genre.	Demonstrate	Apply	2

Essential Questions

1. How can a student improve their sound of their singing during a performance?
2. What are behavioral expectations when watching a performance?
3. How can students show expected performance behaviors when watching or participating in performances?
4. How can you analyze criteria for a quality performance?

Enduring Understanding/Big Ideas

1. Students can use their head voice to improve their tone quality.
2. Students are expected to sit tall, eyes on the performer, voices off, silent bodies and applaud when appropriate.
3. Students are expected to sit tall, eyes on the performer, voices off, silent bodies and applaud when appropriate.
4. Students can create criteria for quality performance by being exposed to quality and non-quality performances, having class discussions about performances, reading reviews of performances, and self-evaluation after a performance.

Unit Vocabulary

Academic Cross-Curricular Words	Content/Domain Specific
	Sixteenth Note Measure

	Bar Line Treble Clef Melody *Fortissimo* *Pianissimo*

Topic 1: Vocal/Instrumental Performance Skills

Engaging Experience 1

Title: Grade-Level Rehearsal

Suggested Length of Time: 8 weeks

Standards Addressed:

Priority:

- **MU: Pr6A.4a** Perform music, alone or with others, with expression and technical accuracy and appropriate interpretation.
- **MU: Pr6A.4b** Demonstrate performance decorum and audience etiquette appropriate for the context, venue, and genre.

Supporting:

- **MU: Pr4A.4a** Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge, context and technical skill.
- **MU: Pr4B.4c** Explain how context (such as social and cultural) informs a performance.
- **MU: Pr5A.4a** Apply teacher provided and collaboratively developed criteria and feedback to evaluate accuracy and expressiveness of ensemble and personal performances.
- **MU: Pr5A.4b** Rehearse to refine technical accuracy and expressive qualities, and address performance challenges.
- **MU: Re8A.4a** Demonstrate and explain how the expressive qualities (such as dynamics, tempo, and timbre) are used in performers' and personal interpretations to reflect expressive intent.
- **MU: Re9A.4a** Evaluate musical works and performances, applying established criteria, and explain appropriateness to the context.

Detailed Description/Instructions: Students will prepare to perform in a grade-level program over the course of an 8-week time period. Students may practice: matching pitch, singing/playing with correct rhythm and steady beat, using appropriate tone quality, expression and following the conductor's cues. Show examples of similar performances and/or record the performance and have students reflect on their musicianship using Kagan strategies.

Bloom's Levels: Evaluate
Webb's DOK: 3

Topic 2: Performance Etiquette

Engaging Experience 1
Title: Grade-Level Rehearsal
Suggested Length of Time: 8 weeks
Standards Addressed:

Priority: N/A

Supporting:

- **MU: Pr5A.4a** Apply teacher provided and collaboratively developed criteria and feedback to evaluate accuracy and expressiveness of ensemble and personal performances.
- **MU: Pr6A.4b** Demonstrate performance decorum and audience etiquette appropriate for the context, venue, and genre.
- **MU: Re9A.4a** Evaluate musical works and performances, applying established criteria, and explain appropriateness to the context.

Detailed Description/Instructions: Students will prepare to perform in a grade-level program over the course of an 8-week time period. Students will practice following procedural expectations for rehearsals and performances including sitting tall, eyes on the performer, voices off, silent bodies and applauding when appropriate. Show examples of similar performances and/or record the performance and have students reflect on their performance etiquette using Kagan strategies.
Bloom's Levels: Evaluate
Webb's DOK: 3

Engaging Scenario

Engaging Scenario
Grade-Level Performance
Students will prepare to perform in a grade level program over the course of an 8-week time period. Students may practice: matching pitch, singing/playing with correct rhythm and steady beat, using tone quality, and following the conductor's cues. Students will also practice following procedural

expectations for rehearsals and performances including sitting tall, eyes on the performer, voices off, silent bodies and applauding when appropriate.

Summary of Engaging Learning Experiences for Topics

Topic	Engaging Experience Title	Description	Suggested Length of Time
Vocal/ Instrumental Performance Skills	Grade-Level Rehearsal 	Students will prepare to perform in a grade-level program over the course of an 8-week time period. Students may practice: matching pitch, singing/playing with correct rhythm and steady beat, using appropriate tone quality, expression and following the conductor's cues. Show examples of similar performances and/or record the performance and have students reflect on their musicianship using Kagan strategies.	8 weeks
Performance Etiquette	Grade Level Rehearsal	Students will prepare to perform in a grade-level program over the course of an 8-week time period. Students will practice following procedural expectations for rehearsals and performances including sitting tall, eyes on the performer, voices off, silent bodies and applauding when appropriate. Show examples of similar performances and/or record the performance and have students reflect on their performance etiquette using Kagan strategies.	8 weeks

Unit of Study Terminology

Appendices: All Appendices and supporting material can be found in this course's shell course in the District's Learning Management System.

Assessment Leveling Guide: A tool to use when writing assessments in order to maintain the appropriate level of rigor that matches the standard.

Big Ideas/Enduring Understandings: Foundational understandings teachers want students to be able to discover and state in their own words by the end of the unit of study. These are answers to the essential questions.

Engaging Experience: Each topic is broken into a list of engaging experiences for students. These experiences are aligned to priority and supporting standards, thus stating what students should be able to do. An example of an engaging experience is provided in the description, but a teacher has the autonomy to substitute one of their own that aligns to the level of rigor stated in the standards.

Engaging Scenario: This is a culminating activity in which students are given a role, situation, challenge, audience, and a product or performance is specified. Each unit contains an example of an engaging scenario, but a teacher has the ability to substitute with the same intent in mind.

Essential Questions: Engaging, open-ended questions that teachers can use to engage students in the learning.

Priority Standards: What every student should know and be able to do. These were chosen because of their necessity for success in the next course, the state assessment, and life.

Supporting Standards: Additional standards that support the learning within the unit.

Topic: These are the main teaching points for the unit. Units can have anywhere from one topic to many, depending on the depth of the unit.

Unit of Study: Series of learning experiences/related assessments based on designated priority standards and related supporting standards.

Unit Vocabulary: Words students will encounter within the unit that are essential to understanding. Academic Cross-Curricular words (also called Tier 2 words) are those that can be found in multiple content areas, not just this one. Content/Domain Specific vocabulary words are those found specifically within the content.



Symbols:
This symbol depicts an experience that can be used to assess a student's 21st Century Skills using the rubric provided by the district.



This symbol depicts an experience that integrates professional skills, the development of professional communication, and/or the use of professional mentorships in authentic classroom learning activities.