

Fourth Grade Music Curriculum Map Preface

In the fourth grade the student expands understanding of the elements of music through performing song games, part songs and accompaniments, creative movement, and listening activities. The conceptual sequence for fourth grade children leads to rhythmic and melodic independence including pitch and beat accuracy, and an understanding of tonality and cultural and historical features. At this level the children study woodwind instruments.¹

Through their participation in music activities the students can develop² these important learning skills:

1. The ability to focus and gain intrinsic motivation
2. Social comfort in participating
3. Ease of movement-i.e., the physical ability to move and the desire to try to move
4. The habit of singing
5. Spatial and sequential reasoning
6. Music capacity and the ability to recognize and use previously-acquired language skills.³

STATE MUSIC CURRICULUM STANDARDS

CREATE (4.M.CR.) Students will conceptualize, generate, and organize artistic ideas and work. They will complete and refine musical works (**Standards 4.M.CR.1–6**).

PERFORM (4.M.P.) Students will analyze, interpret, and select artistic work for performance. They will develop techniques and concepts to refine artistic work, and express meaning through the presentation of musical works (**Standards 4.M.P.1–11**).

RESPOND (4.M.R.) Students will perceive and analyze artistic work and process. They will interpret intent and meaning, and apply criteria to evaluate artistic work and process (**Standards 4.M.R.1–8**).

CONNECT (4.M.CO.) Students will synthesize and relate knowledge from personal and collaborative experience to make and receive art. They will relate artistic ideas and works with societal, cultural, and historical context to deepen understanding (**Standards 4.M.CO.1-3**).

ELEMENTS of MUSIC*

* melody, rhythm, harmony, sound & form

Quarter 1: MELODY

FOURTH GRADE MUSIC

May 2018

¹ *Music Expressions Teacher Resource Guide*, Warner Bros Publications 2003, pp. 13-16. ISBN 0-7579-1298-2

² e.g., *increased literacy*, complex symbolization and meaning skills, integration of sensory data - Richards Institute of ETM, 198

³ e.g. rhythm, accent, timing, flow, pitch, voice inflections, phrasing in reciting a nursery rhyme, telling a story

| Music Objectives - MELODY | Vocabulary students should use | Lesson Activities |
|---|--|--|
| <p>Through playful song experiences and creative movement-</p> <ol style="list-style-type: none"> I can sing with a light, unforced, beautiful childlike quality using good posture and breath support. I can improve my ability to sing a melody with accurate pitch and rhythm. I can develop my ability to sing my own part independently while others are singing a different part in echo songs, rounds and ostinatos. I can tell by the sound whether the song is major or minor. I can develop my ability to play a recorder. | <p>Ostinato</p> <p>Echo song partner songs round</p> <p>harmony</p> <p>pitch accuracy</p> <p>rhythm accuracy</p> <p>tone tonality</p> <p>major minor scale</p> <p>independent singer</p> <p>staff lines & spaces</p> <p>note recognition</p> | <p><u>First and Second "I Cans"</u> Lead students in singing My Paddle (2pt round), My Bonnie Lies Over the Ocean (AB -verse/chorus), Peace Like a River (abab'), Kum Ba Yah (AAverse/chorus). Listen closely as the children sing and encourage them to listen to each other and blend their voices in pitch and quality. RESOURCES: Our Amazing Voice, Developing Singing Skills in the Classroom, 101 Ways to Repeat A Song</p> <p><u>Third "I Can"</u> Down by the Bay and Old Texas- In singing these echo songs, help children learn to hold out the long notes while the echo part is sung. This produces harmony. Sing Are You Sleeping and when children are secure with the melody line, consider adding a second part in the form of a simple ostinato. Make the ostinato* by repeating the last phrase (ding dong ding) throughout the song. Notice that an ostinato can be created from any phrase, not just the last. Expand the experience by adding actions or hand signs that illustrate the words on the ostinato phrase you choose. Expand the experience by adding an action that illustrates the words on the ostinato. A four-part round can be sung if and when the children are ready. Be particularly aware of vocal quality in part-singing, as children may try to sing louder to hold their own. Help children develop rhythmic and tonal (pitch) security as they sing these songs. When they are ready, let them discover the delight of enjoying them as partner songs: Bow Belinda, Skip to my Lou & Sandy Land.</p> <p><i>*Note: A quick way to understand an ostinato is through singing these words (from a Grace Nash workshop) to the melody of Are You Sleeping? Let the children be your echo.</i> <i>Ostinato, ostinato;</i> <i>What are you, What are you?</i> <i>I'm a little pattern, I'm a little pattern; Stubborn too, stubborn too.</i></p> <p><u>Fourth "I Can"</u> Guide children in discovering major and minor tonalities as they sing songs such as: Turkey In The Straw (major), I've Been Working On The Railroad (major), Row, Row Row (major), Let's Catch A Rooster (major), Don Gato (minor), Hey Ho Nobody Home (minor), The Ghost of Tom (minor), and Erie Canal (starts in minor; ends in major). Notice four of the songs are rounds. Look ahead to the beautiful Coventry Carol in the next quarter for minor and major within one song.</p> <p><u>Fifth "I Can"</u> I can read and play recorder songs beginning in the pentatonic scale such as Hot Cross Buns, Cotton-Eyed Joe, Charley Over the Ocean, etc. and perhaps expanding to the full scale, with songs such as Twinkle, Twinkle Little Star, and Little Liza Jane, and Sweet Betsy From Pike. (See recorder book)</p> |
| Music Language Objectives | | Resources |
| <p>Through singing, moving, speaking, hand signs, listening, drawing, notation, dramatizing, writing, and/or creating:</p> <ul style="list-style-type: none"> I can clearly communicate what it means to be an independent singer. I can clearly communicate what pitch accuracy and rhythm accuracy are. | | <p>Embedded links provide access to selected corresponding music teaching ideas, written scores, and mp3 files for singing, listening and dancing activities from publications such as FAVORITE SONGS AND MUSIC ACTIVITIES, THE MUSICAL CLASSROOM, and other valuable resources.</p> <p>4th Grade STATE MUSIC GUIDEBOOK. <i>Links to additional songs, teaching ideas, music notation, vocabulary, prof. music teaching associations</i></p> <p>ESSENTIAL EQUIPMENT: <i>recorders and a teacher recorder book.</i></p> |

ELEMENTS of MUSIC*

* melody, rhythm, harmony, sound & form

Quarter 2: RHYTHM

FOURTH GRADE MUSIC

Music Objectives- RHYTHM

Through playful song experiences and creative movement:

1. I can illustrate the strong downbeat (stamp or pat) and the weak beats (clap or snap) while singing songs in various meters and tempos.
2. I can develop rhythmic fluency and musical psychomotor coordination.
3. I can develop my ability to read and perform simple rhythm patterns through singing and playing songs on the recorder.
4. I can create and perform an ostinato or other accompaniment patterns for rhythm instruments.

Vocabulary students should use

- body percussion
- hand jive
- steady beat
- strong/weak beat meter
- tempo
- rhythm pattern
- syncopated rhythm pattern (e.g., ti **ta** ti)
- ostinato (repeating melodic pattern)
- score (sheet of written music)
- orchestrate (assign instruments)

Lesson Activities

First "I Can": To reinforce the security of the steady beat, sing **Three Blind Mice** and **Little Tom Tinker** keeping the beat with body percussion and/or rhythm instruments. Orchestrate the strong beat and the weak beat with various instruments.

Second "I Can": Help students develop comfort in performing musical hand jives such as **Waddaly Atcha**.

Third "I Can's": Assist students in singing and playing recorders as they read simple rhythm patterns in songs such as: **Tony Chestnut**, **Twinkle, Twinkle, Alabama Gal**, **My Paddle** (Canoe Song), **Sandy Land**, **All Night, All Day**, **Rocky Mountain**, **Scotland's Burning**, **Shake Those Simmons Down**, **Hush Little Baby**, **Kum Bah Yah**, **Li'l Liza Jane**, **The Farmer in the Dell**, **Old MacDonald**. Discover the syncopated patterns when playing and singing these songs: **Alabama Gal**, **My Paddle**, **All Night All Day**, **Little Liza Jane**, **He's Got the Whole World**- (NOTE: mp3 recording has dotted 8th and sixteenths but score shows no dotted eighths).

Fourth "I Can": **Friendly Beasts**: Create one four-measure ostinato for rhythm instruments. Notate with quarter notes, half notes and dotted half notes. For example: Quarter half, quarter half, etc. (in notation) Play the ostinato four times each verse. **Deck the Hall**: Create an accompaniment pattern for each "fa la la" phrase.

Holiday Song Ideas: **For the Beauty of the Earth** (notice the *verse-chorus* form); **Coventry Carol** Historical element (15th century) Notice the tonality change from minor to major on the last note. **Christmas Is Here**--enjoy as a round. Consider looking to previous year for additional holiday songs.

Music Language Objectives

Through singing, moving, speaking, hand signs, listening, drawing, notation, dramatizing, writing, and/or creating:

- I can clearly communicate what dotted rhythms, syncopation, and/or tied notes are and how they work.

Resources

| ELEMENTS of MUSIC* <small>* melody, rhythm, harmony, sound & form</small> | Quarter 3: HARMONY AND SOUND | | FOURTH GRADE MUSIC |
|--|---|---|---------------------------|
| Music Objectives - HARMONY AND SOUND | Vocabulary students should use | Lesson Activities | |
| <p>Through playful song experiences, structured listening and creative movement:</p> <ol style="list-style-type: none"> ☞ I can accompany simple songs with rhythm instruments and with basic chords played on autoharp, tone bells (<i>resonator bells</i>), and/or Orff instruments. ☞ I can develop ability to sing partner songs, rounds, and songs with simple descants. I can develop my ability to play recorder as a solo and as an accompanying instrument. I can identify characteristics of various woodwind instruments and vocal qualities. | <p>chord accompaniment descant (counter melody) ostinato echo song round partner song counter-melody</p> <p><u>Woodwinds</u> Recorder Flute Piccolo Clarinet Saxophone Bassoon Oboe English Horn</p> <p><u>Human Voices</u> Child voice Adult voice (male/female)</p> | <p><u>First “I Can,”</u> Accompany your singing with instruments as suggested in the resource materials for these songs: This Land is Your Land – w/autoharp, recorder; You’re a Grand Old Flag w/ percussion; Marching Along w/ autoharp (Mockingbird Flight, p. 176), Old Texas-(echo song)-add ostinato-type acc. for tone bells, Alabama Gal (tone bells or Orff Instruments)</p> <p><u>Second “I Can’s”:</u> When children show you that they can feel the steady beat together and can sing the melody line securely, attempt to sing harmony first in two parts, and progress to three or four as ready. Give these a try! ROUNDS: Let’s Catch a Rooster, Hey Ho Nobody Home-(ostinato option); PARTNER SONGS: Sandy Land & Skip to My Lou; Bow Belinda & Polly Put the Kettle On & Paw Paw Patch; DESCANT & COUNTER MELODY: Cindy</p> <p><u>Third “I Can”:</u> Play recorder— melody, ostinato, or descant-- on songs such as: Hot Cross Buns, Hush Little Baby, Cotton-Eyed Joe (<i>ostinato from last year</i>), Chumbara (could add autoharp, hand-jive), Johnny Has Gone For A Soldier(<i>reverse the ostinato to C-E</i>), Alabama Gal. HINT: Invite students to take turns being singers and players so they can experience the combined effect.</p> <p><u>Fourth “I Can”:</u> Learn to recognize the various voices and woodwind instruments by listening to selections such as: Sousa’s Stars and Stripes Forever (piccolo); Gershwin’s-Rhapsody in Blue -clarinet; Dvorak’s New World Symphony- English horn; Prokofiev’s Peter & Wolf-pt 1 (pt 2), clarinet, flute, oboe, bassoon; Ravel’s Conversations of Beauty & the Beast -bassoon, clarinet; Clementine-man and children, Peace Like a River-man&men, I Love the Mountains-children, Charlie Over the Ocean-children and woman, Charlotte Town-woman&women; Prokofiev’s Overture on Hebrew Themes -clarinet</p> | |
| Music Language Objectives | Resources | | |
| <p>Through singing, moving, speaking, hand signs, listening, drawing, notation, dramatizing, writing, and/or creating:</p> <ul style="list-style-type: none"> I can clearly communicate the differences between partner songs, rounds, and songs w/descants and/or what I like about one of our listening selections. | <p>LISTENING LINKS</p> <p>YouTube: <i>musical recordings search engine</i></p> <p>Classics for Kids: <i>recordings, listening maps, lesson ideas, composers, music dictionary</i></p> <p>San Francisco Symphony for Kids</p> | | |

| ELEMENTS of MUSIC* <small>* melody, rhythm, harmony, sound & form</small> | Quarter 4: FORM | | FOURTH GRADE MUSIC |
|---|---|---|---------------------------|
| Music Objectives - FORM | Vocabulary | Lesson Activities | |
| <p>Through playful song experiences, structured listening and creative movement:</p> <ol style="list-style-type: none"> ☞ I can recognize, describe and illustrate the form of a song or a piece of music using mapping and alphabet letters. I can create and play introductions to simple songs on various instruments. I can show how a combination of instruments can produce music for bands and orchestras. ☞ I can demonstrate how music helps us experience and celebrate Utah history and culture. | <p>song/piece</p> <p>verse chorus(refrain) repeat/contrasting phrases AA, AB music mapping</p> <p>theme and variations</p> <p>introduction</p> <p>orchestra symphony band</p> | <p><u>First “I Can”</u>: Choose a short song and draw a picture of it in the air several times to get a feeling for the song, then transcribe the “air picture” to a piece of paper. See Music mapping teaching strategies. Sing and discover the differences in form between Clementine- AA verse-chorus and Cindy –AB verse-chorus. Lead children through map reading and guided listening activities of selections such as Schumann’s Wild Horseman-AABA; Tchaikovsky’s Dance of the Reed Flutes-AABA; Beethoven’s Fur Elise (rondo), Ah, Vous Dirai-je Maman” (Twinkle, Twinkle Little Star, God Save the King (T & Var)).</p> <p><u>Second “I Can”</u>: Create or draw from the song a two or four-measure melodic pattern or a rhythm pattern to play as an introduction to a familiar song. Rhythm pattern example from: My Paddle – play the drum on the words “dip, dip, and swing,” and add the finger cymbal on the second count of “swing.” Play it twice so that it sounds balanced. Melodic pattern example: Skip to my Lou: hum (perhaps on the kazoo) the first two measures followed by the last two measures or play on tone bells or piano.</p> <p><u>Third “I Can”</u>: Enjoy examples such as: Prokofiev’s Classical Symphony (any or all movements) , Mozart’s 40th symphony; Ballet examples: Tchaikovsky’s Nutcracker Suite; and Sousa’s Stars and Stripes Forever; Ohio Marching Band; When Johnny Comes Marching Home; Duke Ellington’s Take the A Train.</p> <p><u>Fourth “I Can”</u>: - Explore and perform songs that teach about Utah’s culture and history, such as: Utah Iron Horse; Sunset; Whoa, Haw, Buck and Jerry Boy, Twenty-Nine Counties In All Consider accompaniment needs for a school program.</p> | |
| Music Language Objectives (CC component) | Resources | | |
| <p>Through singing, moving, speaking, hand signs, listening, drawing, notation, dramatizing, writing, mapping, and/or creating:</p> <ul style="list-style-type: none"> I can clearly communicate what a music map is and how it works. | | | |