

DEPARTMENT/GRADE LEVEL: 4

COURSE/SUBJECT TITLE: Music

TIME FRAME (WEEKS):

OVERALL STUDENT OBJECTIVES

1. Singing For Enjoyment
2. Moving in a steady beat
3. Listening for camparrison
4. Music Reading Skills

ACADEMIC STANDARDS	PROFICIENCY/ INDICATORS	ACTIVITIES (LESSON EXAMPLES)	EVALUATION/ PRODUCTS	RESOURCES
<b>Standard 1 - Singing alone and with others</b> <b>Academic Standards</b> <p>Students sing independently on pitch and in rhythm, with good tone, diction, breath control, posture, and a steady tempo. Sing expressively and accurately, with proper dynamics, phrasing, and interpretation. Sing a variety of songs from memory. Sing ostinatos, partner songs, and rounds. Sing in</p>	<p>4.1.1 Sing warm-ups that stress control of breath and tone.</p> <p>4.1.2 Match pitch and pitch patterns while singing.</p> <p>4.1.3 Sing a capella (unaccompanied) with proper diction, well-defined phrasing, and expressive detail, such as accents (bodily movements), and dynamic contrasts.</p>	<p><i>Example:</i> Sing exactly what the teacher sings, in a "call and response" manner.</p> <p><i>Example:</i> Sing a solo part of a group song without instruments.</p> <p><i>Example:</i> Sing "The Japanese Rain Song" by heart.</p> <p><i>Example:</i> Sing the melody "I've Been Working On the Railroad" while one group plays a counter melody.</p>	<p><b>Snapshot</b>  The instructor divides the class into three groups. Each groups is assigned a solfege syllable</p>	<p>Text.: Spotlight on Music  MacMillan/McGraw-Hill</p> <p>P. 26, 18  244, 55, 4, 229,  387</p> <p>Performances</p>

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groups, blending vocal timbres, matching dynamic levels, and responding to a conductor.	<p>4.1.4 Sing memorized songs that reflect American culture as well as other cultures.</p> <p>4.1.5 Maintain an independent part when singing an ostinato, round, or partner song while keeping a steady tempo.</p> <p>Example: Sing the round 'Kookaburra'. Keep singing your part while the other parts join into the round.</p> <p>4.1.6 Follow the gestures of a conductor.</p>			
<b>Standard 2 – Playing an instrument alone and with others</b> Academic Standards	4.2.1 Play an instrument using the correct means of producing sound.	<p>Example: Play a major scale on a melodic instrument.</p> <p>Example: Play a two-measure repeated pattern on</p>	<p><b>Snapshot</b></p> <p>The instructor distributes independent parts to the class.</p>	<p>Recorder</p> <p>Text</p> <p>Big Mouth Blues</p>

ACADEMIC STANDARDS	PROFICIENCY/ INDICATORS	ACTIVITIES (LESSON EXAMPLES)	EVALUATION/ PRODUCTS	RESOURCES
<p><i>Students perform on one instrument independently, alone, and in groups. They correctly echo or perform easy rhythmic, melodic, or chordal patterns. Students also perform a variety of music expressively, accurately, and with an appropriate tone quality. They perform in groups, blending instrumental sounds, matching dynamic levels, and following a conductor.</i></p>	<p>4.2.2 Play an ostinato part independently.</p> <p>4.2.3 Play short rhythms, melodic patterns, and chordal patterns, either by reading or echoing (back) what is played.</p> <p>4.2.4 Play a melody or pattern with the correct rhythm, tempo, and dynamics.</p> <p>4.2.5 Play instrumental pieces of many types and styles.</p> <p>4.2.6 Follow the cues of a conductor.</p>	<p>a mallet or keyboard instrument while the group plays or sings "All Day, All Night."</p> <p><i>Example:</i> Play short exercises or melodies from an elementary level instrumental method book. If piano, autoharp, or guitar are in the curriculum, play two basic chords (I and V) on the instrument.</p> <p><i>Example:</i> Play short exercises or melodies from an elementary level instrumental method book. If piano, autoharp, or guitar are in the curriculum, play two basic chords (I and V) on the instrument.</p> <p><i>Example:</i> Play a melody which was played for you of at least two measures duration.</p> <p><i>Example:</i> Play an arrangement of the Japanese song "Sakura."</p> <p><i>Example:</i> Play your part</p>	<p>Each student maintains the independent part against the other independent parts.</p>	<p>Ed Sueta Recorder Method Band in a Box Drum Sequences</p>

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		without becoming distracted by other parts.		
<p><b>Standard 3 – Reading, notating, and interpreting music</b>  <b>Academic Standards</b></p> <p><i>Students read and notate music in simple meters and in treble and bass clef. They identify and correctly interpret symbols and terms for dynamics, tempo, articulation, and basic key signatures while playing.</i></p>	<p>4.3.1 Read, play, and notate patterns of whole, half, dotted half, quarter, eighth, and sixteenth notes and rests in 2/4, 3/4, and 4/4 time signatures.</p> <p>4.3.2 Read given pitch patterns in treble or bass clef using letter names of the pitches, including successful identification of the keys of C and G major. Interpret the symbols for sharps and naturals, and correctly play and notate them.</p> <p>4.3.3 Accurately</p>	<p><i>Example:</i> Read a four-measure rhythm pattern written on a chart or board and perform them by clapping.</p> <p><i>Example:</i> Write down a four-measure rhythm pattern on the board.</p> <p><i>Example:</i> Sing a four-measure melodic line in treble, bass, or another clef if applicable.</p> <p><i>Example:</i> Play or sing a piece of music as it is written. Observe every musical marking.</p> <p><i>Example:</i> Play or sing a song you have never seen before.</p>	<p><b>Snapshot</b>  The students compose a short composition in a simple meter. The instructor provides the following guidelines:  1) Placement of the treble clef.  2) Beginning and ending note should be the same.  3) Variety of note values should be used.  The composition is entered into a computer and played so that the class can hear the composition. A print out of the compositions is given to the students.</p>	<p>Recorder</p> <p>Text P.10,18, 242-247  249, 250  Recorder Book</p>

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	<p>read and notate musical symbols for fortissimo and pianissimo, D.S., ties, slurs, and tempo markings such as, accelerando and ritardando.</p>			
<p><b>Standard 4 – Improvising melodies and accompaniments Academic Standards</b></p> <p><i>Students improvise rhythmic and melodic accompaniments to a known melody. They improvise simple rhythmic variations of familiar songs.</i></p>	<p><b>Indicators</b></p> <p>1. Create a rhythmic ostinato</p> <p>4.4.1 Create a rhythmic ostinato accompaniment to a given melody.</p> <p>Example: Create two-measure rhythm pattern to be repeated while the song "Hush Little Baby" is played or sung.</p> <p>4.4.2 Create a melodic ostinato to accompany a song.</p> <p>Example: Invent a one-measure melodic</p>	<p><i>Example:</i> Invent a 2-measure rhythm pattern to be repeated while the song "Hush Little Baby" is played or sung.</p> <p><i>Example:</i> Invent a one-measure melodic pattern to be played or sung while the class sings "Swing Low, Sweet Chariot."</p> <p><i>Example:</i> When the teacher plays the first line of "Twinkle Twinkle Little Star", play the second line using a different rhythmic pattern than what is normally sung.</p>	<p><b>Snapshot</b></p> <p>The instructor provides a student with a melodic instrument. While the class keeps a steady beat, the student creates a melodic accompaniment using the pentatonic scale. The class can provide the beat with body percussion, Orff instruments or percussion instruments.</p>	<p>Recorder</p> <p>Text P. 34, 253</p> <p>Big Mouth Blues Band in a Box</p> <p>Aux. Percussion instruments</p>

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	<p>pattern to be played or sung while the class sings "Swing Low, Sweet Chariot."</p> <p>4.4.3 Create a rhythmic variation within a melody.</p> <p>Example: When the teacher plays the first line of a known song, change the rhythm or a part of the melody.</p>			
<p><b>Standard 5 - Composing and arranging music within specified guidelines</b></p> <p><b>Academic Standards</b></p> <p><i>Students create and arrange music to go with readings or dramas. They create short songs or instrumental pieces and use a variety of sound sources when</i></p>	<p>4.5.1 Create an original piece.</p> <p>Example: Write a piece or a song at least eight measures long, in 2/4 or 4/4 time. Base the piece upon a famous character from drama or film.</p> <p>4.5.2 Perform an original composition on instruments.</p>	<p><i>Example:</i> Write a piece or a song at least eight measures long, in 2/4 or 4/4 time. Base the piece upon a famous historical figure.</p> <p><i>Example:</i> Play a piece you have written on keyboard, mallet, percussion, electronic, or classroom instruments.</p>	<p><b>Snapshot</b></p> <p>The students use a recorder in the key of C to create an original composition. The students then notate their original melody onto staff paper. (5.2.3)</p>	<p>Rhythm instruments</p> <p>Recorders</p> <p>Text P.252, 279, 286, 28</p>

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<i>composing.</i>	Example: Play a piece you have composed on keyboard, mallet, percussion, electronic, or classroom instruments.			
<b>Standard 6 - Listening to, analyzing, and describing music</b> <b>Academic Standards</b> <i>Students identify simple music forms when heard. They discuss and describe aural examples of music of many styles and cultures, using appropriate musical terms when doing so. They identify the sounds of orchestral and band instruments. They also respond through movement to selected musical events while listening to music.</i>	<p>4.6.1 Diagram musical forms such as AB, ABA, or rondos.</p> <p>4.6.2 Identify by sight and sound various instruments.</p> <p>Example: Name the members of the woodwind family when heard separately.</p> <p>4.6.3 Use movement to represent the musical characteristics and changes of a work as they are heard.</p> <p>4.6.4 Keep a record of newly</p>	<p>Example: Diagram a musical piece being heard.</p> <p>Example: Name the members of the woodwind family when heard separately.</p> <p>Example: Listen to the "Irish Washerwoman" and create a dance to correspond to the different sections of the song.</p> <p>Example: Plan and design a music study project to present to your class with two or three other classmates. Include a glossary of terms, information about the composer, and a description of musical events.</p>	<p><b>Snapshot</b> The instructor plays the song "Irish Washerwoman" to the class. The students then create a dance to correspond with the different sections of the song. Example: A = Kick (R. Heel, L. Heel) A = Kick (R. Heel, L. Heel) B = Side Step B = Side Step A = Kick (R. Heel, L. Heel) A = Kick (R. Heel, L. Heel) B = Side Step B = Side Step C = Wash Clothes movement C = Wash Clothes</p>	<p>Textbook P. 254,</p> <p>Musical Terms Chart Glossary of Instruments p.399 Form Video</p>

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	learned musical terms.		movement D = Swing Partner D = Swing Partner C = Wash Clothes movement C = Wash Clothes movement D = Swing Partner	
<b>Standard 7 - Understanding relationships between music, the other arts and disciplines outside the arts</b> <b>Academic Standards</b> <i>Students identify similarities and differences in the meanings of common terms used in the fine arts. They identify similarities and differences in the meanings of common terms used between the arts and other subject areas.</i>	<p>4.7.1 Compare and contrast two or more meanings of terms used in the arts, such as unity, variety, repetition, and contrast.</p> <p>Example: Listen to a rondo and study pictures of buildings designed by famous architects. Tell where you see or hear examples of repetition.</p> <p>4.7.2 Compare the science of sound as it relates to stringed and percussion</p>	<p>Example: Listen to Handel's "Water Music", study a picture of a home designed by Frank Lloyd Wright, and observe a ballet. Tell where you see or hear examples of repetition.</p> <p>Example: Compare the skills needed for music and the skills needed for taking part on a sports team.</p> <p>Example: Tell how a violin, a piano, and a xylophone produce sound.</p> <p>Example: Name a dance from three different countries. Name three different types of modern dance.</p>	<p><b>Snapshot</b>  The instructor fills eight glass bottles with different amounts of water. Using a bell mallet, each bottle is struck to produce a pitch. A discussion is led about the level of water and the pitch heard. The relationship of music to science is discussed.  (7.2.1)</p>	<p>Text P. 8, 39, 100, 168, 184</p> <p>Glossary</p>



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	<p>instruments.</p> <p>Example: Tell how a violin, a piano, and a drum produce sound.</p> <p>4.7.3 Name ways that study of the arts differs from the study of other subjects.</p>			
<p><b>Standard 8 - Understanding music in relation to history and culture</b></p> <p><i>Academic Standards</i></p> <p><i>Students identify examples of familiar music by historical period. They describe how elements of music are used in music of various cultures, and compare the roles of musicians in other cultures.</i></p>	<p>4.8.1 Identify the historical period to which a famous work studied in class belongs.</p> <p>4.8.2 Compare and contrast musical examples from different cultures.</p> <p>4.8.3 Describe possible activities within another culture that would include music.</p> <p>Example: Study how</p>	<p><i>Example:</i> Name an opera excerpt by Verdi as belonging to the Romantic era.</p> <p><i>Example:</i> Listen to examples of Mexican, Chinese, and African dance music. Tell what is alike and what is different among the three.</p> <p><i>Example:</i> Study how the lives of instrumental musicians in the Middle East, Europe, and America are alike or different.</p>	<p><b>Snapshot</b></p> <p>The music and art instructors develop a thematic unit that relates to Indiana History. The music students write a ballad and the art students paint a mural. The mural and the ballad should correspond and be combined into a larger project. The project should tell a</p>	<p>"Singing Indiana History"</p> <p>Text P 54, Footlights</p>

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	musical activities in the Middle East, Europe, and America are alike or different, in conjunction with studies in other classes.		story both visually and aurally. (8.2.1)	
<b>Standard 9 -</b> Evaluating and critiquing music and music performances Academic Standards <i>Students develop criteria for musical quality. They explain personal preferences for musical works and styles, using proper music terminology as it is learned. They evaluate the quality and effectiveness of their own and others' compositions and performances. They also learn importance of proper concert behavior.</i>	<p>4.9.1 Take part in developing a class evaluation tool with which to evaluate performances and compositions.</p> <p>Example: With members of the class and with guidance from the teacher, write or state short phrases that describe qualities of good musical works.</p> <p>4.9.2 Discuss likes and dislikes using familiar musical terms.</p>	<p><i>Example:</i> With members of the class and with guidance from the teacher, write or state short phrases that describe good or poor quality of musical works.</p> <p><i>Example:</i> With members of the class and with guidance from the teacher, write or state short phrases that describe good or poor quality of musical works.</p> <p><i>Example:</i> Compare a performance to a completed rubric in order to determine the level of quality.</p> <p><i>Example:</i> Tell why audience behavior must be different for different kinds of music.</p>	<p><b>Snapshot</b>  In a music recorder class, the students are divided into groups. Each group selects on song that they can perform well. The group develops a checklist of criteria for performance. The checklist is given to the other groups to evaluate them while they perform the piece selected.</p>	Instructor  Recorders  Recorder method book Concert videos

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	<p>4.9.3 Evaluate musical works and performances using a class-written rubric or another evaluation tool.</p> <p>4.9.4 Discuss appropriate audience behavior within different musical settings</p>			