



COLUMBUS CITY SCHOOLS - VOCAL MUSIC CURRICULUM

Fourth Grade Vocal Music Curriculum Time Line



STANDARDS

1. Singing, alone and with others, a varied repertoire of music.
2. Performing on instruments, alone and with others, a varied repertoire of music.
3. Improvising melodies, variations and accompaniments.
4. Composing and arranging music within specified guidelines.
5. Reading and notating music.
6. Listening to, analyzing and describing music.
7. Evaluating music and music performances.
8. Understanding relationships between music, the other arts and disciplines outside the arts.
9. Understanding music in relation to history and culture

GLIs FOR GRADING PERIOD 1

September	October	November
GM41A1 - Sings independently GM41A2 - Sings expressively GM42A1 - Plays diverse music GM42A4 - Echoes short rhythms/melodies GM45A1 - Reads 1/16, 1/8, 1/4, 1/2 and whole notes/rests, including dotted notes GM45A2 - Writes 1/16, 1/8, 1/4, 1/2 and whole notes/rests, including dotted notes GM45B1 - Reads pitch notation in the treble clef in G, F, and C major GM45B2 - Writes pitch notation in the treble clef in the major keys of G, F, and C GM46A2 - Aurally identify major or minor GM46B2 - Melody vs. accompaniment GM48B1 Connect content in songs with content in other disciplines GM49A1 – Sings/listens/moves to world music	GM41A1 - Sings independently GM41A2 - Sings expressively GM42A2 - Performs bourdons, melodic ostinati, and chords GM45A1 - Reads 1/16, 1/8, 1/4, 1/2 and whole notes/rests, including dotted notes GM45A2 - Writes 1/16, 1/8, 1/4, 1/2 and whole notes/rests, including dotted notes GM45B1 - Reads pitch notation in the treble clef in G, F, and C major GM45B2 - Writes pitch notation in the treble clef in G, F, and C major GM45C2 - Reads/writes: <i>ppp, pp, p, f, ff, fff, mp, mf, cresc., decresc.</i> GM46A1 - Listens to/ describes music using: Dynamics, tempo, meter, articulation, tonality GM46B2 - Melody vs. accompaniment GM46C1 - Identifies/classifies orchestra families GM46C5 - Describes instrumental sound production GM48A1 - Interprets music through arts GM49A1 – Sings/listens/moves to world music GM49B1 - Audience etiquette	GM41A1 - Sings independently GM41A2 - Sings expressively GM41B2 - Blends voices GM41B3 - Responds to conductor GM42A1 - Plays diverse music GM45B1 - Reads pitch notation in the treble clef in G, F, and C major GM45B2 - Writes pitch notation in the treble clef in G, F, and C major GM46B2 - Melody vs. accompaniment GM47B1 - Explains musical preferences GM48B1 – Connect content in songs with content in other disciplines GM49A1 – Sings/listens/moves to world music



Fourth Grade Vocal Music Curriculum Time Line



GLIs FOR GRADING PERIOD 2

November	December	January
<p>GM45A1 - Reads 1/16, 1/8, 1/4, 1/2 and whole notes/rests, including dotted notes</p> <p>GM45A2 - Writes 1/16, 1/8, 1/4, 1/2 and whole notes/rests, including dotted notes</p> <p>GM45C2 - Reads/ writes: <i>ppp, pp, p, f, ff, fff, mp, mf, cresc., and decresc.</i></p> <p>GM46A1 - Listens to and describes music: Dynamics, tempo, meter, articulation, tonality</p> <p>GM46C3 - Identifies/ classifies band instruments</p>	<p>GM41A1 - Sings independently</p> <p>GM41A2 - Sings expressively</p> <p>GM41B1 - Sings in groups ostinati, partner songs, two-part songs and canons</p> <p>GM42A1 - Plays diverse music</p> <p>GM47A1 - Develops/applies criteria for performance evaluation</p> <p>GM47B1 - Explains musical preferences</p> <p>GM48A2 - Similar elements in the arts</p> <p>GM49A1 – Sings/listens/moves to world music</p> <p>GM49C2 - Explains the suitability of music for a specific occasion</p> <p>GM49D1 - Musical careers</p>	<p>GM41A1 - Sings independently</p> <p>GM41A2 - Sings expressively</p> <p>GM42A4 - Echoes short rhythms /melodies</p> <p>GM45A1 - Reads 1/16, 1/8, 1/4, 1/2 and whole notes/rests, including dotted notes</p> <p>GM45A2 - Writes 1/16, 1/8, 1/4, 1/2 and whole notes/rests, including dotted notes</p> <p>GM46C1 - Identifies/classifies orchestra families</p> <p>GM46C2 - Identifies/describes vocal characteristics of singers</p> <p>GM48B1 - Connect content in songs with content in other disciplines</p> <p>GM49A1 – Sings/listens/moves to world music</p> <p>GM49A2 - Identifies, listens and responds to music of different composers</p> <p>GM49C1 - Describes music in daily life</p> <p>GM49C3 - Describes purpose of music in history</p>

GLIs FOR GRADING PERIOD 3

January	February	March
<p>GM42A1 - Plays diverse music</p> <p>GM42B2 - Blends while playing in groups</p> <p>GM45C4 - Reads/writes: D.S., D.C. al fine, multiple endings, double barline, repeat signs, phrase, coda</p> <p>GM46A1 - Listens to/describes music using: Dynamics, tempo, meter, articulation, tonality</p> <p>GM49A2 - Identifies/listens/responds to music of different composers</p>	<p>GM41A1 - Sings independently</p> <p>GM41A2 - Sings expressively</p> <p>GM42A1 - Plays diverse music</p> <p>GM42A3 - Plays unpitched ostinati</p> <p>GM43A2 - Improvises rhythmic/melodic ostinato accompaniments</p> <p>GM43A3 - Improvises rhythmic and melodic variations</p> <p>GM45C3 - Reads/writes: Largo, allegro, fermata, accelerando, ritardando</p> <p>GM45C4 - Reads/writes: D.S., D.C. al fine, multiple endings, double barline, repeat signs, phrase, coda</p> <p>GM47B2 - Explains how the elements of music are used to communicate</p> <p>GM48B2 – Describes/demonstrates how music elements relate to disciplines outside the arts</p> <p>GM49A2 - Identifies/listens/responds to music of different composers</p>	<p>GM41A1 - Sings independently</p> <p>GM41A2 - Sings expressively</p> <p>GM42B1 - Maintains instrumental part</p> <p>GM43A4 - Improvises short melodies</p> <p>GM44A1 - Creates/arranges music for readings/drama</p> <p>GM47A2 - Evaluates compositions, arrangements, and improvisations</p> <p>GM49C3 - Describes purpose of music in history</p> <p>GM46A1 - Listens to/describes music using: Dynamics, tempo, meter, articulation, tonality</p> <p>GM46B1 - Identifies/responds to: AB, rondo, call and response, verse/refrain, theme and variation, coda, canon, partner songs</p> <p>GM45C1 - Reads/writes: Legato, staccato, accent, marcato, slur</p> <p>GM45D1 - Reads two-part vocal music</p> <p>GM48B1 - Connect content in songs with content in other disciplines</p> <p>GM49A1 - Sings/listens/moves to world music</p>



Fourth Grade Vocal Music Curriculum Time Line

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GLIs FOR GRADING PERIOD 4

April	May	June
<p>GM41A1 - Sings independently</p> <p>GM41A2 - Sings expressively</p> <p>GM42B2 - Blends playing in groups</p> <p>GM42B3 - Responds to conductor</p> <p>GM43A1 - Improvises answers to questions using rhythm or melody.</p> <p>GM44A2 - Creates/arranges short songs and instrumental pieces</p> <p>GM44A3 - Creates/notates short compositions</p> <p>GM44B1 - Uses notational software</p> <p>GM45C1 - Reads/writes: Legato, staccato, accent, marcato, slur</p> <p>GM45D2 - Reads two-part music for rhythmic and melodic instruments</p> <p>GM46A1 - Listens to/describes music: dynamics, tempo, meter, articulation, tonality</p> <p>GM46B1 – Identifies/responds to: AB, rondo, call and response, verse/refrain, theme and variation, coda, canon, partner songs</p> <p>GM48B1 - Connect content in songs with content in other disciplines</p> <p>GM49A3 - Similarities/differences in U.S. music</p> <p>GM49C2 - Explains the suitability of music for a specific occasion</p>	<p>GM41A1 - Sings independently</p> <p>GM41A2 - Sings expressively</p> <p>GM42A1 - Plays diverse music</p> <p>GM42B2 - Blends playing in groups</p> <p>GM43A3 - Improvises simple rhythmic and melodic variations</p> <p>GM44A1 - Creates/arranges music for readings/drama</p> <p>GM46C4 - Identifies instruments from various cultures</p> <p>GM48B1 - Connect content in songs with content in other disciplines</p> <p>GM49A1 - Sings/listens/moves to world music</p>	<p>Review GLIs through songs and musical activities</p>

VOCAL MUSIC CURRICULUM GUIDES

GENERAL MUSIC GRADE 4

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THE PURPOSE OF THIS CURRICULUM GUIDE

The purpose of this Vocal Music Curriculum Guide is to provide teachers with deeply aligned curricular materials and examples of lessons. It contains standards, benchmarks and grade level indicators which are correlated with the Ohio Arts Academic Standards, the National Music Standards, the previous levels of learning, aligned teaching resources and texts, and differentiated teaching strategies for music students.

The Vocal Music Curriculum Guide is approved by the Columbus Board of Education as the official curriculum to be taught. It is the intent of the board that all teachers will follow the prescribed scope and sequence in order to maximize student achievement.

This curriculum document provides essential information and examples that will allow teachers to create specific lessons to maximize student learning. The strategies contained in this guide are designed to provide guidance to teachers on how to approach key concepts and skills. This curriculum guide cannot replace good teaching, but it can reinforce and guide teachers to provide all students with the skills, knowledge, and experiences to master the Columbus City Schools Vocal Music Curriculum.

TEACHERS GUIDE FOR USING THIS DOCUMENT

A curriculum guide is a document designed to lead teachers in the creation of lessons that will produce higher levels of learning for all students. The content of this guide has been carefully selected to provide a focused, aligned roadmap that is 100 percent correlated to district, state and national standards.

This curriculum guide was designed using the concept of “deep curriculum alignment.” Deep alignment occurs when lessons taught to students include activities, experiences, and materials that match or exceed the content, context, and cognitive levels of the standards and lead to improved student performance.

Teachers are asked to pay particular attention to the following components of this guide:

Standards, Benchmarks and Grade Level Indicators

The vocal music Content Standards for Columbus City Schools are based on the nine National Music Standards. The Benchmarks and Grade Level Indicators are a blend of national achievement standards and standards, benchmarks and grade level indicators from the Ohio Academic Content Standards for Music. The **standards** are the overarching goals, the **benchmarks** are smaller pieces of the standards, and the **grade level indicators (GLIs)** outline what students must do to show mastery at each grade level.

Quarterly Scope and Sequence Charts

The grade level indicators have been divided into quarterly scope and sequence charts, which serve as pacing guides for each grading period. Some grade level indicators are used more than once throughout the year to allow students ample opportunity to master them. The philosophy of designing sample lesson plans is to provide strategies for teaching all grade level indicators, which may not result in lesson plans for each week.

Assessment

Assessment is one of the critical elements of deep alignment. Therefore, teachers should ensure that any assessment they create is consistent and aligned with the district grade level indicators. Assessments should also be aligned with the strategies that are used for instruction so that students receive “no surprises” when engaged in assessment. Assessment of each grade level indicator has been provided in this curriculum guide.

Summative Assessment

Summative Assessments provide ways that students demonstrate mastery of the grade level indicators. Performance, written, and alternative assessments can be used. Summative Assessments should be planned before procedures so the assessments guide the strategies for teaching the lessons.

Pre-Assessment

Pre-Assessment activities provide information about what students already know so that they are able to work towards mastering the appropriate grade level indicators.

Formative Assessment

Formative Assessment occurs during the lesson so that the teacher will know the level of student comprehension and can make adjustments in instruction during the lesson instead of waiting until the lesson is completed.

Procedures

Procedures are written with differentiated instruction in mind. Differentiated instruction means choosing a variety of strategies that will enable students with varying needs to master the grade level indicators.

Writing Connections

Writing across the curriculum is an expectation of all instruction in Columbus City Schools (CCS). The lessons in this curriculum guide contain Writing Connections that are used by CCS students (e.g., Type 1 and 2 Quick writes, formula writing, comparison and contrast, graphic organizers, short answer response and the writing process). Teachers are expected to use these connections during instruction.

Interdisciplinary Connections

Interdisciplinary Connections are the Ohio Academic Content standards and benchmarks from English Language Arts and Social Studies. These standards and benchmarks correlate/integrate with the lessons and help CCS students become accustomed to utilizing content, context and cognitive levels of the Ohio Graduation Test.

Background Information

Background Information is provided for teachers if information needed to teach the lesson is not included in district adopted texts.

Re-Teach

Re-Teach strategies are for students who did not comprehend the lesson and master the grade level indicators. Re-Teach strategies involve breaking down strategies from the procedures into smaller chunks of learning (e.g., instead of applying several elements to a piece of music, apply one element at a time).

Enrichment/Extension

Enrichment/Extension provides strategies for students who have already mastered the grade level indicators. Since mastery may occur at the beginning, during, or at the end of a lesson, they are a necessary component for differentiating instruction and providing more breadth and depth to learning.

Linked Materials

These lessons have been written to be integrated into Columbus City School's CiMS (Columbus Information Management System) online curriculum resource. When integrated online, teachers can access these Linked Materials (worksheets, etc.) for printing purposes.

Organizers

Organizers are a list of keywords utilized in the lessons which make them searchable through the CiMS online curriculum resource. Elements of the following which are used in the lessons are listed: Teaching Methods, Grouping, Assessment, Student Grouping, Bloom's Taxonomy, Gardner's Multiple Intelligences, Instructional Strategies, and SIOP/ESL (Sheltered Instruction Observation Protocol/English as a Second Language).

General Music Scope and Sequence

Grade 4

Month	Theme	GLI	Standard Benchmark GLI	OGT Social Studies Standards and Benchmarks	OGT English Language Arts Standards and Benchmarks
Grading Period 1					
September	Singing	Sings independently, on pitch and in rhythm, using correct posture, diction, breath support, and tone.	GM41A1	Social Studies Skills and Methods D	Communications: Oral and Visual – C
	Singing	Sings expressively, using articulation, dynamics, and tempi, songs representing diverse genres and cultures.	GM41A2	Social Studies Skills and Methods D	Communications: Oral and Visual – C
	Performing on Instruments	Performs on pitch, in rhythm, with appropriate dynamics and tone, music representing diverse genres and cultures.	GM42A1	Social Studies Skills and Methods D	
	Performing on Instruments	Echoes short rhythms and melodic patterns.	GM42A4	Social Studies Skills and Methods D	
	Reading and Notating	Reads sixteenth, eighth, quarter, half and whole notes and rest values, including dotted notes, in 2/4, 3/4, and 4/4 time signatures.	GM45A1		
	Reading and Notating	Writes sixteenth, eighth, quarter, half and whole notes and rest values, including dotted notes, in 2/4, 3/4, and 4/4 time signatures.	GM45A2		
	Reading and Notating	Uses a system (solfege syllables, numbers, or letters) to read simple pitch notation in the treble clef in the major keys of G, F, and C.	GM45B1		
	Reading and Notating	Writes pitch notation in the treble clef in the major keys of G, F, and C.	GM45B2		

	Listening	Identifies aurally whether a song is in a major or minor key.	GM46A2		
	Listening	Distinguishes between melody and accompaniment.	GM46B2		
	Relationships to Other Disciplines	Describes and demonstrates how content in songs connect with content in other disciplines.	GM48B1	Social Studies Skills and Methods – A, B, D	Acquisition of Vocabulary – D Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies – B, C, D Reading Applications: Informational, Technical and Persuasive Text – C Reading Applications: Reading Applications: Literary Text – F, G Research – B, C, E Communications: Oral and Visual – A
	Relation to History and Culture	Sings, listens and moves to music from world cultures.	GM49A1		
October	Singing	Sings independently, on pitch and in rhythm, using correct posture, diction, breath support, and tone.	GM41A1	Social Studies Skills and Methods D	Communications: Oral and Visual – C
	Singing	Sings expressively, using articulation, dynamics, and tempi, songs representing diverse genres and cultures.	GM41A2	Social Studies Skills and Methods D	Communications: Oral and Visual – C
	Performing on Instruments	Performs bourdons, melodic ostinati, and chords on a pitched classroom instruments (e.g., recorder, xylophone, autoharp, resonator bells, keyboard).	GM42A2		
	Reading and Notating	Reads sixteenth, eighth, quarter, half and whole notes and rest values, including dotted notes, in 2/4, 3/4, and 4/4 time signatures.	GM45A1		

	Reading and Notating	Writes sixteenth, eighth, quarter, half and whole notes and rest values, including dotted notes, in 2/4, 3/4, and 4/4 time signatures.	GM45A2		
	Reading and Notating	Uses a system (solfege syllables, numbers, or letters) to read simple pitch notation in the treble clef in the major keys of G, F, and C.	GM45B1		
	Reading and Notating	Writes pitch notation in the treble clef in the major keys of G, F, and C.	GM45B2		
	Reading and Notating	Reads and writes dynamic symbols: <i>ppp, pp, p, f, ff, fff, mp, mf</i> , crescendo, and decrescendo.	GM45C2		
	Listening	Listens to and describes a varied repertoire of music utilizing music vocabulary: dynamics, tempo, meter, articulation, tonality.	GM46A1	Social Studies Skills and Methods – A, B, D	Acquisition of Vocabulary – D Research – B, C, E Communications: Oral and Visual – A
	Listening	Distinguishes between melody and accompaniment.	GM46B2		
	Listening	Identifies and classifies instruments by the four families of the orchestra both visually and aurally.	GM46C1	Social Studies Skills and Methods – A, B, D	Acquisition of Vocabulary – D Research – B, C, E Communications: Oral and Visual – A
	Listening	Describes the way sound is produced on various instruments.	GM46C5	Social Studies Skills and Methods – A, B, D	Acquisition of Vocabulary – D Research – B, C, E Communications: Oral and Visual – A
	Relationships to Other Disciplines	Interprets music through dance, drama, and visual art.	GM48A1		
	Relation to History and Culture	Sings, listens and moves to music from world cultures.	GM49A1		
	Relation to History and Culture	Attends live music performances and demonstrates audience behavior appropriate for the context and style of music performed.	GM49B1		

November	Singing	Sings independently, on pitch and in rhythm, using correct posture, diction, breath support, and tone.	GM41A1	Social Studies Skills and Methods D	Communications: Oral and Visual – C
	Singing	Sings expressively, using articulation, dynamics, and tempi, songs representing diverse genres and cultures.	GM41A2	Social Studies Skills and Methods D	Communications: Oral and Visual – C
	Singing	Blends vocal timbres and matches dynamic levels.	GM41B2	Social Studies Skills and Methods D	Communications: Oral and Visual – C
	Singing	Responds appropriately to the cues of a conductor	GM41B3	Social Studies Skills and Methods D	
	Performing on Instruments	Performs on pitch, in rhythm, with appropriate dynamics and tone, music representing diverse genres and cultures.	GM42A1	Social Studies Skills and Methods D	
	Reading and Notating	Uses a system (solfege syllables, numbers, or letters) to read simple pitch notation in the treble clef in the major keys of G, F, and C.	GM45B1		
	Reading and Notating	Writes pitch notation in the treble clef in the major keys of G, F, and C.	GM45B2		
	Listening	Distinguishes between melody and accompaniment.	GM46B2		
	Evaluating	Explains, using appropriate music terminology, personal preferences for specific music selections, works and styles.	GM47B1	Social Studies Skills and Methods – A, B, D	Acquisition of Vocabulary – D Research – B, C, E Communications: Oral and Visual – A

	Relationships to Other Disciplines	Describes and demonstrates how content in songs connect with content in other disciplines.	GM48B1	Social Studies Skills and Methods – A, B, D	Acquisition of Vocabulary – D Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies – B, C, D Reading Applications: Informational, Technical and Persuasive Text – C Reading Applications: Literary Text – F, G Research – B, C, E Communications: Oral and Visual – A
	Relation to History and Culture	Sings, listens and moves to music from world cultures.	GM49A1		



COLUMBUS CITY SCHOOLS VOCAL MUSIC CURRICULUM



Instructional Unit	Grade 4, General Music, September
Title:	Singing with Solfege
Subject:	General Music
Grade Range:	4
Description:	In this lesson students use solfege syllables to learn the song “Way Down Yonder in the Brickyard.”
Duration:	40 minutes
Author:	Trish Gardner
Publisher:	Columbus City Schools
Keywords:	Independent Singing; Solfege

Content Standard 1: Singing, alone and with others, a varied repertoire of music

Benchmark A: Sing independently and with appropriate expression songs representing diverse genres and cultures.

GLI 1: Sings independently, on pitch and in rhythm, using correct posture, diction, breath support, and tone. GM41A1

GLI 2: Sings expressively, using articulation, dynamics, and tempi, songs representing diverse genres and cultures. GM41A2

Content Standard 5: Reading and notating music

Benchmark B: Identify and utilize treble clef pitch notation.

GLI 1: Uses a system (solfege syllables, numbers, or letters) to read simple pitch notation in the treble clef in the major keys of G, F, and C. GM45B1

Lesson Assessment

- Students learn “Way Down Yonder in the Brickyard,” using solfege syllables.
 - Students sing “Way Down Yonder in the Brickyard,” independently and expressively.
 - Students complete *Solfege Syllable Worksheet*.
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Pre-Assessment

- Teacher asks students to name solfege syllables they know. Students name syllables and indicate where they go in order from lowest to highest as the teacher (or a student) writes them on the board.
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Instructional Strategies

- Students echo short phrases sung by teacher using solfege syllables.
- Students echo phrases from the song “Way Down Yonder in the Brickyard” (Share the Music 4, page 17).
- Students look at the song in the book and listen to the recording of the song (Share the Music 4, CD1, track 14), following the melody with their fingers.
- Students identify each phrase by its solfege syllables and sing the phrases using the solfege syllables (Formative Assessment).
- Teacher walks among the students and listens for accurate pitches being sung.
- Students sing the lyrics with the recording of the song.
- Teacher unplugs one speaker so the class can sing with only the accompaniment (or uses right/left balance on stereo to play separate tracks, according to how that particular machine works).
- Students choose appropriate dynamics and articulation to add expression to the phrases (Summative Assessment).

- Individual students take turns singing the “call” while the class sings the “response” (Summative Assessment).
- Students complete *Solfege Syllables Worksheet* (Summative Assessment).

District Adopted Textbook/Supplemental Materials

- Share the Music Grade 4, CD 1
- Share the Music 4 – Student Edition

Materials/Resources

- Pencils
- CD player
- *Solfege Syllables Worksheet*

Re-Teach

- Students sing “call” with a partner while the class sings the “response.”
- Students practice echoing additional solfege phrases with correct pitch, rhythm, posture, breath support and tone.

Extension

- Students write their own songs using solfege syllables.

Linked Materials

- *Solfege Syllables Worksheet*

Interdisciplinary Connections

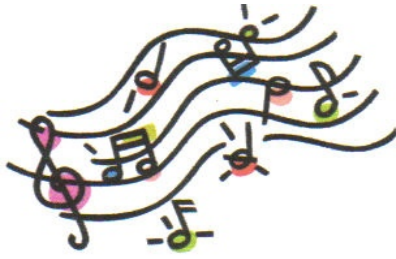
- Social Studies Skills and Methods D – Use problem solving skills to make decisions individually and in groups
- Communications: Oral and Visual C – Vary language choice and use effective presentation techniques, including voice modulation and enunciation.

Writing Connections

- Graphic organizer

Organizers

<p>Teaching Methods</p> <ul style="list-style-type: none">• Discovery Learning• Experiential Learning• Visual Instruction <p>Grouping</p> <ul style="list-style-type: none">• Heterogeneous Grouping• Large Group Instruction <p>Assessment</p> <ul style="list-style-type: none">• Alternative Assessment• Authentic Assessment• Curriculum Based Assessment• Informal Assessment• Observation <p>Student Groupings</p> <ul style="list-style-type: none">• Class• Grade• Heterogeneous Grouping• Large Group Instruction	<p>Bloom's Taxonomy of Cognitive Objectives</p> <ul style="list-style-type: none">• I Knowledge• II Comprehension• III Application <p>Gardner's Multiple Intelligences: Learning Styles</p> <ul style="list-style-type: none">• Logical-Mathematical <p>Instructional Strategies</p> <ul style="list-style-type: none">• Homework and Practice• Reinforcing Effort and Providing Recognition <p>SIOP – ESL</p> <ul style="list-style-type: none">• Guided Practice• Integrations of Reading, Writing, Speaking, and Listening Skills Modeling• Interaction• Pronunciation/Speech
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Name: _____

Date: _____

Homeroom: _____

Solfège Syllables Worksheet

1. Name the seven Solfège syllables from lowest to highest:

2. Write the correct syllable for each of the following notes:



3. Match the correct Solfège syllables with the following phrases from the song *'Way Down Yonder in the Brickyard?*

Way down yonder

Do La Do La

Step it step it

Mi Sol Sol Mi

Turn her around

Do Re Mi Do



COLUMBUS CITY SCHOOLS VOCAL MUSIC CURRICULUM



Instructional Unit	Grade 4, General Music, September
Title:	Rhythmic and Melodic Patterns
Subject:	General Music
Grade Range:	4
Description:	In this lesson, students perform on classroom instruments with appropriate dynamics and tone; and echo short rhythmic and melodic patterns.
Duration:	40 minutes
Author:	Yeh-fen Chin
Publisher:	Columbus City Schools
Keywords:	World Cultures; Rhythmic and Melodic Patterns; Echoing; Dynamics

Content Standard 2: Performing on instruments, alone and with others, a varied repertoire of music

Benchmark A: Perform on instruments independently and with appropriate expression music representing diverse genres and cultures.

GLI 1: Performs on pitch, in rhythm, with appropriate dynamics and tone, music representing diverse genres and cultures. GM42A1

GLI 4: Echoes short rhythms and melodic patterns. GM42A4

Content Standard 8: Understanding relationships between music, the other arts, and disciplines outside the arts

Benchmark B: Describe and demonstrate how elements and content of music relate to those of other disciplines.

GLI 1: Describes and demonstrates how content in songs connect with content in other disciplines. GM48B1

Content Standard 9:	<u>Understanding music in relation to history and culture</u>
Benchmark A:	Identify by genre or style and responds to music from various historical periods and diverse cultures.
GLI 1:	Sings, listens and moves to music from world cultures. GM49A1

Lesson Assessment

- Students discuss the connections between song content and social studies.
- Students perform phrases of "Mongolian Night Song" with appropriate dynamics and tone.
- Students echo short rhythmic and melodic patterns.

Pre-Assessment

- Students review concepts of dynamics by describing how dynamics can reflect the lyrics and purpose of a song.
- Students echo melodic patterns, played by the teacher, on classroom instruments.

Instructional Strategies

- Students read "A Song from Inner Mongolia" (Share the Music 4, page 18). Students discuss how dynamics might be used for "Mongolian Night Song." Students listen to "Mongolian Night Song" and discuss how the dynamics were used (Share the Music 4, page 19; CD 1, track 15).
- Class sings along with the recording. Students discuss the meanings of the lyrics/song, and describe how content in songs connect with social studies content (e.g., people make a living by herding animals; Summative Assessment).

- Students play the melody of the phrase E, G, A, B, A, G, E, with appropriate dynamics and tone (Share the Music 4 – Teacher’s Edition, page 19; Summative Assessment).
- Teacher demonstrates using movement (raising arm in an arch) for each phrase to show different length of melodic patterns. Students show the movement while listening to the music. Students discuss how rhythms are used in each pattern.
- Students echo the rhythmic and melodic pattern E, G, A, B, A, G, E, played by the teacher (Summative Assessment). Note: Teacher uses different rhythms.

District Adopted Textbook/Supplemental Materials

- Share the Music 4, CD 1
- Share the Music 4 – Teacher’s Edition
- Share the Music 4 – Student Edition

Materials/Resources

- CD player
- Classroom instruments

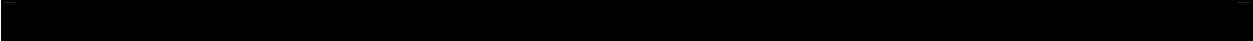
Re-Teach

- Teacher sings the letters of the melodic patterns to help students echo patterns; students echo by singing letter names while playing. Teacher gradually eliminates letter cues to develop independence.

Extension

- Students perform their own version of "Mongolian Night Song" using same melodic pattern but different rhythms.

Interdisciplinary Connections

- Social Studies Skills and Methods D – Work effectively in a group.
- 

Organizers

<p>Teaching Methods</p> <ul style="list-style-type: none">• Demonstrations• Discussions• Experiential Learning• Hands-On Learning• Interdisciplinary• Multimedia Instruction• Multiple Activities• Visual Instruction <p>Grouping</p> <ul style="list-style-type: none">• Heterogeneous Grouping• Large Group Instruction• Small Group Instruction <p>Assessment</p> <ul style="list-style-type: none">• Alternative Assessment• Authentic Assessment• Curriculum Based Assessment• Informal Assessment• Observation <p>Student Groupings</p> <ul style="list-style-type: none">• Class• Grade• Heterogeneous Grouping• Individual• Large Group Instruction	<p>Bloom's Taxonomy of Cognitive Objectives</p> <ul style="list-style-type: none">• I Knowledge• II Comprehension• III Application• IV Analysis• V Synthesis• VI Evaluation <p>Gardner's Multiple Intelligences: Learning Styles</p> <ul style="list-style-type: none">• Bodily-Kinesthetic• Interpersonal• Intrapersonal• Linguistic• Logical-Mathematical• Musical• Spatial <p>Instructional Strategies</p> <ul style="list-style-type: none">• Homework and Practice• Identifying Similarities and Differences• Nonlinguistic Representation• Questions, Cues, and Advanced Organizers• Reinforcing Effort and Providing Recognition• Setting Objectives and Providing Feedback <p>SIOP – ESL</p> <ul style="list-style-type: none">• Building Background• Comprehensible Input• Feedback• Guided Practice• Hands-On Activities• Integrations of Reading, Writing, Speaking, and Listening Skills Modeling• Interaction• Meaningful Content and Language Activities• Modeling• Scaffolding• Techniques to Make Concepts Clear
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COLUMBUS CITY SCHOOLS VOCAL MUSIC CURRICULUM



Instructional Unit	Grade 4, General Music, September
Title:	Distinguish Differences
Subject:	General Music
Grade Range:	4
Description:	In this lesson, students distinguish melody and accompaniment; and aurally distinguish major and minor keys.
Duration:	40 minutes
Author:	Yeh-fen Chin
Publisher:	Columbus City Schools
Keywords:	Melody; Accompaniment; Major; Minor

Content Standard 5: Reading and notating music

Benchmark A: Identify and utilize rhythm notation.

GLI 1: Reads sixteenth, eighth, quarter, half and whole notes and rest values, including dotted notes, in 2/4, 3/4, and 4/4 time signatures. GM45A1

GLI 2: Writes sixteenth, eighth, quarter, half and whole notes and rest values, including dotted notes, in 2/4, 3/4, and 4/4 time signatures. GM45A2

Benchmark B: Identify and utilize treble clef pitch notation.

GLI 2: Writes pitch notation in the treble clef in the major keys of G, F and C. GM45B2

Content Standard 6:	<u>Listening to, analyzing, responding, and describing music</u>
Benchmark A:	Listen to, respond, and describe a varied repertoire of music utilizing musical terminology.
GLI 2:	Identifies aurally whether a song is in a major or minor key. GM46A2
Benchmark B:	Listen to a varied repertoire of music and analyze the structure.
GLI 2:	Distinguishes between melody and accompaniment. GM46B2

Lesson Assessment

- Students distinguish between melody and accompaniment.
- Students read and write pitch notation of the accompaniment on the *Ostinato Accompaniment Notating Chart*.
- Students aurally identify major and minor keys.

Pre-Assessment

- Students listen to familiar songs and identify melody and accompaniment.
- Teacher plays "Frère Jacques" in major and minor keys. Students identify the modalities that they hear.

Instructional Strategies

- Class listens to and sings "I Don't Care If the Rain Comes Down" (Share the Music 4, page 108; CD 3, track 4). Students discuss what kind of mood the song indicates.
- Class sings the first two measures and identifies the letter names of each note.
- Students play a simplified ostinato pattern from the two measures (C, D, E, C) on classroom instruments as accompaniment to the song.
- Teacher divides students into two groups: one sings the melody; the other plays accompaniment. Students identify the melodic and accompaniment groups (Summative Assessment).
- Students write the pitch notation of the accompaniment by completing the *Ostinato Accompaniment Notating Chart* (Summative Assessment).
- Teacher introduces the concepts of major and minor using "I Don't Care If the Rain Comes Down." Teacher first plays the major key with varied tempi, rhythms and dynamics, and then, plays the minor key with same variations in tempo, rhythm and dynamics. Students aurally identify major and minor keys (Summative Assessment).

District Adopted Textbook/Supplemental Materials

- Share the Music 4, CD 3
- Share the Music 4 – Student Edition


Materials/Resources

- CD player
- Classroom instruments
- *Ostinato Accompaniment Notating Chart*


Re-Teach

- Teacher asks students to sing the A section of "I Don't Care If the Rain Comes Down" with syllables to help them identify the major and minor keys.
- Teacher improvises longer listening examples in major and minor keys, to help students develop listening skills.

Extension

- Students identify more examples of major and minor keys in various styles and genre.
- 

Linked Materials

- *Ostinato Accompaniment Notating Chart*
- 

Writing Connection

- Graphic organizer
- 

Organizers

<p>Teaching Methods</p> <ul style="list-style-type: none">• Advanced Organizers• Demonstrations• Discovery Learning• Discussions• Experiential Learning• Hands-On Learning• Interdisciplinary• Multimedia Instruction• Multiple Activities• Visual Instruction <p>Grouping</p> <ul style="list-style-type: none">• Heterogeneous Grouping• Large Group Instruction• Small Group Instruction <p>Assessment</p> <ul style="list-style-type: none">• Alternative Assessment• Authentic Assessment• Curriculum Based Assessment• Informal Assessment• Observation <p>Student Groupings</p> <ul style="list-style-type: none">• Class• Grade• Heterogeneous Grouping• Individual• Large Group Instruction	<p>Bloom's Taxonomy of Cognitive Objectives</p> <ul style="list-style-type: none">• I Knowledge• II Comprehension• III Application• IV Analysis• V Synthesis• VI Evaluation <p>Gardner's Multiple Intelligences: Learning Styles</p> <ul style="list-style-type: none">• Bodily-Kinesthetic• Interpersonal• Intrapersonal• Linguistic• Logical-Mathematical• Musical• Spatial <p>Instructional Strategies</p> <ul style="list-style-type: none">• Homework and Practice• Identifying Similarities and Differences• Nonlinguistic Representation• Questions, Cues, and Advanced Organizers• Reinforcing Effort and Providing Recognition• Setting Objectives and Providing Feedback <p>SIOP – ESL</p> <ul style="list-style-type: none">• Building Background• Comprehensible Input• Feedback• Guided Practice• Hands-On Activities• Integrations of Reading, Writing, Speaking, and Listening Skills Modeling• Interaction• Meaningful Content and Language Activities• Modeling• Scaffolding• Techniques to Make Concepts Clear
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Name: _____ Grade: _____ Room #: _____

Ostinato Accompaniment Notating Chart

Accompaniment for "*I Don't Care If the Rain Comes Down*"

Directions: Notate the ostinato pattern played to accompany the song.
Write the time signature using 2/4. Remember to draw a treble clef at the beginning of the staff and a repeat sign at the end of the staff.

C Major

Draw a Treble Clef here

Time Signature

C D E C

Draw a repeat sign here



COLUMBUS CITY SCHOOLS VOCAL MUSIC CURRICULUM



Instructional Unit	Grade 4, General Music, October
Title:	Describing Music
Subject:	General Music
Grade Range:	4
Description:	In this lesson, students read dynamic symbols and describe music using music vocabulary and perform and self-assess audience behavior.
Duration:	40 minutes
Author:	Yeh-fen Chin
Publisher:	Columbus City Schools
Keywords:	Music Vocabulary; Dynamic Symbols; Audience Behavior

Content Standard 2: Performing on instruments, alone and with others, a varied repertoire of music

Benchmark A: Perform on instruments independently and with appropriate expression music representing diverse genres and cultures.

GLI 2: Performs bourdons, melodic ostinati, and chords on pitched classroom instruments (e.g., recorder, xylophone, autoharp, resonator bells, keyboard). GM42A2

Content Standard 5: Reading and notating music

Benchmark C: Identify, and utilize symbols and traditional terms referring to expression and form.

GLI 2: Reads and writes dynamic symbols: *ppp, pp, p, f, ff, fff, mp, mf*, crescendo, and decrescendo. GM45C2

Content Standard 6:	<u>Listening to, analyzing, responding, and describing music</u>
Benchmark A:	Listen to, respond, and describe a varied repertoire of music utilizing musical terminology.
GLI 1:	Listens to and describes a varied repertoire of music utilizing music vocabulary: dynamics, tempo, meter, articulation, tonality. GM46A1
Content Standard 8:	<u>Understanding relationships between music, the other arts, and disciplines outside the arts</u>
Benchmark A:	Identify similarities and differences in the meanings of common terms used in the various arts.
GLI 1:	Interprets music through dance, drama, and visual art. GM48A1
Content Standard 9:	<u>Understanding music in relation to history and culture</u>
Benchmark B:	Demonstrate appropriate audience behavior.
GLI 1:	Attends live music performances and demonstrates audience behavior appropriate for the context and style of music performed. GM49B1



Lesson Assessment

- Students interpret the Hungarian song “Come and Sing Together” through dance.
- Students read dynamic symbols: *mp*, *mf*, *f*, *crescendo*, *decrescendo*.
- Students use music vocabulary to describe music.
- Students play chords on classroom instruments to accompany themselves singing.
- Students serve as audience and performers in a classroom performance of “Come and Sing Together,” switch roles and self-assess audience behavior.

Pre-Assessment

- Students demonstrate concepts of dynamics by naming dynamic symbols and demonstrating dynamic levels.


Instructional Strategies

- Students read "Singing with Dynamics" and examine the images on pages 138-139, Share the Music 4. Students discuss the purpose of the Hungarian song, "Come and Sing Together" (Formative Assessment).
- Class listens to and sings "Come and Sing Together" (Share the Music 4, pages 138-139; CD 3, track 9; unison). Students interpret the song through dance (Summative Assessment).
- Students read "The Drama of Dynamics" (Share the Music 4, page 136). Students identify the dynamic symbols used in the song "Come and Sing Together" (Formative Assessment).
- Students listen to and sing the song with appropriate dynamics, reading dynamic symbols *mp*, *mf*, *f*, *crescendo*, *decrescendo*. Students describe the music using music vocabulary (e.g., dynamics and articulation; Summative Assessment).
- Students play Dm chords, on classroom instruments, to accompany the song while listening to and singing the song (Summative Assessment).
- Students discuss the appropriate behavior as an audience member using the *Audience Behavior Self-Assessment Form* (Formative Assessment).
- Class divides into two groups. One group performs on classroom instruments with music while the other listens. Groups switch roles. Students self-assess their behavior as audience by completing the *Audience Behavior Self-Assessment Form* (Summative Assessment).

District Adopted Textbook/Supplemental Materials

- Share the Music 4, CD 3
- Share the Music 4 – Student Edition


Materials/Resources

- CD player
 - Classroom instruments
 - Pencils
 - *Audience Behavior Self-Assessment Form*
- 


Re-Teach

- Teacher displays graphic organizers showing music vocabulary under various categories (e.g., dynamics, tempo, articulation), to help students recall them.
- Teacher provides more listening examples to help students describe music elements.

Extension

- Students play melodic ostinati using notes of Dm chords to accompany the song.
- 

Linked Materials

- *Audience Behavior Self-Assessment Form*
- 

Writing Connection

- Graphic organizers

Organizers

<p>Teaching Methods</p> <ul style="list-style-type: none">• Advanced Organizers• Computer-Assisted Instruction• Demonstrations• Discovery Learning• Discussions• Experiential Learning• Hands-On Learning• Integrated Instruction• Interdisciplinary• Multimedia Instruction• Multiple Activities• Visual Instruction <p>Grouping</p> <ul style="list-style-type: none">• Heterogeneous Grouping• Large Group Instruction• Small Group Instruction <p>Assessment</p> <ul style="list-style-type: none">• Alternative Assessment• Authentic Assessment• Curriculum Based Assessment• Informal Assessment• Observation• Self Evaluation <p>Student Groupings</p> <ul style="list-style-type: none">• Class• Grade• Heterogeneous Grouping• Individual• Large Group Instruction	<p>Bloom's Taxonomy of Cognitive Objectives</p> <ul style="list-style-type: none">• I Knowledge• II Comprehension• III Application• IV Analysis• V Synthesis• VI Evaluation <p>Gardner's Multiple Intelligences: Learning Styles</p> <ul style="list-style-type: none">• Bodily-Kinesthetic• Interpersonal• Intrapersonal• Linguistic• Logical-Mathematical• Musical• Spatial <p>Instructional Strategies</p> <ul style="list-style-type: none">• Homework and Practice• Identifying Similarities and Differences• Nonlinguistic Representation• Questions, Cues, and Advanced Organizers• Reinforcing Effort and Providing Recognition• Setting Objectives and Providing Feedback <p>SIOP – ESL</p> <ul style="list-style-type: none">• Building Background• Comprehensible Input• Feedback• Guided Practice• Hands-On Activities• Integrations of Reading, Writing, Speaking, and Listening Skills Modeling• Interaction• Meaningful Content and Language Activities• Modeling• Scaffolding• Techniques to Make Concepts Clear
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Name: _____

Audience Behavior Self-Assessment Form

Title of the performance: _____

Date: _____ Time: _____

Place: _____

Performer(s): _____

As an audience member, rate your behavior on the scale from 1 to 3.
(1=Needs Work; 2=Average; and 3=Excellent)

My behaviors as an audience member:

	1 Needs Work	2 Acceptable	3 Excellent
1. Applauded appropriately before performance.	1	2	3
2. Responded appropriately to the style and context of the performance.	1	2	3
3. Showed appropriate listening behavior during the performance.	1	2	3
4. Applauded performer(s) at appropriate moments during and at the end of the performance.	1	2	3

Total Score: _____

Critique: Comment on your behavior at the performance.



COLUMBUS CITY SCHOOLS VOCAL MUSIC CURRICULUM



Instructional Unit	Grade 4, General Music, October
Title:	The Orchestra
Subject:	General Music
Grade Range:	4
Description:	In this unit, students describe how instruments make sounds, and visually and aurally identify instruments by orchestral families.
Duration:	40 minutes
Author:	Yeh-fen Chin
Publisher:	Columbus City Schools
Keywords:	Orchestral Families; Sound Production; Instrument Identification

Content Standard 6: Listening to, analyzing, responding and describing music

Benchmark C: Identify and classify the sounds of instruments and voices.

GLI 1: Identifies and classifies instruments by the four families of the orchestra both visually and aurally. GM46C1

GLI 5: Describes the way sound is produced on various instruments. GM46C5

Lesson Assessment

- Students describe how instruments produce sounds.
- Students aurally identify instruments into four families.
- Students visually identify and classify instruments by four orchestral families by playing a game, *Big Wind Blows*.

Pre-Assessment

- Using the pictures presented by the teacher, students visually identify instruments and classify into four families.
- Students aurally identify four families by reviewing "Montage of Orchestral Sounds" (Share the Music 4, page 60; CD 2, track 3).

Instructional Strategies

- Class reviews the families of orchestra using "Families of Instruments" (Share the Music 4, pages 68-69). Students describe how families are alike and different (Formative Assessment).
- Students listen to "Strings and Things" (Share the Music 4, CD 2, track 23; Formative Assessment).
- Class reviews how the sounds are produced using "*Background: Instrument Families*" (Share the Music 4 – Teacher's Edition, pages 68-69). Students describe the process using their own words (Summative Assessment).
- Students listen to "Family Fusion" and call out the names of the instrument families (Share the Music 4, CD 2, track 24; Summative Assessment).
- Students visually identify and classify instruments into four orchestral families by playing the Taiwanese children game, *Big Wind Blows* (directions follow; Summative Assessment).

- Big Wind Blows Game

- Materials: charts/cards of instruments and orchestral families

(NOTE: Teachers can use their own instruments cards or utilize the resource from Share the Music Musical Instruments Blackline Masters, Grades K-8.)

- Directions:

1. Teacher gives each student one instrument card and has them hold the cards at all times.
2. Teacher selects one student to stand in the center (with his/her own card) as the *big wind* while others are sitting on chairs in a circle around the *big wind*.
3. The *big wind* calls out: "The big wind blows!" and the class responds: "Blows what?"
4. The *big wind* then calls out one orchestral family (e.g., strings family).
5. The students who hold instruments in the family called out must leave their seats and find new seats while the *big wind* student also tries to get in one of their seats.
6. The last student who has no seat becomes the next *big wind*.
7. Class plays the game again.

District Adopted Textbook/Supplemental Materials

- Share the Music 4 , CD 2
- Share the Music Musical Instruments Blackline Masters Grades K-8
- Share the Music 4 – Student Edition


Materials/Resources

- CD player
- Instruments/Orchestral Families Charts



Re-Teach

- Teacher plays recordings of only two orchestral families, at first, to help students aurally identify them.

Extension

- Students design a game for identifying orchestral families.
- 

Interdisciplinary Connections

- Social Studies Skills and Methods D – Work effectively in a group
- 

Organizers

<p>Teaching Methods</p> <ul style="list-style-type: none">• Advanced Organizers• Brainstorming• Demonstrations• Discussions• Hands-On Learning• Interdisciplinary• Multimedia Instruction• Multiple Activities• Simulations and Games• Thematic Approach• Visual Instruction <p>Grouping</p> <ul style="list-style-type: none">• Heterogeneous Grouping• Individualized Instruction• Large Group Instruction• Small Group Instruction <p>Assessment</p> <ul style="list-style-type: none">• Alternative Assessment• Authentic Assessment• Curriculum Based Assessment• Informal Assessment• Observation <p>Student Groupings</p> <ul style="list-style-type: none">• Class• Grade• Heterogeneous Grouping• Individual• Individualized Instruction• Large Group Instruction• Pair	<p>Bloom's Taxonomy of Cognitive Objectives</p> <ul style="list-style-type: none">• I Knowledge• II Comprehension• III Application• IV Analysis• V Synthesis• VI Evaluation <p>Gardner's Multiple Intelligences: Learning Styles</p> <ul style="list-style-type: none">• Bodily-Kinesthetic• Interpersonal• Intrapersonal• Linguistic• Logical-Mathematical• Musical <p>Instructional Strategies</p> <ul style="list-style-type: none">• Identifying Similarities and Differences• Nonlinguistic Representation• Questions, Cues, and Advanced Organizers• Reinforcing Effort and Providing Recognition• Setting Objectives and Providing Feedback <p>SIOP – ESL</p> <ul style="list-style-type: none">• Building Background• Comprehensible Input• Feedback• Guided Practice• Hands-On Activities• Integrations of Reading, Writing, Speaking, and Listening Skills Modeling• Interaction• Meaningful Content and Language Activities• Modeling• Scaffolding• Techniques to Make Concepts Clear
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COLUMBUS CITY SCHOOLS VOCAL MUSIC CURRICULUM



Instructional Unit	Grade 4, General Music, November
Title:	Choices With Voices
Subject:	General Music
Grade Range:	4
Description:	In this lesson, students sing in groups, with appropriate expression, blending vocal timbres, matching dynamic levels and responding appropriately to the cues of a conductor. They will also explain, using appropriate music terminology, personal preferences for specific music selections, works and styles.
Duration:	40 minutes
Author:	Casey Sanders
Publisher:	Columbus City Schools
Keywords:	Blending Vocal Timbres; Conductor Cues; Personal Music Preferences

Content Standard 1: Singing, alone and with others, a varied repertoire of music

Benchmark B: Sing in groups, with appropriate expression, songs representing diverse genres and cultures.

GLI 2: Blends vocal timbres and matches dynamic levels. GM41B2


GLI 3: Responds appropriately to the cues of a conductor. GM41B3

Content Standard 7: Evaluating music and music performances


Benchmark B: Demonstrate how music communicates meaning of lyrics, feelings, moods or images.

GLI 1: Explains, using appropriate music terminology, personal preferences for specific music selections, works and styles. GM47B1

Lesson Assessment

- Students blend vocal timbres and match dynamic levels as they perform “I Wish,” in canon.
 - Student groups respond appropriately to the cues of a conductor while performing a speech piece.
 - Students use Share the Music 4, Resource Master TA•2, to explain, using appropriate musical terminology, personal preferences for specific music selections, works and styles.
- 

Pre-Assessment

- Students read Share the Music 4, page 20.
 - Students listen to “Mañana Iguana” and list ways Bobby McFerrin says “good-bye” (Share the Music 4, CD 1, track 17).
 - Students tell how McFerrin changed his voice in the different phrases.
- 

Instructional Strategies


- Class listens to “I Wish” (unison; Share the Music 4, page 21; CD 1, track 18).
- Students read about vocal registers on Share the Music 4, page 20. They listen to *Recorded Lesson: “Speaking in Two Registers”* (CD 1, track 19), and learn to speak “I Wish” in two registers (Formative Assessment).
- Students speak “I Wish,” once in each register. They read about canons on page 21 and divide into two groups, one for each register.
- They listen to “I Wish” (canon; CD 1, track 20), then speak it in canon, blending both vocal timbres and matching dynamic levels (Summative Assessment).

- Class determines ways that Bobby McFerrin uses his voice as he sings “Mañana Iguana” (CD 1, track 17).
- Selected students say their favorite expression from the song in both registers and create their own unique ways to say their favorite expressions (Formative Assessment).
- Students work in small cooperative groups to plan a performance of “I Wish” using variations in vocal range, registers, pitch, duration, loudness, and quality.
- With “Mañana Iguana” as a model, each group uses the “*I Wish*” *Performance Worksheet* to write out their ideas as a score with graphic notation (Formative Assessment).
- Each group chooses a conductor to lead them in their performance of “I Wish.” They practice their speech pieces.
- Each group responds to the cues of their conductor as they perform their speech piece (Summative Assessment).
- Students use Share the Music 4, Resource Master TA•2, to identify music terminology and personal preference for specific music selections, works, and styles, using the following songs (Summative Assessment):
 - “I Missed the Bus” (CD 4, track 21),
 - “Galliard” (CD 5, track 24),
 - “The Foxhunter’s” from *Flower Basket Medley* (CD 2, track 1),
 - “Campo” (CD 2, track 11), and
 - “In a Mountain Path” (CD 2, track 33).

District Adopted Textbook/Supplemental Materials

- Share the Music 4, CDs 1, 2, 4, 5
- Share the Music 4, Resource Master TA•2
- Share the Music 4, Resource Master TA•3
- Share the Music 4 – Student Edition
- Share the Music 4 – Teacher’s Edition


Materials/Resources

- Pencils
 - CD player
 - *I Wish Performance Worksheet*
- 


Re-Teach

- *Alternate Teaching Strategies* (Share the Music 4 – Teacher’s Edition, pages 20 and 22)

Extension

- Students complete Share the Music 4, Resource Master TA•3 “Interest Inventory,” and discuss their responses.
- 


Linked Materials

- “*I Wish*” *Performance Worksheet*
- 

Interdisciplinary Connections

- Communications: Oral and Visual C – Vary language choice and use effective presentation techniques, including voice modulation and enunciation.
- Social Studies Skills and Methods D – Work effectively in a group.

Writing Connection

- Graphic organizer
- 

Organizers

<p>Teaching Methods</p> <ul style="list-style-type: none">• Advanced Organizers• Brainstorming• Cooperative Learning• Discovery Learning• Discussions• Experiential Learning• Integrated Instruction• Questioning Techniques <p>Grouping</p> <ul style="list-style-type: none">• Heterogeneous Grouping• Large Group Instruction <p>Assessment</p> <ul style="list-style-type: none">• Authentic Assessment• Curriculum Based Assessment• Informal Assessment• Observation <p>Student Groupings</p> <ul style="list-style-type: none">• Class• Grade• Heterogeneous Grouping• Large Group Instruction	<p>Bloom's Taxonomy of Cognitive Objectives</p> <ul style="list-style-type: none">• I Knowledge• II Comprehension• III Application• IV Analysis• V Synthesis• VI Evaluation <p>Gardner's Multiple Intelligences: Learning Styles</p> <ul style="list-style-type: none">• Interpersonal• Intrapersonal• Linguistic• Musical <p>Instructional Strategies</p> <ul style="list-style-type: none">• Cooperative Learning• Homework and Practice• Questions, Cues, and Advanced Organizers• Setting Objectives and Providing Feedback• Summarizing and Notetaking <p>SIOP – ESL</p> <ul style="list-style-type: none">• Building Background• Hands-On Activities• Integrations of Reading, Writing, Speaking, and Listening Skills Modeling• Interaction
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Name _____
Class _____

“I Wish”

Performance Worksheet

Create your own version of “I Wish.” Experiment with some of the ideas listed below. Decide how to perform your speech piece. Use these or other markings to remind you of your decisions.

- Will you use long _____ and short _ sounds?
- Will you say some words **LOUD** and some words *soft*?
- Will you accent > any words?
- Will you get faster~~~~~ or slower~~ or stay at a steady - - - tempo?
- Will you say any words high ↑ or low ↓ ?
- Where might you pause ‘ to catch your breath?

Write “I Wish” with your changes on the lines below:

General Music Scope and Sequence

Grade 4

Month	Theme	GLI	Standard Benchmark GLI	OGT Social Studies Standards and Benchmarks	OGT English Language Arts Standards and Benchmarks
Grading Period 2					
November	Reading and Notating	Reads sixteenth, eighth, quarter, half and whole notes and rest values, including dotted notes, in 2/4, 3/4, and 4/4 time signatures.	GM45A1		
	Reading and Notating	Writes sixteenth, eighth, quarter, half and whole notes and rest values, including dotted notes, in 2/4, 3/4, and 4/4 time signatures.	GM45A2		
	Reading and Notating	Reads and writes dynamic symbols: <i>ppp, pp, p, f, ff, fff, mp, mf</i> , crescendo, and decrescendo.	GM45C2		
	Listening	Listens to and describes a varied repertoire of music utilizing music vocabulary: dynamics, tempo, meter, articulation, tonality.	GM46A1	Social Studies Skills and Methods – A, B, D	Acquisition of Vocabulary – D Research – B, C, E Communications: Oral and Visual – A
	Listening	Identifies and classifies band instruments.	GM46C3	Social Studies Skills and Methods – A, B, D	Acquisition of Vocabulary – D
December	Singing	Sings independently, on pitch and in rhythm, using correct posture, diction, breath support, and tone.	GM41A1	Social Studies Skills and Methods D	Communications: Oral and Visual – C
	Singing	Sings expressively, using articulation, dynamics, and tempi, songs representing diverse genres and cultures.	GM41A2	Social Studies Skills and Methods D	Communications: Oral and Visual – C
	Singing	Sings in groups ostinati, partner songs, two-part songs and canons (e.g., rounds) of diverse genres and cultures with appropriate expression.	GM41B1	Social Studies Skills and Methods D	Communications: Oral and Visual – C

	Performing on Instruments	Performs on pitch, in rhythm, with appropriate dynamics and tone, music representing diverse genres and cultures.	GM42A1	Social Studies Skills and Methods D	
	Evaluating	Develops and applies criteria for evaluating their performances and the performances of others.	GM47A1	Social Studies Skills and Methods – A, B, D	Acquisition of Vocabulary – D Reading Applications: Informational, Technical and Persuasive Text – B Research – B, C, E Communications: Oral and Visual – A
	Relation to History and Culture	Explains, using appropriate music terminology, personal preferences for specific music selections, works and styles.	GM47B1	Social Studies Skills and Methods – A, B, D	Acquisition of Vocabulary – D Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies – B, C, D Reading Applications: Literary Text – F, G Research – B, C, E Communications: Oral and Visual – A
	Relationships to Other Disciplines	Defines, identifies and compares the use of similar elements (e.g., form, rhythm) in music and other arts forms.	GM48A2	Social Studies Skills and Methods – A, B, D	Acquisition of Vocabulary – D Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies – B, C, D Reading Applications: Reading Applications: Literary Text – F, G Research – B, C, E Communications: Oral and Visual – A
	Relation to History and Culture	Sings, listens and moves to music from world cultures.	GM49A1		
	Relation to History and Culture	Explains the suitability of music for a specific occasion	GM49C2	Social Studies Skills and Methods – A, B, D	Acquisition of Vocabulary – D Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies – B, C, D Reading Applications: Literary Text – F, G Research – B, C, E Communications: Oral and Visual – A

	Relation to History and Culture	Identifies and describes musical careers and their qualifications.	GM49D1	Social Studies Skills and Methods – A, B, D	Acquisition of Vocabulary – D Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies – B, C, D Reading Applications: Literary Text – F, G Research – B, C, E Communications: Oral and Visual – A
January	Singing	Sings independently, on pitch and in rhythm, using correct posture, diction, breath support, and tone.	GM41A1	Social Studies Skills and Methods D	Communications: Oral and Visual – C
	Singing	Sings expressively, using articulation, dynamics, and tempi, songs representing diverse genres and cultures.	GM41A2	Social Studies Skills and Methods D	Communications: Oral and Visual – C
	Performing on Instruments	Echoes short rhythms and melodic patterns.	GM42A4	Social Studies Skills and Methods D	
	Reading and Notating	Reads sixteenth, eighth, quarter, half and whole notes and rest values, including dotted notes, in 2/4, 3/4, and 4/4 time signatures.	GM45A1		
	Reading and Notating	Writes sixteenth, eighth, quarter, half and whole notes and rest values, including dotted notes, in 2/4, 3/4, and 4/4 time signatures.	GM45A2		
	Listening	Identifies and classifies instruments by the four families of the orchestra both visually and aurally.	GM46C1	Social Studies Skills and Methods – A, B, D	Acquisition of Vocabulary – D Research – B, C, E Communications: Oral and Visual – A
	Listening	Identifies and describes vocal characteristics of singers: male or female adult, children, light or heavy, vibrato, etc.	GM46C2	Social Studies Skills and Methods – A, B, D	Acquisition of Vocabulary – D Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies – B, C, D Research – B, C, E Communications: Oral and Visual – A

	Relationships to Other Disciplines	Describes and demonstrates how content in songs connect with content in other disciplines.	GM48B1	Social Studies Skills and Methods – A, B, D	Acquisition of Vocabulary – D Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies – B, C, D Reading Applications: Informational, Technical and Persuasive Text – C Reading Applications: Literary Text – F, G Research – B, C, E Communications: Oral and Visual – A
	Relation to History and Culture	Sings, listens and moves to music from world cultures.	GM49A1		
	Relation to History and Culture	Identifies, listens and responds to music of different composers.	GM49A2	History – A Social Studies Skills and Methods – A, B, D	Acquisition of Vocabulary – D Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies – B, C, D Reading Applications: Literary Text – F, G Research – B, C, E Communications: Oral and Visual – A
	Relation to History and Culture	Describes types of music performed or heard in a variety of daily settings.	GM49C1	Social Studies Skills and Methods – A, B, D	Acquisition of Vocabulary – D Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies – B, C, D Reading Applications: Literary Text – F, G Research – B, C, E Communications: Oral and Visual – A
	Relation to History and Culture	Describes the purpose of music from selected historical periods.	GM49C3	History – A Social Studies Skills and Methods – A, B, D	Acquisition of Vocabulary – D Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies – B, C, D Reading Applications: Literary Text – F, G Research – B, C, E Communications: Oral and Visual – A



COLUMBUS CITY SCHOOLS VOCAL MUSIC CURRICULUM



Instructional Unit	Grade 4, General Music, November
Title:	The Drama of Dynamics
Subject:	General Music
Grade Range:	4
Description:	In this lesson, students identify and classify band instruments and read and write <i>ppp, pp, p, f, ff, fff, mp, mf</i> , crescendo, and decrescendo.
Duration:	40 minutes
Author:	Casey Sanders
Publisher:	Columbus City Schools
Keywords:	Band Instruments; Dynamic Symbols; <i>ppp, pp, p, f, ff, fff, mp, mf</i> ; Crescendo; Decrescendo

Content Standard 5: Reading and notating music

Benchmark C: Identify, and utilize symbols and traditional terms referring to expression and form.


GLI 2: Reads and writes dynamic symbols: *ppp, pp, p, f, ff, fff, mp, mf*, crescendo, and decrescendo. GM45C2

Content Standard 6: Listening to, analyzing, responding to, and describing music


Benchmark C: Identify and classify the sounds of instruments.

GLI 3: Identifies and classifies band instruments. GM46C3

Lesson Assessment

- Students identify and classify band instruments.
 - Students read and write dynamic symbols: *ppp*, *pp*, *p*, *f*, *ff*, *fff*, *mp*, *mf*, crescendo, and decrescendo.
- 

Pre-Assessment

- Students read Share the Music 4, pages 68-69, and discuss how the instruments of each family are related (e.g., instrument materials, how they produce sound).
 - Class listens to “Strings and Things” (Share the Music 4, CD 2, track 23).
 - Students listen to *Recorded Lesson “Family Fusion”* (CD 2, track 24) and call out names of individual instrument families. They imitate the motion of playing an instrument of their choice when all four families play at the same time.
- 

Instructional Strategies

- Students read Share the Music 4, page 130, and discuss how a concert band is different from an orchestra (Formative Assessment).
- Students listen to “Over the Hills and Far Away” (Share the Music 4, CD 3, track 18), an example of concert band music, and read about composer Percy Grainger (Share the Music 4, page 131).
- Students look at the picture of a concert band (Share the Music 4, page 130) and identify the instruments that comprise a concert band (Summative Assessment).
- Students review the three families of instruments in the concert band as the teacher writes them on the chalkboard. Students classify the instruments into families (Summative Assessment).
- Students read “The Drama of Dynamics” (Share the Music 4, page 136) and discuss “Think it Through” (Share the Music 4, page 137; Formative Assessment).

- Students review “Over the Hills and Far Away” and read the dynamic markings as they follow the listening map in the student text (Share the Music 4, page 137; CD 3, track 18; Summative Assessment).
- Using Share the Music 4, Resource Master 6•2, students write dynamic markings and perform a written rhythm pattern that includes dynamic changes (Summative Assessment).

District Adopted Textbook/Supplemental Materials

- Share the Music 4, CD 2 and 3
- Share the Music 4, Resource Master 6•2
- Share the Music 4 – Student Edition
- Share the Music 4 – Teacher’s Edition

Materials/Resources

- Pencils
- CD player
- Unpitched instruments (optional)


Re-Teach

- *Extra Help: Instrument Families* (Share the Music 4 – Teacher’s Edition, page 68).

Extension

- *Critical Thinking: Instrument Families* (Share the Music 4 – Teacher’s Edition, page 69).

Interdisciplinary Connections

- Acquisition of Vocabulary D – Use knowledge of symbols, acronyms, word origins, and derivations to determine the meanings of unknown words.
 - Social Studies Skills and Methods A – Obtain information from a variety of primary and secondary sources using the component parts of the source.
 - Social Studies Skills and B – Use a variety of sources to organize information and draw inferences.
 - Social Studies Skills and Methods D – Work effectively in a group.
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Organizers

<p>Teaching Methods</p> <ul style="list-style-type: none">• Advanced Organizers• Discovery Learning• Discussions• Experiential Learning• Guided Design• Integrated Instruction• Multiple Activities <p>Grouping</p> <ul style="list-style-type: none">• Heterogeneous Grouping• Large Group Instruction <p>Assessment</p> <ul style="list-style-type: none">• Authentic Assessment• Curriculum Based Assessment• Informal Assessment• Observation <p>Student Groupings</p> <ul style="list-style-type: none">• Class• Grade• Heterogeneous Grouping• Large Group Instruction	<p>Bloom's Taxonomy of Cognitive Objectives</p> <ul style="list-style-type: none">• I Knowledge• II Comprehension• III Application• IV Analysis• V Synthesis• VI Evaluation <p>Gardner's Multiple Intelligences: Learning Styles</p> <ul style="list-style-type: none">• Interpersonal• Intrapersonal• Linguistic• Musical• Spatial <p>Instructional Strategies</p> <ul style="list-style-type: none">• Identifying Similarities and Differences• Nonlinguistic Representation• Questions, Cues, and Advanced Organizers• Summarizing and Notetaking <p>SIOP – ESL</p> <ul style="list-style-type: none">• Guided Practice• Hands-On Activities• Integrations of Reading, Writing, Speaking, and Listening Skills Modeling
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COLUMBUS CITY SCHOOLS VOCAL MUSIC CURRICULUM



Instructional Unit	Grade 4, General Music, December
Title:	A Musician's Role
Subject:	General Music
Grade Range:	4
Description:	In this unit, students identify and describe musical careers and their qualifications. Students also explain the suitability of music for a specific occasion.
Duration:	3, 40 minute lessons
Author:	Casey Sanders
Publisher:	Columbus City Schools
Keywords:	Music Careers; Music Used for Special Occasions

Content Standard 9: Understanding music in relation to history and culture

Benchmark C: Identify the uses and suitability of music in their daily experiences and the experiences of others.

GLI 2: Explains the suitability of music for a specific occasion.
GM49C2

Benchmark D: Identify and describe roles of musicians in various music settings.

GLI 1: Identifies and describes musical careers and their qualifications. GM49D1

Lesson Assessment

- Students use *Cheer for the U.S.A. Worksheet* to explain the suitability of patriotic music at specific events.
 - Students identify and describe musical careers and their qualifications.
 - Students work in cooperative groups to select, summarize and present information about a career in music.
-

Pre-Assessment

- Students take turns reading each line of “Festival” (Share the Music 4, page 297).
 - Students talk about festivals and celebrations and discuss when their favorite holidays occur during the year.
 - Students work in groups to make a list of songs that they enjoy singing for different celebrations.
-

Instructional Strategies

Lesson 1

- Students discuss the role of music at festivals and celebrations (Formative Assessment).
- Students read Share the Music 4, page 298.
- They listen to “The Star Spangled Banner,” and focus on the words of the second and third verses (Share the Music 4, CD 7, track 13). They identify and discuss the meaning of difficult vocabulary words.
- Students listen as the teacher reads background information about the “Star Spangled Banner” (*Background: The National Anthem*; Share the Music 4 – Teacher’s Edition, page 298). The class sings the song.
- Students listen as the teacher reads (*Background: Patriotic Holidays*; Share the Music 4 – Teacher’s Edition, page 298).

- Class is divided into cooperative groups of 3-4 students.
- Each group names the titles of all the patriotic songs they know and discusses the places they have heard the songs (e.g., sporting events, the Olympics, movies about America, the fireworks at a park).
- Students use *Cheer for the U.S.A. Worksheet* to explain the suitability of patriotic music at events such as the Olympics or holiday celebrations such as Independence Day (Type 2 writing; Summative Assessment).
- Students continue to work in their cooperative groups. Each group selects a music career to research from the *Careers In Music Resource List* (Formative Assessment).
- Each group chooses a writer, a poster maker, a speaker and a researcher. Each student researcher locates and sorts relevant information about their group's career choice, using Share The Music 4, the internet, library, etc. (Formative Assessment).

Lesson 2

- Each student researcher presents findings to his/her group.
- Each student writer uses *A Career In Music Worksheet* and information found by the researcher to write a one page report that includes the main ideas and significant details of the group's chosen career (Type 2 writing; Formative Assessment).
- Each student poster maker creates a poster illustrating their group's career.
- Each student speaker organizes the group's findings into a 3-5 minute presentation.
- Each group practices its presentation.


Lesson 3

- Each group presents their findings to the class (Summative Assessment).

District Adopted Textbook/Supplemental Materials

- Share the Music 4, CD 7
- Share the Music 4 – Teacher’s Edition
- Share the Music 4 – Student Edition


Materials/Resources

- Pencils
 - CD player
 - *Cheer for the U.S.A. Worksheet* (Type 2 writing document)
 - *A Career in Music Worksheet* (Type 2 writing document)
 - *Careers in Music Checklist*
 - *Careers in Music Resource List*
- 

Re-Teach

- *Language Arts Connection: Poetry* (Share the Music 4 – Teacher’s Edition, page 300).

Extension

- *Social Studies Connection: Cooperative Report* (Share the Music 4 – Teacher’s Edition, page 299).
 - Students create a PowerPoint or other multimedia presentation on the music career of their choice.
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Linked Materials

- *Cheer for the U.S.A. Worksheet*
- *A Career in Music Worksheet*
- *Careers in Music Checklist*
- *Careers in Music Resource List*

Interdisciplinary Connections

- Acquisition of Vocabulary D – Use knowledge of symbols, acronyms, word origins, and derivations to determine the meanings of unknown words.
- Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies B – Apply effective reading comprehension strategies, including summarizing and making predictions, and comparisons using information in text, between text, and across subject areas.
- Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies C – Make meaning through asking and responding to a variety of questions related to text.
- Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies D – Apply self-monitoring strategies to clarify confusion about text and to monitor comprehension.
- Reading Applications: Literary Text F – Identify similarities and differences of various literary forms and genres.
- Reading Applications: Literary Text G – Explain how figurative language expresses ideas and conveys mood.
- Research B – Formulate open-ended research questions suitable for inquiry and investigation and develop a plan for gathering information.
- Research C – Organize information in a systematic way.
- Research E – Communicate findings orally, visually, and in writing or through multimedia.
- Communications: Oral and Visual A – Use effective listening strategies, summarize major ideas, and draw logical inferences from presentations and visual media.
- Social Studies Skills and Methods A – Obtain information from a variety of primary and secondary sources using the component parts of the source.
- Social Studies Skills and B – Use a variety of sources to organize information and draw inferences.
- Social Studies Skills and Methods D – Work effectively in a group.

Writing Connections

- Graphic organizers
- Type 2 writing

Organizers

<p>Teaching Methods</p> <ul style="list-style-type: none">• Advanced Organizers• Brainstorming• Cooperative Learning• Discovery Learning• Discussions• Experiential Learning• Integrated Instruction• Multiple Activities• Project-Based Learning• Questioning Techniques <p>Grouping</p> <ul style="list-style-type: none">• Heterogeneous Grouping• Large Group Instruction <p>Assessment</p> <ul style="list-style-type: none">• Authentic Assessment• Curriculum Based Assessment• Informal Assessment <p>Student Groupings</p> <ul style="list-style-type: none">• Class• Grade• Heterogeneous Grouping• Large Group Instruction	<p>Bloom's Taxonomy of Cognitive Objectives</p> <ul style="list-style-type: none">• I Knowledge• II Comprehension• III Application• IV Analysis• V Synthesis• VI Evaluation <p>Gardner's Multiple Intelligences: Learning Styles</p> <ul style="list-style-type: none">• Interpersonal• Linguistic• Musical <p>Instructional Strategies</p> <ul style="list-style-type: none">• Cooperative Learning• Homework and Practice• Questions, Cues, and Advanced Organizers• Setting Objectives and Providing Feedback• Summarizing and Note Taking <p>SIOP – ESL</p> <ul style="list-style-type: none">• Guided Practice• Hands-On Activities• Integrations of Reading, Writing, Speaking, and Listening Skills Modeling• Interaction
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Cheer for the **U.S.A**

Worksheet

Name _____ Date _____

Write the titles of as many patriotic songs as you know.

What places have you heard these songs?

Explain how patriotic music does or does not fit at events such as the Olympics or holiday celebrations such as Independence Day.

A Career in Music

My name: _____

Today's Date: _____

Name of Career: _____

Describe this career in detail by answering the following questions on another sheet of paper:

- 1. What kind of education and training does this career require?**
- 2. What does a person do in this career?**
- 3. Why would someone want to do this job? (name at least 3 things)**
- 4. Name at least 2 other interesting facts about this music career.**

Careers In Music Checklist

Lesson 1

1. ___ Select 3-4 students to be in your group
2. ___ Choose a writer, a poster maker, a speaker, and a researcher
3. ___ Researcher finds resources and information on the group's career using Share the Music 4, the internet, library, etc.

Lesson 2

1. ___ Researcher presents findings to the group
2. ___ Complete *Careers In Music Worksheet* as a group
3. ___ Writer writes a one page report using the *Careers In Music Worksheet* and information found by the researcher
4. ___ Poster Maker creates a poster illustrating the career
5. ___ Speaker organizes group's findings
6. ___ Practice Presentation

Lesson 3

Group Presentations

Careers In Music Resource List

Some careers in music to consider researching. Some have a small amount of information to get started with in Share the Music 4 – Teacher’s Edition and Share the Music 4 – Student Edition.

Performers

John Denver, page 208 (Teacher’s Edition)
Marian McPartland, page 190 (Teacher’s Edition)
Bobby McFerrin, page 20 (Teacher’s Edition)

Composers

Leonard Bernstein, page 385I (Teacher’s Edition)
Hap Palmer and Martha Cheney, page 118 (Teacher’s Edition)
Aaron Copland, pages 178-179 (Student Edition and Teacher’s Edition)
Antonin Dvorak, page 226 (Teacher’s Edition)
George Percy Aldridge Grainger, page 130-131 (Teacher’s Edition)
George Frideric Handel, page 385B (Teacher’s Edition)
Charles Ives, page 302 (Teacher’s Edition)
Wolfgang Amadeus Mozart, page 385D (Teacher’s Edition)
Modest Mussorgsky, page 70 (Student Edition)
Francis Poulenc, page 217 (Teacher’s Edition)
Michael Praetorius, page 127 (Student Edition)
Sergei Prokofiev, page 33 (Student Edition and Teacher’s Edition)
Anthony Q. Richardson, page 255 (Teacher’s Edition)
Franz Schubert, page 385E (Teacher’s Edition)
Joan Tower, page 385K (Teacher’s Edition)

Arranger

Page 21 (Teacher’s Edition)

Recording Engineer

Page 295 (Teacher’s Edition)

Session Musician

Page 27 (Teacher’s Edition)

Music Journalist

Page 63 (Teacher’s Edition)

Music Educator

Page 255 (Teacher’s Edition)



COLUMBUS CITY SCHOOLS VOCAL MUSIC CURRICULUM



Instructional Unit	Grade 4, General Music, December
Title:	Music and Other Art Forms
Subject:	General Music
Grade Range:	4
Description:	In this lesson, students identify and compare the use of ornamentation in dance, singing, artwork and poetry.
Duration:	40 minutes
Author:	Casey Sanders
Publisher:	Columbus City Schools
Keywords:	Compare Art Forms

Content Standard 8: Understanding relationships between music, the other arts, and disciplines outside the Arts


Benchmark A: Identifies similarities and differences in the meanings of common terms used in the various arts.

GLI 2: Defines, identifies and compares the use of similar elements (e.g., form, rhythm) in music and other arts forms. GM48A2

Lesson Assessment

- Students explore and create ornamentation in music, dance, visual art and poetry.

Pre-Assessment

- Students look at Share the Music 4, pages 250-251, and discuss the theme, “A World of Change.” They talk about things that never change and things that seem to change constantly.
 - One student reads aloud the poem, “Rocks.” Class discusses the change described in the poem.
 - The same student reads the poem again and changes something about the way he or she reads it. Students discuss the change, and then try out other ways to change it.
- 

Instructional Strategies


- Students read Share the Music 4, page 278, and discuss ornaments, decorations and the various things that can be decorated.
- Students look at classroom objects or pictures and discuss how ornamentation changes the look of an object. Students view a variety of art styles and discuss how the styles may be described as plain or ornamented (use examples of art borrowed from the art teacher, from a library book or accessed on the internet).
- Students complete Share the Music 4, Resource Master 6•6, by decorating Picture 2 of each pair and leaving Picture 1 plain (Summative Assessment).
- Students sing “Music Alone Shall Live” (Share the Music 4, page 231; CD 5, track 22) and look at the visual representations of three types of ornamentation (trill, turn, slide; Share the Music 4, page 279).
- Class listens to “Fancy Musica” (Share the Music 4, page 279; CD 6, track 24) to hear an example of each type of ornamentation then listens to an ornamented version of the entire song.
- Students play an activity in which they practice naming countries (*Enrichment: B and C Sections*; Share the Music 4 – Teacher’s Edition, page 231).
- They sing “Music Alone Shall Live,” and use up to three of the ways to ornament the melody when singing. They can add B and C sections with place names (Summative Assessment).

- Students read about vocal ornamentation in songs from around the world (Share the Music 4, page 280). They listen to “Vocal Ornamentation Montage” (Share the Music 4, CD 6, track 25) while looking at the photographs. (See *Background: “Vocal Ornamentation Montage”* for information about each listening example; Share the Music 4 – Teacher’s Edition, page 280).
- Class sings “Old Joe Clark” (Share the Music 4, page 260; CD 6, track 7).
- Class listens to *Recorded Lesson “Fancy Joe”* (Share the Music 4, CD 6, track 26) and echo examples from page 281. Students choose which ornaments to sing with each refrain and list them on the board. Students sing “Old Joe Clark” (a cappella or with stereo balance control adjusted to hear accompaniment alone) and add ornamentation to the first and fifth measure of each refrain (Summative Assessment).
- Students discuss ways to ornament movement (e.g., add more complicated steps, use more complicated formations, add stylized arm movements, add a solo dancer). Teacher lists their ideas on the chalkboard.
- Class divides into groups of six to eight students. Teacher gives students directions from Share the Music 4 – Teacher’s Edition, page 261 (*Movement*). Using an idea from the list on the board, each group ornaments the refrain and verse movements (See Share the Music 4 – Teacher’s Edition, page 281; Summative Assessment).
- Students read the poem “Rocks” and discuss ways in which to ornament poetry.
- Students work in groups to create new versions of the poem through ornamentation.
- Groups read their poems to the class (Summative Assessment).

District Adopted Textbook/Supplemental Materials

- Share the Music 4, CDs 3, 5, 6
- Share the Music 4, Resource Master 6•6
- Share the Music 4 – Teacher’s Edition
- Share the Music 4 – Student Edition


Materials/Resources

- Pencils
 - Paper
 - CD player
 - Instruments
- 

Re-Teach

- *Alternate Teaching Strategy* (Share the Music 4 – Teacher’s Edition, page 280).

Extension

- Students review the rhythm pattern of the “Grainger Theme” on page 130, Share the Music 4.
 - Each student uses body percussion to practice the rhythm pattern with ornamentation.
 - Students sit in a circle and take turns playing their own ornamented version of the “Grainger Theme” rhythm pattern on a hand drum as they listen to the music (Share the Music 4, CD 3, track 18).
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Interdisciplinary Connections

- Acquisition of Vocabulary D – Use knowledge of symbols, acronyms, word origins, and derivations to determine the meanings of unknown words.
- Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies B – Apply effective reading comprehension strategies, including summarizing and making predictions, and comparisons using information in text, between text, and across subject areas.
- Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies C – Make meaning through asking and responding to a variety of questions related to text.
- Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies D – Apply self-monitoring strategies to clarify confusion about text and to monitor comprehension.
- Reading Applications: Literary Text F – Identify similarities and differences of various literary forms and genres.
- Reading Applications: Literary Text G – Explain how figurative language expresses ideas and conveys mood.
- Research B – Formulate open-ended research questions suitable for inquiry and investigation and develop a plan for gathering information.
- Research C – Organize information in a systematic way.
- Research E – Communicate findings orally, visually, and in writing or through multimedia.
- Communications: Oral and Visual A – Use effective listening strategies, summarize major ideas, and draw logical inferences from presentations and visual media.
- Social Studies Skills and Methods A – Obtain information from a variety of primary and secondary sources using the component parts of the source.
- Social Studies Skills and B – Use a variety of sources to organize information and draw inferences.
- Social Studies Skills and Methods D – Work effectively in a group.

Organizers

<p>Teaching Methods</p> <ul style="list-style-type: none">• Advanced Organizers• Brainstorming• Cooperative Learning• Discovery Learning• Discussions• Experiential Learning• Integrated Instruction• Interdisciplinary• Multiple Activities <p>Grouping</p> <ul style="list-style-type: none">• Heterogeneous Grouping• Large Group Instruction <p>Assessment</p> <ul style="list-style-type: none">• Authentic Assessment• Curriculum Based Assessment• Informal Assessment <p>Student Groupings</p> <ul style="list-style-type: none">• Class• Grade• Heterogeneous Grouping• Large Group Instruction	<p>Bloom's Taxonomy of Cognitive Objectives</p> <ul style="list-style-type: none">• I Knowledge• II Comprehension• III Application• IV Analysis• V Synthesis• VI Evaluation <p>Gardner's Multiple Intelligences: Learning Styles</p> <ul style="list-style-type: none">• Bodily-Kinesthetic• Interpersonal• Linguistic• Musical• Spatial <p>Instructional Strategies</p> <ul style="list-style-type: none">• Cooperative Learning• Homework and Practice• Identifying Similarities and Differences• Nonlinguistic Representation• Questions, Cues, and Advanced Organizers <p>SIOP – ESL</p> <ul style="list-style-type: none">• Guided Practice• Integrations of Reading, Writing, Speaking, and Listening Skills Modeling• Interaction• Techniques to Make Concepts Clear
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COLUMBUS CITY SCHOOLS VOCAL MUSIC CURRICULUM



Instructional Unit	Grade 4, General Music, December
Title:	Sing a Canon
Subject:	General Music
Grade Range:	4
Description:	In this lesson, students sing ostinati, partner songs, two-part songs and canons in groups, with appropriate expression. Students also develop and apply criteria for evaluating their performances and the performances of others.
Duration:	40 minutes
Author:	Casey Sanders
Publisher:	Columbus City Schools
Keywords:	Ostinati; Partner Songs; Two-Part Songs; Canons; Evaluating Performances

Content Standard 1: Singing alone, and with others, a varied repertoire of music

Benchmark B: Sing in groups, with appropriate expression, songs representing diverse genres and cultures.

GLI 1: Sings in groups ostinati, partner songs, two-part songs and canons (e.g., rounds) of diverse genres and cultures with appropriate expression. GM41B1

Content Standard 7: Evaluating music and music performances

Benchmark A: Discuss performances and compositions.

GLI 1: Develops and applies criteria for evaluating their performances and the performances of others. GM47A1

Lesson Assessment

- Students sing an ostinato with “Trail to Mexico.”
 - Students sing “This is My Country” and “Sing a “Song of Peace,” as partner songs.
 - Students sing “Come Sing Together,” in canon.
 - Students develop and apply criteria for evaluating their performances and the performances of others.
-

Pre-Assessment

- Students complete Share the Music 4, Resource Master TA•4 “Self-Assessment Form.” Students state which of the following areas they do well and which need improvement: listening, playing music, singing, moving to music, composing music and performing for others.
-

Instructional Strategies


- Students use Share the Music 4, Resource Master TA•4 “Music Log” to develop and apply criteria for evaluating the performances of self and others throughout this lesson (Summative Assessment).
- Students read Share the Music 4, page 58, and learn “Trail to Mexico” (Share the Music 4, CD 2, track 14).
- Class reads page 79, and learns the vocal ostinato to “Trail to Mexico.”
- They read the *Think It Through*, listen to “Trail to Mexico” with and without the ostinato and then describe the changes the ostinato makes to the original song (Formative Assessment).
- Class sings “Trail to Mexico” (Share the Music 4, pages 74-75). Class divides into two groups. One group sings the melody while the other sings the ostinato. Each group sings with appropriate expression. Groups switch parts (Summative Assessment).

- Class reads about “This Is My Country” (Share the Music 4, page 7; CD 1, track 7), then echo-sings the phrase, “*This is my country!*” Students count the number of times they see that phrase on the page. Students listen and join in on this phrase each time it occurs.
- They draw the shape of the phrase in the air with their hands, to reinforce the wide skip in the melody. Class sings the whole song.
- Students read the introduction on page 301, Share the Music 4.
- Class learns to sing a song with rests on the downbeats by doing the following activities:
 - conduct in 4/4 and say “*sing*” on each downbeat,
 - conduct again, this time saying “*sing*” on the beat after the downbeat, and
 - conduct for a third time, saying “*and sing*” immediately after each downbeat so that “*sing*” comes on Beat 2.
- Students describe the differences between the three conducting activities.
- Students listen to the song while conducting and identify the beat each phrase starts on.
- Class sings the entire song, conducting in 4/4.
- Class sings “This Is My Country” with “Sing A Song of Peace” as partner songs in the key of C or D as appropriate to the group (Summative Assessment).
- Students read the text of “Come and Sing Together” and discuss its meaning (Share the Music 4, page 115; CD 3, track 9). Class sings the song and adds movement (See *Movement: “Come and Sing Together;”* Share the Music 4 – Teacher’s Edition, page 114).
- Class sings “Come and Sing Together” as a two-part canon, following the top part of the notation on pages 138-139.
- Class divides into pairs. Each pair discusses the dynamic markings and how they should be sung.
- Class sings the song and follows the dynamic markings.
- Class sings the song as a two-part canon (Summative Assessment).

District Adopted Textbook/Supplemental Materials

- Share the Music 4, CDs 1, 2, 3, 5, 8
- Share the Music 4, Resource Master TA•4
- Share the Music 4, Resource Master TA•5
- Share the Music 4 – Teacher’s Edition
- Share the Music 4 – Student Edition


Materials/Resources

- Pencils
 - CD player
 - Instruments
- 


Re-Teach

- Students read the words to “Ah Poor Bird,” and discuss the feelings they convey (Share the Music 4, page 368; CD 8, track 37).
- They discuss what they think the tempo and dynamics should be. Students choose a tempo and tap the rhythm of the melody. They listen to the song to compare it with their choices.
- Students determine dynamics and tempo for the song and sing it in unison and in canon.
- They add movement to the song (*Movement: “Ah, Poor Bird,”* Share the Music 4 – Teacher’s Edition, page 368).
- Students use Share the Music 4, Resource Master TA•5 “Music Log,” and evaluate their performance of “Ah, Poor Bird.” They state their ideas and responses in their own words.

Extension

- Students read about and learn “Wade in the Water” (Share the Music 4, page 228, CD 5, track 20).
 - Student volunteers sing solo parts while class sings group sections of the song. Students add a body percussion/unpitched instrument ostinato (*Playing Instruments: Orff*, Share the Music 4 – Teacher’s Edition, page 229).
 - Students learn the harmony part for the refrain of “Wade in the Water” (CD 5, track 25). They sing the refrain in two parts.
 - They sing the entire song and add the vocal ostinato during the refrain.
 - Students sing “Wade in the Water” with the harmony during the refrain and the instrumental ostinati throughout the song.
 - Students use Share the Music 4, Resource Master TA•5 “Music Log” to evaluate the performance of themselves and others.
- 

Interdisciplinary Connections

- Acquisition of Vocabulary D – Use knowledge of symbols, acronyms, word origins, and derivations to determine the meanings of unknown words.
 - Reading Applications: Informational, Technical and Persuasive Text B – Recognize the difference between cause and effect and fact and opinion to analyze text.
 - Research B – Formulate open-ended research questions suitable for inquiry and investigation and develop a plan for gathering information.
 - Research C – Organize information in a systematic way.
 - Research E – Communicate findings orally, visually, and in writing or through multimedia.
 - Communications: Oral and Visual A – Use effective listening strategies, summarize major ideas, and draw logical inferences from presentations and visual media.
 - Social Studies Skills and Methods A – Obtain information from a variety of primary and secondary sources using the component parts of the source.
 - Social Studies Skills and B – Use a variety of sources to organize information and draw inferences.
 - Social Studies Skills and Methods D – Work effectively in a group.
- 

Organizers

<p>Teaching Methods</p> <ul style="list-style-type: none">• Advanced Organizers• Discovery Learning• Discussions• Experiential Learning• Guided Design• Hands-On Learning• Integrated Instruction• Multiple Activities <p>Grouping</p> <ul style="list-style-type: none">• Heterogeneous Grouping• Large Group Instruction <p>Assessment</p> <ul style="list-style-type: none">• Authentic Assessment• Curriculum Based Assessment• Informal Assessment• Peer Evaluation <p>Student Groupings</p> <ul style="list-style-type: none">• Class• Grade• Heterogeneous Grouping• Large Group Instruction	<p>Bloom's Taxonomy of Cognitive Objectives</p> <ul style="list-style-type: none">• I Knowledge• II Comprehension• III Application• IV Analysis• V Synthesis• VI Evaluation <p>Gardner's Multiple Intelligences: Learning Styles</p> <ul style="list-style-type: none">• Bodily-Kinesthetic• Interpersonal• Intrapersonal• Linguistic• Musical <p>Instructional Strategies</p> <ul style="list-style-type: none">• Cooperative Learning• Homework and Practice• Identifying Similarities and Differences• Questions, Cues, and Advanced Organizers• Reinforcing Effort and Providing Recognition <p>SIOP – ESL</p> <ul style="list-style-type: none">• Building Background• Feedback• Guided Practice• Hands-On Activities• Integrations of Reading, Writing, Speaking, and Listening Skills Modeling• Interaction
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COLUMBUS CITY SCHOOLS VOCAL MUSIC CURRICULUM



Instructional Unit	Grade 4, General Music, January
Title:	Music Styles and Composers
Subject:	General Music
Grade Range:	4
Description:	In this unit, students describe types of music performed or heard in a variety of daily settings; research and describe the purpose of music from selected historical periods; and identify, listen and respond to music of different composers.
Duration:	2, 40 minute lessons
Author:	Casey Sanders
Publisher:	Columbus City Schools
Keywords:	Historical Periods; Musical Genres; Musical Styles; Purpose of Music

Content Standard 9: Understanding music in relation to history and culture

Benchmark A: Identify by genre or style and respond to music from various historical periods and diverse cultures.


GLI 2: Identifies, listens and responds to music of different composers. GM49A2

Benchmark C: Identify the uses and suitability of music in their daily experiences and in other cultures.


GLI 1: Describes types of music performed or heard in a variety of daily settings. GM49C1

GLI 3: Describes the purpose of music from selected historical periods. GM49C3

Lesson Assessment

- Students describe types of music performed or heard in a variety of daily settings.
 - Students identify, listen and respond to music of different composers.
 - Students describe the purpose of music from selected historical periods.
- 

Pre-Assessment

- Students read about the rap duo Kriss Kross (Share the Music 4, page 186). They listen to the rap “Missed the Bus” and tap lightly with the beat (CD 4, track 21).
 - Students describe and list the performance characteristics (instrumental and spoken ostinatos, verses spoken as a solo). They listen to the rap again and identify refrains by doing a “rap walk” of their own creation.
- 

Instructional Strategies

Lesson 1

- Students use the *Music Styles Worksheet* to describe types of music performed or heard in a variety of daily settings (Summative Assessment).
- Students identify, listen and respond to the following selections using Share the Music 4, Resource Master TA•5 “Music Log” (Summative Assessment):
 - “Hallelujah Chorus,” from *Messiah*, by George Frideric Handel (Share the Music 4, page 385a; CD 9, track 20),
 - “The Dance at the Gym (Mambo),” from *West Side Story*, by Leonard Bernstein (Share the Music 4, page 385i; CD 9, track 24),
 - “Now’s the Time,” by Charlie Parker (Share the music 4, pages 198-199; CD 4, track 37-38), and
 - *Slavonic Dance Op. 46, No. 8*, by Antonin Dvorak (Share the music 4, pages 226-227; CD 5, track 19).

- Students listen again to three of the four selections and identify the music and/or its composer (Summative Assessment).
- Divide class into small cooperative groups of 3-4 students.
- Groups use *Music – It’s Purpose Selection List* and *Music – It’s Purpose Worksheet* to describe the purpose of music from selected historical periods. They choose a selection from the list and identify the purpose of the selection, name its origin (when and where it is from), and name other interesting facts they find when researching the internet and other books (Summative Assessment).

Lesson 2

- Students present their findings using the completed worksheet, a recording of the selection, and any other media (Summative Assessment).

District Adopted Textbook/Supplemental Materials

- Share the Music 4, CDs 4, 5, 9
- Share the Music 4, Resource Master TA•5
- Share the Music 4 – Student Edition

Materials/Resources

- Pencils
- CD player
- Instruments
- *Music Styles Worksheet*
- *Music - It’s Purpose Worksheet*
- *Music - It’s Purpose Selection List*

Re-Teach

- Students use *Music Styles Worksheet* and *Music – It's Purpose Worksheet* to identify musical styles and their purpose in our culture.

Extension


- Using the information gathered and the recorded selections, students create PowerPoint presentations and present them to other classes or parents.

Interdisciplinary Connections


- Acquisition of Vocabulary D – Use knowledge of symbols, acronyms, word origins, and derivations to determine the meanings of unknown words.
- Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies B – Apply effective reading comprehension strategies, including summarizing and making predictions, and comparisons using information in text, between text, and across subject areas.
- Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies C – Make meaning through asking and responding to a variety of questions related to text.
- Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies D – Apply self-monitoring strategies to clarify confusion about text and to monitor comprehension.
- Reading Applications: Literary Text F – Identify similarities and differences of various literary forms and genres.
- Reading Applications: Literary Text G – Explain how figurative language expresses ideas and conveys mood.
- Research B – Formulate open-ended research questions suitable for inquiry and investigation and develop a plan for gathering information.
- Research C – Organize information in a systematic way.
- Research E – Communicate findings orally, visually, and in writing or through multimedia.

- Communications: Oral and Visual A – Use effective listening strategies, summarize major ideas, and draw logical inferences from presentations and visual media.
- Social Studies Skills and Methods A – Obtain information from a variety of primary and secondary sources using the component parts of the source.
- Social Studies Skills and B – Use a variety of sources to organize information and draw inferences.
- Social Studies Skills and Methods D – Work effectively in a group.
- History – A

Writing Connections

- Graphic organizers
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Linked Materials

- *Music Styles Worksheet*
 - *Music - It's Purpose Worksheet*
 - *Music - It's Purpose Selection List*
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Organizers

<p>Teaching Methods</p> <ul style="list-style-type: none">• Advanced Organizers• Brainstorming• Cooperative Learning• Demonstrations• Discovery Learning• Discussions• Experiential Learning• Integrated Instruction• Interdisciplinary• Multiple Activities• Project-Based Learning• Visual Instruction <p>Grouping</p> <ul style="list-style-type: none">• Heterogeneous Grouping• Large Group Instruction <p>Assessment</p> <ul style="list-style-type: none">• Authentic Assessment• Curriculum Based Assessment• Informal Assessment• Observation• Portfolio Assessment <p>Student Groupings</p> <ul style="list-style-type: none">• Class• Grade• Heterogeneous Grouping• Large Group Instruction	<p>Bloom's Taxonomy of Cognitive Objectives</p> <ul style="list-style-type: none">• I Knowledge• II Comprehension• III Application• IV Analysis• V Synthesis• VI Evaluation <p>Gardner's Multiple Intelligences: Learning Styles</p> <ul style="list-style-type: none">• Bodily-Kinesthetic• Interpersonal• Intrapersonal• Linguistic• Musical <p>Instructional Strategies</p> <ul style="list-style-type: none">• Cooperative Learning• Homework and Practice• Identifying Similarities and Differences• Nonlinguistic Representation• Questions, Cues, and Advanced Organizers• Setting Objectives and Providing Feedback• Summarizing and Notetaking <p>SIOP – ESL</p> <ul style="list-style-type: none">• Guided Practice• Hands-On Activities• Integrations of Reading, Writing, Speaking, and Listening Skills Modeling• Interaction
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MUSIC – IT’S PURPOSE

Selection List

- “Mongolian Night Song”
Share the Music 4, pages 18-19; CD 1, track 15
- “Troika” (excerpt) from *Lt. Kije Suite*, by S. Prokofiev
Share the Music 4, pages 33-34; CD 1, track 26
- “El Marunguey”
Share the Music 4, pages 50-51 and 53; CD 2, track 12
- “El Condor”
Share the Music 4, pages 150-151; CD 3, track 38
- “Gualdalquivir”
Share the Music 4, page 163; CD 4, track 8
- “Canoe Song and Dance”
Share the Music 4, pages 222-223; CD 5, track 17
- “Wade in the Water”
Share the Music 4, pages 228-229; CD 5, track 20
- “Galliard”
Share the Music 4, pages 232-233; CD 5, track 24
- “The Star Spangled Banner”
Share the Music 4, pages 298-299; CD 7, track 13
- “America the Beautiful”
Share the Music 4, page 300; CD 7, track 14

MUSIC – IT’S PURPOSE

Worksheet

Choose from the list of music selections
(see *MUSIC – IT’S PURPOSE, Selection List*)

✓ IDENTIFY THE PURPOSE OF THE SELECTION _____

✓ NAME THE ORIGIN OF THE SELECTION (*WHEN AND WHERE IT IS FROM*)

✓ NAME OTHER INTERESTING FACTS THAT YOU HAVE FOUND RESEARCHING THE INTERNET AND OTHER BOOKS

MUSIC STYLES*

Worksheet

You have probably listened to many kinds of music. You can tell the **STYLE** of the music by its distinctive sound – the instruments used and the way they are played, the way singers sing, and, if you see the performers, the way they look. List as many music styles as you can and write when or where you would hear this type of music.

✓ ***Classical*** _____

✓ ***Jazz*** _____

✓ ***Bluegrass*** _____

✓ _____

✓ _____

✓ _____

✓ _____

*Style excerpt taken from Columbus Jazz Orchestra's "All That Jazz" student booklet, 2004.



COLUMBUS CITY SCHOOLS VOCAL MUSIC CURRICULUM



Instructional Unit	Grade 4, General Music, January
Title:	Who Do You Hear?
Subject:	General Music
Grade Range:	4
Description:	In this lesson, students will listen to a variety of recordings. They identify who is singing in each example (e.g., man, child) and describe the voice that is heard.
Duration:	40 minutes
Author:	Michele Writsel-Lopez
Publisher:	Columbus City Schools
Keywords:	Vocal Characteristics; Aural Identification

Content Standard 6: Listening to, analyzing, responding, and describing music

Benchmark C: Identify and classify the sounds of instruments and voices.

GLI 2: Identifies and describes vocal characteristics of singers: male or female adult, children, light or heavy, vibrato, etc. GM46C2

Lesson Assessment

- Students aurally identify and describe the vocal characteristics of singers using the *Who do you hear?* worksheet.

Pre-Assessment

- Teacher plays random tracks from teacher’s personal music collection (or from other CDs in the Share the Music series). Class describes the voices they hear, with teacher assistance.

Instructional Strategies

- Students listen to “Tina Singu” (Share the Music 4, page 158; CD 4, track 2) and complete the first row of the *Who do you hear?* worksheet. Teacher asks selected students to share their answers, focusing on the descriptions of the voices (Formative Assessment).
- Students learn the melodic lines of “Tina Singu.” Teacher assigns students for Part 1 and Part 2. Teacher informs class that the teacher will sing the “call” and the class (both Part I and II) will sing the response. Class sings the song with the teacher with each group singing their own part.
- Class listens to “Little David, Play on Your Harp” (Share the Music 4, page 168; CD 4, track 12). Students complete the second row of the *Who do you hear?* worksheet. Teacher asks selected students to share their answers, focusing on the descriptions of the voices (Formative Assessment).
- Students sing “Little David, Play on Your Harp.”
- Class reads the passage about the larynx on Share the Music 4, page 169.
- Teacher leads class in a discussion about how the vocal folds work (how they are attached front to back and how they vibrate to make sound) and the changes that occur to the voice during puberty (size of larynx, change in texture of vocal folds, Adam’s apple).
- Students describe how physiological changes during puberty affect the sound of the voice (Formative Assessment).
- Students listen to “A’ tsah Biyiin Sin” (Share the Music 4, page 121; CD 3, track 13), and complete the appropriate line on the *Who do you hear?* worksheet (Summative Assessment).
- Students listen to “Nathaniel’s Rap” (Share the Music 4, page 184; CD 4, track 4), and complete the appropriate line on the *Who do you hear?* worksheet (Summative Assessment).

- Students chant with “Nathaniel’s Rap,” when played a second time.
- Students listen to “Campo” (Share the Music 4, page 52; CD 2, track 11), and complete the appropriate line on the *Who do you hear?* Worksheet (Summative Assessment).
- Students listen to the first 25 seconds of “Vocal Ornamentation Montage” (Share the Music 4, page 280; CD 6, track 25), and complete the appropriate line on the *Who do you hear?* worksheet (Summative Assessment).
- Students listen to “The Fox Hunters” (Share the Music 4, page 42; CD 2, track 1), and complete the appropriate line on the *Who do you hear?* worksheet (Summative Assessment).
- Teacher replays any examples, as needed.

District Adopted Textbook/Supplemental Materials

- Share the Music 4, CDs 2, 3, 4, 6
- Share the Music 4 - Student Edition

Materials/Resources

- CD player
- CDs from teacher’s personal music collection (or CDs from other Share the Music grade levels)
- Pencils
- *Who do you hear?* worksheet

Re-Teach

- Students who struggle with identifying vocal characteristics work in pairs to complete the vocal characteristics column of the “*Who do you hear?*” worksheet.

Extension


- Students bring in listening examples from their own music collections and describe the vocal characteristics heard in the song of their choice.

Interdisciplinary Connections


- Acquisition of Vocabulary D – Use knowledge of symbols, acronyms, word origins, and derivations to determine the meanings of unknown words.
- Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies B – Apply effective reading comprehension strategies, including summarizing and making predictions, and comparisons using information in text, between text, and across subject areas.
- Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies C – Make meaning through asking and responding to a variety of questions related to text.
- Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies D – Apply self-monitoring strategies to clarify confusion about text and to monitor comprehension.
- Research B – Formulate open-ended research questions suitable for inquiry and investigation and develop a plan for gathering information.
- Research C – Organize information in a systematic way.
- Research E – Communicate findings orally, visually, and in writing or through multimedia.
- Communications: Oral and Visual A – Use effective listening strategies, summarize major ideas, and draw logical inferences from presentations and visual media.
- Social Studies Skills and Methods A – Obtain information from a variety of primary and secondary sources using the component parts of the source.

- Social Studies Skills and B – Use a variety of sources to organize information and draw inferences.
- Social Studies Skills and Methods D – Work effectively in a group.

Writing Connections

- Graphic organizers
- 

Linked Materials

- *Who do you hear?* worksheet
- 

Organizers

<p>Teaching Methods</p> <ul style="list-style-type: none">• Advanced Organizers• Brainstorming• Cooperative Learning• Demonstrations• Discovery Learning• Discussions <p>Grouping</p> <ul style="list-style-type: none">• Heterogeneous Grouping• Large Group Instruction <p>Assessment</p> <ul style="list-style-type: none">• Authentic Assessment• Curriculum Based Assessment• Informal Assessment <p>Student Groupings</p> <ul style="list-style-type: none">• Class• Grade• Heterogeneous Grouping• Large Group Instruction	<p>Bloom's Taxonomy of Cognitive Objectives</p> <ul style="list-style-type: none">• I Knowledge• II Comprehension• IV Analysis• VI Evaluation <p>Gardner's Multiple Intelligences: Learning Styles</p> <ul style="list-style-type: none">• Linguistic• Musical <p>Instructional Strategies</p> <ul style="list-style-type: none">• Cooperative Learning• Identifying Similarities and Differences• Questions, Cues, and Advanced Organizers <p>SIOP – ESL</p> <ul style="list-style-type: none">• Guided Practice• Integrations of Reading, Writing, Speaking, and Listening Skills Modeling• Interaction
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Name _____

Who do you hear?

Listen to the following songs and identify who you hear by marking an “x” in the box. If you hear more than one man, woman, or child, mark a second “x” in that box. Use the following words or words of your own to describe the voices you hear in the last column:



- *light* ▪ *rich* ▪ *vibrato* ▪ *dark*
- *heavy* ▪ *thin* ▪ *pure* ▪ *bright*
- *husky* ▪ *deep* ▪ *weak* ▪ *powerful*

Song	Man	Woman	Child	Describe the voice(s)
“Tina Singu”				
“Little David, Play on Your Harp”				
“A’tsah Biyiin Sin”				
“Nathaniel’s Rap”				
“Campo”				
“Vocal Montage”				
CHALLENGE “The Fox Hunters”				

General Music Scope and Sequence

Grade 4

Month	Theme	GLI	Standard Benchmark GLI	OGT Social Studies Standards and Benchmarks	OGT English Language Arts Standards and Benchmarks
Grading Period 3					
January	Performing on Instruments	Performs on pitch, in rhythm, with appropriate dynamics and tone, music representing diverse genres and cultures.	GM42A1	Social Studies Skills and Methods D	
	Singing	Performs in groups blending timbres and dynamic levels, music representing diverse genres and cultures.	GM42B2	Social Studies Skills and Methods D	Communications: Oral and Visual – C
	Reading and Notating	Reads and writes form markings: D.S., D.C. al fine, multiple endings, double barline, repeat signs, phrase and coda.	GM45C4		
	Listening	Listens to and describes a varied repertoire of music utilizing music vocabulary: dynamics, tempo, meter, articulation, tonality.	GM46A1	Social Studies Skills and Methods – A, B, D	Acquisition of Vocabulary – D Research – B, C, E Communications: Oral and Visual – A
	Relation to History and Culture	Identifies, listens and responds to music of different composers.	GM49A2	History – A Social Studies Skills and Methods – A, B, D	Acquisition of Vocabulary – D Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies – B, C, D Reading Applications: Literary Text – F, G Research – B, C, E Communications: Oral and Visual – A
February	Singing	Sings independently, on pitch and in rhythm, using correct posture, diction, breath support, and tone.	GM41A1	Social Studies Skills and Methods D	Communications: Oral and Visual – C

	Singing	Sings expressively, using articulation, dynamics, and tempi, songs representing diverse genres and cultures.	GM41A2	Social Studies Skills and Methods D	Communications: Oral and Visual – C
	Performing on Instruments	Performs on pitch, in rhythm, with appropriate dynamics and tone, music representing diverse genres and cultures.	GM42A1	Social Studies Skills and Methods D	
	Performing on Instruments	Performs ostinati on unpitched classroom instruments.	GM42A3		
	Improvising	Improvises simple rhythmic and melodic ostinato accompaniments.	GM43A2		
	Improvising	Improvises simple rhythmic and melodic variations on familiar melodies.	GM43A3		
	Reading and Notating	Reads and writes tempo markings: largo, allegro, fermata, accelerando, and ritardando.	GM45C3		
	Reading and Notating	Reads and writes form markings: D.S., D.C. al fine, multiple endings, double barline, repeat signs, phrase and coda.	GM45C4		
	Evaluating	Explains, using appropriate terminology, how the elements of music are used to communicate meaning of lyrics, feelings, moods or images.	GM47B2	Social Studies Skills and Methods – A, B, D	Acquisition of Vocabulary – D Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies – B, C, D Reading Applications: Literary Text – F, G Research – B, C, E Communications: Oral and Visual – A
	Relationships to Other Disciplines	Describes and demonstrates how basic elements of music (e.g., texture, form) relate to other disciplines.	GM48B2	Social Studies Skills and Methods – A, B, D	Acquisition of Vocabulary – D Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies – B, C, D Reading Applications: Literary Text – F, G Research – B, C, E Communications: Oral and Visual – A

	Relation to History and Culture	Identifies, listens and responds to music of different composers.	GM49A2	History – A Social Studies Skills and Methods – A, B, D	Acquisition of Vocabulary – D Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies – B, C, D Reading Applications: Literary Text – F, G Research – B, C, E Communications: Oral and Visual – A
March	Singing	Sings independently, on pitch and in rhythm, using correct posture, diction, breath support, and tone.	GM41A1	Social Studies Skills and Methods D	Communications: Oral and Visual – C
	Singing	Sings expressively, using articulation, dynamics, and tempi, songs representing diverse genres and cultures.	GM41A2	Social Studies Skills and Methods D	Communications: Oral and Visual – C
	Performing on Instruments	Maintains independent instrumental parts.	GM42B1	Social Studies Skills and Methods D	
	Improvising	Improvises short melodies using a variety of sound sources (e.g., classroom instruments, body sounds, and electronic sounds).	GM43A4		
	Creating	Creates and arranges music to accompany readings or dramatizations.	GM44A1	Social Studies Skills and Methods – A, B, D	Acquisition of Vocabulary – D Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies – B, C, D Reading Applications: Literary Text – F, G Research – B, C, E Communications: Oral and Visual – A
	Evaluating	Evaluates their own and others' compositions, arrangements, and improvisations.	GM47A2	Social Studies Skills and Methods – A, B, D	Acquisition of Vocabulary – D Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies – B, C, D Reading Applications: Literary Text – F, G Research – B, C, E Communications: Oral and Visual – A

	Relation to History and Culture	Describes the purpose of music from selected historical periods.	GM49C3	History – A Social Studies Skills and Methods – A, B, D	Acquisition of Vocabulary – D Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies – B, C, D Reading Applications: Literary Text – F, G Research – B, C, E Communications: Oral and Visual – A
	Listening	Listens to and describes a varied repertoire of music utilizing music vocabulary: dynamics, tempo, meter, articulation, tonality.	GM46A1	Social Studies Skills and Methods – A, B, D	Acquisition of Vocabulary – D Research – B, C, E Communications: Oral and Visual – A
	Listening	Identifies and responds to music forms: AB, rondo, call and response, verse/refrain, theme and variation, coda, canon, and partner songs.	GM46B1		
	Reading	Reads and writes articulation symbols -legato, staccato, accent, marcato and slur.	GM45C1		
	Reading	Reads vocal music in two parts.	GM45D1		
	Relationships to Other Disciplines	Describes and demonstrates how content in songs connect with content in other disciplines.	GM48B1	Social Studies Skills and Methods – A, B, D	Acquisition of Vocabulary – D Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies – B, C, D Reading Applications: Informational, Technical and Persuasive Text – C Reading Applications: Literary Text – F, G Research – B, C, E Communications: Oral and Visual – A
	Relation to History and Culture	Sings, listens and moves to music from world cultures.	GM49A1		



COLUMBUS CITY SCHOOLS VOCAL MUSIC CURRICULUM



Instructional Unit	Grade 4, General Music, January
Title:	Instrument Playing and Form
Subject:	General Music
Grade Range:	4
Description:	In this lesson, students perform in groups on instruments, blending timbres and dynamic levels. Students also read and write form markings: D.S., D.C. al fine, multiple endings, double bar line, repeat signs, phrase and coda.
Duration:	40 minutes
Author:	Casey Sanders
Publisher:	Columbus City Schools
Keywords:	D.S.; D.C. al fine; Double Bar Line; Repeat Signs; Phrase; Coda; Multiple Endings

Content Standard 2: Performing on instruments, alone and with others, a varied repertoire of music

Benchmark B: Perform in groups, with appropriate expression, music representing diverse genres and cultures.

GLI 2: Performs in groups blending timbres and dynamic levels, music representing diverse genres and cultures. GM42B2

Content Standard 5: Reading and notating music

Benchmark C: Identify and utilize symbols and traditional terms referring to expression and form.

GLI 4: Reads and writes form markings: D.S., D.C. al fine, multiple endings, double barline, repeat signs, phrase and coda. GM45C4

Lesson Assessment

- Students perform in groups, with appropriate expression, “Fed My Horse” and “Trail to Mexico.”
- Students write their own version of “I Wish,” using form markings (e.g., D.S., D.C. al fine, multiple endings, double barline, repeat signs, phrase and coda).

Pre-Assessment

- Class reviews “The Old Carrion Crow” (Share the Music 4, pages 62-63; CD 2, track 17).
- Class listens to *Recorded Lesson “Catch Those Phrases”* (Share the Music 4, CD 2, track 18) and reviews the meter concepts of two and three sounds to a beat.
- Class uses Share the Music 4, pages 72-73, to review sixteenth notes.
- Class listens to “Karsi Bar” and identifies rhythms (CD 2, track 19).
- Students read Share the Music 4, page 30, and listen to *Recorded Lesson “Melodic Patterns”* (CD 1, track 23). They signal to show which pitch set is used in each example.

Instructional Strategies

- Students read about and listen to “Fed My Horse” (Share the Music 4, page 31; CD 1, track 24). They study the notation and read the phrase markings.
- Students snap fingers to indicate the end of each phrase while singing.
- Class sings song again with movement (*Movement: “Fed My Horse,”* Share the Music 4 – Teacher’s Edition, page 30; Summative Assessment).


- Working in small cooperative groups, students use Share the Music 4, page 47, and Share the Music 4, Resource Master 1•10, to create introductions to “Fed My Horse” on unpitched classroom instruments.
- Groups practice and perform introductions to “Fed My Horse,” with appropriate expression (Summative Assessment).
- Class reviews “Trail to Mexico” with vocal ostinato (Share the Music 4, pages 74-75; CD 2, track 26).
- Students study the notation of each part and then sing or speak the parts in rhythm. They locate the double bar line and stop singing when they get to it.
- Class divides into two groups. One group sings the melody while the other group sings the ostinato (Summative Assessment).
- Students work in pairs to create melodies on pitched classroom instruments as part of a B section between the verses of “Trail to Mexico.”
- They use the instructions Share the Music 4, page 95, and Share the Music 4, Resource Master 2•10, to notate the melodies.
- Each pair takes turns performing their melodies as a B section between verses of “Trail to Mexico.” They play with appropriate expression (Summative Assessment).
- Working in small cooperative groups, students use Share the Music 4, Resource Master 1•8 “I Wish I Could Write a Melody,” to write a melody for the speech piece “I Wish.”
- Students add phrase markings to the melody of “I Wish” and then add two or more of the following form markings: D.S., D.C. al fine, repeat sign, coda or multiple endings.
- Groups practice and play their melodies and then evaluate their performances by completing the questions at the bottom of Share the Music 4, Resource Master 1•8 (Summative Assessment).



District Adopted Textbook/Supplemental Materials

- Share the Music 4, CDs 1 and 2
- Share the Music 4, Resource Master 1•8
- Share the Music 4, Resource Master 1•10
- Share the Music 4, Resource Master 2•10
- Share the Music 4 – Teacher’s Edition
- Share the Music 4 – Student Edition


Materials/Resources

- Pencils
 - CD player
 - Pitched classroom instruments
 - Unpitched classroom instruments
- 

Re-Teach

- Students review reading and playing rhythm patterns with repeat signs.
- Students listen to “Chinese Lion Dance” (Share the Music 4, page 334; CD 8, track 3).
- They read and perform “Lion Dance Drum Pattern” and “Lion Dance Cymbal Pattern,” first with body percussion and then with unpitched instruments (*Extra Help: Drum and Cymbal Patterns*; Share the Music 4 – Teacher’s Edition, page 335).
- Students play these patterns while listening to “Chinese Lion Dance.”


Extension

- Students write song lyrics to the previously created melodies and rhythm pattern from Share the Music 4, Resource Master 2•10.
 - They follow the instructions on page 95, Share the Music 4. Student volunteers teach the song to the class.
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Interdisciplinary Connections

- Communications: Oral and Visual C – Vary language choice and use effective presentation techniques, including voice modulation and enunciation.
- Social Studies Skills and Methods D – Work effectively in a group.

Writing Connections

- Graphic organizers
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Organizers

<p>Teaching Methods</p> <ul style="list-style-type: none">• Advanced Organizers• Brainstorming• Cooperative Learning• Discovery Learning• Discussions• Experiential Learning• Hands-On Learning• Integrated Instruction• Multiple Activities• Visual Instruction <p>Grouping</p> <ul style="list-style-type: none">• Heterogeneous Grouping• Large Group Instruction <p>Assessment</p> <ul style="list-style-type: none">• Alternative Assessment• Authentic Assessment• Curriculum Based Assessment <p>Student Groupings</p> <ul style="list-style-type: none">• Class• Grade• Heterogeneous Grouping• Large Group Instruction	<p>Bloom's Taxonomy of Cognitive Objectives</p> <ul style="list-style-type: none">• I Knowledge• II Comprehension• III Application• IV Analysis• V Synthesis• VI Evaluation <p>Gardner's Multiple Intelligences: Learning Styles</p> <ul style="list-style-type: none">• Bodily-Kinesthetic• Interpersonal• Intrapersonal• Linguistic• Logical-Mathematical• Musical• Spatial <p>Instructional Strategies</p> <ul style="list-style-type: none">• Cooperative Learning• Homework and Practice• Nonlinguistic Representation• Questions, Cues, and Advanced Organizers• Setting Objectives and Providing Feedback <p>SIOP – ESL</p> <ul style="list-style-type: none">• Guided Practice• Hands-On Activities• Integrations of Reading, Writing, Speaking, and Listening Skills Modeling• Interaction
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COLUMBUS CITY SCHOOLS VOCAL MUSIC CURRICULUM



Instructional Unit	Grade 4, General Music, February
Title:	Improvising and Creating
Subject:	General Music
Grade Range:	4
Description:	In this lesson, students create and improvise rhythmic and melodic ostinati on classroom instruments.
Duration:	2, 40 minute lessons
Author:	Yeh-fen Chin
Publisher:	Columbus City Schools
Keywords:	Improvisation; Ostinato; Accompaniments

Content Standard 2: Performing on instruments, alone and with others, a varied repertoire of music

Benchmark A: Perform on instruments independently and with appropriate expression music representing diverse genres and cultures.

GLI 3: Performs ostinati on unpitched classroom instruments. GM42A3

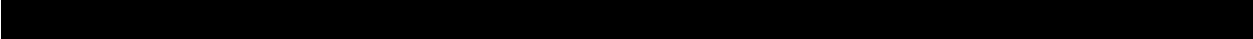
Content Standard 3: Improvising melodies, variations, and accompaniments

Benchmark A: Create and perform melodies, variations, and accompaniments.

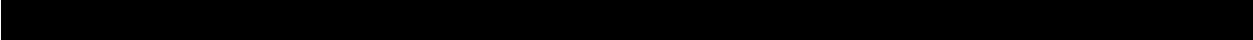
GLI 2: Improvises simple rhythmic and melodic ostinato accompaniments. GM43A2

GLI 3: Improvises simple rhythmic and melodic variations on familiar melodies. GM43A3

Lesson Assessment

- Students create and perform ostinati on unpitched classroom instruments to accompany “I Wish.”
 - Students create and perform rhythmic and melodic ostinati accompaniments on pitched classroom instruments to accompany “I Wish.”
 - Students create and perform rhythmic and melodic variations on familiar melodies on pitched and unpitched classroom instruments.
- 

Pre-Assessment

- Students give examples of ostinato accompaniments using "Mongolian Night Song" (Share the Music 4, page 19) or "Come and Sing Together" (Share the Music 4, page 115).
- 

Instructional Strategies

- Class listens to "I Wish" (Share the Music 4, page 21; CD 1, track 18). Students read/perform the speech piece using a body percussion ostinato pattern provided by the teacher.
- Students create and perform rhythmic ostinati on unpitched classroom instruments while listening to/reading the speech piece (Summative Assessment).
- Using the first and third lines/rhythms of "I Wish," students create and perform melodic ostinati on pitched instruments with the notes G and A. They then use the rhythms of the second and fourth lines of the piece to create and perform melodic ostinati on pitched instruments using C, D, and E (Formative Assessment).
- Students create and perform four-beat ostinati patterns using C, D, E, G, and A on classroom instruments (Formative Assessment). Students perform their ostinati patterns while the piece is read (Summative Assessment).

- Teacher divides students into three groups. One group reads the speech piece, one group improvises the melodies (i.e., alters the melodic pattern—not just a repeated ostinato), and one performs the ostinati accompaniments. Groups alternate roles.

Lesson 2


- Students sing “Oh Won’t You Sit Down” (Share the Music 4, page 2). Class is divided into two groups. Using D, E and G from pitched instruments, one group creates melodic ostinati for the “Oh won’t you sit down?” sections of the song. The other group uses unpitched classroom instruments to create rhythmic ostinati for the “Lord, I can’t sit down” sections of the song (Formative Assessment). Everyone plays on the last line of the song.
- Class performs the song until each student has the opportunity to play their rhythmic or melodic improvisation (Summative Assessment).
- Groups switch roles and repeat the process until all students have performed their melodic or rhythmic improvisations (Summative Assessment).
- Class repeats this process with another familiar song.



District Adopted Textbook/Supplemental Materials

- Share the Music 4, CD 1
- Share the Music 4 – Student Edition
- Share the Music 4, Listening Map Transparency T•8

Materials/Resources

- CD player
 - Unpitched and pitched classroom instruments
 - Overhead Projector (Re-Teach)
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Re-Teach

- Teacher slows down the tempo of the piece. Students read and perform the piece while playing the rhythms of the words on G and A until rhythms/tempo are stable and accurate.
- Teacher helps students using rhythm cards and staff to write down the ostinato pattern they created in four beats.
- Teacher helps students create their ostinato patterns with speech patterns (e.g., "lit-tle house, lit-tle mouse" or "eighth-eighth quarter, eighth-eighth quarter") to secure the rhythms while performing.

Extension

- Students improvise both rhythmic and melodic accompaniments while listening to the piece.



Organizers

<p>Teaching Methods</p> <ul style="list-style-type: none">• Demonstrations• Discovery Learning• Discussions• Experiential Learning• Hands-On Learning• Integrated Instruction• Multimedia Instruction• Multiple Activities• Visual Instruction <p>Grouping</p> <ul style="list-style-type: none">• Heterogeneous Grouping• Individualized Instruction• Large Group Instruction• Small Group Instruction <p>Assessment</p> <ul style="list-style-type: none">• Alternative Assessment• Authentic Assessment• Curriculum Based Assessment• Informal Assessment• Observation <p>Student Groupings</p> <ul style="list-style-type: none">• Class• Grade• Heterogeneous Grouping• Individual• Individualized Instruction• Large Group Instruction• Pair	<p>Bloom's Taxonomy of Cognitive Objectives</p> <ul style="list-style-type: none">• I Knowledge• II Comprehension• III Application• IV Analysis• V Synthesis• VI Evaluation <p>Gardner's Multiple Intelligences: Learning Styles</p> <ul style="list-style-type: none">• Bodily-Kinesthetic• Interpersonal• Intrapersonal• Linguistic• Logical-Mathematical• Musical• Spatial <p>Instructional Strategies</p> <ul style="list-style-type: none">• Homework and Practice• Identifying Similarities and Differences• Nonlinguistic Representation• Questions, Cues, and Advanced Organizers• Reinforcing Effort and Providing Recognition• Setting Objectives and Providing Feedback <p>SIOP – ESL</p> <ul style="list-style-type: none">• Building Background• Comprehensible Input• Feedback• Guided Practice• Hands-On Activities• Integrations of Reading, Writing, Speaking, and Listening Skills Modeling• Interaction• Meaningful Content and Language Activities• Modeling• Scaffolding• Techniques to Make Concepts Clear
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COLUMBUS CITY SCHOOLS VOCAL MUSIC CURRICULUM



Instructional Unit	Grade 4, General Music, February
Title:	Musical Elements
Subject:	General Music
Grade Range:	4
Description:	In this lesson, students read tempo markings and describe how they can be used to communicate feelings and images, and learn how musical transitions can be related to other disciplines.
Duration:	40 minutes
Author:	Yeh-fen Chin
Publisher:	Columbus City Schools
Keywords:	Tempo Markings; Musical Transitions; Bridges

Content Standard 5: Reading and notating music

Benchmark C: Identify, and utilize symbols and traditional terms referring to expression and form.

GLI 3: Reads and writes tempo markings: largo, allegro, fermata, accelerando, and ritardando. GM45C3

Content Standard 7: Evaluating music and music performances.

Benchmark B: Demonstrate how music communicates meaning of text, feelings, moods or images.

GLI 2: Explains, using appropriate terminology, how the elements of music are used to communicate meaning of lyrics, feelings, moods or images. GM47B2

Content Standard 8: Understanding relationships between music, the other arts, and disciplines outside the arts

Benchmark B: Describe and demonstrate how elements and content of music relate to those of other disciplines.

GLI 2: Describes and demonstrates how basic elements of music (e.g., texture, form) relate to other disciplines. GM48B2

Lesson Assessment

- Students read tempo markings in “Presto (excerpt).”
- Students describe how tempo markings can be used to communicate feelings and images.
- Students explain how transitions in music can be related to other disciplines.

Pre-Assessment

- Students give examples of music terminology and elements, describe and demonstrate their use. Teacher guides students to discuss the elements of music such as expressive qualities (tempo, dynamics, and articulation) and design (form).

Instructional Strategies

- Students read "Speed Limit Ahead!" (Share the Music 4, page 215). Students use knowledge of word origins to connect the meanings of musical terms (e.g., moderate-moderato).
- Students locate the tempo markings on the listening map of "Presto (excerpt)" (Share the Music 4, pages 216-217). Students read the tempo markings and discuss how the music will change accordingly (Formative Assessment).

- Class listens to "Presto (excerpt)" (Share the Music 4, CD 5, track 12). Students read tempo markings and listen for the tempo changes while pointing to the changes on the listening map (Summative Assessment).
- Students discuss how tempo markings are used to communicate feelings and images and then complete *Tempi, Feelings, and Images Worksheet* (Summative Assessment).
- Teacher introduces the musical concept of transitions (bridges). Students locate the transition on the listening map and describe its purpose in their own words. Students make connections between musical transitions and transitions in other disciplines such as language arts (e.g., a story that has a transition between two events--the tornado in the Wizard of Oz; Summative Assessment).

District Adopted Textbook/Supplemental Materials

- Share the Music 4, CD 4 and 5
- Share the Music 4 – Student Edition
- Share the Music 4, Listening Map T•8 (Re-Teach)

Materials/Resources

- CD player
- Pencils
- *Tempi, Feelings, and Images Worksheet for “Presto (excerpt)”*
- Overhead projector (Re-Teach)

Re-Teach

- Teacher uses visual images along with the terminology to help students identify the meanings and uses of tempo markings.
- Teacher uses voice tones and various speeds of speech while reviewing the terminology to help students remember the meaning of the words.
- Teacher uses the Share the Music 4, Listening Map T•8, of "Presto" to guide students who have difficulties following the listening map. Teacher provides more cues and descriptions of transitions (e.g., more obvious analogies for transitions, such as getting dressed for school—an activity between home life and school life).

Extension

- Students perform a familiar song using tempo markings.
- Students listen to "Hoedown" (Share the Music 4, page 178; CD 4, track 15) and identify the tempo changes and transitions.

Linked Materials

- *Tempi, Feelings, and Images Worksheet*

Interdisciplinary Connections

- Acquisition of Vocabulary D – Use knowledge of symbols, acronyms, word origins, and derivations to determine the meanings of unknown words.
- Reading Applications: Literary Text F – Identify similarities and differences of various literary forms and genres.

Writing Connection

- Graphic organizer

Organizers

<p>Teaching Methods</p> <ul style="list-style-type: none">• Advanced Organizers• Demonstrations• Discovery Learning• Discussions• Experiential Learning• Hands-On Learning• Integrated Instruction• Interdisciplinary• Multimedia Instruction• Multiple Activities• Visual Instruction <p>Grouping</p> <ul style="list-style-type: none">• Heterogeneous Grouping• Individualized Instruction• Large Group Instruction• Small Group Instruction <p>Assessment</p> <ul style="list-style-type: none">• Alternative Assessment• Authentic Assessment• Curriculum Based Assessment• Informal Assessment• Observation <p>Student Groupings</p> <ul style="list-style-type: none">• Class• Grade• Heterogeneous Grouping• Individual• Individualized Instruction• Large Group Instruction	<p>Bloom's Taxonomy of Cognitive Objectives</p> <ul style="list-style-type: none">• I Knowledge• II Comprehension• III Application• IV Analysis• V Synthesis• VI Evaluation <p>Gardner's Multiple Intelligences: Learning Styles</p> <ul style="list-style-type: none">• Interpersonal• Intrapersonal• Linguistic• Logical-Mathematical• Musical• Spatial <p>Instructional Strategies</p> <ul style="list-style-type: none">• Homework and Practice• Identifying Similarities and Differences• Nonlinguistic Representation• Questions, Cues, and Advanced Organizers• Reinforcing Effort and Providing Recognition• Setting Objectives and Providing Feedback <p>SIOP – ESL</p> <ul style="list-style-type: none">• Building Background• Comprehensible Input• Feedback• Guided Practice• Hands-On Activities• Integrations of Reading, Writing, Speaking, and Listening Skills Modeling• Interaction• Meaningful Content and Language Activities• Modeling• Scaffolding• Techniques to Make Concepts Clear
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Name: _____ Grade: _____ Room #: _____

TEMPI, FEELINGS AND IMAGES WORKSHEET for "Presto (excerpt)"

Directions: Look at the listening map (page 217) and write in the boxes which feelings/images the tempi might communicate. For example, presto might be "in a hurry."

presto

Feelings/Images:

ritardando

Feelings/Images:

adagio

Feelings/Images:



COLUMBUS CITY SCHOOLS VOCAL MUSIC CURRICULUM



Instructional Unit	Grade 4, General Music, March
Title:	Find the Form
Subject:	General Music
Grade Range:	4
Description:	In this lesson, students identify and respond to musical forms: AB, rondo, call and response, verse/refrain, theme and variations, coda, canon, and partner songs.
Duration:	40 minutes
Author:	Casey Sanders
Publisher:	Columbus City Schools
Keywords:	Theme and Variations; Coda; Call and Response; Verse and Refrain; AB; ABA; Partner Songs; Canon; Rondo

Content Standard 6: Listening to, analyzing, responding to, and describing music

Benchmark B: Listen to a varied repertoire of music and analyze the structure.

GLI 1: Identifies and responds to music forms: AB, rondo, call and response, verse/refrain, theme and variation, coda, canon, and partner songs. GM46B1

Lesson Assessment

- Students identify and respond to musical forms in a variety of songs:
 - AB form: “Down the Road,”
 - Theme and Variation: “Variations on an American Theme,”
 - Call-and-Response: “Way Down Yonder in the Brickyard,”
 - Coda: “I Wish,”
 - Verse-Refrain: “The Umbrella Brigade,”
 - Partner Songs: “This is My Country” and “Sing a Song of Peace,” and
 - Rondo: “Los mariachis.”

Pre-Assessment

- Class sings “Jubilee” and claps during the sections that are the same (Share the Music 3, page 66; CD 2, track 7).
- Students listen to the recording and create movements for the sections of the song that are the same. They sing the song and perform the movements.
- Students improvise movements for the parts of “Jubilee” that are different.

Instructional Strategies

- Students read Share the Music 4, page 89.
- Class performs “Down the Road” (Share the Music 4, page 76; CD 2, track 27). They contrast the two sections and identify the AB form. Class sings the song with movement (*Movement: “Down the Road;”* Share the Music 4 – Teacher’s Edition, page 76; Summative Assessment).
- Students read Share the Music 4, page 282, and listen to “American Theme” to hear the theme and name the instruments featured (flute, snare drum, trumpet, strings; Share the Music 4, CD 6, track 13).

- Class listens to “Variations on an American Theme” while following the listening map (Share the Music 4, page 283; CD 6, track 14). Class discusses the order and kinds of variations (Summative Assessment).
- Students read about call-and-response phrases and sing the call-and-response song, “Way Down Yonder in the Brickyard” (Share the Music 4, page 17; CD 1, track 14). Class sings the song with movement. (*Movement: “Step-It-Down” Step*; Share the Music 4 – Teacher’s Edition, page 16-17).
- Students read about note values (Share the Music 4, page 24). They read and perform the pattern with body percussion.
- Students read about coda, then use woodblocks or other unpitched instruments to perform the pattern two times as a coda to “I Wish” (Share the Music 4, page 21; Summative Assessment).
- Students read about canons on Share the Music 4, page 21, and then divide into two groups.
- They listen to “I Wish” and speak it in canon (page 22; CD 1, track 20). The second voice enters four beats after the first. One group uses the lighter register; one group uses the heavier register (Summative Assessment).
- Students use Share the Music 3, Resource Master 2•2 “Verses and Refrains,” to identify verse and refrain.
- They read the poem *The Umbrella Brigade*. Teacher writes words to poem on board and students write “verse” under each verse and “refrain” under each refrain (Summative Assessment).
- Class reviews “This Is My Country” (Share the Music 4, page 7; CD 1, track 7) and “Sing a Song of Peace” (Share the Music 4, page 301). Students divide into two groups and sing the songs as partner songs in the key of C or D (Summative Assessment).
- Students read Share the Music 3, pages 192-193, then listen to the A section of “Los mariachis” (CD 4, track 32).
- Students divide into groups and use Share the Music 4, Resource Master 4•11, to discuss the form of the music.
- As they listen to the rondo form of the piece, they pat or move when they hear an A section and stand still during the B and C sections (*Movement: “Los mariachis,”* Share the Music 3 – Teacher’s Edition, page 193; CD 4, track 33; Summative Assessment).



District Adopted Textbook/Supplemental Materials

- Share the Music 3, CD 4
- Share the Music 4, Resource Master 4•11
- Share the Music 4, Resource Master 2•2 “Verses and Refrains”
- Share the Music 4, CDs 1, 2, 5, 6 and 7
- Share the Music 4, Listening Map Transparency T•10
- Share the Music 4 – Teacher’s Edition
- Share the Music 4 – Student Edition

Materials/Resources


- Pencils
- CD player
- Woodblocks
- Unpitched instruments
- Overhead projector




Re-Teach

- *Alternate Teaching Strategies* (Share the Music 3 – Teacher’s Edition, page 192)
- For those who struggle with following the listening map in the book, listen to “Variations on an American Theme,” while following Share the Music 4, Listening Map Transparency T•10 on the overhead projector (Share the Music 4, page 283; CD 6, track 14).

Extension

- Students sing “Music Alone Shall Live” (Share the Music 4, page 231; CD 5, track 22) and read about ways to vary the song on pages 284-285.
 - Students divide into small groups and choose one type of variation (Optional: Use Share the Music 4, Resource Master 6•7).
 - Each group plans, practices and performs their variation.
 - The rest of the class identifies the type of variation used by each group by raising hands when the teacher points to the correct variation name on the board.
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Interdisciplinary Connections

- Acquisition of Vocabulary D – Use knowledge of symbols, acronyms, word origins, and derivations to determine the meanings of unknown words.
- 

Organizers

<p>Teaching Methods</p> <ul style="list-style-type: none">• Advanced Organizers• Discovery Learning• Discussions• Hands-On Learning• Integrated Instruction• Multiple Activities• Visual Instruction <p>Grouping</p> <ul style="list-style-type: none">• Heterogeneous Grouping• Large Group Instruction <p>Assessment</p> <ul style="list-style-type: none">• Authentic Assessment• Curriculum Based Assessment• Informal Assessment• Observation <p>Student Groupings</p> <ul style="list-style-type: none">• Class• Grade• Heterogeneous Grouping• Large Group Instruction	<p>Bloom's Taxonomy of Cognitive Objectives</p> <ul style="list-style-type: none">• I Knowledge• II Comprehension• III Application• IV Analysis <p>Gardner's Multiple Intelligences: Learning Styles</p> <ul style="list-style-type: none">• Bodily-Kinesthetic• Interpersonal• Musical <p>Instructional Strategies</p> <ul style="list-style-type: none">• Homework and Practice• Identifying Similarities and Differences <p>SIOP – ESL</p> <ul style="list-style-type: none">• Hands-On Activities• Integrations of Reading, Writing, Speaking, and Listening Skills Modeling
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COLUMBUS CITY SCHOOLS VOCAL MUSIC CURRICULUM



Instructional Unit	Grade 4, General Music, March
Title:	Improvise, Create and Evaluate
Subject:	General Music
Grade Range:	4
Description:	In this unit, students improvise short melodies using a variety of sound sources; create and arrange music to accompany readings; and evaluate their own and others' compositions, arrangements and improvisations.
Duration:	3, 40 minute lessons
Author:	Casey Sanders
Publisher:	Columbus City Schools
Keywords:	Create; Improvise; Arrange; Evaluate

Content Standard 2: Performing on instruments, alone and with others, a varied repertoire of music

Benchmark B: Perform music representing diverse genres and cultures in groups with accuracy and appropriate expression.

GLI 1: Maintains independent instrumental parts. GM42B1

Content Standard 3: Improvising melodies, variations, and accompaniments

Benchmark A: Create and perform melodies, variations, and accompaniments

GLI 4: Improvises short melodies using a variety of sound sources (e.g., classroom instruments, body sounds, and electronic sounds). GM43A4

Content Standard 4: Composing and arranging music within specified guidelines

Benchmark A: Create, notate, arrange, and perform short pieces of music using a variety of classroom instruments, body percussion and electronic sounds.

GLI 1: Creates and arranges music to accompany readings or dramatizations. GM44A1

Content Standard 7: Evaluating music and music performances

Benchmark A: Discuss performances and compositions.

GLI 2: Evaluates their own and others' compositions, arrangements, and improvisations. GM47A2




Lesson Assessment

- Students improvise short melodies using a variety of sound sources.
- Students maintain independent instrumental parts while playing.
- Students create and arrange music to accompany “A Kenyan Folktale,” “Rainfall” and a folktale they create.
- Students evaluate their own and others’ compositions, arrangements, and improvisations.



Pre-Assessment

- Students read the poem “To Meet Mr. Lincoln” (Share the Music 4, page 341).
 - Students create brief descriptions of Lincoln, and choose dynamic levels for each description.
 - Students sit or stand in a circle and perform the pat-clap pattern. They speak their descriptive phrases in four beats at the chosen dynamic level (*Extra Help: Speech-Piece Phrases*; Share the Music 4 – Teacher’s Edition, page 340).
 - Students perform the speech piece using the poem as an introduction and coda.
- 

Instructional Strategies

Lesson 1

- Students read “A Kenyan Folktale” (Share the Music 4, page 102) and use *Summarize A Folktale from Kenya Worksheet*, to summarize what the tale is about.
- Students name things in the story that could be represented by sound (e.g., grass, feather, eagle, arrow, bow, cloud, thunder, rain). They practice the vocal call on page 102 (Formative Assessment).
- Students use Share the Music 4, Resource Master 2•11, to choose instruments to represent the sounds of the story.
- Class divides into two groups. One group tells the story and the other performs on the instruments. Students maintain independent instrumental parts while playing (Summative Assessment).
- Students create and arrange music to accompany the vocal call as an introduction and coda to the story (see Share the Music 4, Resource Master 2•12 for additional accompaniment ideas).
- Students then switch parts. One group tells the story; the other group performs on instruments (Summative Assessment).
- Students use Share the Music 4, Resource Master TA•5 “Music Log,” to evaluate their own and others’ compositions, arrangements and improvisations (Summative Assessment).

- Students divide into small groups and use *Create Your Own Folktale Worksheet and Organization Chart* to write and illustrate their own folktales about the origin of rain.
- Students listen to “Rainfall” (Share the Music 4, page 103; CD 3, track 1) and then create and arrange music to accompany their folktales.
- Groups perform their folktales with accompaniment (Summative Assessment).

Lesson 2

- Each group works together to complete the *Create Your Own Folktale Worksheet and Organization Chart* to get the basic framework for their project.
- Each group chooses a writer, an illustrator, a presenter and a composer.
 - Composer improvises short melodies and creates and arranges music to accompany the group’s folktale.
 - Writer uses the *Create Your Own Folktale Worksheet and Organization Chart* to write a one page folktale that includes the main ideas and significant details.
 - Illustrator creates pictures showing their version of the origin of rain.
 - Presenter circulates among other group members and organizes the group’s folktale, accompaniment and illustrations into a 3-5 minute presentation (Formative Assessment).

Lesson 3

- Each group presents their folktale with music they have created and arranged (Summative Assessment).
- Students use Share the Music 4, Resource Master TA.5 “Music Log” to evaluate own and others’ compositions, arrangements and improvisations (Summative Assessment).

District Adopted Textbook/Supplemental Materials

- Share the Music 4, CD 3
- Share the Music 4, Resource Master 2•11
- Share the Music 4, Resource Master 2•12
- Share the Music 4, Resource Master TA•5
- Share the Music 4 – Teacher’s Edition
- Share the Music 4 – Student Edition

Materials/Resources

- Pencils
- Paper for story illustrations
- Crayons or colored pencils
- CD player
- Pitched and unpitched instruments
- *Summarize A Folktale from Kenya Worksheet*
- *Create Your Own Folktale Worksheet and Organization Chart*


Re-Teach

- Students read aloud with expression the poem, “Voices of the World” (Share the Music 4, page 8).
- Students choose words from the poem that could be represented by sound.
- They choose instruments, vocal sounds, and body percussion to represent the sounds of the poem.
- Students choose which sounds they will make and perform them at the appropriate time as the class reads the poem.

Extension

- *Social Studies Connection: Drought* (Share the Music 4 – Teacher’s Edition, page 103)

Linked Materials

- *Summarize A Folktale from Kenya Worksheet*
 - *Create Your Own Folktale Worksheet and Organization Chart*
- 

Interdisciplinary Connections

- Acquisition of Vocabulary D – Use knowledge of symbols, acronyms, word origins, and derivations to determine the meanings of unknown words.
- Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies B – Apply effective reading comprehension strategies, including summarizing and making predictions, and comparisons using information in text, between text, and across subject areas.
- Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies C – Make meaning through asking and responding to a variety of questions related to text.
- Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies D – Apply self-monitoring strategies to clarify confusion about text and to monitor comprehension.
- Reading Applications: Literary Text F – Identify similarities and differences of various literary forms and genres.
- Reading Applications: Literary Text G – Explain how figurative language expresses ideas and conveys mood.
- Research B – Formulate open-ended research questions suitable for inquiry and investigation and develop a plan for gathering information.
- Research C – Organize information in a systematic way.
- Research E – Communicate findings orally, visually, and in writing or through multimedia.
- Communications: Oral and Visual A – Use effective listening strategies, summarize major ideas, and draw logical inferences from presentations and visual media.
- Social Studies Skills and Methods A – Obtain information from a variety of primary and secondary sources using the component parts of the source.

- Social Studies Skills and Methods B – Use a variety of sources to organize information and draw inferences.
- Social Studies Skills and Methods D – Work effectively in a group.

Writing Connections

- Graphic Organizers

Organizers

<p>Teaching Methods</p> <ul style="list-style-type: none"> • Advanced Organizers • Brainstorming • Cooperative Learning • Discovery Learning • Discussions • Experiential Learning • Hands-On Learning • Integrated Instruction • Multiple Activities • Project-Based Learning <p>Grouping</p> <ul style="list-style-type: none"> • Heterogeneous Grouping • Large Group Instruction <p>Assessment</p> <ul style="list-style-type: none"> • Authentic Assessment • Curriculum Based Assessment • Informal Assessment • Observation • Peer Evaluation • Self Evaluation <p>Student Groupings</p> <ul style="list-style-type: none"> • Class • Grade • Heterogeneous Grouping • Large Group Instruction 	<p>Bloom's Taxonomy of Cognitive Objectives</p> <ul style="list-style-type: none"> • I Knowledge • II Comprehension • III Application • IV Analysis • V Synthesis • VI Evaluation <p>Gardner's Multiple Intelligences: Learning Styles</p> <ul style="list-style-type: none"> • Bodily Kinesthetic • Interpersonal • Linguistic • Musical <p>Instructional Strategies</p> <ul style="list-style-type: none"> • Cooperative Learning • Homework and Practice • Setting Objectives and Providing Feedback <p>SIOP – ESL</p> <ul style="list-style-type: none"> • Interaction
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Summarize a Folktale from Kenya Worksheet

Name _____ Date _____

Characters

- Who is in the story?

- What do they look like?

Setting

- Where does the story take place?

Plot

- What problem do the characters try to solve?

Create Your Own Folktale

Worksheet and Organization Chart

Name _____ Date _____

Now it is time for you to write your own folktale. Remember that writing a folktale is the same as writing any story.

You need to have:

Characters

- ✓ Who is in your story?

- ✓ What do they look like?

Setting

- ✓ Where does your story take place?

Plot

- ✓ What problem do your characters try to solve?



COLUMBUS CITY SCHOOLS VOCAL MUSIC CURRICULUM



Instructional Unit	Grade 4, General Music, March
Title:	Read Articulation Symbols and Two-Part Songs
Subject:	General Music
Grade Range:	4
Description:	In this lesson, students read and write articulation symbols. Students also read vocal music in two parts.
Duration:	40 minutes
Author:	Casey Sanders
Publisher:	Columbus City Schools
Keywords:	Legato; Staccato; Marcato; Two-Part Vocal Music; Slur

Content Standard 5: Reading and notating music

Benchmark C: Identify and utilize and symbols and traditional terms referring to expression and form.

GLI 1: Reads and writes articulation symbols: legato, staccato, accent, marcato and slur. GM45C1

Benchmark D: Read part music.

GLI 1: Reads vocal music in two parts. GM45D1

Lesson Assessment

- Students read legato and slur signs in “Trail to Mexico,” along with an ostinato.
- Students read slur and marcato signs in “Allunde, Alleluia,” a two-part song.
- Students write articulation for “Dinah” and “The Old Carrion Crow.”

Pre-Assessment

- Students review articulation by listening to *Recorded Lesson “‘Good News’ Using Expression.*”
- Students review articulation by echoing “Good News” (sung on a neutral syllable) in marcato, legato and staccato styles (Share the Music 3, pages 260-261; CD 6, track 18).
- Students review slur by reading Share the Music 3, page 130, and singing “Draw a Bucket of Water” emphasizing the slur (CD 3, track 19).
- Students sing “Draw a Bucket of Water” with movement (*Movement*; Share the Music 3 – Teacher’s Edition, pages 122-123).

Instructional Strategies

- Students read Share the Music 4, page 58. They sing “Trail to Mexico” (page 59; CD 2, track 14), reading the legato and slur signs (Summative Assessment).
- Class reads the ostinato line of “Trail to Mexico” and pats the rhythm (Share the Music 4, pages 74-75). Students divide into two groups. One group sings the song while the other group sings the ostinato (Summative Assessment).
- Class listens to and learns “Allunde, Alleluia” (Share the Music 4, pages 376-377; CD 9, track 14). Students read the slur and marcato symbols in this two-part song (steps 1-6; Share the Music 4 – Teacher’s Edition, pages 376-377; Summative Assessment).
- Class learns “Dinah” (Share the Music 4, page 351; CD 8, track 17).
- Using copied pages of “Dinah,” students determine which articulation symbols work best in this song and mark them in the music.
- Class sings the song with the new articulation markings (Summative Assessment).
- Class is divided into small groups. Groups use copied pages of “The Old Carrion Crow” (Share the Music 4, pages 62-63; CD 2, track 17) and choose words to sing staccato, legato, or marcato. Students mark the words with the corresponding articulation markings.

- Groups perform the song with their written articulation symbols (Summative Assessment).

District Adopted Textbook/Supplemental Materials

- Share the Music 3, CDs 3 and 6
- Share the Music 3 – Teacher’s Edition
- Share the Music 3 – Student Edition
- Share the Music 4, CDs 1, 2, 8, 9 and 11
- Share the Music 4 – Teacher’s Edition
- Share the Music 4 – Student Edition
- Copied pages of “Dinah” (Share the Music 4, page 351)
- Copied pages of “The Old Carrion Crow” (Share the Music 4, pages 62-63)

Materials/Resources


- Pencils
- CD player

Re-Teach

- Students put their hands just below their waists and laugh a deep *hah, hah, hah* and feel their abdominal muscles move. They then breathe “down” to where they felt the impulses and sing the first phrase of “Mary Had a Little Lamb” on one breath.
- Students review phrase by reading Share the Music 4, page 16. They sing each phrase of “Mongolian Night Song” in one breath (Share the Music 4, page 19; CD 1, track 15).
- Students listen to “The Path to the Moon” (Share the Music 4, pages 372-373; CD 9, track 11) and describe what musical decisions they might make if they were to compose a song about traveling to the moon.
- They listen again with attention to how the accompaniment contributes to expressing the idea of traveling over the sea.

- They listen a third time and pay attention to the vocal range, legato musical style, and use of many melodic sequences.
- Students sing the song without the recording or other assistance and listen carefully to evaluate their performance. They emphasize breath management, legato singing, and an even quality of sound throughout their vocal range as they sing the song again (Optional: Use “The Path to the Moon” Performance Mix; Share the Music 4, CD 11, track 15).

Extension

- Students listen to and learn “And Where Is Home?” (*Enrichment: Composing Descants*; Share the Music 4, pages 378-379; CD 9, track 16).
- 

Organizers

<p>Teaching Methods</p> <ul style="list-style-type: none">• Discovery Learning• Discussions• Experiential Learning• Multiple Activities <p>Grouping</p> <ul style="list-style-type: none">• Heterogeneous Grouping• Large Group Instruction <p>Assessment</p> <ul style="list-style-type: none">• Authentic Assessment• Curriculum Based Assessment• Informal Assessment• Observation <p>Student Groupings</p> <ul style="list-style-type: none">• Class• Grade• Heterogeneous Grouping• Large Group Instruction	<p>Bloom's Taxonomy of Cognitive Objectives</p> <ul style="list-style-type: none">• I Knowledge• II Comprehension• III Application• IV Analysis• V Synthesis• VI Evaluation <p>Gardner's Multiple Intelligences: Learning Styles</p> <ul style="list-style-type: none">• Bodily Kinesthetic• Interpersonal• Musical• Spatial <p>Instructional Strategies</p> <ul style="list-style-type: none">• Homework and Practice• Setting Objectives and Providing Feedback• Questions, Cues and Advanced Organizers <p>SIOP – ESL</p> <ul style="list-style-type: none">• Hands-On Activities• Interaction• Techniques to Make Concepts Clear
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General Music Scope and Sequence

Grade 4

Month	Theme	GLI	Standard Benchmark GLI	OGT Social Studies Standards and Benchmarks	OGT English Language Arts Standards and Benchmarks
Grading Period 4					
April	Singing	Sings independently, on pitch and in rhythm, using correct posture, diction, breath support, and tone.	GM41A1	Social Studies Skills and Methods D	Communications: Oral and Visual – C
	Singing	Sings expressively, using articulation, dynamics, and tempi, songs representing diverse genres and cultures.	GM41A2	Social Studies Skills and Methods D	Communications: Oral and Visual – C
	Performing on Instruments	Performs in groups blending timbres and dynamic levels, music representing diverse genres and cultures.	GM42B2	Social Studies Skills and Methods D	
	Performing on Instruments	Responds appropriately to the cues of a conductor.	GM42B3	Social Studies Skills and Methods D	
	Improvising	Improvises answers to questions using rhythm or melody.	GM43A1		
	Creating	Creates and arranges short songs and instrumental pieces within a particular style, form, instrumentation, compositional technique.	GM44A2		
	Creating	Creates and notates short compositions using a variety of classroom instruments and sound sources.	GM44A3		
	Creating	Investigates the uses of notational software.	GM44B1		

	Reading and Notating	Reads and writes articulation symbols -legato, staccato, accent, marcato and slur.	GM45C1		
	Reading and Notating	Reads music for rhythmic and melodic instruments in two parts.	GM45D2		
	Listening	Listens to and describes a varied repertoire of music utilizing music vocabulary: dynamics, tempo, meter, articulation, tonality.	GM46A1	Social Studies Skills and Methods – A, B, D	Acquisition of Vocabulary – D Research – B, C, E Communications: Oral and Visual – A
	Listening	Identifies and responds to music forms: AB, rondo, call and response, verse/refrain, theme and variation, coda, canon, and partner songs.	GM46B1		
	Relationships to Other Disciplines	Describes and demonstrates how content in songs connect with content in other disciplines.	GM48B1	Social Studies Skills and Methods – A, B, D	Acquisition of Vocabulary – D Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies – B, C, D Reading Applications: Informational, Technical and Persuasive Text – C Reading Applications: Literary Text – F, G Research – B, C, E Communications: Oral and Visual – A
	Relation to History and Culture	Identifies similarities and differences in music of the United States.	GM49A3	History – A Social Studies Skills and Methods – A, B, D	Acquisition of Vocabulary – D Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies – B, C, D Reading Applications: Literary Text – F, G Research – B, C, E Communications: Oral and Visual– A

	Relation to History and Culture	Explains the suitability of music for a specific occasion	GM49C2	Social Studies Skills and Methods – A, B, D	Acquisition of Vocabulary – D Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies – B, C, D Reading Applications: Literary Text – F, G Research – B, C, E Communications: Oral and Visual – A
May	Singing	Sings independently, on pitch and in rhythm, using correct posture, diction, breath support, and tone.	GM41A1	Social Studies Skills and Methods D	Communications: Oral and Visual – C
	Singing	Sings expressively, using articulation, dynamics, and tempi, songs representing diverse genres and cultures.	GM41A2	Social Studies Skills and Methods D	Communications: Oral and Visual – C
	Performing on Instruments	Performs on pitch, in rhythm, with appropriate dynamics and tone, music representing diverse genres and cultures.	GM42A1	Social Studies Skills and Methods D	
	Singing	Performs in groups blending timbres and dynamic levels, music representing diverse genres and cultures.	GM42B2	Social Studies Skills and Methods D	Communications: Oral and Visual – C
	Improvising	Improvises simple rhythmic and melodic variations on familiar melodies.	GM43A3		
	Creating	Creates and arranges music to accompany readings or dramatizations.	GM44A1	Social Studies Skills and Methods – A, B, D	Acquisition of Vocabulary – D Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies – B, C, D Reading Applications: Literary Text – F, G Research – B, C, E Communications: Oral and Visual – A
	Listening	Identifies instruments from various cultures.	GM46C4	Social Studies Skills and Methods – A, B, D	Acquisition of Vocabulary – D

	Relationships to Other Disciplines	Describes and demonstrates how content in songs connect with content in other disciplines.	GM48B1	Social Studies Skills and Methods – A, B, D	Acquisition of Vocabulary – D Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies – B, C, D Reading Applications: Informational, Technical and Persuasive Text – C Reading Applications: Literary Text – F, G Research – B, C, E Communications: Oral and Visual – A
	Relation to History and Culture	Sings, listens and moves to music from world cultures.	GM49A1		
June		Review GLIs through songs and musical activities			



COLUMBUS CITY SCHOOLS VOCAL MUSIC CURRICULUM



Instructional Unit	Grade 4, General Music, April
Title:	Music of the United States
Subject:	General Music
Grade Range:	4
Description:	In this lesson, students compare two types of music of the United States: an American folk song and an African American Spiritual.
Duration:	40 minutes
Author:	Yeh-fen Chin
Publisher:	Columbus City Schools
Keywords:	American Music

Content Standard 9: Understanding music in relation to history and culture

Benchmark A: Identify by genre or style and responds to music from various historical periods and diverse cultures.

GLI 3: Identifies similarities and differences in music of the United States. GM49A3

Lesson Assessment

- Students compare "Old Joe Clark" and "Wade in the Water."

Pre-Assessment

- Students name types of music of the United States (e.g., jazz, blues, rock, American classical, folk and spiritual) and describe some of their characteristics.
-

Instructional Strategies

- Class reviews various types of music of the United States and discusses some of their characteristics (Formative Assessment).
 - Students read "A Musical Tall Tale" (Share the Music 4, page 260). Class listens to and sings "Old Joe Clark" (Share the Music 4, page 260; CD 6, track 7). Students discuss the message/story in the song (Formative Assessment).
 - Students read "A Spiritual" (Share the Music 4, page 228). Class listens to and sings "Wade in the Water" (Share the Music 4, page 229; CD 5, track 20). Students discuss the message in the song (Formative Assessment).
 - Students identify the musical questions and answers in "Wade in the Water." Teacher divides students into two groups. One group sings the questions while the other group sings answers. Groups alternate roles.
 - Students discuss and compare "Old Joe Clark" and "Wade in the Water" and complete *Comparing Music of the United States Worksheet* (Summative Assessment).
-

District Adopted Textbook/Supplemental Materials

- Share the Music 4, CDs 5 and 6
- Share the Music 4 – Teacher’s Edition
- Share the Music 4 – Student Edition


Materials/Resources

- CD player
- Pencil
- *Comparing Music of the United States Worksheet*


Re-Teach

- Teacher gives prompts to help students complete the worksheet (e.g., What did we read about the songs? Do both songs tell stories? What kinds of stories?).

Extension

- Class dramatizes and choreographs "Wade in the Water" (Share the Music 4 – Teacher's Edition, page 237).
- 

Linked Materials

- *Comparing Music of the United States Worksheet*
- 

Writing Connection

- Graphic organizer
- 

Organizers

<p>Teaching Methods</p> <ul style="list-style-type: none">• Advanced Organizers• Demonstrations• Discovery Learning• Discussions• Experiential Learning• Hands-On Learning• Integrated Instruction• Interdisciplinary• Multimedia Instruction• Multiple Activities• Visual Instruction <p>Grouping</p> <ul style="list-style-type: none">• Heterogeneous Grouping• Individualized Instruction• Large Group Instruction• Small Group Instruction <p>Assessment</p> <ul style="list-style-type: none">• Alternative Assessment• Authentic Assessment• Curriculum Based Assessment• Informal Assessment• Observation <p>Student Groupings</p> <ul style="list-style-type: none">• Class• Grade• Heterogeneous Grouping• Individual• Individualized Instruction• Large Group Instruction• Pair	<p>Bloom's Taxonomy of Cognitive Objectives</p> <ul style="list-style-type: none">• I Knowledge• II Comprehension• III Application• IV Analysis• V Synthesis• VI Evaluation <p>Gardner's Multiple Intelligences: Learning Styles</p> <ul style="list-style-type: none">• Bodily-Kinesthetic• Interpersonal• Intrapersonal• Linguistic• Logical-Mathematical• Musical• Spatial <p>Instructional Strategies</p> <ul style="list-style-type: none">• Homework and Practice• Identifying Similarities and Differences• Nonlinguistic Representation• Questions, Cues, and Advanced Organizers• Reinforcing Effort and Providing Recognition• Setting Objectives and Providing Feedback <p>SIOP – ESL</p> <ul style="list-style-type: none">• Building Background• Comprehensible Input• Feedback• Guided Practice• Hands-On Activities• Integrations of Reading, Writing, Speaking, and Listening Skills Modeling• Interaction• Meaningful Content and Language Activities• Modeling• Scaffolding• Techniques to Make Concepts Clear
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Name: _____ Grade: _____ Room #: _____

Comparing Music of the United States

Directions: Discuss and write down some similarities and differences between "Old Joe Clark" and "Wade in the Water."

	Similarities	Differences
Type of music		
Form		
Text		



COLUMBUS CITY SCHOOLS VOCAL MUSIC CURRICULUM



Instructional Unit	Grade 4, General Music, April
Title:	Wade in the Water
Subject:	General Music
Grade Range:	4
Description:	In this lesson, students read and perform three parts on classroom instruments, while following conductor's cues. Students improvise answers to musical questions.
Duration:	40 minutes
Author:	Yeh-fen Chin
Publisher:	Columbus City Schools
Keywords:	Parts; Conductor; Question and Answer; Improvisation

Content Standard 2: Performing on instruments, alone and with others, a varied repertoire of music

Benchmark B: Perform music representing diverse genres and cultures in groups with accuracy and appropriate expression.

GLI 3: Responds appropriately to the cues of a conductor.
GM42B3

Content Standard 3: Improvising melodies, variations, and accompaniments

Benchmark A: Create and perform melodies, variations, and accompaniments.

GLI 1: Improvises answers to questions using rhythm or melody.
GM43A1

Content Standard 5: Reading and notating music

Benchmark D: Read part music.

GLI 2: Reads music for rhythmic and melodic instruments in two parts. GM45D2

Lesson Assessment

- Students read a rhythmic accompaniment for “Wade in the Water” written for unpitched instruments in three parts.
 - Students respond to the cues of a conductor while playing their part for “Wade in the Water.”
 - Students improvise two-measure answers to musical questions inspired by “Wade in the Water.”
-

Pre-Assessment

- Students listen to "Wade in the Water" (Share the Music 4, page 229), and identify the questions and answers.
-

Instructional Strategies

- Class reviews and sings "Wade in the Water" (Share the Music 4, page 229; CD 5, track 20).
- Teacher introduces "*Playing Instruments: Orff*" (Share the Music 4 – Teacher’s Edition, page 229). NOTE: Teacher prepares three-part visuals for group reading and performing.

- Students read and practice the rhythmic patterns of each part on unpitched instruments (Summative Assessment).
- Students perform and respond to conductor's cues for entrances of each part (Summative Assessment).
- Teacher divides students into small groups. One group sings the song while the other groups play three parts on instruments.
- Students again identify questions and answers on the verses in preparation for next activity (Formative Assessment).
- Teacher plays musical question from the song (first two measures of the verse), and students improvise musical answers (varied rhythms) using D, F, G, and A for two measures (Summative Assessment).

District Adopted Textbook/Supplemental Materials

- Share the Music 4, CD 5
- Share the Music 4 – Teacher’s Edition
- Share the Music 4 – Student Edition

Materials/Resources

- CD player
- Unpitched classroom instruments
- Pitched classroom instruments
- Three-part visuals for group reading and performing of "*Playing Instruments: Orff*"

Re-Teach

- Teacher adds verbal cues (e.g., clap or various vocal sounds/tones) to help students who have difficulties reading the chart.
- Teacher counts out loud eight beats during improvisation of answers to help students feel the length of the answers.

Extension

- Students, divided into two groups, improvise musical questions and answers using D, E, F, G, and A.



Organizers

<p>Teaching Methods</p> <ul style="list-style-type: none">• Advanced Organizers• Demonstrations• Discovery Learning• Discussions• Experiential Learning• Hands-On Learning• Multimedia Instruction• Multiple Activities• Visual Instruction <p>Grouping</p> <ul style="list-style-type: none">• Heterogeneous Grouping• Individualized Instruction• Large Group Instruction• Small Group Instruction <p>Assessment</p> <ul style="list-style-type: none">• Alternative Assessment• Authentic Assessment• Curriculum Based Assessment• Informal Assessment• Observation <p>Student Groupings</p> <ul style="list-style-type: none">• Class• Grade• Heterogeneous Grouping• Individual• Individualized Instruction• Large Group Instruction• Pair	<p>Bloom's Taxonomy of Cognitive Objectives</p> <ul style="list-style-type: none">• I Knowledge• II Comprehension• III Application• IV Analysis• V Synthesis• VI Evaluation <p>Gardner's Multiple Intelligences: Learning Styles</p> <ul style="list-style-type: none">• Bodily-Kinesthetic• Interpersonal• Intrapersonal• Linguistic• Logical-Mathematical• Musical• Spatial <p>Instructional Strategies</p> <ul style="list-style-type: none">• Homework and Practice• Identifying Similarities and Differences• Nonlinguistic Representation• Questions, Cues, and Advanced Organizers• Reinforcing Effort and Providing Recognition• Setting Objectives and Providing Feedback <p>SIOP – ESL</p> <ul style="list-style-type: none">• Building Background• Comprehensible Input• Feedback• Guided Practice• Hands-On Activities• Integrations of Reading, Writing, Speaking, and Listening Skills Modeling• Interaction• Meaningful Content and Language Activities• Modeling• Scaffolding• Techniques to Make Concepts Clear
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COLUMBUS CITY SCHOOLS VOCAL MUSIC CURRICULUM



Instructional Unit	Grade 4, General Music, April
Title:	Composition and Notation
Subject:	General Music
Grade Range:	4
Description:	In this lesson, students create and notate a question-answer composition and investigate the uses of notational software.
Duration:	40 minutes
Author:	Yeh-fen Chin
Publisher:	Columbus City Schools
Keywords:	Composition; Create; Notate; Notational Software

Content Standard 4: Composing and arranging music within specified guidelines

Benchmark A: Create, notate, arrange, and perform short pieces of music using a variety of classroom instruments, body percussion and electronic sounds.


GLI 2: Creates and arranges short songs and instrumental pieces within a particular style, form, instrumentation, compositional technique. GM44A2

GLI 3: Creates and notates short compositions using a variety of classroom instruments and sound sources. GM44A3


Benchmark B: Explore the use of technology used in creating, arranging, and notating music.

GLI 1: Investigates the uses of notational software. GM44B1

Lesson Assessment

- Students create and notate a question-answer composition for pitched classroom instruments.
 - Students compare two notational software programs.
- 

Pre-Assessment

- Students review question and answer portion of "Wade in the Water" (Share the Music 4, page 229).
- 

Instructional Strategies

- Class reviews and identifies musical questions and answers in "Wade in the Water" (Share the Music 4, page 229; CD5, track 20). Students review and create musical questions and answers on classroom instruments using D, F, G and A.
- Teacher uses a larger version of the *Composition Notation Worksheet* and demonstrates how to notate musical questions and answers on the worksheet using specific guidelines from the worksheet.
- Students work in groups to create and notate their compositions using the *Composition Notation Worksheet* (Summative Assessment).
- Teacher introduces notating games from the Dallas Symphony Orchestra for Kids website (<http://www.dsokids.com/games/notegame/default.htm>). Students discuss the functions and features (Formative Assessment).
- Students use the notating tool, Doodle Pad, from Music Ace 2. Students discuss the functions and features (Formative Assessment).
- Students describe and make comparisons on these two notation software programs (Summative Assessment).



District Adopted Textbook/Supplemental Materials

- Share the Music 4, CD 5
- Music Ace 2
- Share the Music 4 – Student Edition

Materials/Resources


- CD player
- Pitched classroom instruments
- *Composition Notation Worksheet*
- Internet access to Dallas Symphony Orchestra for Kids website (<http://www.dsokids.com/games/notegame/default.htm>)




Re-Teach

- Teacher uses rhythm cards (quarter notes and eighth notes) to help students count beats.
- Teacher asks groups that have difficulty using various rhythms to use quarter notes only for their composition. They add more interesting rhythms as they progress.

Extension

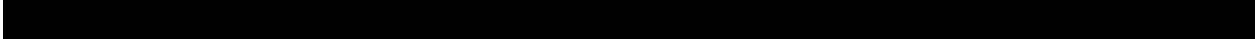
- Students organize a concert of their compositions.
 - Students use their compositions to accompany "Wade in the Water" (Share the Music 4, page 229) and "Sourwood Mountain" (Share the Music 4, page 196).
 - Students use notational software programs to notate compositions.
- 

Linked Materials

- *Composition Notation Worksheet*
- 

Writing Connection

Graphic organizer



Organizers

<p>Teaching Methods</p> <ul style="list-style-type: none">• Advanced Organizers• Computer Assisted Instruction• Computer Simulations• Demonstrations• Discovery Learning• Discussions• Experiential Learning• Hands-On Learning• Integrated Instruction• Interdisciplinary• Multimedia Instruction• Multiple Activities• Visual Instruction <p>Grouping</p> <ul style="list-style-type: none">• Heterogeneous Grouping• Individualized Instruction• Large Group Instruction• Small Group Instruction <p>Assessment</p> <ul style="list-style-type: none">• Alternative Assessment• Authentic Assessment• Curriculum Based Assessment• Informal Assessment• Observation <p>Student Groupings</p> <ul style="list-style-type: none">• Class• Grade• Heterogeneous Grouping• Individual• Individualized Instruction• Large Group Instruction• Pair	<p>Bloom's Taxonomy of Cognitive Objectives</p> <ul style="list-style-type: none">• I Knowledge• II Comprehension• III Application• IV Analysis• V Synthesis• VI Evaluation <p>Gardner's Multiple Intelligences: Learning Styles</p> <ul style="list-style-type: none">• Bodily-Kinesthetic• Interpersonal• Intrapersonal• Linguistic• Logical-Mathematical• Musical• Spatial <p>Instructional Strategies</p> <ul style="list-style-type: none">• Homework and Practice• Identifying Similarities and Differences• Nonlinguistic Representation• Questions, Cues, and Advanced Organizers• Reinforcing Effort and Providing Recognition• Setting Objectives and Providing Feedback <p>SIOP – ESL</p> <ul style="list-style-type: none">• Building Background• Comprehensible Input• Feedback• Guided Practice• Hands-On Activities• Integrations of Reading, Writing, Speaking, and Listening Skills Modeling• Interaction• Meaningful Content and Language Activities• Modeling• Scaffolding• Techniques to Make Concepts Clear
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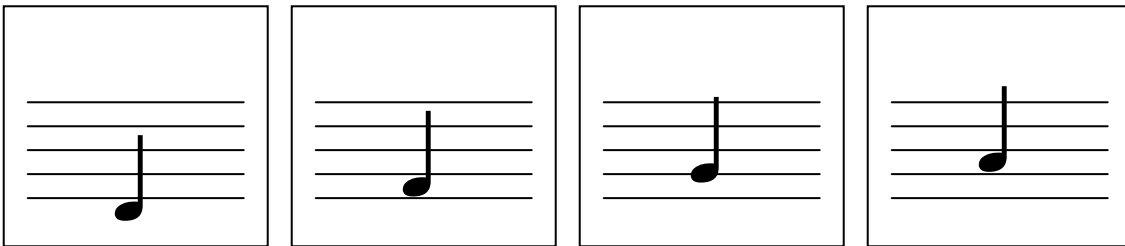
Composers: _____

Grade: _____ Room #: _____

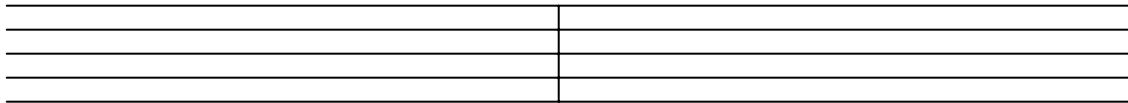
Composition Notation Worksheet

Directions: Create a composition containing a two-measure (8-beat) musical question and two-measure (8-beat) musical answer using D, F, G and A. Use quarter notes and eighth notes for rhythmic interest. Select an instrument to play the question and a different instrument to play the answer.

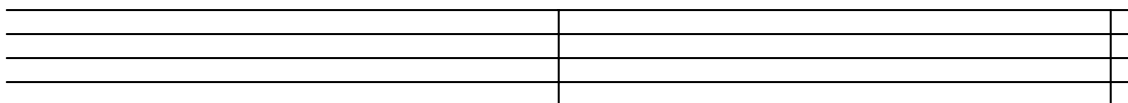
Required notes:



Musical question played by _____:



Musical answer played by _____:





COLUMBUS CITY SCHOOLS VOCAL MUSIC CURRICULUM



Instructional Unit	Grade 4, General Music, May
Title:	Steel Drums and Dumbeks
Subject:	General Music
Grade Range:	4
Description:	In this lesson, students identify steel drums and dumbeks.
Duration:	40 minutes
Author:	Yeh-fen Chin
Publisher:	Columbus City Schools
Keywords:	Steel Drums; Dumbek; Cultures

Content Standard 6: Listening to, analyzing, responding, and describing music

Benchmark C: Identify and classify the sounds of instruments and voices.

GLI 4: Identifies instruments from various cultures. GM46C4

Lesson Assessment

- Students identify steel drums and discuss their characteristics and the cultures with which they are associated.
- Students identify dumbeks and discuss their characteristics and the cultures with which they are associated.

Pre-Assessment

- Students give examples (e.g., name the names and describe the characteristics) of instruments from various cultures.
-

Instructional Strategies

- Class listens to and sings "Hosanna, Me Build a House" (Share the Music 4, pages 164-165; CD 4, track 9).
 - Students read "Make Your Own Melody" (Share the Music 4, page 188). Students identify steel drums and discuss their characteristics and their uses in society (Summative Assessment).
 - Students listen to the song again and focus on the steel drums playing the melody and listen for the section where musicians improvise.
 - Teacher introduces "*Multicultural Perspectives: Dumbek*" (Share the Music 4 – Teacher's Edition, page 175). Students read the information explaining the photos of dumbeks and musicians (Share the Music 4, pages 174-175). Students identify dumbeks from the photos and discuss their characteristics and their uses in society (Summative Assessment).
 - Students listen to "Ayazein" (Share the Music 4, page 174; CD 4, track 14). Students read "Carry On the Carnival Rhythm" (Share the Music 4, page 174), follow instructions in the book (page 174), and perform the rhythms.
 - Students compare steel drums and dumbeks using the *Steel Drums and Dumbeks* worksheet.
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District Adopted Textbook/Supplemental Materials

- Share the Music 4, CD 4
- Share the Music 4 – Teacher's Edition
- Share the Music 4 – Student Edition

Materials/Resources

- CD player
 - Pencils
 - *Steel Drums and Dumbeks* worksheet
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Re-Teach

- Teacher breaks down sections of "Hosanna, Me Build a House" to help students identify the sounds of steel drums and to identify the improvised part in section C.
- Teacher gives more explanation of how the instruments produce their sound and uses more visual and aural examples to help students identify these two instruments.

Extension

- Students discuss how these instruments have been incorporated into other cultures (e.g., percussion ensembles).
 - Students perform "*Improvisation: Create a B Section*" (Share the Music 4 – Teacher's Edition, page 189).
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Linked Materials

- *Steel Drums and Dumbeks*
-

Writing Connection

- Graphic organizer
-

Organizers

<p>Teaching Methods</p> <ul style="list-style-type: none">• Advanced Organizers• Demonstrations• Discussions• Hands-On Learning• Integrated Instruction• Interdisciplinary• Multimedia Instruction• Multiple Activities• Visual Instruction <p>Grouping</p> <ul style="list-style-type: none">• Heterogeneous Grouping• Individualized Instruction• Large Group Instruction• Small Group Instruction <p>Assessment</p> <ul style="list-style-type: none">• Alternative Assessment• Authentic Assessment• Curriculum Based Assessment• Informal Assessment• Observation <p>Student Groupings</p> <ul style="list-style-type: none">• Class• Grade• Heterogeneous Grouping• Individual• Individualized Instruction• Large Group Instruction• Pair	<p>Bloom's Taxonomy of Cognitive Objectives</p> <ul style="list-style-type: none">• I Knowledge• II Comprehension• III Application• IV Analysis• V Synthesis• VI Evaluation <p>Gardner's Multiple Intelligences: Learning Styles</p> <ul style="list-style-type: none">• Bodily-Kinesthetic• Interpersonal• Intrapersonal• Linguistic• Logical-Mathematical• Musical• Spatial <p>Instructional Strategies</p> <ul style="list-style-type: none">• Homework and Practice• Identifying Similarities and Differences• Nonlinguistic Representation• Questions, Cues, and Advanced Organizers• Reinforcing Effort and Providing Recognition• Setting Objectives and Providing Feedback <p>SIOP – ESL</p> <ul style="list-style-type: none">• Building Background• Comprehensible Input• Feedback• Guided Practice• Hands-On Activities• Integrations of Reading, Writing, Speaking, and Listening Skills Modeling• Interaction• Meaningful Content and Language Activities• Modeling• Scaffolding• Techniques to Make Concepts Clear
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Name: _____ Grade: ____ Room #: ____

Steel Drums and Dumbeks

Directions: Use this chart to compare steel drums and dumbeks.

	STEEL DRUMS	DUMBEKS
What culture or group of people use these instruments?		
Describe the looks/characteristics of these instruments.		
How are these instruments played?		
How are these instruments used in their cultures? Give examples of uses in the society.		

General Music Grade 4 Standards, Benchmarks, and GLIs

Content Standard 1: Singing, alone and with others, a varied repertoire of music

Benchmark A: Sing independently and with appropriate expression songs representing diverse genres and cultures.

GLI 1: Sings independently, on pitch and in rhythm, using correct posture, diction, breath support, and tone. GM41A1

GLI 2: Independently sings expressively, using articulation, dynamics, and tempi, songs representing diverse genres and cultures. GM41A2

Benchmark B: Sing in groups, music representing diverse genres and cultures with accuracy and appropriate expression.

GLI 1: Sings in groups ostinati, partner songs, two-part songs and canons (e.g., rounds) of diverse genres and cultures with appropriate expression. GM41B1

GLI 2: Blends vocal timbres and matches dynamic levels. GM41B2

GLI 3: Responds appropriately to the cues of a conductor. GM41B3

Content Standard 2: Performing on instruments, alone and with others, a varied repertoire of music

Benchmark A: Perform on instruments independently and with appropriate expression music representing diverse genres and cultures.

GLI 1: Performs on pitch, in rhythm, with appropriate dynamics and tone, music representing diverse genres and cultures. GM42A1

GLI 2: Performs bourdons, melodic ostinati, and chords on a pitched classroom instruments (e.g., recorder, xylophone, autoharp, resonator bells, keyboard). GM42A2

GLI 3: Performs ostinati on unpitched classroom instruments. GM42A3

GLI 4: Echoes short rhythms and melodic patterns. GM42A4

Benchmark B: Perform music representing diverse genres and cultures in groups with accuracy and appropriate expression.

GLI 1: Maintains independent instrumental parts. GM42B1

GLI 2: Performs in groups blending timbres and dynamic levels, music representing diverse genres and cultures. GM42B2

GLI 3: Responds appropriately to the cues of a conductor. GM42B3

Content Standard 3: Improvising melodies, variations, and accompaniments

Benchmark A: Improvise melodies, variations, and accompaniments.

GLI 1: Improvises answers to questions using rhythm or melody. GM43A1

GLI 2: Improvises simple rhythmic and melodic ostinato accompaniments. GM43A2

GLI 3: Improvises simple rhythmic and melodic variations on familiar melodies. GM43A3

GLI 4: Improvises short melodies using a variety of sound sources (e.g., classroom instruments, body sounds, and electronic sounds). GM43A4

Content Standard 4: Composing and arranging music within specified guidelines

Benchmark A: Create, notate, arrange, and perform short pieces of music using a variety of classroom instruments, body percussion and electronic sounds.

GLI 1: Creates and arranges music to accompany readings or dramatizations. GM44A1

GLI 2: Creates and arranges short songs and instrumental pieces within a particular style, form, instrumentation, compositional technique. GM44A2

GLI 3: Creates and notates short compositions using a variety of classroom instruments and sound sources. GM44A3

Benchmark B: Explore the use of technology used in creating, arranging, and notating music.

GLI 1: Investigates the uses of notational software. GM44B1

Content Standard 5: Reading and notating music

Benchmark A: Identify and utilize rhythm notation.

GLI 1: Reads sixteenth, eighth, quarter, half and whole notes and rest values, including dotted notes, in 2/4, 3/4, and 4/4 time signatures. GM45A1

GLI 2: Writes sixteenth, eighth, quarter, half and whole notes and rest values, including dotted notes, in 2/4, 3/4, and 4/4 time signatures. GM45A2

Benchmark B: Identify and utilize treble clef pitch notation.

GLI 1: Uses a system (solfege syllables, numbers, or letters) to read simple pitch notation in the treble clef in the major keys of G, F, and C. GM45B1

GLI 2: Writes pitch notation in the treble clef in the major keys of G, F, and C. GM45B2

Benchmark C: Identify, and utilize symbols and traditional terms referring to expression and form.

GLI 1: Reads and writes articulation symbols -legato, staccato, accent, marcato and slur. GM45C1

GLI 2: Reads and writes dynamic symbols: *ppp, pp, p, f, ff, fff, mp, mf*, crescendo, and decrescendo. GM45C2

GLI 3: Reads and writes tempo markings: largo, allegro, fermata, accelerando, and ritardando. GM45C3

GLI 4: Reads and writes form markings: D.S., D.C. al fine, multiple endings, double barline, repeat signs, phrase and coda. GM45C4

- Benchmark D: Read part music.
- GLI 1: Reads vocal music in two parts. GM45D1
- GLI 2: Reads music for rhythmic and melodic instruments in two parts. GM45D2

Content Standard 6: Listening to, analyzing, responding, and describing music

- Benchmark A: Listen to, respond, and describe a varied repertoire of music utilizing musical terminology.
- GLI 1: Listens to and describes a varied repertoire of music utilizing music vocabulary: dynamics, tempo, meter, articulation, tonality. GM46A1
- GLI 2: Identifies aurally whether a song is in a major or minor key. GM46A2
- Benchmark B: Listen to a varied repertoire of music and analyze the structure.
- GLI 1: Identifies and responds to music forms: AB, rondo, call and response, verse/refrain, theme and variation, coda, canon, and partner songs. GM46B1
- GLI 2: Distinguishes between melody and accompaniment. GM46B2
- Benchmark C: Identify and classify the sounds of instruments and voices.
- GLI 1: Identifies and classifies instruments by the four families of the orchestra both visually and aurally. GM46C1
- GLI 2: Identifies and describes vocal characteristics of singers: male or female adult, children, light or heavy, vibrato, etc. GM46C2
- GLI 3: Identifies and classifies band instruments. GM46C3
- GLI 4: Identifies instruments from various cultures. GM46C4
- GLI 5: Describes the way sound is produced on various instruments. GM46C5

Content Standard 7: Evaluating music and music performances.

Benchmark A: Discuss performances and compositions.

GLI 1: Develops and applies criteria for evaluating their performances and the performances of others. GM47A1

GLI 2: Evaluates their own and others' compositions, arrangements, and improvisations. GM47A2

Benchmark B: Demonstrate how music communicates meaning of text, feelings, moods or images.

GLI 1: Explains, using appropriate music terminology, personal preferences for specific music selections, works and styles. GM47B1

GLI 2: Explains, using appropriate terminology, how the elements of music are used to communicate meaning of lyrics, feelings, moods or images. GM47B2

Content Standard 8: Understanding relationships between music, the other arts, and disciplines outside the arts

Benchmark A: Identify similarities and differences in the meanings of common terms used in the various arts.

GLI 1: Interprets music through dance, drama, and visual art. GM48A1

GLI 2: Defines, identifies and compares the use of similar elements (e.g., form, rhythm) in music and other arts forms. GM48A2

Benchmark B: Describe and demonstrate how elements and content of music relate to those of other disciplines.

GLI 1: Describes and demonstrates how content in songs connects with content in other disciplines. GM48B1

GLI 2: Describes and demonstrates how basic elements of music (e.g., texture, form) relate to other disciplines. GM48B2

Content Standard 9:	<u>Understanding music in relation to history and culture</u>
Benchmark A:	Identify by genre or style and responds to music from various historical periods and diverse cultures.
GLI 1:	Sings, listens and moves to music from world cultures. GM49A1
GLI 2:	Identifies, listens and responds to music of different composers. GM49A2
GLI 3:	Identifies similarities and differences in music of the United States. GM49A3
Benchmark B:	Demonstrate appropriate audience behavior.
GLI 1:	Attends live music performances and demonstrates audience behavior appropriate for the context and style of music performed. GM49B1
Benchmark C:	Identify the uses and suitability of music in their daily experience and in other cultures.
GLI 1:	Describes types of music performed or heard in a variety of daily settings. GM49C1
GLI 2:	Explains the suitability of music for a specific occasion. GM49C2
GLI 3:	Describes the purpose of music from selected historical periods. GM49C3
Benchmark D:	Identify and describe roles of musicians in various music settings.
GLI 1:	Identifies and describes musical careers and their qualifications. GM49D1

Integration Key
English Language Arts
General Music Grade 4

Standard	Benchmark
Acquisition of Vocabulary	D – Use knowledge of symbols, acronyms, word origins, and derivations to determine the meanings of unknown words.
Reading Process: Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies	B – Apply effective reading comprehension strategies, including summarizing and making predictions, and comparisons using information in text, between text, and across subject areas. C – Make meaning through asking and responding to a variety of questions related to text. D – Apply self-monitoring strategies to clarify confusion about text and to monitor comprehension.
Reading Applications: Informational, Technical and Persuasive Text	B – Recognize the difference between cause and effect and fact and opinion to analyze text.
Reading Applications: Literary Text	F – Identify similarities and differences of various literary forms and genres. G – Explain how figurative language expresses ideas and conveys mood.
Research	B – Formulate open-ended research questions suitable for inquiry and investigation and develop a plan for gathering information. C – Organize information in a systematic way. E – Communicate findings orally, visually, and in writing or through multimedia.
Communications: Oral and Visual	A – Use effective listening strategies, summarize major ideas, and draw logical inferences from presentations and visual media. C – Vary language choice and use effective presentation techniques, including voice modulation and enunciation.

Integration Key
Social Studies
General Music Grade 4

Standard	Benchmark
History	<p>A – Interpret relationships between events shown on multiple-tier time lines.</p> <p>B – Describe the political and social characteristics of early civilizations and their enduring impact on later civilizations.</p> <p>C – Describe the characteristics of feudal societies and the transition to the Renaissance and Reformation in Europe.</p> <p>D – Describe the effects of interactions among civilizations during the 14th through the 18th centuries.</p> <p>E – Explain the causes and consequences of the American Revolution, with emphasis on both Colonial and British perspectives.</p> <p>F – Explain the political and economic challenges faced by the United States after the Revolutionary War and the actions that resulted in the adoption of the U.S. Constitution.</p> <p>G – Analyze the causes and consequences of the American Civil War.</p>
People in Societies	<p>A – Compare cultural practices, products, and perspectives of past civilizations in order to understand commonality and diversity of values.</p> <p>B – Analyze examples of interactions between cultural groups and explain the factors that contribute to cooperation and conflict.</p> <p>C – Explain how contact between different cultures impacts the diffusion of belief systems, art, science, technology, language, and forms of government.</p>
Social Studies Skills and Methods	<p>A – Obtain information from a variety of primary and secondary sources using the component parts of the source.</p> <p>B – Use a variety of sources to organize information and draw inferences.</p> <p>D – Work effectively in a group.</p>