Westbrook Public Schools
General Music Curriculum
Grade 4

**Anticipated Length:** Trimester 1

**Content Standard:** #1 Students will sing, alone and with others, a varied repertoire of songs.

**Power Standards Addressed:**
- Sing independently, on pitch and in rhythm, with appropriate timbre, diction and posture, and maintain a steady tempo
- Sing ostinatos, partner songs and rounds

**Essential Questions:**
- What makes a quality vocal sound?

**Big Ideas:**
- A variety of elements make up a quality vocal sound including singing on pitch, singing in rhythm and using proper vocal technique.
- Ostinatos, partner songs and rounds create harmony. Singing harmony well involves listening

### Key Concepts and Skills

<table>
<thead>
<tr>
<th>Skills</th>
<th>Concepts</th>
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<tbody>
<tr>
<td>Sing independently</td>
<td>In-tune / out of tune</td>
</tr>
<tr>
<td>Sing on pitch</td>
<td>Pitch</td>
</tr>
<tr>
<td>Sing with proper rhythm</td>
<td>Vocal Technique</td>
</tr>
<tr>
<td>Sing using appropriate diction</td>
<td></td>
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</tbody>
</table>
  - Head voice |
| Sing maintaining a steady tempo |  
  - Vowel Formation |
| Sing in 2-3 pt harmony (ostinatos, part songs, rounds) |  
  - Breath Support |
|  |  
  - Placement |
|  | Singing Position (posture) |
|  | Diction |
|  | Enunciation |
|  | Ending consonants |
|  | Steady beat |
|  | Harmony |
|  | Partner Songs |
|  | Part Songs |
|  | Rounds |
Topics/Units of Study:
- Responsive Classroom
  - Rules
  - Class meeting activities
  - Morning message
- Harmony
- Singing Parts
- Singing Technique

Strategies:
- Daily sight reading examples
- Introduce harmony and blend
- Questioning techniques: Open ended – Why do we? ..... What would happen if? …. (allow students to ‘discover’ their answers)
- Exit slips/Entrance slips
- KWL
- Review rounds and melodic ostinatos as an introduction to harmony

Harmony strategies:
- Teach 2-part songs – each part separately
- Sing one part and play the other part
- Give separate motions to each part
- Inner hear parts while the other part is being sung
- Digitally record one part and sing the other
- Sing both parts by dividing into 2 or more groups
- Have strong singers model performances of harmony
- Play harmony on 2 separate instruments or one singer and one player

- Model and use elementary choir videos to good vocal production
  - Beginning breaths
  - Posture
  - Use hand signs or movement
  - Vowel formation - Drop Jaw – bite an apple/ feeling of surprise
  - Space between the back teeth and cool feeling on soft palate
  - Diction/Enunciation – beginning and ending consonants

- Sight-read and sing song and short excerpts using: do, re, mi, so, la (adding fa & ti)

- Reinforce the following melodic patterns (using rhythms below): s-m / m-r-d / d-r-m / s-l-s / s-l-t-d / s-m-d / d-m-s / s-(ml)-s-m / m-s / d (low s)-d / m-r-m / d-r-d / repeating the same pitch

- Reinforce the following rhythms: quarter notes (ta) / half notes (ta-a) / 2 8th notes (ti-ti) / 4 16th notes (tibiti) / whole notes (ta-a-a-a) / 2 16th notes with 1 8th (tibi-ti) / 1 8th note with 2 16th (ti-tibi)

Repetoire:

<table>
<thead>
<tr>
<th>New Songs</th>
<th>Old Songs</th>
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<tbody>
<tr>
<td>My Paddle – part song</td>
<td>You’re A Grand Old Flag</td>
</tr>
<tr>
<td>Shake the Papaya – partner song</td>
<td>America</td>
</tr>
<tr>
<td>Are you Sleeping? – round</td>
<td>America the Beautiful</td>
</tr>
</tbody>
</table>

Videos
- [http://www.youtube.com/watch?v=l1Uq6AB_4hM](http://www.youtube.com/watch?v=l1Uq6AB_4hM)  
  Pickerington Elementary Choir - Kookaburra

- [http://www.youtube.com/watch?v=PSTxB9q_KBQ](http://www.youtube.com/watch?v=PSTxB9q_KBQ)  
  Mill Creek Elementary Choir - Down the River

- [http://www.youtube.com/watch?v=XGdttQ5U8I4](http://www.youtube.com/watch?v=XGdttQ5U8I4)  
  Eden Gardens Elementary choir #1
### Lessons 1 and 2
- Responsive Classroom Meeting – Message and Sharing
- Daily sight reading example
- Echo melodic and rhythmic patterns
- Teach *My Paddle* – part 1 (by identifying rhythm and then adding pitches)
- Review the concept of ostinato (rhythmic and melodic)
- Teach *My Paddle* – part 2 (by identifying rhythm and then adding pitches) – Melodic ostinato
- Do KWL on the topic of ‘good singing’
- Review posture as it relates to ‘good singing’

### Lessons 3 and 4
- Sing attendance on s-m / s-l-s / m-r-d
- Daily sight reading example
- Echo melodic and rhythmic patterns – put a few on the board (notation)
- Review *My Paddle* (part one and two)
- Introduce the concept of Harmony
- Create Harmony by performing the 2 parts of *My Paddle* – one on boomwhackers or other instrument and one on singing.
- Create harmony with 2 singing groups
- Watch elementary chorus video with harmony (rounds/partner songs)

### Lessons 5 and 6
- Sing attendance on melodic patterns – have student identify pattern
- Daily sight reading example – (use beginning of *Are you Sleeping*)
- Teach *Are you Sleeping*? – through solfege - use movement to trace melody
- Review *My Paddle* - (parts 1 and 2)
- Teach harmony part 6 of *My Paddle* – reinforce head voice
- Watch videos listening for head voice/chest voice
- Introduce proper mouth position/head voice and chest voice – use a hum to go through range

### Lessons 7 and 8
- Sing attendance on melodic patterns – have students put these on board to become the daily sight reading
- Daily sight reading example
- Echo rhythmic and melodic patterns (reinforce patterns from songs)
- Reinforce ‘good singing techniques’
- Introduce *My Paddle* – part 3
- Have students sing solo sections of *My Paddle* (tape)
- Have students perform sections of *My Paddle* while students use instruments to play other parts
- Have students perform *My Paddle* while we digitally record another part (start working toward smaller groups)
- Have students sing *Are You Sleeping*? in sections / add harmony
- Review mouth position/posture/ head voice – use video to identify these elements
- Exit slip – What is one thing you know about good singing technique
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<th>Lessons 9 and 10</th>
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<tbody>
<tr>
<td>Sing attendance</td>
</tr>
<tr>
<td>Daily sight reading example</td>
</tr>
<tr>
<td>Review ‘good singing’ techniques through questioning techniques i.e. What does a good singer look like?</td>
</tr>
<tr>
<td>Echo rhythmic and melodic patterns (reinforce patterns from songs)</td>
</tr>
<tr>
<td>Review all parts of My Paddle</td>
</tr>
<tr>
<td>Play and sing all parts of my paddle together (boomwhackers / tone bells / piano)</td>
</tr>
<tr>
<td>Divide class into smaller groups to sing Are you Sleeping?</td>
</tr>
<tr>
<td>Have students sing Are you Sleeping? in harmony with digital recording</td>
</tr>
<tr>
<td>Have individuals sing Are you Sleeping? in harmony with me</td>
</tr>
<tr>
<td>Model students singing Are you Sleeping? in ‘song circles (Identify students who need support and strong singers)</td>
</tr>
<tr>
<td>Figure out and use hand signs for Are you Sleeping? in parts</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Lessons 11 and 12</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sing attendance</td>
</tr>
<tr>
<td>Daily sight reading example</td>
</tr>
<tr>
<td>Review ‘good singing’ techniques by assessing a video of an elementary performance</td>
</tr>
<tr>
<td>Echo rhythmic and melodic patterns (reinforce patterns from songs)</td>
</tr>
<tr>
<td>Introduce Shake the Papaya (part 1) through identifying the rhythm – (use motions)</td>
</tr>
<tr>
<td>Teach My Paddle – parts 4 and 5 – Harmony!</td>
</tr>
<tr>
<td>Review radio game with students (see 1st grade curriculum)</td>
</tr>
<tr>
<td>Divide class into 3 groups to sing Are you Sleeping? – initially only have one group sing aloud while the others use ‘inner hearing’ to ‘perform’ their part</td>
</tr>
<tr>
<td>Introduce diction/enunciation/beginning and ending consonants</td>
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<table>
<thead>
<tr>
<th>Lessons 13 and 14</th>
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</thead>
<tbody>
<tr>
<td>Sing attendance</td>
</tr>
<tr>
<td>Daily sight reading example</td>
</tr>
<tr>
<td>Show student the assessment rubric</td>
</tr>
<tr>
<td>View a couple elementary chorus videos – assess as a group</td>
</tr>
<tr>
<td>Sing all parts of My Paddle and put together – identifying specific vocal needs and things to think about with each part</td>
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<tr>
<td>Begin listening to individuals sing Are you Sleeping? in a round</td>
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<thead>
<tr>
<th>Lessons 15 and 16</th>
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<tbody>
<tr>
<td>Entrance Slip - What is one thing to keep in mind when performing?</td>
</tr>
<tr>
<td>Review and practice for assessment</td>
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<tr>
<td>Learn part 2 of Shake the Papaya (motions)</td>
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<table>
<thead>
<tr>
<th>Lessons 17 and 18</th>
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<tbody>
<tr>
<td>Assess students</td>
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<td>KWL review</td>
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<tr>
<th>Lessons 19 and 20</th>
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<tbody>
<tr>
<td>Continue Assessment</td>
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<tr>
<td>Self-Assessment</td>
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</table>
### 2-part Singing Assessment

**Task:** Students are asked to sing a round (*Are you Sleeping?*) with the teacher. The assessment will be video and audio taped. Students must demonstrate their ability to sing independently (staying on their part); sing in-tune (intervallic relationships), with proper timbre (use of head voice and open vowels) and with good diction (beginning and ending consonants). Students must also demonstrate good posture.

<table>
<thead>
<tr>
<th></th>
<th>3</th>
<th>2</th>
<th>1</th>
<th>0</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Independent Singing</strong></td>
<td>Student was able to stay on their part throughout the entire song</td>
<td>Student was able to stay on their part for over 50% of the time</td>
<td>Student was able to stay on their own part for less than 50% of the time</td>
<td>Student was unable to sing their part with any level of success</td>
</tr>
<tr>
<td><strong>In-tune Singing</strong></td>
<td>Student performed the correct intervals throughout the entire song</td>
<td>Student accurately performed the correct intervals over 50% of the time</td>
<td>Student performed the correct intervals less than 50% of the time</td>
<td>Student was unable to sing the correct intervals</td>
</tr>
<tr>
<td><strong>Timbre</strong></td>
<td>N/A</td>
<td>Student’s sound always originated from their head voice</td>
<td>Student occasionally sang pitches that originated from their chest voice.</td>
<td>Student’s sound did not originate from their head voice</td>
</tr>
<tr>
<td><strong>Diction</strong></td>
<td>N/A</td>
<td>Beginning and ending consonants were clear and well enunciated</td>
<td>Either the beginning or ending consonants were clear/well enunciated, but not both.</td>
<td>Neither the beginning nor ending consonants were clear or well enunciated.</td>
</tr>
<tr>
<td><strong>Timbre</strong></td>
<td>Student demonstrated an open jaw and produced all open vowel sounds</td>
<td>Student demonstrated an open jaw and produced open vowels most of the time</td>
<td>Student rarely demonstrated an open jaw or produced open vowels</td>
<td>Student did not demonstrate an open jaw</td>
</tr>
</tbody>
</table>

**Student demonstrated good posture for singing**

- Yes (1 pt.)
- No (0 pt.)

**Goal:** A score of 3 on **Independent Singing** and **In-tune Singing**
Westbrook Public Schools
General Music Curriculum
Grade 4

Anticipated Length: Trimester 2

Content Standard: #4 Students will compose and arrange music.

Power Standards Addressed:
- Given a tonal pattern, students compose a simple melody to a familiar poem or rhyme.

Essential Questions:
- How do notes become a composition?

Big Ideas:
- Compositions are more than just notes put together in random patterns.
- Composers must have knowledge of melodic and rhythmic patterns, notation, and the voice/instrument for which they are conducting.

Key Concepts and Skills

<table>
<thead>
<tr>
<th>Skills</th>
<th>Concepts</th>
</tr>
</thead>
<tbody>
<tr>
<td>Compose</td>
<td>Rules of composition</td>
</tr>
<tr>
<td></td>
<td>Notation – stems / note heads / bar lines</td>
</tr>
<tr>
<td></td>
<td>Phrasing (questions and answers)</td>
</tr>
<tr>
<td></td>
<td>Melodic patterns</td>
</tr>
<tr>
<td></td>
<td>Rhythmic patterns</td>
</tr>
<tr>
<td></td>
<td>Harmony – consonance/dissonance</td>
</tr>
</tbody>
</table>

Topics/Units of Study:
- Composition
- Notation
- Creativity

Strategies:
- Compare and contrast the composition of classroom songs (rhythmic / melodic elements)
- Use conventional questions/answers to understand phrasing
- Model composing
- Exit slips
- KWL
- Composition partners
- Post in the room: 4th grade Rules for notation
- Post in the room: 4th grade melodic patterns (add to them as we go along)

Repettoire

<table>
<thead>
<tr>
<th>New Songs</th>
<th>Old Songs</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hotaru Koi – round</td>
<td>Shake the Papaya – partner song</td>
</tr>
<tr>
<td>Poor Tom – round</td>
<td>Are you Sleeping – round</td>
</tr>
<tr>
<td></td>
<td>My Paddle – part song</td>
</tr>
</tbody>
</table>
### Lessons 1 and 2
- Attendance – continue building in more solfege and rhythmic patterns
- Review: time signature, G clef, lines and spaces, movable do
- Quick minute dictation – sing an example from attendance and students figure out the rhythm and solfege – put on small boards – share with partner – share with class.
- KWL – Composing a song – What do you know? / What do you want to Know? / What did you learn?

### Lessons 3 and 4
- Attendance
- Echo solfege and rhythmic patterns
- Put patterns on board – create a song – (make sure it has 2 definitive phrases) – add lyrics
- Talk about questions and answers in music as they compare to conventional questions and answers
- Sing and compare/contrast about the questions and answers in the following songs: *Shake the Papaya & My Paddle*
- Create a song with 2 distinct questions and answers
- Talk about notation rules – stems / note heads / bar lines / double bar line
- Teach *Poor Tom*

### Lessons 5 and 6
- Have students sing a question/answer for attendance
- Sing solfege/rhythmic patterns on neutral syllable – have students sing back with solfege
- Model writing a song with the following composition parameters:
  - Composition is for solo singer (identify purpose and use of rests in this and all compositions)
  - Do is F (identify where other solfege would ‘live’)
  - Time signature is 4/4
  - Four measures long
  - Students must be able to sing the composition (use familiar solfege/rhythmic patterns)
  - Composition ends on ‘do’ – why?
- Model the following steps
  - Identify do and where all other solfege syllables ‘live’
  - Identify rhythm – keeping in mind ‘creating’ Qs & As (phrases)
  - Identify solfege – keeping in mind ‘creating’ Qs & As (phrases)
  - Put notes on the staff
- Perform song (add words)
- Edit composition as needed – per student recommendations

### Lessons 7 and 8
- Have students sing a question/answer for attendance
- Sing *Poor Tom* in a round
- Sing solfege/rhythmic patterns on neutral syllable – have half the class sing back with solfege then half of the class clap back the rhythm (numbers)
- Use rhythm to model another composition:
  - Composition is for boomwhackers
  - Do is C (identify where other solfege would ‘live’)
  - Time signature is 4/4
  - Students must be able to sing the composition (identify and use familiar solfege/rhythmic patterns)
  - Must incorporate harmony in at least 4 places - Discuss dissonance/consonance
- Perform the composition
- Edit as needed – per student recommendations
### Lessons 9 and 10
- Review Repertoire up to this point
- Teach *Hotaru Koi*
- Present composition rubric to students and a sample composition (make sure it has some obvious errors) – score together on rubric

### Lessons 11 and 12
- Begin composition project using the following parameters:
  - Students will compose a 4 measure piece for a 4th grade singer (composer must be able to perform the piece)
  - ‘do’ is C, F or G (identify where other solfege would ‘live’)
  - The time signature is 4/4
  - Composition must use the familiar solfege/rhythmic patterns that we have used thus far in 4th grade (see posted solfege patterns)
  - The composition must demonstrate students understanding of phrasing (2 phrases in a Q and A style)
  - The composition must end on ‘do’
  - Composer must follow the ‘4th grade rules for notation’

### Lessons 13 and 14
- Students continue to work on compositions
- Assign students composition partners who they can go to for questions or to check their work
- Students need to have their worked check at each of the following points:
  - After identifying ‘do’ and where solfege syllables ‘live’ on the staff
  - After rhythm has been written
  - After solfege has been added
  - After the notes have been put on the staff
  - First draft
  - Final product
- Students who finish early will be asked to add harmony (duet) or lyrics

### Lessons 15 and 16
- Students continue to work on compositions (week 2)
- Assign students composition partners who they can go to for questions or to check their work
- Students need to have their worked check at each of the following points:
  - After identifying ‘do’ and where all other solfege syllables ‘live’ on the staff
  - After rhythm has been written
  - After solfege has been added
  - After the notes have been put on the staff
  - First draft
  - Final product
- Students who finish early will be asked to add harmony (duet) or lyrics

### Lessons 17 and 18
- Students perform compositions for the class (digitally record) and hand in final copy

### Lessons 19 and 20
- Students perform compositions for the class (digitally record) and hand in final copy
- Students self-assess compositions on rubric
- Review KWL – composing
- Exit slip – What have you learned about composing?
### Assessment

**Composition Assessment**

**Task:** Students are asked to compose a song based on specific criteria. Students will be assessed on all parts of the criteria as well as their notation.

**Composition Criteria:**
1. Students will compose a 4 measure piece for a 4th grade singer (composer must be able to perform the piece)
2. ‘do’ is C, F or G (identify where other solfege would ‘live’)
3. The time signature is 4/4
4. Compositions must use the familiar solfege/rhythmic patterns that we have used thus far in 4th grade (see posted solfege patterns)
5. Compositions must use only the rhythmic patterns we have used thus far in 4th grade.
6. The composition must demonstrate students understanding of phrasing (2 phrases in a Q and A style)
7. The composition must end on ‘do’
8. Composer must follow the ‘4th grade rules for notation’ (posted in the room)

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<tbody>
<tr>
<td><strong>Solfege Patterns</strong></td>
<td>The composer used sing-able 4th grade solfege patterns throughout the entire composition (within and between measures)</td>
<td>The composer used sing-able 4th grade solfege patterns most of the time or only within, but not between measures</td>
<td>The composer consistently used solfege patterns not in keeping with the criteria for the assignment.</td>
</tr>
<tr>
<td><strong>Phrases</strong></td>
<td>The composition consisted of 2 obvious phrases in Q &amp; A style</td>
<td>The composition consisted of one obvious phrase in Q &amp; A style</td>
<td>The composition had no obvious phrases in Q &amp; A style</td>
</tr>
<tr>
<td><strong>Rhythm</strong></td>
<td>The composition consisted of familiar rhythmic elements grouped in 4 beat measures.</td>
<td>The composition consisted of familiar rhythmic patterns but not all were grouped correctly.</td>
<td>The composition consisted of rhythmic elements not in keeping with the criteria for the assignment</td>
</tr>
<tr>
<td><strong>Notation</strong></td>
<td>It was evident that the composer paid close attention to the ‘Rules for Notation’.</td>
<td>It was evident that although the composer paid attention to the ‘Rules of Notation’, there were some obvious mistakes</td>
<td>The composition showed disregard for the ‘Rules of Notation’</td>
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</tbody>
</table>

**Goal:** Solfege Patterns – 2  Phrases – 1  Rhythm – 2  Notation - 1
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**Anticipated Length:** Trimester 3

**Content Standard:**
#1 Students will sing, alone and with others, a varied repertoire of music.
#3 Students will improvise melodies, variations and accompaniments.
#7 Students will evaluate music and music performances.

During Trimester 3 students will be preparing for their final concert. Because of this, many class periods will be run as choral rehearsals with emphasis on vocal production, following a conductor and performance skills. The final concert will be group assessed and self-assessed by using the rubric from Trimester 1.

In addition to this students will be exposed to two exploratory units
1. **Improvisation**
2. **Responding to Music**
The activities for these exploratory units will be interspersed within rehearsal days and will not be formally assessed.

**Essential Questions:**
- What makes a choir sound and look ‘good’?
- Can I make up music on the spot?
- How can we convey the feelings/meaning of the song to our audience?

**Big Ideas:**
- Successful choirs use good vocal technique combined with appropriate performance technique.
- Using the solfege and rhythm patterns I know, I can make up musical phrases on the spot.
- I can help the audience ‘feel’ the song we are performing through my movement and facial expression.

**Key Concepts and Skills**

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<td>Sing</td>
<td>Vocal technique</td>
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<td>Responding to music</td>
<td>Performance etiquette</td>
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<tr>
<td>Improvising</td>
<td>Appropriate movement / Gestures/ Facial</td>
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<td></td>
<td>expression</td>
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<td></td>
<td>Words to describe music</td>
</tr>
<tr>
<td></td>
<td>Questions and Answers</td>
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</tbody>
</table>

**Strategies:**
- Attendance - using increasingly more difficult solfege or rhythmic patterns
- Solfege and rhythmic echoes – increasing in difficulty
- Daily sight-reading examples on the board – to be sung or played on boomwhackers
- Elementary performance videos – to be viewed and assessed
- Discussion about the cultural/historical background of songs
- Discussion about the various genres of songs
- When possible use sight-reading to learn new songs
### Repertoire

<table>
<thead>
<tr>
<th>New Songs</th>
<th>Old Songs</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Repertoire</strong> - varies from year to year, but must incorporate …</td>
<td></td>
</tr>
<tr>
<td>• A round</td>
<td></td>
</tr>
<tr>
<td>• A part song</td>
<td></td>
</tr>
<tr>
<td>• A partner song</td>
<td></td>
</tr>
<tr>
<td>• A non-English song</td>
<td></td>
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</tbody>
</table>

### Lessons

1. **Improvisation Activities**
   - Improvise rhythmic ostinato for a familiar song
   - Improvise a melodic ostinato for a familiar song
   - Improvise embellishments to a given melody
   - Improvise melodic answers to melodic questions

2. **Responding to Music Activities**
   - Students create movement to a variety of songs from different genres
   - Students show changes in music through their movement
   - Students give titles to pieces of music
   - Students write stories about a piece of music
   - Watch videos of choirs responding to music
   - Create a word bank of words to describe music
   - Students experiment with ways to best convey the message of their performance songs to the audience