

**Curriculum Map Teacher: Erin Egan Grade: 4 Subject: General Music**

**This curriculum is based on the National Standards for Music Education.**

Lessons based on the materials provided by *Silver Burdett: Making Music* (music textbook series).

Month	Content	Skills	Assessment	Standards
August	<p><b>UNIT 1</b></p> <p><b>Lesson 1: Expression in Your Music</b>                      “Put a Little Love in Your Heart” pp. 6-7  <i>Put a Little Love in Your Heart</i> (recording), more info on p. 8  <i>The Beat of My Heart</i> (recording), more info on p. 9</p> <p><b>Lesson 2: On the Road to Rhythm</b>                      “Soldier, Soldier” p. 11  <i>Lazy John</i> (recording), more info on p. 11</p>	<p>-<i>Sing</i> using dynamics and expression</p> <p>-<i>Read</i> quarter notes/rests, eighth notes, half notes, and whole notes</p> <p>-<i>Compare</i> an Appalachian and a British folk song</p>	<p>-In small groups, sing “Put a Little Love in Your Heart” once with the recording, then without</p> <p>-Encourage students to use dynamics; observe their understanding of and ability to perform dynamics</p> <p>-Have students read, clap, and say the rhythm of “Soldier, Soldier”</p> <p>-Have students identify the correct rhythm patterns on p. 10, then clap the rhythms that are called out</p> <p>-Assess ability to identify and clap rhythms correctly from the song</p>	<p><b>NS: 1A, 1B, 1E, 6C</b></p> <p><b>NS: 5A, 6B, 6E, 9A</b></p>
August cont.	<p><b>Lesson 3: Working with Rhythm</b>                      “Haul Away, Joe” p. 13  <i>Until I Saw the Sea</i>, p. 13</p>	<p>-<i>Move</i> to show strong and weak beats</p> <p>-<i>Discuss</i> the origins of work songs</p>	<p>-Invite students to sing “Haul Away, Joe,” using larger and smaller steady beat movements to demonstrate strong and weak beats</p> <p>-Observe students’ ability to perform this task</p>	<p><b>NS: 2A, 6B, 6E</b></p>
September	<p><b>Music Theory, Grade 4:</b>                      Lesson 1 – Notes &amp; Rests                      Lesson 23 – Rests on the Staff                      Lesson 2 – Musical Math Problems</p>	<p>-<i>Read</i> and <i>notate</i> notes and rests correctly on the staff</p> <p>-<i>Identify</i> the correct value of notes and rests</p> <p>-<i>Determine</i> the answer to musical math problems by using</p>	<p>-Students will submit these worksheets as a graded assessment</p>	<p><b>NS: 4, 5, 6</b></p>

	<p><b>Lesson 4: Dancing in Duple Meter</b>  “Gakavik (The Partridge)” pp. 14-15  “Galop” (excerpt) from <i>Masquerade Suite</i> (recording), listening map on p. 16</p> <p><b>Lesson 5: I Sing, You Sing</b>  “Limbo Like Me”  <i>Brisad del Zulia</i> (excerpt)</p>	<p>knowledge of note/rest values</p> <p>-<i>Move</i> to show strong and weak beats in duple meter  -<i>Discuss</i> the geography of Armenia and its musical characteristics</p> <p>-<i>Sing</i> a call-and-response song</p>	<p>-Ask students to demonstrate movements to show the strong beat; assess their accuracy  -Play the tambourine on the strong beat and assess students’ ability to maintain the steady beat as well</p> <p>-Have students do the following: (a) Sing the responses in “Limbo Like Me,” (b) have teacher sing calls while class sings responses  -Observe students’ performances to assess their understanding of this form</p>	<p><b>NS: 1A, 1C, 2A, 6B</b></p> <p><b>NS: 1C, 3C, 6A</b></p>
<p>October</p> <p>October cont.</p>	<p><b>Lesson 6: Making a Melody</b>  “Gonna Ride Up in the Chariot” p. 20  “Deep in the Heart of Texas” p. 22  <i>Air in D</i> (recording), use interactive listening map</p> <p><b>Lesson 7: Pentatonic Patterns</b>  “Tsuki (The Moon)” p. 25</p> <p><b>Lesson 9: Many Voices</b>  “I’m Gonna Sing” p. 33  <i>Ghel mama</i> (excerpt)  <i>Sigit “Alash”</i> (excerpt)  <i>I Don’t Want To Feel Like That</i> (excerpt)  <i>Powwow Song</i> (excerpt)</p>	<p>-<i>Identify</i> skips, steps, and repeated pitches in melodic notation  -<i>Discuss</i> and <i>describe</i> the meaning of spirituals</p> <p>-<i>Read</i> a do-re-mi-sol-la melody from notation  -<i>Discuss</i> Japanese styles of art and music  -<i>Learn</i> about the pentatonic scale</p> <p>-<i>Identify</i> and <i>describe</i> different vocal timbres  -<i>Discuss</i> differences in culture that contribute to different vocal styles</p>	<p>-While singing these two song selections, encourage students to point to repeated pitches, skips, and steps  -Observe their accuracy while doing this task</p> <p>-Have students sing “Tsuki” with hand signs and pitch syllables, then with text  -Have students sing each pattern as teacher points to it on p. 24; observe their ability to read the pentatonic scale</p> <p>-<b>Music Journaling:</b> As brief examples are played, have students write a brief description that identifies and categorizes the adult singers in each example  -Collect their</p>	<p><b>NS: 1C, 3C, 5A, 8B, 9C</b></p> <p><b>NS: 1C, 3B, 4B, 5B</b></p> <p><b>NS: 1B, 6B, 6C, 6D, 9A</b></p>

<p>October cont.</p>	<p>“Nahandove” from <i>Chansons madecasses</i> (excerpt) <i>Rain, Rain, Beautiful Rain</i> (excerpt)</p> <p><b>Lesson 10: Layered Sounds</b> “Sonando” pp. 34-35 <i>A Night in Tunisia</i> (recording)</p> <p><b>Lesson 11: How’s the Texture?</b> “Tie Me Kangaroo Down, Sport” p. 37 <i>Brolga One</i> (recording), more info on p. 36</p>	<p>-Play an ostinato accompaniment with a recorded song -Discuss Afro-Cuban musical style</p> <p>-Play an ostinato accompaniment -Discuss the sound and construction of an Australian musical instrument</p>	<p>descriptions to check for accuracy</p> <p>-Assign students in groups to perform ostinato rhythms -Observe their ability to independently perform the ostinatos</p> <p>-Invite students to perform “Tie Me Down...”, assigning different groups to tap each of the ostinato rhythms on p. 36 using body percussion -Have them play again on percussion instruments; observe ability to maintain multi-layered ostinato accompaniment</p>	<p><b>NS: 1C, 2B, 2F, 9B</b></p> <p><b>NS: 2B, 2F, 5A, 6D</b></p>
<p>November</p>	<p><b>Music Theory, Grade 4:</b> Lesson 5 – Line Notes Lesson 6 – Space Notes Lesson 8 – Line &amp; Space Notes</p> <p><b>UNIT 2</b> <b>Lesson 1: Tempo Time</b> “Oh, Danny Boy” pp. 48-49 <i>Irish Tune from County Derry</i> (recording) <i>Hungarian Dance No. 6</i> (recording) <i>The Chicken Dance</i> (recording)</p>	<p>-Read and notate pitches on both the lines and spaces of the treble clef -Identify and describe phrases/reminders used to help remember the letter names of pitches</p> <p>-Move to show tempo -Discover and identify similarities in two Irish musical selections</p>	<p>-Students will submit worksheets for a graded assessment</p> <p>-Invite students to perform “The Chicken Dance” and observe if they are appropriately interpreting the tempo -Split group in half; have one group move and one point to appropriate tempo symbols (p. 50) -Observe each groups’ accuracy and then switch roles</p>	<p><b>NS: 4, 5, 6</b></p> <p><b>NS: 1B, 3B, 5C, 6B</b></p>

December	<p><b>UNIT 12</b></p> <p><b>Lesson 3: Holiday Harmony</b>  “Winter Fantasy” pp. 424-425  “Let it Snow! Let it Snow! Let it Snow! Let it Snow!” (recording)  <i>Let it Snow! Let it Snow!</i>  <i>Let it Snow!</i> (recording, Harry Connick, Jr. version)</p> <p><b>Lesson 5: Christmas Rhythms</b>  “The Twelve Days of Christmas” pp. 430-431  “Al quebra la piñata (Pinata song)” pp. 432-433</p> <p><b>Lesson 6: Kwanzaa, Hello and Goodbye</b>  “Harambee”</p> <p><b>Lesson 4: Harmony in Chanukah</b>  “Ocho kandelikas (Eight Little Candles)” p. 429</p>	<p>-Sing two partner songs with accuracy  -Compare and contrast two versions of the same winter song  -Explore what winter is like in different climates</p> <p>- Compose ostinatos to perform with a song that has meter changes  -Discuss and describe how Christmas could be celebrated in Mexico</p> <p>-Sing a song with appropriate phrasing  -Discuss Kwanzaa, an African American celebration  -Compose a two-measure ostinato with an appropriate percussion instrument</p> <p>-Play a two-chord accompaniment on mallet instruments</p>	<p>-Divide the class in half; have students sing “Jingle Bells” and “Winter Fantasy” in unison  -Then switch to singing as partner songs; observe whether students can maintain both melodies while performing</p> <p>-Have students work in groups to create two-measure ostinatos to perform as they sing “Al quebrar...”  -Observe that students play ostinatos accurately through meter changes and that they sing correctly as well</p> <p>-Have each group perform its ostinato for “Harambee” while the rest of the class sings the song with appropriate phrasing  -Observe and assess their phrase beginnings and endings, breaths, and overall tone and shape of the phrase</p> <p>-Have students accompany “Ocho...” on mallet instruments  -Evaluate performances with the following criteria: can they change notes fluently, play with a steady beat, and change notes at the correct time?</p>	<p><b>NS: 1A, 1D, 6B, 6E, 7A</b></p> <p><b>NS: 1A, 2B, 4B, 6B, 6E</b></p> <p><b>NS: 1B, 2F, 4B</b></p> <p><b>NS: 1A, 2B, 8B</b></p>
January	<p><b>UNIT 2</b></p> <p><b>Lesson 2: The Score is Tied</b>  “Somebody’s Knockin’ At Your Door” p. 53</p>	<p>-Read eighth note-quarter note-eighth note syncopated patterns in common</p>	<p>-Have students read and perform the syncopated patterns in the song with rhythm syllables</p>	<p><b>NS: 2B, 5A, 6E, 9C</b></p>

<p>January cont.</p>	<p><b>Lesson 3: Rhythms of the Railroad</b>  “Rock Island Line” pp. 54-55</p> <p><b>Lesson 4: Time for the Blues</b>  “Joe Turner Blues” p. 56  <i>St. Louis Blues</i> (recording, excerpt)</p> <p><b>UNIT 12</b>  <b>Lesson 7: Guide Our Hope</b>  “We Shall Not Be Moved” p. 437</p> <p><b>Music Theory, Grade 4:</b>  Lesson 19 - Time Signatures</p>	<p>time  -<i>Practice</i> musical addition problems by tying note values together</p> <p>-<i>Read</i> rhythm patterns consisting of eighth-quarter-eighth (syncopated) and straight quarter notes, eighth notes, and quarter rests in 4/4 time  -<i>Describe</i> the history of a railroad song  -<i>Conduct</i> the song accurately in 4/4 meter</p> <p>-<i>Compose</i> and <i>perform</i> a four-beat body percussion ostinato  -<i>Discuss</i> and <i>describe</i> the history of jazz music</p> <p>-<i>Play</i> and <i>sing</i> the melody of a song in a major tonality  -<i>Describe</i> the American Civil Rights movement  -<i>Describe</i> the meaning of song lyrics in context</p> <p>-<i>Read, notate, and identify</i> several different time signatures in musical</p>	<p>-Determine their ability to perform the eighth-quarter-eighth pattern correctly</p> <p>-Have students read, clap, and say the rhythm of the song “Rock Island Line”  -Review the conducting pattern for 4/4 time; have students take turns conducting the class  -Observe that students are able to conduct the four-beat pattern with accuracy</p> <p>-Have students sing “Joe Turner Blues” while performing their four-beat ostinato patterns; observe that students are able to sequence the four-beat pattern without making mistakes</p> <p>-Have students play the melody of “We Shall...” on mallet instruments  -Assess each student’s ability to play the correct notes and rhythms  -Assess their ability to reflect on the message of the song lyrics thoughtfully</p> <p>-Students will submit these worksheets as a graded assessment</p>	<p><b>NS:</b> 1C, 2D, 5A, 6E</p> <p><b>NS:</b> 3B, 6B, 6C</p> <p><b>NS:</b> 2B, 5A, 5B, 5D, 8B</p> <p><b>NS:</b> 4, 5, 6</p>
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January cont.	Lesson 20 - Bar Lines Lesson 21 - Counting Measures	context -Describe and understand the purpose of bar lines -Identify note/rest values correctly in order to count each measure		
February	<p><b>UNIT 2</b> <b>Lesson 7: Scale the Mountain</b> “Sourwood Mountain” p. 65</p> <p><b>Notation Review Relay Game</b> -Using whole, dotted half, half, quarter, and eighth notes/rests</p> <p><b>Lesson 9: I Spy An Instrument</b> “Eh, cumpari!” pp. 68-69 <i>One-Minute Woodwind Mysteries</i>, p. 70 (instrument excerpts) <i>One-Minute Brass Mysteries</i>, p. 71 (instrument excerpts)</p> <p><b>Lesson 11: Paddle Along, Singing a Song</b> “Canoe Song” p. 76</p>	<p>-Read extended pentatonic patterns -Describe music and general life in Appalachia -Identify pitches in the song as solfege syllables</p> <p>-Identify the correct symbols to make up a measure in a certain time signature -Cooperate in teams to find the answer</p> <p>-Identify wind instruments by sound -Describe how sounds are produced by brass and woodwind instruments</p> <p>-Play melody ostinatos -Identify and describe repeated patterns in music and visual art</p>	<p>-Have students sing and sign the scale on p. 64, or from the notation on p. 65 -Observe each student’s ability to sing/sign the extended pentatonic scale -Observe student’s ability to locate pitches using solfege, ex. “Point to do in your music”</p> <p>-Observe each group’s ability to come up with the correct rhythm within a measure -Adjust and explain corrections as necessary throughout the game</p> <p>-Using the <i>Woodwind/Brass Mysteries</i>, assess the students’ knowledge of the instrument names/sounds -Have students point to the picture and write down their answer on a separate sheet; check answers</p> <p>-Have students sing “Canoe Song” and assign small groups to perform ostinatos using voices/body percussion -Observe their accuracy during the performances</p>	<p>NS: 3B, 5B, 6B, 6C</p> <p>NS: 4, 5, 6</p> <p>NS: 6B, 6C, 6D, 8B, 9D</p> <p>NS: 1D, 2B, 2F, 8A</p>

<p>March</p>	<p><b>Lesson 12: Ostinatos Everywhere</b>  “Hey, m’ tswala” p. 79  <i>Circlesong 7</i> (recording)  <i>The Night</i>, p. 81  <i>The Earth</i>, p. 81</p> <p><b>Preparation for Spring Concert</b>  -various songs for performance</p>	<p>-<i>Play</i> melody ostinatos  -<i>Explore</i> African culture through poetry</p> <p>-<i>Sing</i> accurately with good pitch and tone  -<i>Describe</i> appropriate concert etiquette</p>	<p>-Have students create an ostinato to accompany a poem; they should then notate the song (standard and/or iconic)  -Assess their performances and compositions for accuracy and musicality</p> <p>-Observe and listen in order to edit/finesse the performances</p>	<p><b>NS:</b> 1C, 1D, 2F, 3B, 4A</p> <p><b>NS:</b> 1A, 1B, 1D, 6A, 6E</p>
<p>April</p>	<p><b>Preparation for Spring Concert</b>  -various songs for performance</p>	<p>-<i>Sing</i> accurately with good pitch and tone  -<i>Describe</i> appropriate concert etiquette</p>	<p>-Observe and listen in order to edit/finesse the performances</p>	<p><b>NS:</b> 1A, 1B, 1D, 6A, 6E</p>
<p>May</p>	<p><b>UNIT 3</b>  <b>Lesson 1: Walking Along, Singing a Song</b>  “The Happy Wanderer” p. 89  “Serenade” from <i>String Quartet in F, Op. 3, No. 5, Mvt. 2</i> (recording)  “<i>Allegretto pizzicato</i>” from <i>String Quartet No. 4</i> (recording)</p> <p><b>Lesson 4: Shining With Meter</b>  “Rise and Shine” pp. 98-99</p> <p><b>Lesson 5: Back to the Beginning</b>  “Walk in Jerusalem” pp. 100-101  “Cement Mixer” pp. 102-103</p>	<p>-<i>Move</i> to indicate <i>legato</i> and <i>staccato</i> articulation while listening to music  -<i>Describe</i> the difference between these two types of articulation  -<i>Discuss</i> historical events during the time in which Franz Joseph Haydn lived</p> <p>-<i>Perform</i> a body percussion ostinato in 4/4 time  -<i>Discuss</i> the function of motivational songs in our culture</p> <p>-<i>Create</i> contrasting movements to show ABA sectional form  -<i>Discuss</i> why important places and times are remembered</p>	<p>-Have students listen to Haydn’s “Serenade” and ask them to conduct during the first section to show <i>staccato</i> playing  -Ask them to conduct the second section using flowing movements to show <i>legato</i>  -Observe that students can portray both of these styles while responding to the music</p> <p>-Have students sing “Rise...” and perform a rhythm pattern using body percussion as an ostinato in 4/4 time  -Observe that they can maintain this ostinato throughout the duration of the song</p> <p>-Review the two songs in diverse styles presented in this lesson  -Have students listen to both songs and perform contrasting movements</p>	<p><b>NS:</b> 1B, 4B, 4C, 5C</p> <p><b>NS:</b> 2F, 5A, 5D, 6E</p> <p><b>NS:</b> 3A, 5D, 6A, 6C, 6E</p>

May cont.	“The Hut of Baba Yaga” from <i>Pictures at an Exhibition</i> (recording), info on p. 103	through music	during the A and B sections -Observe that they understand form by their performance of these movements	
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