

Clark County School District

MUSIC- 4th Grade

Objectives and Grade Level Expectations

Rhythm

(4)R.1 Demonstrate steady pulse with accented and unaccented beats.

(4)R.1.m Demonstrate changes between steady pulse with accented and unaccented beats using locomotor, non-locomotor movement, and body percussion.

(4)R.1.s Analyze steady pulse with accented and unaccented beats found in rhymes, poems, stories, and songs.

(4)R.1.l Analyze steady pulse with accented and unaccented beats found in listening examples.

(4)R.1.p Play/perform steady pulse with accented and unaccented beat with body percussion, unpitched percussion, and barred instruments.

(4)R.1.r Read/notate steady pulse/beat using standard notation and Kodály terminology.

(4)R.1.c Create simple pulse/beat accompaniments with movement or unpitched percussion instruments for rhymes, poems, stories, and songs.

(4)R.2 Compare and contrast duple and triple meter (2/4, 4/4, 6/8, 3/4).

(4)R.2.m Demonstrate accented and unaccented beats in duple and triple meter using locomotor, non-locomotor movement, and body percussion.

(4)R.2.s Manipulate accented and unaccented beats to convert duple to triple meter using rhymes, poetry, and songs.

(4)R.2.l Perform dance movement in duple and triple meters while listening to musical examples.

(4)R.2.p Accompany rhymes, poems, and songs in duple and triple meter using unpitched and pitched instruments and body percussion.

(4)R.2.r Read and notate alternating duple and triple meters.

(4)R.2.c Create musical examples using duple and triple meter.

(4)R.3 Demonstrate rhythmic patterns with values (quarter note, quarter rest, two eighth notes, half note, half rest, dotted half note, dotted quarter note, whole note, whole rest, four sixteenth notes, eighth- quarter-eighth syncopation, dotted quarter-eighth, eighth note triplet, eighth-two sixteenths, two sixteenths-eighth).

(4)R.3.m Demonstrate rhythmic patterns with values (quarter note, quarter rest, two eighth notes, half note, half rest, dotted half note, dotted quarter note, whole note, whole rest, four sixteenth notes, eighth-quarter-eighth syncopation, eighth note triplet, eighth-two sixteenth, two sixteenth- eighth) using echo clapping while walking the pulse.

(4)R.3.s Speak/sing a variety of rhymes, poems, and songs using rhythmic patterns and values (dotted half, dotted quarter, whole note, whole rest, four sixteenth, eight-quarter-eight syncopation, eighth triplet) using rhythm syllables.

(4)R.3.l Analyze and demonstrate rhythmic patterns with values (dotted half, dotted quarter, whole note, whole rest, four sixteenth, eight-quarter-eight syncopation, eighth triplet) from notation while listening to a musical example.

(4)R.3.p Play/perform rhythmic patterns with values (dotted half, dotted quarter, whole note, whole rest, four sixteenth, eight-quarter-eight syncopation, eighth triplet) from notation in a 3-4 part rhythmic score on unpitched and pitched percussion instruments.

(4)R.3.r Read and notate question and answer patterns using rhythmic patterns with values (dotted half, dotted quarter, whole note, whole rest, four sixteenth, eight-quarter-eight syncopation, eighth triplet) using standard notation and Kodály terminology as part of an integrated classroom activity.

(4)R.3.c Create questions and answer patterns using values (dotted half, dotted quarter, whole note, whole rest, four sixteenth, eight-quarter-eight syncopation, eighth triplet, dotted quarter-eighth, eighth-two sixteenth, two sixteenth-eighth) including original patterns for themes, introductions, interludes, and codas.

(4)R.4 Demonstrate unpitched percussion technique.

(4)R.4.p Play unpitched percussion with correct technique using alternating hands as applicable to accompany rhymes, poems, songs, and recorded listening examples.

(4)R.5 Demonstrate organized dance vocabulary and simple organized dances.

(4)R.5.m Perform a variety of organized dances from Level I-II from the Weikart dance progression.

(4)R.5.c Create movement patterns in movement games and organized dance.

Melody

(4)M.1 Produce pitch matching and vocal tone production.

(4)M.1.s Sing exact pitch and intervallic relationships in extended range of at least an octave (C-C1) emphasizing sustained phrasing and breath support.

(4)M.2 Demonstrate melodic patterns (Sol-Mi-La-Do-Re-Do¹-Fa-Ti-Sol₁-La₁) in moveable Do with Curwen hand signs and solfège.

(4)M.2.m Sing songs with melodic patterns (Sol-Mi-La-Do-Re-Do¹-Fa-Ti-Sol₁-La₁) with directional movement.

(4)M.2.s Sing songs and rhymes with melodic patterns (Sol-Mi-La-Do-Re-Do¹-Fa-Ti-Sol₁-La₁) on solfège syllables with hand signs to initiate singing in harmony.

(4)M.2.l Identify and demonstrate melodic patterns (Sol-Mi-La-Do-Re-Do¹-Fa-Ti-Sol₁-La₁) found in listening examples with hand signs and solfège.

(4)M.2.p Play/perform diatonic melodic patterns on barred instruments by echo playing phrases.

(4)M.2.r Read and notate pentatonic intervals and melodies using (Sol-Mi-La-Do-Re-Do¹-Fa-Ti-Sol₁-La₁) with hand signs and solfège from standard notation on a three and five lined staff.

(4)M.2.c Improvise pentatonic melodies and melodic patterns using (Sol-Mi-La-Do-Re-Do¹-Ti-Sol₁-La₁) on pitched instruments using question and answer techniques.

(4)M.3 Demonstrate and discuss a varied song repertoire in relation to history and culture.

(4)M.3.s Sing songs from a variety of cultures, historical periods, and styles, discussing the cultural/historical context with understanding.

(4)M.4 Analyze the relationship between the size of the sound source/instrument and its pitch.

(4)M.4.l Identify pitch of larger and smaller instruments in listening examples including the orchestral families.

(4)M.4.p Analyze the pitch production on soprano, alto, and bass barred instruments when playing scale passages.

(4)M.5 Analyze high/low contrasts, melodic direction, and melodic contour.

(4)M.5.m Demonstrate high/low contrasts, melodic direction, and melodic contour using movement, props, and visuals.

(4)M.5.s Analyze high/low contrasts, melodic direction, and melodic contour using vocal sounds, song literature, solfège, hand signs, and visuals.

(4)M.5.l Categorize high/low contrasts, upward/downward melodic direction, and melodic contour found in listening examples using visuals and listening maps.

(4)M.5.p Play/perform pentatonic and diatonic patterns with upward/downward melodic direction and melodic contour on pitched instruments.

(4)M.5.r Read and notate pentatonic and diatonic patterns with upward/downward melodic direction and melodic contour.

(4)M.6 Analyze intervallic relationships in patterns using skips, steps, and repeats.

(4)M.6.s Sing and analyze diatonic patterns with skips, steps, and repeats in song literature.

(4)M.6.l Identify notated diatonic patterns with skips, steps, and repeats found in listening examples.

(4)M.6.p Play/perform notated diatonic patterns with skips, steps, and repeats on pitched instruments.

(4)M.6.r Read and analyze diatonic patterns of skips, steps, and repeats from song literature using standard notation.

(4)M.7 Identify scale patterns.

(4)M.7.s Sing and identify a diatonic scale (Do-Re-Mi-Fa-Sol-La-Ti-Do!) with hand signs and solfège from song literature.

(4)M.7.l Identify diatonic scale patterns (Do-Re-Mi-Fa-Sol-La-Ti- Do!) found in listening examples.

(4)M.7.p Play/perform diatonic scale patterns (Do-Re-Mi-Fa-Sol-La-Ti- Do!) on barred instruments.

(4)M.8 Identify the musical alphabet and its placement on the treble clef staff.

(4)M.8.r Read and notate absolute note names from one ledger line below to one ledger line above the treble clef staff; using the hand staff, mnemonic devices and games.

(4)M.9 Demonstrate correct fingering and proper tone production of C¹-A-D¹-G-B-E-D on the soprano recorder including using the hand staff and treble clef notation.

(4)M.9.p Play/perform C¹-A-D¹-G-B-E-D pitches on the soprano recorder demonstrating correct fingering, proper tone production, and accurate tonguing.

(4)M.9.r Read and notate C¹-A-D¹-G-B-E-D pitches from the hand staff and treble clef notation.

(4)M.9.c Improvise melodic patterns and phrases using C¹-A-D¹-G-B-E-D pitches on the soprano recorder.

Harmony

(4)H.1 Identify differences in major/minor tonality and chord changes.

(4)H.1.m Demonstrate differences in major/minor tonality and two-chord (I-V7) changes using movement.

(4)H.1.s Sing a variety of songs in major/minor tonality and with two-chord (I-V7) changes, analyzing the tonal differences and how it reflects mood.

(4)H.1.l Listen to and analyze a variety of examples in major/minor tonality with two-chord (I-V7) changes, analyzing the tonal differences and how it reflects mood.

(4)H.2 Demonstrate the ostinato.

(4)H.2.m Perform rhythmic and melodic ostinato patterns with body percussion and movement.

(4)H.2.s Sing/speak a rhyme with multiple ostinati including pentatonic vocal ostinati.

(4)H.2.l Identify and demonstrate rhythmic and melodic ostinato patterns found in a listening example.

(4)H.2.p Perform complimentary ostinato patterns (two measure pitched and/or unpitched) to accompany a rhyme, poem, or song.

(4)H.2.r Read and notate rhythmic and melodic ostinato patterns from standard notation using speech, unpitched, and pitched instruments.

(4)H.2.c Create rhythmic and melodic ostinato pattern accompaniments using text materials from a rhyme, poem, song, or story.

(4)H.3 Demonstrate two- and three-part rounds.

(4)H.3.m Create a two- or three-part movement round with selected movements and sequence.

(4)H.3.s Sing/speak two- and three-part rounds with an instrumental accompaniment.

(4)H.3.l Analyze the two- and three-part round structure from listening examples.

(4)H.3.p Play/perform two- and three-part rounds on soprano recorder.

(4)H.3.r Read two- and three-part rhythmic rounds from a rhyme or poem text and perform on unpitched percussion instruments.

(4)H.4 Interpret a musical score with multiple parts.

(4)H.4.p Perform a three-part rhythmic score in both duple and triple meter using body percussion, pitched, or unpitched instruments.

(4)H.4.r Read and notate a three-part rhythmic score and perform on body percussion, unpitched, and/or pitched instruments.

(4)H.5 Demonstrate mallet technique.

(4)H.5.p Play/perform with accurate mallet technique: proper position, light quality, bouncing wrist motion, middle-of-bar placement, and alternating hands.

(4)H.6 Demonstrate bordun accompaniment (chord, broken, cross-over, level, moving).

(4)H.6.p Play/perform a simple two-measure chord, patterned broken, cross-over, level, and moving bordun accompaniment on the barred instruments.

(4)H.7 Demonstrate the tonic accompaniment.

(4)H.7.p Play/perform the tonic accompaniment and compare to other bordun patterns.

Form

(4)F.1 Analyze phrase and phrase relationships.

(4)F.1.m Analyze same/different phrases through movement.

(4)F.1.s Evaluate same/different phrases in a poem, rhyme, or song.

(4)F.1.l Analyze even/uneven phrases found in listening examples.

(4)F.1.p Analyze and perform same/different phrases in simple two and four phrase songs.

(4)F.1.r Read visuals of same/different phrases in rhymes, poems, and songs.

(4)F.1.c Create dramatizations and sound accompaniments to illustrate same/different phrases in rhymes, poems, and songs.

(4)F.2 Analyze form: AB, ABA, AABA.

(4)F.2.m Demonstrate the different sections of AB, ABA, and AABA form using locomotor and non-locomotor movement.

(4)F.2.s Symbolize songs and poems in AB, ABA, and AABA form to show contrasting sections.

(4)F.2.l Analyze contrasting sections in AB, ABA, AABA form found in listening examples.

(4)F.2.p Play/perform contrasting sections in AB, ABA, and AABA form using barred instruments.

(4)F.2.r Arrange notated rhythmic patterns from rhythmic dictation in AB, ABA, AABA form.

(4)F.2.c Create and notate the contrasting B section in AB, ABA, and AABA form using body and/or unpitched percussion.

(4)F.3 Analyze introduction, coda, and interlude.

- (4)F.3.s Perform a word or phrase from a rhyme, poem, or song as an introduction, coda, and interlude.
- (4)F.3.l Analyze the introduction, coda, and interlude found in a listening piece.
- (4)F.3.p Perform an introduction, coda, and interlude in a song played on unpitched and barred instruments.
- (4)F.3.r Read an orchestration from standard notation while playing as an introduction, coda, and interlude.
- (4)F.3.c Create a rhythmic or melodic pattern as an introduction and coda for a rhyme, poem, song, or instrumental piece and notate for pitched or unpitched percussion.

(4)F.4 Interpret rondo form: ABACA.

- (4)F.4.m Demonstrate rondo form through student created movement.
- (4)F.4.s Sing/speak contrasting sections to demonstrate rondo form.
- (4)F.4.l Analyze rondo form with contrasting sections found in listening examples.
- (4)F.4.p Play/perform rondos that alternate between contrasting sections on unpitched, pitched, and barred instruments.
- (4)F.4.r Read rhythmic and melodic patterns from standard notation in rondo form.
- (4)F.4.c Create rondo using movements and or movement improvisations.

Expressive Qualities

(4)EQ.1 Incorporate creative movement and music to interpret stories, rhymes, and poetry.

- (4)EQ.1.m Explore time and space, levels, imagery, shadowing, question/answer, and opposition while using creative movement to interpret stories, rhymes, poems, and songs.
- (4)EQ.1.s Perform a dramatization of a song or a school musical presentation.
- (4)EQ.1.l Demonstrate question and answer found in listening examples through movement.

(4)EQ.1.p Create and play music to accompany a story, rhyme, poem, song, or movement.

(4)EQ.2 Identify and discuss music styles of world cultures and historical periods.

(4)EQ.2.m Perform and discuss folk dances from varied cultures and historical periods investigating the background of the dances and the traditions of the cultures.

(4)EQ.2.s Sing, perform and discuss songs from different cultures, historical periods, and styles investigating the background of the songs and the traditions of the cultures.

(4)EQ.2.l Listen to and discuss authentic examples of music from varied cultures, historical periods, and styles investigating the background of the pieces and the traditions of the cultures.

(4)EQ.2.p Play, perform and discuss instrumental accompaniments from varied cultures investigating the background of the pieces and the traditions of the cultures.

(4)EQ.3 Rehearse and refine a performance while following a conductor.

(4)EQ.3.m Perform movement while following a conductor.

(4)EQ.3.s Sing while following a conductor.

(4)EQ.3.p Play an instrument while following a conductor.

(4)EQ.4 Demonstrate contrasts in tempo.

(4)EQ.4.m Demonstrate contrasting faster and slower tempos and changes through movement.

(4)EQ.4.s Analyze contrasts in song literature with tempo vocabulary and symbols (Adagio, Moderato, Allegro, Presto, Accelerando, Ritardando).

(4)EQ.4.l Analyze contrasts found in listening examples with tempo vocabulary and symbols (Adagio, Moderato, Allegro, Presto, Accelerando, Ritardando).

(4)EQ.4.p Play/perform contrasting tempos using unpitched and pitched percussion instruments.

(4)EQ.4.c Create demonstrations using a variety of tempo contrasts.

(4)EQ.5 Demonstrate contrasts in dynamics.

(4)EQ.5.m Demonstrate contrasting louder and softer dynamic changes through movement.

(4)EQ.5.s Analyze contrasts in song literature with dynamics vocabulary and symbols (fortissimo (ff), forte (f), mezzoforte (mf), mezzopiano (mp), piano (p), pianissimo (pp), crescendo (<), decrescendo (>)).

(4)EQ.5.l Analyze contrasts found in listening examples with dynamics vocabulary and symbols (fortissimo (ff), forte (f), mezzoforte (mf), mezzopiano (mp), piano (p), pianissimo (pp), crescendo (<), decrescendo (>)).

(4)EQ.5.p Play/perform contrasting dynamics using unpitched and pitched percussion instruments.

(4)EQ.5.c Create dynamic contrasts using body percussion, movement, vocal sounds, and unpitched and pitched percussion instruments to accompany a rhyme, poem, or song.

(4)EQ.6 Demonstrate contrasts in timbre.

(4)EQ.6.m Demonstrate timbre contrasts through movement and shadowing.

(4)EQ.6.s Analyze the effects of timbre contrasts between high vocal register (head voice) and low vocal register (chest voice).

(4)EQ.6.l Analyze the effects of timbre contrasts (vocal, instrumental, and environmental) found in listening examples as to specific sound source and production techniques.

(4)EQ.6.p Play and categorize specific vocal, unpitched, and pitched instrumental timbres by sound source and production techniques.

(4)EQ.6.r Organize unpitched, pitched, and barred instrument timbres with instrument names, abbreviations, and vocabulary.

(4)EQ.6.c Create an introduction, coda, and/or interlude using vocal or instrumental timbres that relate to the theme of the piece being performed.

(4)EQ.7 Categorize recorder, classroom, and orchestral instruments.

(4)EQ.7.l Identify and categorize recorder, orchestral percussion, woodwind, brass, and string instruments by sound sources, families, and techniques.

(4)EQ.7.p Play unpitched, pitched, barred percussion, and soprano recorder instruments in orchestrations to accompany rhymes, poems, and songs.

(4)EQ.7.r Read and notate instrument names and abbreviations in a musical score.

(4)EQ.8 Identify musical symbols.

(4)EQ.8.r Read and notate written musical symbols (pianissimo (pp), fortissimo (ff), crescendo (<), decrescendo (>), tie, and first and second endings as identified in song literature.

(4)EQ.9 Explore the role of music and dance in daily life.

(4)EQ.9.l Investigate the roles of music and dance in daily life as a career (e.g. composer, performer, educator, dancer, actress, musician, conductor).

(4)EQ.10 Explore connections between music and the other arts and disciplines.

(4)EQ.10.l Investigate the similarities and differences in the principles, subject matter, and vocabulary of the other arts and disciplines and how they are connected with those in music.