

Music, Grade 4

TEKS Strand	Expectations
Foundations: Music Literacy	Students begin using standard music vocabulary to talk about music. Planning students' acquisition of a specific vocabulary eases their transition to more formal language usage. Half-steps are added to define the music scale. Students sing and play the major scale and recognize its distinctive sound. When these goals are reached, the dotted fourth and eighth notes may be added to the reading repertoire.
Creative Expression	Students play and sustain a two-part rhythmic accompaniment for a song. They continue dictation skills with new concepts. Students demonstrate familiarity with dynamic and tempo markings when singing and/or playing selections. Students create successful arrangements and accompaniments using the pentatonic scale. Students begin to recognize differences between major and minor scales.
Historical and Cultural Relevance	Students incorporate musical material representative of Texan and American heritages. Relating works to events in the community helps establish relevancy for students. Materials are planned and selected carefully with the particular needs of the students in mind.
Critical Evaluation and Response	Students apply basic criteria in evaluating performances and compositions. They learn to justify their personal preferences for particular music pieces and styles, and they practice concert etiquette during live performances.
<p>Example:</p> <p>Along the Northwest Coast of the United States, Native American mothers and fathers have traditionally sung special songs to their infant children, encouraging them to grow up to be happy, successful adults.</p> <p>Often these songs have touches of humor intended to make the child laugh. The parent might sing to the child, "I am your baby," or "I am your dog." In the Tsimshian song, Lullaby for a Girl, the music itself suggests laughter. The laughing refrain gives way to a different kind of music when the verse begins. The verse is pure recitative, musical talking, as in many Eskimo songs.</p> <p>When singer Robert Pearl recorded this lullaby in 1927, he sang it seven times, changing the verse with each repetition. In addition, the rhythm and melody of the verse, but not of the refrain, were changed somewhat with each repetition, making for a rather long, complicated song in true Northwest Coast style.</p> <p>With this background in mind, music teacher Kevin Johnston looks up Lullaby for a Girl and other Northwest Coast Native American songs for his class to learn and sing. He includes something of the Northwest Coast Native American history and culture in his plans. Students discuss the qualities and effects of the music after listening to it.</p>	
<p>Differentiation Strategies for Students with Special Needs</p>	