



Park Hill School District

Building Successful Futures • Each Student • Every Day

1st Grade Music Curriculum

Course Description: The Park Hill K-5 music program was developed collaboratively and built on both state and national standards. The K-5 music program provides students with a continuum of essential knowledge and skills incrementally increasing in depth and rigor. Students will develop knowledge and skills related to the elements of music, the principles of performance, the connection of music to history and culture, as well as music's many interdisciplinary connections.

Every effort has been made to ensure that sample lessons referenced in this document support culturally responsive education in an effort to promote inclusivity and belonging for all students. As part of a society that is constantly evolving and changing, we recognize that new information does at times become available about the origins of songs. We commit to engaging in purposeful learning and conversations as we create a culture of accountability by learning from and addressing our mistakes. Resources should continue to be evaluated to ensure that all materials are consistent with Park Hill's core value of Equity and aligned with the Diversity, Equity, Inclusion, and Belonging (DEIB) drivers and narratives as we continue to build a more inclusive Park Hill community.

Resource Acronyms

SOM: *Spotlight on Music* (2008) by Macmillian/McGraw-Hill

EEMC: *Essential Elements Music Class* (subscription web-based resource)

MPO: *MusicPlay Online* (subscription web-based resource)

GP: *GAMEPLAN* (2014) by KidSounds

Scope and Sequence

Timeframe	Unit	Instructional Topics
One Quarter	Emerging Grade-Level Skills	Topic 1: Rhythm Topic 2: Melody Topic 3: Form Topic 4: Timbre Topic 5: Expressive Qualities
One Quarter	Intermediate Grade-Level Skills	Topic 1: Rhythm Topic 2: Melody Topic 3: Expressive Qualities
One Quarter	Advanced Grade-Level Skills	Topic 1: Rhythm Topic 2: Melody Topic 3: Harmony Topic 4: Expressive Qualities
One Quarter	Performance	Topic 1: Vocal/Instrumental Performance Skills Topic 2: Performance Etiquette

Emerging Grade-Level Skills

Subject: Music

Grade: First

Name of Unit: Emerging Grade-Level Skills

Length of Unit: One Quarter

Overview of Unit: In this unit, students will demonstrate competency of steady beat, use iconic or standard notation, echo simple rhythm patterns, differentiate between high and low sounds using icons, distinguish between same and different sections of music, identify various voices, and describe different tempi in music.

Priority Standards for Unit

- **MU: Cr2A.1b** With limited guidance, use iconic or standard notation and/or recording technology to document and organize personal musical ideas.
- **MU: Pr4B.1a** With limited guidance, demonstrate knowledge of music concepts (such as beat and melodic contour) in music from a variety of cultures selected for performance.
- **MU: Pr4B.1b** When analyzing selected music, read and perform rhythmic patterns using iconic or standard notation.

- **MU: Pr4C.1a** Demonstrate and describe music’s expressive qualities (such as dynamics and **tempo**).

Supporting Standards for Unit

- **MU: Cr1A.1a** With limited guidance, create musical ideas (such as answering a musical question) for a specific purpose.

Elements of Music

- **Rhythm:** Beat, Rhythm
- **Melody:** High/Low
- **Harmony:** N/A
- **Form:** Same/Different (AB)
- **Timbre:** Vocal Qualities
- **Expressive Qualities:** Fast/Slow

Unwrapped Concepts (Students need to know)	Unwrapped Skills (Students need to be able to do)	Bloom’s Taxonomy Levels	Webb’s DOK
Iconic or standard notation and/or recording technology to document and organize personal musical ideas	Use	Apply	2
Knowledge of musical concepts (i.e. beat and melodic contour)in music from a variety of cultures selected for performance	Demonstrate	Apply	2
Rhythmic patterns using iconic or standard notation	Analyze	Analyze	4
Rhythmic patterns using iconic or standard notation	Read	Understand	1
Rhythmic patterns using iconic or standard notation	Perform	Apply	2
Music’s expressive qualities (i.e. dynamics and tempo)	Demonstrate	Apply	2
Music’s expressive qualities (i.e. dynamics and tempo)	Describe	Apply	2

Essential Questions

1. How can you show long and short sounds using iconic notation?
2. How can you show a steady beat?
3. How can you echo different rhythmic patterns?

4. How can you demonstrate musical opposites such as high and low sounds?
5. How can you demonstrate musical opposites such as same and different in musical selections?
6. How can you demonstrate different ways to use your voice?
7. How can you demonstrate musical opposites such as fast and slow?

Enduring Understanding/Big Ideas

1. The student could use long and short lines to demonstrate different lengths of notation.
2. The student could use body percussion (snap, clap, pat, stomp, etc.), movement, and/or instruments to demonstrate the steady beat.
3. The student could use various body percussion and instruments to echo rhythms performed by another person.
4. Students can use body movements, manipulatives, icons and instruments to compare and contrast high and low sounds.
5. Students can demonstrate through movement what is the same and/or different when listening to examples of music.
6. Students can use a singing, speaking, whisper, or shouting voice.
7. Students can use body movements, manipulatives, icons, body percussion and/or instruments to demonstrate fast and slow tempi in music.

Unit Vocabulary

Academic Cross-Curricular Words	Content/Domain Specific
Fast Slow	Quarter Note Quarter Rest Eighth Note Pair Pitch Solo Fast Slow

Topic 1: Rhythm

Engaging Experience 1

Learning Objective: Students will be able to read and perform rhythms using standard or iconic notation.

Suggested Length of Time: 10-12 minutes

Standards Addressed:

Priority:

- **MU: Cr2A.1b** With limited guidance, use iconic or standard notation and/or recording technology to document and organize personal musical ideas.
- **MU: Pr4B.1a** With limited guidance, demonstrate knowledge of music concepts (such as beat and melodic contour) in music from a variety of cultures selected for performance.
- **MU: Pr4B.1b** When analyzing selected music, read and perform rhythmic patterns using iconic or standard notation.

Supporting: N/A

Detailed Description/Instructions:

One way to do this is to use the song “Engine Engine Number Nine” found in *GP Kindergarten*, p. 31 or on *MPO*. Students would learn the song by rote. Teacher would guide the students in figuring out how to rhythmically notate the song using quarter notes and pairs of eighth notes. Using the *GP* visual aide, students would use quarter notes and eighth note pairs to create their own rhythmic B section to create an ABA pattern.

Extension: Add Orff accompaniment to “Engine Engine Number Nine” found at *MPO*. Teach each part on voice and/or body percussion, then transfer to Orff instruments.

Blooms Level: Apply

Webb’s DOK: 2

Engaging Experience 2

Learning Objective: Students will learn how to keep a steady beat.

Suggested Length of Time: 10-12 minutes

Standards Addressed

Priority:

- **MU: Pr4B.1a** With limited guidance, demonstrate knowledge of music concepts (such as beat and melodic contour) in music from a variety of cultures selected for performance.

Supporting: N/A

Detailed Description/Instructions:

One way to do this is to have students sit in a seated circle. First, speak the poem “I Think Music’s Neat” found in *GP Grade One*, p. 5. Students keep a steady beat by patting the pulse on their lap. Model other examples (pat shoulders, clap, etc.). Students take turns leading.

Extension: Students can learn the songs “The Beat is the Heart of Music” and/or “Steady Eddie” found in *EEMC*.

Bloom’s Levels: Apply

Webb’s DOK: 2

Engaging Experience 3

Learning Objective: Students will echo simple rhythm patterns

Suggested Length of Time: 5 minutes

Standards Addressed

Priority:

- **MU: Pr4B.1a** With limited guidance, demonstrate knowledge of music concepts (such as beat and melodic contour) in music from a variety of cultures selected for performance.

Supporting: N/A

Detailed Description/Instructions:

One way to do this is to have the teacher perform a 4-beat rhythm containing quarter notes, eighth note pairs, and/or quarter rests by clapping. The students will echo the same pattern by clapping. The teacher can then change rhythms and change body percussion levels having the students continuing to echo the teacher. The teacher can also transfer 4 beat rhythms onto different unpitched percussion instruments. Further extensions of this activity would include changing the number of beats in each rhythm pattern, changing the length of each rhythm pattern, or changing the time signature to include patterns in 6/8 and other time signatures. For help coming up with rhythm patterns, please see *Rhythmische Ubung (Rhythmic Exercises)* for Orff Instruments by Gunild Keetman.

Bloom's Levels: Apply

Webb's DOK: 2

Topic 2: Melody

Engaging Experience 1

Learning Objective: Students will demonstrate an understanding of high and low sounds.

Suggested Length of Time: 10 minutes

Standards Addressed

Priority:

- **MU: Pr4B.1a** With limited guidance, demonstrate knowledge of music concepts (such as beat and melodic contour) in music from a variety of cultures selected for performance.

Supporting: N/A

Detailed Description/Instructions:

One way to do this is to have students scattered and standing throughout the room. As suggested in *GP Grade One*, p. 7 (Movement Game: “Moving High and Low”). Students will walk while teacher plays the pulse on the hand drum. Students freeze when they hear . Students walk low when teacher plays a low sounding instrument such as a low drum and high when the teacher plays a high sounding instrument like a temple block.

Bloom's Levels: Apply

Webb's DOK: 2

Topic 3: Form

Engaging Experience 1

Learning Objective: Students will identify sections of music that are the same and different (AB).

Suggested Length of Time: 15-20 minutes

Standards Addressed:

Priority:

- **MU: Pr4B.1a** With limited guidance, demonstrate knowledge of music concepts (such as beat and melodic contour) in music from a variety of cultures selected for performance.

Supporting: N/A

Detailed Description/Instructions:

One way to do this is to do a movement activity to the recording, “Syncopated Clock” by LeRoy Anderson as suggested in *GP Grade One*, p. 9 and Lynn Kleiner’s *Kids Can Listen, Kids Can Move*. Students find a place throughout the room and as the music plays then, students pretend that they are a cuckoo clock. Some suggestions are tilting your head side-to-side, move your elbows or your arms to the steady beat. When the music changes (Part B), then, students pretend that they are birds in the cuckoo clock and fly throughout the room. When the music returns to part A, then, students find their same spot and act like a clock. Next, divide the class into three groups: clocks, woodblocks, and triangles. In the clock group, students pretend to be clocks and birds, but have two scarves. Both scarves are used as their hands on the clock and then become their wings as birds in section B. The woodblock group keeps the steady beat during section A. The triangle group plays in the middle of the triangle during part B. Have students rotate to each group until they’ve experienced each group.

Bloom’s Levels: Apply

Webb’s DOK: 2

Topic 4: Timbre

Engaging Experience 1

Learning Objective: Students will use their voice in a variety of ways, such as sing, speak, whisper and shout.

Suggested Length of Time: 15 minutes

Standards Addressed:

Priority:

- **MU: Pr4B.1a** With limited guidance, demonstrate knowledge of music concepts (such as beat and melodic contour) in music from a variety of cultures selected for performance.

Supporting: N/A

Detailed Description/Instructions:

One way to do this is to have students listen to the song “Sara Watashi” Japanese plate passing song (found in *SOM: Grade One, Teacher Edition* p. 68). Have students listen for what types of voice they hear (e.g., have students learn the song and play the plate passing game while using singing, speaking, whispering, and shouting voices).

Extension Activities: “Good King Leopold” (folk song) and “Singing Voice” by Shenanigans.

Bloom’s Levels: Apply

Webb’s DOK: 2

Topic 5: Expressive Qualities

Engaging Experience 1

Learning Objective: Students will identify fast and slow tempi.

Suggested Length of Time: 15 minutes

Standards Addressed:

Priority:

- **MU: Pr4C.1a** Demonstrate and describe music’s expressive qualities (such as dynamics and tempo).

Supporting:

- **MU: Cr1A.1a** With limited guidance, create musical ideas (such as answering a musical question) for a specific purpose.

Detailed Description/Instructions:

One way to do this is to introduce the book, We’re Going on a Bear Hunt by Michael Rosen & Helen Oxenbury. Have students act out the story by showing the various tempi by patting the steady beat on their lap. When the characters run away from the bear, read the words and do the motions very quickly. After reading the book, discuss the varied tempi. As an extension, use the recording in the *SOM Grade One, Teacher Edition*, p.126, CD 5:29.

Extension: Students can use the game “Fast and Slow Game”, found at *MPO*. Students (or class) can practice identifying fast and slow tempi.

Bloom’s Levels: Apply

Webb’s DOK: 2

Engaging Scenario

Engaging Scenario

Classroom Performance

Students will demonstrate their level of mastery of the elements of music in various ways, for example: Singing, playing instruments, movement, manipulatives, and body percussion.

Summary of Engaging Learning Experiences for Topics

Topic	Engaging Experience Title	Description	Suggested Length of Time
Rhythm	Students will be able to read and perform rhythms using standard or iconic notation.	One way to do this is to use the song “Engine Engine Number Nine” found in <i>GP Kindergarten</i> , p. 31 or on <i>MPO</i> . Students would learn the song by rote. Teacher would guide the students in figuring out how to rhythmically notate the song using quarter notes and pairs of eighth notes. Using the <i>GP</i> visual aide, students would use quarter notes and eighth note pairs to create their own rhythmic B section to create an ABA pattern. Extension: Add Orff accompaniment to “Engine Engine Number Nine” found at <i>MPO</i> . Teach each part on voice and/or body percussion, then transfer to Orff instruments.	10-12 minutes
Rhythm	Students will learn how to keep a steady beat.	One way to do this is to have students sit in a seated circle. First, speak the poem “I Think Music’s Neat” found in <i>GP Grade One</i> , p. 5. Students keep a steady beat by patting the pulse on their lap. Model other examples (pat shoulders, clap, etc.). Students take turns leading.	10-12 minutes

		Extension: Students can learn the songs “The Beat is the Heart of Music” and/or “Steady Eddie” found in <i>EEMC</i> .	
Rhythm	Students will echo simple rhythm patterns	One way to do this is to have the teacher perform a 4-beat rhythm containing quarter notes, eighth note pairs, and/or quarter rests by clapping. The students will echo the same pattern by clapping. The teacher can then change rhythms and change body percussion levels having the students continuing to echo the teacher. The teacher can also transfer 4 beat rhythms onto different unpitched percussion instruments. Further extensions of this activity would include changing the number of beats in each rhythm pattern, changing the length of each rhythm pattern, or changing the time signature to include patterns in 6/8 and other time signatures. For help coming up with rhythm patterns, please see <i>Rhythmische Ubung (Rhythmic Exercises)</i> for Orff Instruments by Gunild Keetman.	5 minutes
Melody	Students will demonstrate an understanding of high and low sounds	One way to do this is to have students scattered and standing throughout the room. As suggested in <i>GP Grade One</i> , p. 7 (Movement Game: “Moving High and Low”). Students will walk while teacher plays the pulse on the hand drum. Students freeze when they hear  . Students walk low when teacher plays a low sounding instrument such as a low drum and high when the teacher plays a high sounding instrument like a temple block.	10 minutes

Form	Students will identify sections of music that are the same and different (AB)	One way to do this is to do a movement activity to the recording, “Syncopated Clock” by LeRoy Anderson as suggested in <i>GP Grade One</i>, p. 9 and Lynn Kleiner’s <i>Kids Can Listen, Kids Can Move</i>. Students find a place throughout the room and as the music plays then, students pretend that they are a cuckoo clock. Some suggestions are tilting your head side-to-side, move your elbows or your arms to the steady beat. When the music changes (Part B), then, students pretend that they are birds in the cuckoo clock and fly throughout the room. When the music returns to part A, then, students find their same spot and act like a clock. Next, divide the class into three groups: clocks, woodblocks, and triangles. In the clock group, students pretend to be clocks and birds, but have two scarves. Both scarves are used as their hands on the clock and then become their wings as birds in section B. The woodblock group keeps the steady beat during section A. The triangle group plays in the middle of the triangle during part B. Have students rotate to each group until they’ve experienced each group.	15-20 minutes
Timbre	Students will use this voice in a variety of ways, such as sing, speak, whisper and shout.	One way to do this is to have students listen to the song “Sara Watashi” Japanese plate passing song (found in <i>SOM: Grade One, Teacher Edition</i> p. 68). Have students listen for what types of voice they hear (e.g., have students learn the song and play the plate passing game while using singing, speaking, whispering, and shouting voices).	15 minutes

		Extension Activities: “Good King Leopold” (folk song) and “Singing Voice” by Shenanigans.	
Expressive Qualities	Students will identify fast and slow tempi.	One way to do this is to introduce the book, <u>We’re Going on a Bear Hunt</u> by Michael Rosen & Helen Oxenbury. Have students act out the story by showing the various tempi by patting the steady beat on their lap. When the characters run away from the bear, read the words and do the motions very quickly. After reading the book, discuss the varied tempi. As an extension, use the recording in the <i>SOM Grade One, Teacher Edition</i>, p.126, CD 5:29. Extension: Students can use the game “Fast and Slow Game”, found at <i>MPO</i>. Students (or class) can practice identifying fast and slow tempi.	15 minutes

Intermediate Grade-Level Skills

Subject: Music

Grade: First

Name of Unit: Intermediate Grade-Level Skills

Length of Unit: One Quarter

Overview of Unit: In this unit, students will demonstrate competency of steady beat, use iconic or standard notation, echo simple rhythm patterns, differentiate between high and low sounds using icons, distinguish between same and different sections of music, identify various voices, and describe different tempi in music. In addition to these skills, students will begin reading simple rhythmic notation and describing melodic direction.

Priority Standards for Unit

- **MU: Cr2A.1b** With limited guidance, use iconic or standard notation and/or recording technology to document and organize personal musical ideas.
- **MU: Pr4B.1a** With limited guidance, demonstrate knowledge of music concepts (such as beat and melodic contour) in music from a variety of cultures selected for performance.

- **MU: Pr4B.1b** When analyzing selected music, read and perform rhythmic patterns using iconic or standard notation.
- **MU: Pr4C.1.a** Demonstrate and describe music's expressive qualities (such as dynamics and tempo).
- **MU: Re7B.1a** With limited guidance, demonstrate and identify how specific music concepts (such as beat or pitch) are used in various styles of music for a purpose.

Supporting Standards for Unit

- **MU:Cr1A.1b** With limited guidance, generate musical ideas in multiple tonalities (such as major and minor) and meters (such as duple and triple).
- **MU: Cr2A.1a** With limited guidance, demonstrate and discuss personal reasons for selecting musical ideas that represent expressive intent.
- **MU: Re7A.1a** With limited guidance, identify and demonstrate how personal interests and experiences influence musical selection for specific purposes.
- **MU: Cn11A.1a** Demonstrate understanding of relationships between music and other arts, other disciplines, varied contexts and daily life.

Elements of Music

- **Rhythm:** Sound/Silence; Quarter Note/Rest; Eighth Note Pairs
- **Melody:** Up/Down
- **Harmony:** N/A
- **Form:** N/A
- **Timbre:** N/A
- **Expressive Qualities:** Quiet/Loud

Unwrapped Concepts (Students need to know)	Unwrapped Skills (Students need to be able to do)	Bloom's Taxonomy Levels	Webb's DOK
Iconic or standard notation and/or recording technology to document and organize personal musical ideas	Use	Apply	2
Knowledge of musical concepts (i.e. beat and melodic contour) in music from a variety of cultures selected for performance	Demonstrate	Apply	2
Rhythmic patterns using iconic or standard notation	Analyze	Analyze	4
Rhythmic patterns using iconic or standard notation	Read	Understand	1

Rhythmic patterns using iconic or standard notation	Perform	Apply	2
Music's expressive qualities (i.e. dynamics and tempo)	Demonstrate	Compare	2
Music's expressive qualities (i.e. dynamics and tempo)	Describe	Compare	2
How specific musical concepts (i.e. beat or pitch) are used in various styles of music for a purpose	Demonstrate	Apply	2
How specific musical concepts (i.e. beat or pitch) are used in various styles of music for a purpose	Identify	Apply	2

Essential Questions

1. How are sound and silence represented in music?
2. How can melodic direction be described in music?
3. How can you demonstrate musical opposites such as fast and slow?

Enduring Understanding/Big Ideas

1. The student can use icons or standard notation to represent sounds/notes and silences/rests.
2. Students can describe melodic direction by showing if pitches are moving up or down.
3. Students can use body movements, manipulatives, and instruments to demonstrate loud and quiet sounds in music.

Unit Vocabulary

Academic Cross-Curricular Words	Content/Domain Specific
Fast Slow	Quarter Note Quarter Rest Eighth Note Pair Pitch Solo Fast Slow

Topic 1: Rhythm

Engaging Experience 1

Learning Objective: Students will identify rhythm patterns using iconic notation.

Suggested Length of Time: 15 minutes

Standards Addressed:

Priority:

- **MU: Cr2A.1b** With limited guidance, use iconic or standard notation and/or recording technology to document and organize personal musical ideas.
- **MU: Pr4B.1a** With limited guidance, demonstrate knowledge of music concepts (such as **beat** and melodic contour) in music from a variety of cultures selected for performance.
- **MU: Pr4B.1b** When analyzing selected music, read and perform rhythmic patterns using iconic or standard notation.
- **MU: Re7B.1a** With limited guidance, demonstrate and identify how specific music concepts (such as beat or **pitch**) are used in various styles of music for a purpose .

Supporting:

- **MU: Cr2A.1a** a With limited guidance, demonstrate and discuss personal reasons for selecting musical ideas that represent expressive intent.

Detailed Description/Instructions:

One way to do this is by playing the Four Chair Rhythm Game. Put four chairs at the front of the room. Put one student in each chair. Remind them that each person in one chair is a ♩ .

Have them read the rhythm: ♩ ♩ ♩ ♩ . Then, put two in a chair and remind them that two people are ♪♫ , have students read the rhythm in ♩ , and ♪♫ . If you leave a chair empty, students grunt on the rest. Then have a student make a rhythm with the students. The students will read it first, then write it with the markers on the dry boards.

Extension: Students can use the games “Rhythm Racer, Beat or Rhythm”, and “Which Rhythm Do You Hear”, found at *MPO*. Students, groups, or the whole class can practice quarter note/rest, and eighth note/rest rhythms.

Bloom’s Levels: Apply

Webb’s DOK: 2

Engaging Experience 2

Learning Objective: Students will identify rhythm patterns using standard notation.

Suggested Length of Time: 15-20 minutes

Standards Addressed:

Priority:

- **MU: Pr4B.1a** With limited guidance, demonstrate knowledge of music concepts (such as beat and melodic contour) in music from a variety of cultures selected for performance.

- **MU: Cr2A.1b** With limited guidance, use iconic or standard notation and/or recording technology to document and organize personal musical ideas.
- **MU: Re7B.1a** With limited guidance, demonstrate and identify how specific music concepts (such as beat or pitch) are used in various styles of music for a purpose .

Supporting:

- **MU:Cr1A.1b** With limited guidance, generate musical ideas in multiple tonalities (such as major and minor) and meters (such as duple and triple).
- **MU: Pr4B.1b** When analyzing selected music, read and perform rhythmic patterns using iconic or standard notation.

Detailed Description/Instructions:

One way to do this is a notation activity with popsicle sticks as suggested in *GP Grade One*, p. 36. Each pair of students has 12 popsicle sticks. Popsicle sticks can be found at a craft store and may be organized in zippered bags for distribution. The teacher claps a four-beat pattern while speaking the rhythm. Students build the rhythm using their popsicle sticks. One stick represents a quarter note (♩) and three sticks to represent an eighth note pair (♪) and three sticks to represent a (♫) which also looks like a “Z.” Some helpful hints: 1) have partners sit side-by-side, 2) have students line up all 12 popsicle sticks in a row and leave space in front of them to build their rhythm, 3) have students line up all 12 popsicle sticks after the rhythm has occurred in order to start a new rhythm pattern. **Another way to do this is** to have partners move and sit back to back. Using Kagan structure Rally Coach, one person would create their own rhythm and clap it for their partner. The other partner would then try to notate that rhythm with popsicle sticks. The first partner will critique the rhythm and correct any mistakes. Then, they switch roles. Students could further extend this activity by taking away 3 sticks, and thus clapping 3 beat rhythms to give students experience counting in other meters.

Bloom’s Levels: Evaluate

Webb’s DOK: 3

Topic 2: Melody

Engaging Experience 1

Learning Objective: Students will describe the direction that pitches move.

Suggested Length of Time: 10 minutes

Standards Addressed

Priority:

- **MU: Cr2A.1b** With limited guidance, use iconic or standard notation and/or recording technology to document and organize personal musical ideas.

- **MU: Pr4B.1a** With limited guidance, demonstrate knowledge of music concepts (such as beat and melodic contour) in music from a variety of cultures selected for performance.
- **MU: Re7B.1a** With limited guidance, demonstrate and identify how specific music concepts (such as beat or pitch) are used in various styles of music for a purpose

Supporting:

- **MU: Pr4B.1b** When analyzing selected music, read and perform rhythmic patterns using iconic or standard notation.
- **MU: Re7A.1a** With limited guidance, identify and demonstrate how personal interests and experiences influence musical selection for specific purposes.

Detailed Description/Instructions:

One way to do this is to teach the song “Willum” found in *GP Grade One*, p. 87 and 106, and in *SOM Grade One, Teacher Edition*, p. 20. Have the students listen for when the pitch moves up and when it moves down. Have the students learn the words to the song. Have students trace the direction of the melody with their fingers while singing the song with all of the verses. Students will sing the song again, standing up higher and higher when the melody moves up and sinking to the floor when the melody moves lower.

Extension: “Snowman Joe”, “Elevator”, and “Autumn Leaves” (all from *MPO*) are songs that can be taught by rote and move up and down a major scale. Using a body scale when moving up and down gives students a visual demonstration of pitch direction and pitch relationships.

Bloom’s Levels: Apply

Webb’s DOK: 2

Topic 3: Expressive Qualities

Engaging Experience 1

Learning Objective: Students will use body movements to respond to loud and quiet sounds in music.

Suggested Length of Time: 10 minutes

Standards Addressed:

Priority:

- **MU: Pr4C.1.a** Demonstrate and describe music’s expressive qualities (such as dynamics and tempo).

Supporting:

- **MU: Cn11A.1a** Demonstrate understanding of relationships between music and other arts, other disciplines, varied contexts and daily life.

Detailed Description/Instructions:

One way to do this is to begin with a discussion about sounds found in nature that would be loud or quiet. Have students watch the listening map CD-ROM from *SOM* for the piece “Winter”, from Vivaldi’s *Four Seasons*. Have students shiver in small movements when the piece is quiet. Have them wave their arms making big gestures and stomp their feet during the loud sections. Repeat the activity again, but this time having students choose appropriate movements to match the dynamics of the music to distinguish between loud and quiet sections.

Extension: Teach the folk song, “Sleeping Bunnies” by rote. Students lay down on the floor and pretend to sleep. Begin the song slowly and quietly. When the bunnies wake up and hop around the room, sing loudly (but without using a screaming voice). Repeat several times to demonstrate the contrast of loud and quiet sections of music.

Bloom’s Levels: Apply

Webb’s DOK: 2

Engaging Scenario

Engaging Scenario

Classroom Performance

Students will demonstrate their level of mastery of the elements of music in various ways, for example: Singing, playing instruments, movement, manipulatives, and body percussion.

Summary of Engaging Learning Experiences for Topics

Topic	Engaging Experience Title	Description	Suggested Length of Time
Rhythm	Students will identify rhythm patterns using iconic notation.	One way to do this is by playing the Four Chair Rhythm Game. Put four chairs at the front of the room. Put one student in each chair. Remind them that each person in one chair is a ♩ . Have them read the rhythm: ♩ ♩ ♩ ♩ . Then, put two in a chair and remind them that two people are ♪ , have students read the rhythm in ♩ , and ♪ . If you leave a chair empty, students grunt on the rest. Then	15 minutes

		have a student make a rhythm with the students. The students will read it first, then write it with the markers on the dry boards. Extension: Students can use the games “Rhythm Racer, Beat or Rhythm”, and “Which Rhythm Do You Hear”, found at <i>MPO</i>. Students, groups, or the whole class can practice quarter note/rest, and eighth note/rest rhythms.	
Rhythm	Students will identify rhythm patterns using standard notation.	One way to do this is a notation activity with popsicle sticks as suggested in <i>GP Grade One</i>, p. 36. Each pair of students has 12 popsicle sticks. Popsicle sticks can be found at a craft store and may be organized in zippered bags for distribution. The teacher claps a four-beat pattern while speaking the rhythm. Students build the rhythm using their popsicle sticks. One stick represents a quarter note () and three sticks to represent an eighth note pair () and three sticks to represent a () which also looks like a “Z.” Some helpful hints: 1) have partners sit side-by-side, 2) have students line up all 12 popsicle sticks in a row and leave space in front of them to build their rhythm, 3) have students line up all 12 popsicle sticks after the rhythm has occurred in order to start a new rhythm pattern. Another way to do this is to have partners move and sit back to back. Using Kagan structure Rally Coach, one person would create their own rhythm and clap it for their partner. The other partner would then try to notate that rhythm with popsicle sticks. The first partner will critique the rhythm and correct any mistakes. Then, they switch roles. Students could further extend this activity by taking away 3 sticks, and thus clapping 3 beat rhythms to give students experience counting in other meters.	15-20 minutes
Melody	Students will describe the direction that	One way to do this is to teach the song “Willum” found in <i>GP Grade One</i>, p. 87 and 106, and in <i>SOM Grade One, Teacher Edition</i>, p. 20. Have the students	10 minutes

	pitches move.	listen for when the pitch moves up and when it moves down. Have the students learn the words to the song. Have students trace the direction of the melody with their fingers while singing the song with all of the verses. Students will sing the song again, standing up higher and higher when the melody moves up and sinking to the floor when the melody moves lower. Extension: “Snowman Joe”, “Elevator”, and “Autumn Leaves” (all from <i>MPO</i>) are songs that can be taught by rote and move up and down a major scale. Using a body scale when moving up and down gives students a visual demonstration of pitch direction and pitch relationships.	
Expressive Qualities	Students will use body movements to respond to loud and quiet sounds in music.	One way to do this is to begin with a discussion about sounds found in nature that would be loud or quiet. Have students watch the listening map CD-ROM from <i>SOM</i> for the piece “Winter”, from Vivaldi’s <i>Four Seasons</i>. Have students shiver in small movements when the piece is quiet. Have them wave their arms making big gestures and stomp their feet during the loud sections. Repeat the activity again, but this time having students choose appropriate movements to match the dynamics of the music to distinguish between loud and quiet sections. Extension: Teach the folk song, “Sleeping Bunnies” by rote. Students lay down on the floor and pretend to sleep. Begin the song slowly and quietly. When the bunnies wake up and hop around the room, sing loudly (but without using a screaming voice). Repeat several times to demonstrate the contrast of loud and quiet sections of music.	10 minutes

Advanced Grade-Level Skills

Subject: Music

Grade: First

Name of Unit: Advanced Grade-Level Skills

Length of Unit: One Quarter

Overview of Unit: In this unit, students will demonstrate competency of steady beat, demonstrate rhythms by using iconic and standard notation, and echo simple rhythm patterns. Students will explore pitch to differentiate between high and low sounds using icons and show melodic direction. Students will distinguish between same and different sections of music, identify various voices, and describe different tempi in music. In addition to these skills, students will begin exploring pitch relationships and ostinati.

Priority Standards for Unit

- **MU: Cr2A.1b** With limited guidance, use iconic or standard notation and/or recording technology to document and organize personal musical ideas.
- **MU: Pr4B.1a** With limited guidance, demonstrate knowledge of music concepts (such as beat and melodic contour) in music from a variety of cultures selected for performance.
- **MU: Pr4B.1b** When analyzing selected music, read and perform rhythmic patterns using iconic or standard notation.
- **MU: Pr4C.1.a** Demonstrate and describe music's expressive qualities (such as dynamics and tempo).
- **MU: Re7B.1a** With limited guidance, demonstrate and identify how specific music concepts (such as beat or pitch) are used in various styles of music for a purpose.

Supporting Standards for Unit

- **MU: Cr3A.1a** With limited guidance, discuss and apply personal, peer and teacher feedback to refine personal musical ideas.
- **MU: Cr3B.1a** With limited guidance, convey expressive intent for a specific purpose by presenting a final version of personal musical ideas to peers or informal audience.
- **MU: Cn10A.1a** Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

Elements of Music

- **Rhythm:** Quarter Note, Quarter Rest, Eighth Note Pairs
- **Melody:** *Sol-Mi, La-Sol-Mi*
- **Harmony:** Ostinato
- **Form:** N/A
- **Timbre:** N/A
- **Expressive Qualities:** Loud/Quiet, Fast/Slow

Unwrapped Concepts (Students need to know)	Unwrapped Skills (Students need to be able to do)	Bloom's Taxonomy Levels	Webb's DOK
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Iconic or standard notation and/or recording technology to document and organize personal musical ideas	Use	Apply	2
Knowledge of musical concepts (i.e. beat and melodic contour)	Demonstrate	Apply	2
Rhythmic patterns using iconic or standard notation	Analyze	Analyze	4
Rhythmic patterns using iconic or standard notation	Read	Understand	1
Rhythmic patterns using iconic or standard notation	Perform	Apply	2
Music's expressive qualities (i.e. dynamics and tempo)	Demonstrate	Apply	2
Music's expressive qualities (i.e. dynamics and tempo)	Describe	Apply	2
How specific musical concepts (i.e. beat or pitch) are used in various styles of music for a purpose.	Demonstrate	Apply	2
How specific musical concepts (i.e. beat or pitch) are used in various styles of music for a purpose.	Identify	Understand	1

Essential Questions

1. How can you echo a melody?
2. How can you make a musical accompaniment?
3. How can you demonstrate an understanding of dynamics and tempo?

Enduring Understanding/Big Ideas

1. Students can use pitch relationships of *sol-mi* and *sol-mi-la* to echo sing pitches.
2. Students can use ostinati (short, repeated patterns) to accompany a song.
3. Students can use body movements, manipulatives, and instruments to demonstrate loud/quiet sounds and fast/slow tempi in music.

Unit Vocabulary:

Academic Cross-Curricular Words	Content/Domain Specific
Fast Slow	Quarter Note Quarter Rest Eighth Note Pair Pitch Solo Fast Slow

Topic 1: Rhythm

Engaging Experience 1

Learning Objective: Students will use quarter notes and quarter rests to demonstrate sound and silence in music.

Suggested Length of Time: 20 minutes

Standards Addressed:

Priority:

- **MU: Cr2A.1b** With limited guidance, use iconic or standard notation and/or recording technology to document and organize personal musical ideas.
- **MU: Pr4B.1a** With limited guidance, demonstrate knowledge of music concepts (such as **beat** and melodic contour) in music from a variety of cultures selected for performance.
- **MU: Pr4B.1b** When analyzing selected music, read and perform rhythmic patterns using iconic or standard notation.
- **MU: Re7B.1a** With limited guidance, demonstrate and identify how specific music concepts (such as beat or pitch) are used in various styles of music for a purpose.

Supporting: N/A

Detailed Description/Instructions:

One way to do this is to learn the poem “Baker’s Hat”, found in *GP Grade One*, p. 54. Once students have mastered speaking the rhyme, have students pat a steady beat on their legs while speaking the rhyme. Have students discuss the rhythm of the poem distinguishing between sound and silence. Introduce the concept of rests, which take up space, but make no sound. Have students use the visual found on p. 54 (also found in the *GP* digital resource file) to place baker’s hat cut outs where there should be sound. Have students read the hat rhythms they have created. To extend this activity, students may move the hats to different lines on a two line staff to represent high and low pitches, thus creating their own melody within the existing rhythm of the poem.

Bloom's Levels: Apply

Webb's DOK: 2

Topic 2: Melody

Engaging Experience 1

Learning Objective: Students will echo the *sol-mi* melody.

Suggested Length of Time: 8-10 minutes

Standards Addressed:

Priority:

- **MU: Pr4B.1a** With limited guidance, demonstrate knowledge of music concepts (such as beat and melodic contour) in music from a variety of cultures selected for performance.
- **MU: Re7B.1a** With limited guidance, demonstrate and identify how specific music concepts (such as beat or pitch) are used in various styles of music for a purpose .

Detailed Description/Instructions:

One way to do this is to sing the song, “Teddy Bear”, a traditional song found in *GP Grade One*, p. 43. Teach the song with actions as suggested by the text. Add body percussion on the words teddy bear to visualize high/low (e.g., head, head, shoulders). Transfer the body percussion to solfege (hand signs), then transfer to instruments playing on *sol* and *mi*.

Bloom's Levels: Understand

Webb's DOK: 1

Topic 3: Harmony

Engaging Experience 1

Learning Objective: Students will create an ostinato to accompany singing.

Suggested Length of Time: 8-10 minutes

Standards Addressed

Priority:

- **MU: Pr4B.1a** With limited guidance, demonstrate knowledge of music concepts (such as beat and melodic contour) in music from a variety of cultures selected for performance.

Supporting: N/A

Detailed Description/Instructions:

One way to do this is to learn the song “La Piñata”, a Mexican Folk song found in *GP Grade One*, p. 45. Have students practice keeping a steady beat while singing the song. Transfer steady

beat to body percussion to create a pattern (pat, pat, clap, cap). Introduce the concept of ostinato (a short, repeated pattern). Have students keep the body percussion ostinato while singing the song through several times. Students can play the ostinato on various percussion instruments. Students can also create movements to make a movement ostinato (e.g., patting head, head, knee knee).

Extension: Students can learn the song “Ostinato” found in *EEMC* and share the instructional video from *The Music Show* linked in the online lesson.

Bloom’s Levels: Apply

Webb’s DOK: 2

Topic 4: Expressive Qualities

Engaging Experience 1

Learning Objective: Students can choose various dynamics and tempo when performing music with contrasting verses.

Suggested Length of Time: 20 minutes

Standards Addressed:

Priority:

- **MU: Pr4C.1.a** Demonstrate and describe music’s expressive qualities (such as dynamics and tempo).

Supporting:

- **MU: Cr3A.1a** With limited guidance, discuss and apply personal, peer and teacher feedback to refine personal musical ideas.
- **MU: Cr3B.1a** With limited guidance, convey expressive intent for a specific purpose by presenting a final version of personal musical ideas to peers or informal audience.

Detailed Description/Instructions:

One way to do this is to teach the song “The Old Gray Cats Are Sleeping” from *GP Grade One*, pg. 53 or *MPO*. Have students learn all 5 verses of the song using a medium dynamic and a moderate tempo for all 5 verses. After students can sing the verses, have the students decide which verses should be sung loud and which should be sung quiet. Have students discuss why they chose what they chose (e.g., “We should sing verse 1 quiet because we don’t want to wake up the cats.”). After students have chosen dynamic levels for each verse, have students do the same with tempo choices (e.g., “We should sing verse 5 fast because we are the mice and we want to get away from the cats before they catch us!”). Have half of the students pretend to be mice and act out the song while the other half of the class watches. Reverse roles so that all students can have practice performing the song.

Bloom’s Levels: Evaluate

Engaging Scenario

Engaging Scenario

Classroom Performance

Students will demonstrate their level of mastery of the elements of music in various ways, for example: Singing, playing instruments, movement, manipulatives, and body percussion.

Summary of Engaging Learning Experiences for Topics

Topic	Engaging Experience Title	Description	Suggested Length of Time
Rhythm	Students will use quarter notes and quarter rests to demonstrate sound and silence in music.	One way to do this is to learn the poem “Baker’s Hat”, found in <i>GP Grade One</i> , p. 54. Once students have mastered speaking the rhyme, have students pat a steady beat on their legs while speaking the rhyme. Have students discuss the rhythm of the poem distinguishing between sound and silence. Introduce the concept of rests, which take up space, but make no sound. Have students use the visual found on p. 54 (also found in the <i>GP</i> digital resource file) to place baker’s hat cut outs where there should be sound. Have students read the hat rhythms they have created. To extend this activity, students may move the hats to different lines on a two line staff to represent high and low pitches, thus creating their own melody within the existing rhythm of the poem.	20 minutes
Melody	Students will echo the <i>sol-mi</i> melody.	One way to do this is to sing the song, “Teddy Bear”, a traditional song found in <i>GP Grade One</i> , p. 43. Teach the song with actions as suggested by the text. Add body percussion on the words teddy	8-10 minutes

		bear to visualize high/low (e.g., head, head, shoulders). Transfer the body percussion to solfege (hand signs), then transfer to instruments playing on <i>sol</i> and <i>mi</i> .	
Harmony	Students will create an ostinato to accompany singing.	One way to do this is to learn the song “La Piñata”, a Mexican Folk song found in <i>GP Grade One</i>, p. 45. Have students practice keeping a steady beat while singing the song. Transfer steady beat to body percussion to create a pattern (pat, pat, clap, cap). Introduce the concept of ostinato (a short, repeated pattern). Have students keep the body percussion ostinato while singing the song through several times. Students can play the ostinato on various percussion instruments. Students can also create movements to make a movement ostinato (e.g., patting head, head, knee knee). Extension: Students can learn the song “Ostinato” found in <i>EEMC</i> and share the instructional video from <i>The Music Show</i> linked in the online lesson.	8-10 minutes
Expressive Qualities	Students can choose various dynamics and tempo when performing music with contrasting verses.	One way to do this is to teach the song “The Old Gray Cats Are Sleeping” from <i>GP Grade One</i>, pg. 53 or <i>MPO</i>. Have students learn all 5 verses of the song using a medium dynamic and a moderate tempo for all 5 verses. After students can sing the verses, have the students decide which verses should be sung loud and which should be sung quiet. Have students discuss why they chose what they chose (e.g., “We should sing verse 1 quiet because we don’t want to wake up the cats.”). After students have chosen dynamic levels for each verse, have students do the same with tempo choices (e.g., “We should sing verse 5 fast because we are the mice and we want to get away from the cats before they catch us!”). Have half of the students pretend to be the mice and act out the song while the other half of the class watches. Reverse	20 minutes

		roles so that all students can have practice performing the song. Reverse roles so that all students can have practice performing the song.	
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Performance Skills

Subject: Music

Grade: First

Name of Unit: Performance Skills

Length of Unit: One Quarter

Overview of Unit: In this unit, students will perform in groups vocally and/or instrumentally. They will learn to follow the cues of a conductor in rehearsal and performance settings. Students will demonstrate appropriate listening behavior during performances.

Priority Standards for Unit

- **MU: Pr6A.1a** With limited guidance, perform music for a specific purpose with expression.
- **MU: Pr6A.1b** Perform appropriately for the audience and purpose.

Supporting Standards for Unit

- **MU: Pr4A.1a** With limited guidance, demonstrate and discuss personal interest in, knowledge about, and purpose of varied musical selections.
- **MU: Pr5A.1a** With limited guidance, apply personal, teacher, and peer feedback to refine performances.
- **MU: Pr5A.1b** With limited guidance, use suggested strategies in rehearsal to address interpretive challenges of music.
- **MU: Re8A.1a** With limited guidance, demonstrate and identify expressive qualities (such as dynamics and tempo) that reflect creators'/performers' expressive intent.
- **MU: Re9A.1a** With limited guidance, apply personal and expressive preferences in the evaluation of music for specific purposes.

Unwrapped Concepts (Students need to know)	Unwrapped Skills (Students need to be able to do)	Bloom's Taxonomy Levels	Webb's DOK
Music for a specific purpose with expression.	Perform	Apply	2

Appropriately for the audience and purpose	Perform	Understand	1
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Essential Questions

1. How can a student improve their sound of their singing during a performance?
2. How does following the conductor's cues and directions help us make music?
3. What are behavioral expectations when watching a performance?
4. How can students show expected performance behaviors when watching or participating in performances?

Enduring Understanding/Big Ideas

1. Students can use their head voice to improve their tone quality.
2. Following the conductor's directions helps us to work as a team to make music together.
3. Students are expected to sit tall, eyes on the performer, voices off, silent bodies and applaud when appropriate.
4. Students are expected to sit tall, eyes on the performer, voices off, silent bodies and applaud when appropriate.

Unit Vocabulary:

Academic Cross-Curricular Words	Content/Domain Specific
Fast Slow	Quarter Note Quarter Rest Eighth Note Pair Pitch Solo Fast Slow

Topic 1: Vocal/Instrumental Performance Skills



Engaging Experience 1

Title: Grade-Level Rehearsal

Suggested Length of Time: 8 weeks

Standards Addressed:

Priority:

- **MU: Pr6A.1a** With limited guidance, perform music for a specific purpose with expression.
- **MU: Pr6A.1b** Perform appropriately for the audience and purpose .

Supporting:

- **MU: Pr4A.1a** With limited guidance, demonstrate and discuss personal interest in, knowledge about, and purpose of varied musical selections.
- **MU: Pr5A.1a** With limited guidance, apply personal, teacher, and peer feedback to refine performances.
- **MU: Pr5A.1b** With limited guidance, use suggested strategies in rehearsal to address interpretive challenges of music.
- **MU: Re8A.1a** With limited guidance, demonstrate and identify expressive qualities (such as dynamics and tempo) that reflect creators'/performers' expressive intent.

Detailed Description/Instructions: Students will prepare to perform in a grade level program over the course of an 8-week time period. Students may practice: matching pitch, singing/playing with correct rhythm and steady beat, using appropriate tone quality, and following the conductor's cues.

Bloom's Levels: Apply

Webb's DOK: 2

Topic 2: Performance Etiquette

Engaging Experience 1

Title: Grade-Level Rehearsal

Suggested Length of Time: 8 weeks

Standards Addressed:

Priority:

- **MU: Pr6A.1a** With limited guidance, perform music for a specific purpose with expression.
- **MU: Pr6A.1b** Perform appropriately for the audience and purpose.

Supporting:

- **MU: Pr4A.1a** With limited guidance, demonstrate and discuss personal interest in, knowledge about, and purpose of varied musical selections.
- **MU: Pr5A.1a** With limited guidance, apply personal, teacher, and peer feedback to refine performances.
- **MU: Pr5A.1b** With limited guidance, use suggested strategies in rehearsal to address interpretive challenges of music.
- **MU: Re9A.1a** With limited guidance, apply personal and expressive preferences in the evaluation of music for specific purposes.

Detailed Description/Instructions: Students will prepare to perform in a grade-level program over the course of an 8-week time period. Students will practice following procedural

expectations for rehearsals and performances including sitting tall, eyes on the performer, voices off, silent bodies and applauding when appropriate.

Bloom's Levels: Apply

Webb's DOK: 2

Engaging Scenario



Engaging Scenario

Grade-Level Performance

Students will prepare to perform in a grade level program over the course of an 8-week time period. Students may practice: matching pitch, singing/playing with correct rhythm and steady beat, using tone quality, and following the conductor's cues. Students will also practice following procedural expectations for rehearsals and performances including sitting tall, eyes on the performer, voices off, silent bodies and applauding when appropriate.

Summary of Engaging Learning Experiences for Topics

Topic	Engaging Experience Title	Description	Suggested Length of Time
Vocal/ Instrumental Performance Skills	Grade-Level Rehearsal 	Students will prepare to perform in a grade level program over the course of an 8-week time period. Students may practice: matching pitch, singing/playing with correct rhythm and steady beat, using appropriate tone quality, and following the conductor's cues.	8 weeks
Performance Etiquette	Grade-Level Rehearsal	Students will prepare to perform in a grade level program over the course of an 8-week time period. Students will practice following procedural expectations for rehearsals and performances including sitting tall, eyes on the performer, voices off, silent bodies and applauding when appropriate.	8 weeks

Unit of Study Terminology

Appendices: All Appendices and supporting material can be found in this course's shell course in the District's Learning Management System.

Assessment Leveling Guide: A tool to use when writing assessments in order to maintain the appropriate level of rigor that matches the standard.

Big Ideas/Enduring Understandings: Foundational understandings teachers want students to be able to discover and state in their own words by the end of the unit of study. These are answers to the essential questions.

Engaging Experience: Each topic is broken into a list of engaging experiences for students. These experiences are aligned to priority and supporting standards, thus stating what students should be able to do. An example of an engaging experience is provided in the description, but a teacher has the autonomy to substitute one of their own that aligns to the level of rigor stated in the standards.

Engaging Scenario: This is a culminating activity in which students are given a role, situation, challenge, audience, and a product or performance is specified. Each unit contains an example of an engaging scenario, but a teacher has the ability to substitute with the same intent in mind.

Essential Questions: Engaging, open-ended questions that teachers can use to engage students in the learning.

Priority Standards: What every student should know and be able to do. These were chosen because of their necessity for success in the next course, the state assessment, and life.

Supporting Standards: Additional standards that support the learning within the unit.

Topic: These are the main teaching points for the unit. Units can have anywhere from one topic to many, depending on the depth of the unit.

Unit of Study: Series of learning experiences/related assessments based on designated priority standards and related supporting standards.

Unit Vocabulary: Words students will encounter within the unit that are essential to understanding. Academic Cross-Curricular words (also called Tier 2 words) are those that can be found in multiple content areas, not just this one. Content/Domain Specific vocabulary words are those found specifically within the content.



Symbols:

This symbol depicts an experience that can be used to assess a student's 21st Century Skills using the rubric provided by the district.



This symbol depicts an experience that integrates professional skills, the development of professional communication, and/or the use of professional mentorships in authentic classroom learning activities.