



# General Music

## Grade 1

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**Approved:** Dr. James Riley

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Scope and Sequence

Summary and Rationale	
In Kindergarten, students will progress towards music literacy in an environment in which they are encouraged to independently and collaboratively imagine, investigate, construct, and reflect. Students will be given opportunities to communicate musical ideas through <b>creative</b> personal realization, engage in challenging <b>performance</b> experiences, <b>respond</b> to the arts through analyzing and interpreting the artistic communications of others, and <b>connect</b> musical ideas and works within societal, cultural and historical contexts.	
Recommended Pacing	
The essential elements of music based on aspects of composition, including but not limited to rhythm, melody, tone, pitch, timbre, form, texture, and harmony, are integrated within the standards and objectives listed below and are intended to progress on an ongoing basis throughout the year.	
Standards	
NJSLS: Visual and Performing Arts ( <a href="#">link</a> )	
1.5.2.Cr: CREATING: Generating and conceptualizing ideas.	
1.3A.2.Cr1a	Explore, create and improvise musical ideas using rhythmic and melodic patterns in various meters and tonalities.
Organizing and developing ideas.	
1.3A.2.Cr2a	Demonstrate and explain personal reasons for selecting patterns and ideas for music that represent expressive intent.
1.3A.2.Cr2b	Use iconic or standard notation and/or recording technology to organize and document personal musical ideas
Refining and completing products.	
1.3A.2.Cr3a	Interpret and apply personal, peer, and teacher feedback to revise personal music.
1.3A.2.Cr3b	Convey expressive intent for a specific purpose by presenting a final version of musical ideas to peers or informal audiences.
PERFORMING	
Selecting, analyzing, and interpreting work.	

1.3A.2.Pr4	Demonstrate and explain personal interest in, knowledge about, and purpose of varied musical selections.
<b>Developing and refining techniques and models or steps needed to create products.</b>	
1.3A.2.Pr5a	Apply established criteria to judge the accuracy, expressiveness, and effectiveness of performance.
1.3A.2.Pr5b	Rehearse, identify and apply strategies to address interpretive, performance, and technical challenges of music
1.3A.2.Pr5c	Demonstrate knowledge of basic music concepts (e.g. tonality and meter) in music from a variety of cultures selected for performance.
1.3A.2.Pr5d	When analyzing selected music, read and perform rhythmic and melodic patterns using iconic or standard notation. and melodic patterns using iconic or standard notation.
1.3A.2.Pr5e	Demonstrate understanding of basic expressive qualities (e.g., dynamics, tempo) and how creators use them to convey expressive intent.
<b>Conveying meaning through art.</b>	
1.3A.2.Pr6a	Perform music for a specific purpose with expression and technical accuracy.
1.3A.2.Pr6b	Perform appropriately for the audience and purpose
<b>RESPONDING</b>	
<b>Perceiving and analyzing products.</b>	
1.3A.2.Re7a	Demonstrate and explain how personal interests and experiences influence musical selection for specific purposes.
1.3A.2.Re7b	Describe how specific music concepts are used to support a specific purpose in music.
<b>Interpreting intent and meaning.</b>	
1.3A.2.Re8a	Demonstrate basic knowledge of music concepts and how they support creators'/performers' expressive intent.
<b>Applying criteria to evaluate products.</b>	
1.3A.2.Re9a	Apply personal and expressive preferences in the evaluation of music.
<b>CONNECTING</b>	
<b>Synthesizing and relating knowledge and personal experiences to create products.</b>	
1.3A.2.Cn10a	Demonstrate how interests, knowledge and skills relate to personal choices and intent when creating, performing and responding to music
<b>Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.</b>	
1.3A.2.Cn11a	Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
<b>Instructional Focus</b>	
Enduring Understandings	
<ul style="list-style-type: none"> <li>● <b>Creating</b> <ul style="list-style-type: none"> <li>○ The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.</li> <li>○ Musicians' creative choices are influenced by their expertise, context, and expressive intent.</li> <li>○ Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.</li> </ul> </li> </ul>	

- **Performing**
  - Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire
  - To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.
  - Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence the audience response.
- **Responding**
  - Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes. Response to music is informed by analyzing context (i.e., social, cultural, historical) and how creator(s) or performer(s) manipulate the elements of music
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  - The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria
- **Connecting**
  - Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding

#### Essential Questions

- **Creating**
  - How do musicians generate creative ideas?
  - How do musicians make creative decisions?
  - How do musicians improve the quality of their creative work?
- **Performing**
  - How do performers select repertoire?
  - How do musicians improve the quality of their performance?
  - When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?
- **Responding**
  - How do individuals choose music to experience? How does understanding the structure and context of music inform a response?
  - How do individuals choose music to experience? How does understanding the structure and context of music inform a response?
  - How do we judge the quality of musical work(s) and performance(s)?
- **Connecting**
  - How do musicians make meaningful connections to creating, performing, and responding?
  - How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?

#### Evidence of Learning (Assessments)

The development of assessments to measure student progress on instructional objectives will continue throughout the year. Suggested tools for assessment include:

- Rubric-based Performance assessments
- Rubric-based student and group self-critique
- Listening logs/journals
- Do now activities
- Exit tasks
- Student and teacher driven questioning strategies
- Portfolio
- Games
- Assessment with echo songs (such as matching pitch while echoing)

## Objectives

*Students will know:*

- **Creating**
  - Music is a language.
  - The language of music includes specific vocabulary and symbols.
  - Musical literacy includes the ability to read, decipher, and write musical symbols and terms
  - Compositions are grounded in prior knowledge, composed of musical elements that include rhythm, melody, harmony, timbre, form.
  - Creativity is enhanced by the development of technical knowledge and personal experience
  - Manipulating the elements of music creates expression (individual or group).
  - Composing and improvising connects with the vocabulary, symbols, patterns, and elements of music.
- **Performing**
  - Performing music is the oldest form of expression and communication
  - Practicing and THE WAY a performer practices has a direct and predictable effect on the quality of performance.
  - All performances provide opportunity for growth.
  - Increased knowledge of vocabulary, elements, and structure of music can produce higher-level performance.
- **Responding**
  - Exposure to a range of music is key to how we listen, respond, and perform music.
- **Connecting**
  - Music affects and is affected by the culture and world around us.
  - Music is related to all other disciplines.
  - Knowledge of the context of a composition, composer, culture fosters increased understanding and appreciation of music.

*Students Will Be Able To:*

**Create: Imagine, Plan, Make, Evaluate, Refine**

- Identify tempo as gradually speeding up or slowing down, steady or unsteady beat. (1.1.2.B.2)
- Identify adult female voice/child's voice, identify various instruments of like register, and describe the differences in metal barred/wood barred instruments. (1.1.2.B.2)
- Identify dynamics as loud, soft, medium, and loud. Use dynamics appropriate to the style of the music. (1.1.2.B.2)
- Identify step/leap/and same/different patterns in a melody. (1.1.2.B.2)
- Identify tonal center and melodic patterns using basic *solfeggio*. (1.1.2.B.2)
- Identify by sight and aural prompt, melodic patterns that move upward, downward, and remain the same. (1.1.2.B.1; 1.1.2.B.4)
- Identify forms of call and response, melody and same words as "refrain" or "chorus", ABA. (1.1.2.B.2)
- Notate melodic patterns that move upward, downward, and remain the same using the musical alphabet. (1.1.2.B.1)
- Identify strong/weak beat, short and long duration notes. (1.1.2.B.2)
- Identify, define, and describe vocabulary listed below. (1.1.2.B.1)

**Respond: Select, Analyze, Evaluate, Interpret**

- Articulate the role of composer (1.2.2.A.1)
- Identify the common theme of children's songs from different countries (e.g., songs about learning the alphabet/ how to count/ naming colors, animals, singing games). (1.2.2.A.1)
- Identify the characteristics of patriotic music from different countries (e.g., This is My Country, Something to Sing About – Canada). Listen to recordings/sing the pieces. Compare/contrast musical elements, the purpose of the selections and why the songs can be considered patriotic. (1.2.2.A.2)
- Describe the role and significance of music in cultural context (1.2.2.A.2)
- Articulate personal interests and make connections to cultural context (1.2.2.A.2)

**Performance**

***Singing, Playing Instruments, Performing Rhythms***

- Sing individually and in groups a variety of songs with emphasis on developing pitch matching. (1.3.2.B.1)
- Demonstrate increased proficiency in reading standard music notation--melody within the range of a third. (1.3.2.B.1)
- Read and perform combinations of quarter notes, two eighths and quarter rests by clapping and counting aloud. (1.3.2.B.1)
- Read, sing/play combinations of *solfeggio* from a given pitch: *do, mi, so, la*, from a two to five line staff using quarter and/or two eighth notes and rests. (1.3.2.B.1, 1.3.2.B.2)
- Perform by speaking, clapping, body percussion and using pitched and unpitched percussion instruments rhythmic values while maintaining a steady beat: half, quarter, connected eighth notes and rests. (1.3.2.B.1)
- Clap or play on an unpitched percussion instrument a steady beat at various tempi as indicated on a two to five line staff or in response to images that indicate a particular speed (e.g., rabbit/tortoise). (1.3.2.B.1)

- Read and perform dynamics (*f* and *p*) through singing and playing instruments (1.3.2.B.1; 1.3.2.B.3)
- Using the pentatonic scale, improvise short melodic patterns on barred instruments using *do-mi-sol-la* with rhythms of quarter, beamed eighth notes and rests. (1.3.2.B.5)
- Using neutral syllable or *solfeggio*, read and perform an ostinato on a pitched barred instrument using quarter, eighth notes, and/or quarter rests. (1.3.2.B.5)
- Perform simple chord and broken bordun on pitched percussion instruments (1.3.2.B.3)
- Perform individually and as part of an ensemble with emphasis on rhythmic accuracy and correct playing technique using pitched and unpitched Orff instruments. (1.3.2.B.3)
- Accompany songs and chants with ostinato and chordal accompaniment using pitched Orff instruments and matching appropriate dynamic levels based on a conductor's cues. (1.3.2.B.3; 1.3.2.B.7)
- Demonstrate rhythmic awareness through moving, speaking, and body percussion in 2/4, 3/4, 4/4, and 6/8 time signature (1.3.2.B.1)
- Perform rhythmic patterns using traditional notation including paired eighth, quarter notes and rests using vocal syllables (*ti-ti, ta*), body percussion, and pitched and unpitched instruments. (1.3.2.B.1; 1.3.2.B.6)
- Improvise short rhythmic patterns on rhythm instruments over an ostinato and/or modify rhythmic patterns to create expressive ideas. (1.3.2.B.5)
- Vocally improvise a melody on a neutral syllable using the pentatonic scale. Start and end the melody on the home tone and improvise over an ostinato of do-sol. (1.3.2.B.4; 1.3.2.B.5)
- Demonstrate increased musical fluency through sight-reading notation and ear-training by writing rhythmic patterns from a given prompt. (1.3.2.B.1)
- Conduct a two beat pattern while others sing. The conducting pattern should reflect forte and/or piano or tempo. Create and perform other movements to reflect phrasing or emotions in the song. (1.3.2.B.7)

### **Connect: Interconnection**

- Demonstrate an understanding of the similarities and differences of children's singing games from different continents (e.g., North America, the African continent) by comparing and contrasting melody, rhythm, tempo, etc. in representative examples of culturally-based music. (1.4.2.A.1; 1.4.2.A.2)
- Create a short song that tells a story which include the elements of music (e.g., dynamics, tempo, melodic direction, instrumentation) found in a piece (or a section of a piece) of program music. (1.4.2.A.3)
- Articulate the role of the performer and composer in music. (1.4.2.A.1)
- List the musical elements (e.g., dynamics, meter, melody etc.) found in performances of seasonal songs (e.g., Halloween, winter, patriotic) and use them to make objective assessments of the appropriateness/effectiveness of the elements in conveying the intent of the song. (1.4.2.B.1)
- Articulate and discuss the quality of musical performance (1.4.2.B.3)
- Critique the performance by the class or of a recording of a call and response song that allows the response to be created by the singerimprovisation. Discuss the application and appropriateness of the musical elements employed in the song (e.g., melody, rhythm, dynamics and lyrics). (1.4.2.B.3)
- Identify the instruments, rhythms, melodic patterns, etc. that convey the idea of a piece of music. (1.4.2.B.3)

- Distinguish patterns found in musical compositions (1.4.2.A.4)
- Describe two musical elements (e.g., tempo, rhythm, dynamics etc.) that correspond to the theme of a selected piece of music (i.e., the Little Train of the Caipira by Villa-Lobos). (1.4.2.B.3)
- Critique an audio or video recording of a performance by the class/ school performing ensemble. Listen for all areas of performance (e.g., pitch, diction, breath support, proper vocal placement, vowel formation, posture, following the director, interpretation) and identify which areas were successful, which were in need of improvement. Use the principles of positive critique to improve. (1.4.2.B.2)

## **Integration**

### **Technology Integration:**

Smartboard interactive games  
 Powerpoint interactive games (resources from TPT)  
 Boomcards (online resources)  
 Peardeck  
 Chromebooks/Ipads for centers and headphones for each student to play games

### **Writing Integration:**

- Music Composition/music journals (instead of writing, drawing how they feel)

### **Special Needs Integration**

- Puppets for students
- Velcro charts for students to help place words to fill in the blank
- Noise cancelling headphones (to reduce sounds)
- Repetition of words/lessons
- Microphone for the music teachers
- “Ask me” cards:
- Cards with instructions for the aides

## **Suggested Resources**

- Resources from Feireband music curriculum:
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- BIPOC resources and books in the curriculum
  - Examples of BIPOC resources: <https://decolonizingthemusicroom.com/resources>
- Books/composers written by women that are POC and advocate for minority groups
  - List of elementary resources:
- Equity and inclusion in the classroom:
  - <https://nafme.org/my-classroom/resources-for-diversity-equity-inclusion-and-access-in-music-education/>

## Music Vocabulary: First Grade

- Beat: the steady pulse of music. "It stays the same."
- Rhythm: a combination of long and short sounds and rest. "The sounds that match our words".
- Forte: the music is played loudly.
- Piano: the music is played quietly.
- Pitch: the high and low range of notes.
- Allegro: the music is played *fast*.
- Largo: the music is played slowly.

## Music Things to Know at the End of First Grade:

### Rhythm Concepts (hearing, reading, writing, & creating)

1. Steady Beat
2. Beat as Ta
3. Divided beat as ti-ti
4. Rhythm
5. Beat of Rest, Ta Rest "sh"

### Melodic Concepts

1. High and Low
2. So-Mi intervals (s-m, m-s)
3. Melody
4. La (all combinations with s & m)
5. Do (all combinations with s, m & l)

### Other

1. FIVE voices (speaking, calling, whispering, singing, and inner hearing)
2. Phrases (like a musical sentence)
3. Tempo (fast/slow, allegro, largo)
4. Dynamics (loud/soft, forte, piano)
5. Repeat Sign (do it again)
6. Rhythmic Form (patterns: same/different): AB, and ABA
7. Ostinato -rhythmic (repeating pattern over any song)
8. Accent > feeling of stronger emphasis/importance
9. Stem, Beam, and Note-head (drawing and recognizing music simple rhythms such a ta, ti ti, and rest)
10. Tone Color