

# **PLANNED INSTRUCTION**

**A PLANNED COURSE FOR:**

**General Music: Grade 1**

---

**Curriculum writing committee:**

**Robert Burns, Brian Krauss, Alissa Selfridge, Jessica Stokes**

**Grade Level: First Grade**

**Date of Board Approval: \_\_\_\_\_2024\_\_\_\_\_**

### Course Weighting

<b>Focus/Cooperation (Participation)</b>	<b>30%</b>
<b>Performances</b>	<b>20%</b>
<b>Written Work</b>	<b>10%</b>
<b>Rhythm Comprehension</b>	<b>20%</b>
<b>Melody Comprehension</b>	<b>20%</b>
<b>Total</b>	<b>100%</b>

# Curriculum Map

## Overview:

Students will be able to explore the musical concepts of melody and rhythm. Student exploration of these musical concepts will include reading and writing rhythms and melodies on a staff and performing rhythms and melodies with voices and on instruments. Melodic notes learned will include sol, mi, and la. Rhythmic notation learned will include quarter notes, eighth notes, and quarter rests. Throughout the course, students will be encouraged to demonstrate high vocal quality. This is a spiral curriculum, after a unit is completed, it is continually reinforced throughout the year.

## Goals:

1. Marking Period One:
  - a. Notation, reading, and performance of quarter notes and beamed eighth notes.  
Notation, reading, and performance of sol and mi pitches.
  - b. Rhythmic and melodic understanding of quarter note rhythms, beamed eighth note rhythms, sol and mi pitches
2. Marking Period Two
  - a. Notation, reading, and performance of sol and mi pitches  
Notation, reading, and performance of quarter rest rhythms
  - b. Rhythmic and melodic understanding of notation and performance of quarter rest rhythms, sol and mi pitches
3. Marking Period Three
  - a. Notation, reading, and performance of quarter rest rhythms.  
Identification of different musical forms through song and movement.
  - b. Rhythmic and melodic understanding of quarter rest rhythms and musical form.
4. Marking Period Four
  - a. Identification of different musical forms through song and movement  
Notation, reading and performance of la pitch
  - b. Rhythmic and melodic understanding of musical form and la pitches

# Curriculum Plan

**Unit 1:** Quarter Notes and Beamed Eighth Notes

**Time/Days:** 15 days

- **Standards (by number):**

**PA Department of Education standards for Arts and Humanities**

9.1.3.A, 9.1.3.B, 9.1.3.C

**National Association for Music Education Core Music Standards**

MU:Cr1.1.2a, MU:Cr1.1.2b, MU:Cr3.1.2a, MU:Cr3.2.2a, MU:Cr2.1.2a, MU:Cr2.1.2b, MU:Cr2.1.2a, MU:Cr3.1.2.a, MU:Pr4.1.2a, MU:Pr4.2.2a, MU:Pr4.2.2b, MU:Pr4.3.2a, MU:Pr5.1.2a, MU:Pr5.1.2b, MU:Pr6.1.2.a, MU:Pr6.1.2b, MU:Cn10.0.2a, MU:Cn.11.02a,

- **Anchors:**

- **Eligible Content:**

- Steady beat
- Singing, speaking, whisper voice
- Safe use of instruments
- Quarter Notes
- Beamed Eighth Notes

**Objectives:**

1. Students will be able to define quarter notes and beamed eighth notes in terms of value. (DOK Level 1)
2. Students will be able to identify patterns of quarter notes and beamed eighth notes in known and new songs/chants, in both duple and compound meter. (DOK Level 2)
3. Students will be able to show quarter notes and beamed eighth notes in improvisation and dictation. (DOK Level 2)
4. Students will be able to recognize, interpret, and create quarter notes and eighth notes within given constructs. (DOK Levels 1, 2, 4)

**Core Activities and Corresponding Instructional Methods:**

1. Direct instruction on quarter notes and beamed eighth notes.
2. Use of quarter notes and beamed eighth notes in instrumental accompaniment.
3. Echoing quarter note and beamed eighth note rhythms on instruments or with body percussion.
4. Reading rhythms containing quarter notes and beamed eighth notes.
5. Composing short quarter and beamed eighth note rhythms.
6. Use of popsicle sticks/other manipulatives to express written quarter and beamed eighth note rhythms.
7. Use of various educational videos/play-along tracks to practice performing quarter and beamed eighth note rhythms with a steady beat.

**Extensions:**

1. Students will use popsicle sticks to compose their own quarter note and beamed eighth note rhythms and perform for the class.
2. Students will perform known songs and chants with half of the class tapping the quarter note rhythm and the other half tapping the beamed eighth note rhythm.
3. Instructor and/or students create ostinati containing the quarter note and beamed eighth note rhythms to be performed with known songs, chants, and recorded music on instruments or using body percussion.
4. Students will improvise rhythms containing quarter notes and beamed eighth notes in a call and response activity with the instructor.
5. Students will participate in a "Rhythm Train" activity using body percussion or instruments to perform the rhythms along the tracks.

**Correctives:**

1. Students act as "human notes" to represent quarter notes and beamed eighth notes in a known or new song or chant.
2. Students take rhythmic dictation using popsicle sticks to represent quarter notes and beamed eighth notes in a known or new song or chant.
3. Students will create and perform flash cards containing quarter notes and beamed eighth notes.
4. Students will walk the beat and clap the quarter note and beamed eighth note rhythms of known songs and chants.

**Materials and Resources:**

1. Popsicle sticks
2. Orff instruments
3. Rhythm instruments
4. Songs:
  - a. 1, 2, 3, 4
  - b. 1, 2, Tie My Shoe
  - c. Apples, Peaches
  - d. Baa, Baa, Black Sheep
  - e. Bobby Shaftoe's Gone to Sea ☞
  - f. Bounce High
  - g. Bumble Bee
  - h. Bye Baby Bunting
  - i. Cobbler, Cobbler
  - j. Cradle Hymn
  - k. Cuckoo
  - l. Engine, Engine Number Nine
  - m. Fishy, Fishy
  - n. Fudge, Fudge
  - o. Hey, Hey Look at Me
  - p. Star Light
  - q. Tick, Tock

**Assessments:**

1. Diagnostic:
  - a. Classroom observation, classroom discussion, steady beat exercises
2. Formative:
  - a. Classroom observation, classroom discussion, echo patterns, popsicle stick compositions
3. Summative:
  - a. Classroom observation, classroom discussion, popsicle stick compositions, written assessment

# Curriculum Plan

**Unit 2:** Sol and Mi Pitches

**Time/Days:** 15 Days

## **Standards (by number):**

### **PA Department of Education standards for Arts and Humanities**

9.1.3.A, 9.1.3.B, 9.1.3.C

### **National Association for Music Education Core Music Standards**

MU:Cr1.1.2a, MU:Cr1.1.2b, MU:Cr3.1.2a, MU:Cr3.2.2a, MU:Cr2.1.2a, MU:Cr2.1.2b,  
MU:Cr2.1.2a, MU:Cr3.1.2.a, MU:Pr4.1.2a, MU:Pr4.2.2a, MU:Pr4.2.2b, MU:Pr4.3.2a,  
MU:Pr5.1.2a, MU:Pr5.1.2b, MU:Pr6.1.2.a, MU:Pr6.1.2b, MU:Cn10.0.2a, MU:Cn.11.02a,

## **Anchors:**

### **Eligible Content:**

- Steady beat
- Singing, speaking, whisper voice
- Safe use of instruments
- Quarter Notes
- Beamed Eighth Notes
- Sol and Mi Pitches

## **Objectives:**

1. Students will be able to define the pitches sol and mi in relation to each other. (DOK Level 1)
2. Students will be able to identify the pitches sol and mi in new and known songs, in both duple and compound meter. (DOK Level 2)
3. Students will be able to show the pitches sol and mi in improvisation and dictation.(DOK Level 2)
4. Students will be able to recognize, interpret, and create the pitches sol and mi within given constructs. (DOK Levels 1, 2, 4)
5. Students will be able to synthesize their knowledge of the pitches sol and mi, as well as quarter and eighth notes to formulate their own musical work within given constructs. (DOK Level 3, 4)

## **Core Activities and Corresponding Instructional Methods:**

1. Direct instruction on the pitches sol and mi as the interval occurs in music.
  - a. Perform a new song, following the words on the board.
  - b. Explain that the voice goes higher and lower while singing.
  - c. Trace the pattern of high and low pitches over the words.
  - d. Label the high notes “sol” and the low notes “mi.”
2. Echo sing sol and mi patterns with the instructor, using both voice and pitched instruments.
  - a. Utilize Curwen hand signs for the pitches sol and mi while echo singing.
3. Read melodies containing the pitches sol and mi from the staff.
4. Use sol and mi pitches in instrumental accompaniment.
5. Compose short sol and mi compositions to be performed on classroom instruments.

**Extensions:**

1. Students will be able to write melodic dictation based on sol and mi.
2. Students will transpose melody on a staff to a new location on the staff.
3. Students will improvise melodies containing sol and mi in a “call and response” activity with the instructor.
4. Students will create ostinato using sol and mi to accompany known songs and recorded music.
5. Students will play “Solfege Simon Says” with the instructor.
6. Students will work in groups to compose a short piece using sol and mi to be performed for the class.
7. Students will act as human notes on a floor staff to show understanding of pitch location on the staff.
8. Students will participate in a listening lesson focusing on sol and mi pitches.

**Correctives:**

1. Students act as “human notes” to represent sol and mi in new or known songs.
2. Students create flashcards to practice reading sol and mi.
3. Students will use hand signs or body parts to represent sol and mi while performing sol and mi in new and known songs.

**Materials and Resources:**

1. Flash cards
2. Orff instruments
3. Floor staff
4. Songs:
  - a. Apple Tree
  - b. By Lo, Baby Oh
  - c. Counting Sound
  - d. Cuckoo, Where are You?
  - e. Good Night, Sleep Tight
  - f. Hey, Hey, Look at Me
  - g. Rain, Rain
  - h. See-Saw
  - i. Starlight, Star Bright
  - j. Witch, Witch

**Assessments:**

1. Diagnostic:
  - a. Classroom observation, classroom discussion, singing patterns
2. Formative:
  - a. Classroom observation, classroom discussion, singing patterns, reading patterns
3. Summative:
  - a. Classroom observation, classroom discussion, singing patterns, playing patterns, labeling patterns, compositions, written assignments



# Curriculum Plan

**Unit 3:** Quarter Rest

**Time/Days:** 14 days

- **Standards (by number):**

**PA Department of Education standards for Arts and Humanities**

9.1.3.A, 9.1.3.B, 9.1.3.C

**National Association for Music Education Core Music Standards**

MU:Cr1.1.2a, MU:Cr1.1.2b, MU:Cr3.1.2a, MU:Cr3.2.2a, MU:Cr2.1.2a, MU:Cr2.1.2b, MU:Cr2.1.2a, MU:Cr3.1.2.a, MU:Pr4.1.2a, MU:Pr4.2.2a, MU:Pr4.2.2b, MU:Pr4.3.2a, MU:Pr5.1.2a, MU:Pr5.1.2b, MU:Pr6.1.2.a, MU:Pr6.1.2b, MU:Cn10.0.2a, MU:Cn.11.02a,

- **Anchors:**

- **Eligible Content:**

- Steady beat
- Singing, speaking, whisper voice
- Safe use of instruments
- Quarter Notes
- Beamed Eighth Notes
- Sol and Mi Pitches
- Quarter Rests

**Objectives:**

1. Students will be able to define quarter rests in terms of value.  
(DOK Level 1)
2. Students will be able to identify patterns containing quarter rests in known and new songs/chants, in both duple and compound meter.  
(DOK Level 2)
3. Students will be able to show quarter rests in improvisation and dictation.  
(DOK Level 2)
4. Students will be able to recognize, interpret, and create quarter rests within given constructs.  
(DOK Levels 1, 2, 4)

**Core Activities and Corresponding Instructional Methods:**

1. Direct instruction on quarter rest.
2. Use of quarter rests in instrumental accompaniment.
3. Echoing quarter rest rhythms on instruments or with body percussion.
4. Reading rhythms containing quarter rests.
5. Composing short quarter rest rhythms.

**Extensions:**

1. Students will use popsicle sticks to compose their own rhythms containing quarter rests and perform for the class.

2. Instructor and/or students create ostinati containing the quarter rest rhythms to be performed with known songs, chants, and recorded music on instruments or using body percussion.
3. Students will improvise rhythms containing quarter rests in a call and response activity with the instructor.
4. Students will participate in a "Rhythm Train" activity using body percussion or instruments to perform the rhythms along the tracks.
5. Students will play the "Poison Rhythm" game with the instructor.
6. Students will participate in a listening lesson focusing on the quarter rest.
7. Students will play "Musical Chairs" in groups to reinforce rhythmic understanding.

**Correctives:**

1. Students act as "human notes" to represent quarter rests in a known or new song or chant.
2. Students take rhythmic dictation using popsicle sticks to represent quarter rests in a known or new song or chant.
3. Students will create and perform flash cards containing quarter rests.
4. Students will walk the beat and clap the rhythms, including quarter rests, of known songs and chants.

**Materials and Resources:**

1. Popsicle sticks
2. Orff instruments
3. Rhythm instruments
4. Songs:
  - a. All Around the Buttercup
  - b. Bow Wow Wow
  - c. Bubble Gum, Bubble Gum
  - d. Hear that Train
  - e. Hot Cross Buns
  - f. Shoe the Little Horse

**Assessments:**

1. Diagnostic:
  - a. Classroom observation, classroom discussion, steady beat exercises
2. Formative:
  - a. Classroom observation, classroom discussion, echo patterns, popsicle stick compositions
3. Summative:
  - a. Classroom observation, classroom discussion, popsicle stick compositions, written assessment

# Curriculum Plan

**Unit 4:** Musical Form

**Time/Days:** 14 Days

- **Standards (by number):**

**PA Department of Education standards for Arts and Humanities**

9.1.3.A, 9.1.3.B, 9.1.3.C

**National Association for Music Education Core Music Standards**

MU:Cr1.1.2a, MU:Cr1.1.2b, MU:Cr3.1.2a, MU:Cr3.2.2a, MU:Cr2.1.2a, MU:Cr2.1.2b, MU:Cr2.1.2a, MU:Cr3.1.2.a, MU:Pr4.1.2a, MU:Pr4.2.2a, MU:Pr4.2.2b, MU:Pr4.3.2a, MU:Pr5.1.2a, MU:Pr5.1.2b, MU:Pr6.1.2.a, MU:Pr6.1.2b, MU:Cn10.0.2a, MU:Cn.11.02a,

- **Anchors:**

- **Eligible Content:**

- Steady beat
- Singing, speaking, whisper voice
- Safe use of instruments
- Quarter Notes
- Beamed Eighth Notes
- Sol and Mi Pitches
- Quarter Rests
- Safe Movement
- Critical Listening
- Understanding of Patterns

**Objectives:**

1. Students will be able to define various musical forms with words and movements. (DOK Level 1)
2. Students will be able to identify various musical forms in known and new songs/chants, in both duple and compound meters. (DOK Level 2)
3. Students will be able to show musical form in improvisation and dictation. (DOK Level 2)
4. Students will be able to recognize, interpret, and create original works in various musical forms within given constructs. (DOK Levels 1, 2, 4)

**Core Activities and Corresponding Instructional Methods:**

1. Direct instruction on various types of musical form.
2. Use of various musical forms in instrumental accompaniment.
3. Folk dancing to use movement to express various types of musical form.

**Extensions:**

1. Students will use knowledge of musical form to decide how to perform different parts of known songs, chants, and recorded music.
2. Students will create an original work illustrating a chosen type of musical form.
3. Students will choreograph movements to show form in recorded music.

4. Students will participate in a listening lesson focusing on various types of musical form.

**Correctives:**

1. Students will draw unique illustrations to depict the form of a piece of music.
2. Students will take turns performing different sections of known songs and chants.

**Materials and Resources:**

1. Recorded Music
2. Songs:
  - a. Binary Form
    - i. Camptown Ladies
    - ii. Polly Wolly Doodle
    - iii. There was a Crooked Man
    - iv. Sarasponda
  - b. Ternary Form
    - i. All Me Rock
    - ii. Deck the Halls
    - iii. Old Ark's a-Moving
    - iv. Shoo Fly
  - c. Linear Form
    - i. Dinah
    - ii. Seven Jumps
  - d. Rondo Form
    - i. New World Symphony
    - ii. Viennese Musical Clock
    - iii. Sasha

**Assessments:**

4. Diagnostic:
  - a. Classroom observation, classroom discussion, singing patterns, movement patterns
5. Formative:
  - a. Classroom observation, classroom discussion, echo patterns, reading patterns
6. Summative:
  - a. Classroom observation, classroom discussion, playing patterns, labeling patterns, compositions, written assignments

# Curriculum Plan

**Unit 5:** La (pitch)

**Time/Days:** 14 Days

- **Standards (by number):**

PA Department of Education standards for Arts and Humanities

9.1.3.A, 9.1.3.B, 9.1.3.C

**National Association for Music Education Core Music Standards**

MU:Cr1.1.2a, MU:Cr1.1.2b, MU:Cr3.1.2a, MU:Cr3.2.2a, MU:Cr2.1.2a, MU:Cr2.1.2b, MU:Cr2.1.2a, MU:Cr3.1.2.a, MU:Pr4.1.2a, MU:Pr4.2.2a, MU:Pr4.2.2b, MU:Pr4.3.2a, MU:Pr5.1.2a, MU:Pr5.1.2b, MU:Pr6.1.2.a, MU:Pr6.1.2b, MU:Cn10.0.2a, MU:Cn.11.02a,

- **Anchors:**

- **Eligible Content:**

- Steady beat
- Singing, speaking, whisper voice
- Safe use of instruments
- Quarter Notes
- Beamed Eighth Notes
- Sol and Mi Pitches
- Quarter Rests
- Critical Listening
- Understanding of Patterns
- La pitch

**Objectives:**

1. Students will be able to define the pitch la in relation to other pitches.  
(DOK Level 1)
2. Students will be able to identify patterns of the pitch la in new and known songs, in both duple and compound meters.  
(DOK Level 2)
3. Students will be able to show the pitch la in improvisation and dictation.  
(DOK Level 2)
4. Students will be able to recognize, interpret, and create the pitch la within given constructs.  
(DOK Levels 1, 2, 4)
5. Students will be able to synthesize their knowledge of the pitch la, as well as other known pitches and rhythms, to formulate their own musical work within given constructs.  
(DOK Levels 3, 4)

**Core Activities and Corresponding Instructional Methods:**

1. Direct instruction on the pitch la as it occurs in music.
2. Echo sing patterns containing the pitch la with the instructor with voice and instruments.
3. Utilize Curwen hand sign for the pitch la while echo singing.
4. Read melodies containing the pitch la from a music staff.
5. Use of the pitch la in instrumental accompaniment.
6. Create short compositions utilizing the pitch la.

**Extensions:**

1. Students will use write melodic dictation based on the pitch la.
2. Students will transpose melodies on a staff to a new location on the staff.
3. Students will improvise melodies containing the pitch la in a “call and response” activity with the instructor.
4. Students will create ostinati using the pitch la to accompany known songs and recorded music.
5. Students will play “Solfege Simon Says” with the instructor.
6. Students will work in groups to compose a short piece using the pitch la to be performed for the class.
7. Students will act as “human notes” on a floor staff to show understanding of the pitch la.
8. Students will participate in a listening lesson focusing on the pitch la.

**Correctives:**

1. Students act as “human notes” to represent the pitch la in know and new songs.
2. Students create and use flashcards to practice reading the pitch la.
3. Students will use hand signs or body parts to represent the pitch la while performing all known pitches in new and known songs.

**Materials and Resources:**

1. Flashcards
2. Orff Instruments
3. Floor Staff
4. Songs:
  - a. Bobby Shaftoe
  - b. Bounce high, Bounce Low
  - c. Bye, Baby Bunting
  - d. Camptown Races
  - e. Clapping Land
  - f. Doggie, Doggie
  - g. Icka Backa Soda Cracker
  - h. The Mill Wheel
  - i. Wee Willie Winkie

**Assessments:**

1. Diagnostic:
  - a. Classroom observation, classroom discussion, singing patterns
2. Formative:
  - a. Classroom observation, classroom discussion, echo patterns, reading patterns
3. Summative:
  - a. Classroom observation, classroom discussion, playing patterns, labeling patterns, compositions, written assignments

## Additional Resources

**Note:** All songs and recordings listed in this curriculum are part of a large array of options that may be utilized to teach the aforementioned musical concepts. Additional resources and songs include, but are not limited to, those found below.

### Songs:

- Grizzly Bear
- Two Little Blackbirds
- Little Mice Go Creeping
- Skating
- Wake Up, You Lazy Bones
- Down by the Bay
- Jim Along
- Down by the Banks

### Books:

- Pentatonic Songbook, Brian Brocklehurst
- The Kodaly Method, Lois Choksy