

# VOCAL MUSIC

## Grade 1

# CURRICULUM GUIDE

Aligned with the Ohio  
Academic Content Standards



Division of  
Academic Achievement  
Support Services

Autumn 2008 Printing  
Full Year Guide



## COLUMBUS CITY SCHOOLS - VOCAL MUSIC CURRICULUM

### First Grade Vocal Music Curriculum Time Line



#### STANDARDS

1. Singing, alone and with others, a varied repertoire of music.
2. Performing on instruments, alone and with others, a varied repertoire of music.
3. Improvising melodies, variations and accompaniments.
4. Composing and arranging music within specified guidelines.
5. Reading and notating music.
6. Listening to, analyzing and describing music.
7. Evaluating music and music performances.
8. Understanding relationships between music, the other arts and disciplines outside the arts.
9. Understanding music in relation to history and culture

#### GLIs FOR GRADING PERIOD 1

September	October	November
GM11A1 - Sings independently GM11A2 - Sings expressively GM11B1 - Sings in groups GM12A3 - Plays unpitched ostinati GM12A4 - Plays short rhythms/melodies GM15C1 - Reads <i>piano</i> and <i>forte</i> GM16A1 - Maintains steady beat GM16A3 - Aurally identify <i>piano</i> and <i>forte</i> GM16A4 - Tempo changes: Fast, slow, etc. GM17B1 - Discusses/responds to a variety of genres GM19A1 - Sings/listens/moves to world music	GM11A1 - Sings independently GM11B1 - Sings in groups GM15B1 - Reads sol, mi, la GM16A2 - Melodic direction: High/low GM16A4 - Tempo changes: Fast, slow, etc. GM16B2 - Melody vs. accompaniment GM17B1 - Discusses/ responds to a variety of genres GM18B1 - Connects music and another subject GM19A1 - Sings/listens/moves to world music GM19C1 - Music used for varied occasions	GM11A1 - Sings independently GM12A4 - Plays short rhythms/ melodies GM15B1 - Read sol, mi, la GM16A3 - Aurally identify <i>piano</i> and <i>forte</i> GM16B2 - Melody vs. accompaniment

#### GLIs FOR GRADING PERIOD 2

November	December	January
GM1 2A1 - Plays diverse music GM15A1 - Reads $\frac{1}{8}$ & $\frac{1}{4}$ notes & $\frac{1}{4}$ rests GM16A4 - Tempo changes: Fast, slow, etc. GM17B1 - Discusses/responds to a variety of genres GM18B1 - Connects music and another subject GM19A1 - Sings/listens/moves to world music GM19A4 - Various uses of music in U.S. GM19D1 - Recognizes a musician.	GM11B1 - Sings in groups GM12A2 - Plays bourdons /melodic ostinati GM13A1 - Improvises lyrics GM15B1 - Reads sol, mi, la GM17A1 - Discusses performances of self and others GM18B1 - Connects music and another subject GM19A1 - Sings/listens/moves to world music GM19B1 - Audience etiquette	GM11A1 - Sings independently GM12A1 - Plays diverse music GM13A1 - Improvises lyrics GM14A1 - Creates music for a story GM15B1 - Reads sol, mi, la GM16A4 - Tempo changes: Fast, slow, etc. GM17A2 - Discusses compositions, arrangements, and improvisations GM18A1 - Terms in music and other arts



# First Grade Vocal Music Curriculum Time Line

## Page 2



### GLIs FOR GRADING PERIOD 3

January	February	March
GM14A1 - Creates music for a story GM15A1 - Reads $\frac{1}{8}$ & $\frac{1}{4}$ notes & $\frac{1}{4}$ rests GM16C1 - Identifies classroom instruments GM16C2 - Classifies pitched or unpitched GM16C3 - Classifies unpitched as woods, metals, shakers/scrappers, or drums GM17A2 - Discusses compositions, arrangements, and improvisations GM18A1 - Terms in music and other arts GM18B1 - Connects music and another subject GM19A1 - Sings/listens/moves to world music	GM11A1 - Sings independently GM12A1 - Plays diverse music GM12B2 - Plays in groups GM13A2 - Creates accompaniments GM13A3 - Improvises rhythmic variations GM15A1 - Reads $\frac{1}{8}$ & $\frac{1}{4}$ notes & $\frac{1}{4}$ rests GM15B1 - Reads sol, mi, la GM16A3 - Aurally identify <i>piano</i> and <i>forte</i> GM16A4 - Tempo changes: Fast, slow, etc. GM17A2 - Discusses compositions, arrangements, and improvisations GM17B1 - Discusses/responds to a variety of genres GM18B1 - Connects music and another subject GM19A3 - Identifies/listens/responds to music of varied composers	GM11A1 - Sings independently GM12A1 - Plays diverse music GM12B1 - Maintains an instrumental part GM15A1 - Reads $\frac{1}{8}$ & $\frac{1}{4}$ notes & $\frac{1}{4}$ rests GM15B1 - Reads sol, mi, la GM16A2 - Melodic direction: high/low GM16B1 - Form: Same and different, AB, ABA, echo, cumulative GM16C1 - Identifies classroom instruments GM16C2 - Classifies pitched or unpitched GM16C3 - Classifies unpitched as woods, metals, shakers/scrappers, or drums GM17B1 - Discusses/responds to a variety of genres GM18B1 - Connects music and another subject GM19A1 - Sings/listens/moves to world music

### GLIs FOR GRADING PERIOD 4

April	May	June
GM13A4 - Improvises phrases GM15A1 - Reads $\frac{1}{8}$ & $\frac{1}{4}$ notes & $\frac{1}{4}$ rests GM15A2 - Writes $\frac{1}{8}$ & $\frac{1}{4}$ notes & $\frac{1}{4}$ rests GM15B1 - Reads sol, mi, la GM15B2 - Writes sol, mi, la GM16B1 - Form: Same and different, AB, ABA, echo, cumulative GM16C1 - Identifies classroom instruments GM17B1 - Discusses/responds to a variety of genres GM18A1 - Terms in music and other arts GM18B1 - Connects music and another subject GM19A2 - Sings/listens/moves to music from various historical periods	GM11A1 - Sings independently GM13A4 - Improvises phrases GM14A2 - Creates and notates rhythmic and melodic phrases GM15A1 - Reads $\frac{1}{8}$ & $\frac{1}{4}$ notes & $\frac{1}{4}$ rests GM15A2 - $\frac{1}{8}$ & $\frac{1}{4}$ notes & $\frac{1}{4}$ rests GM15B1 - Reads sol, mi, la GM15C2 - Form markings: repeat sign/double barline GM16B1 - Form: Same and different, AB, ABA, echo, cumulative GM17A1 - Discusses performances of self and others GM17B1 - Discusses/responds to a variety of genres GM18B1 - Connects music and another subject GM19A1 - Sings/listens/moves to world music	Review GLIs through songs and musical activities

# **VOCAL MUSIC CURRICULUM GUIDES**

## **GENERAL MUSIC GRADE 1**

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## **THE PURPOSE OF THIS CURRICULUM GUIDE**

The purpose of this Vocal Music Curriculum Guide is to provide teachers with deeply aligned curricular materials and examples of lessons. It contains standards, benchmarks and grade level indicators which are correlated with the Ohio Arts Academic Standards, the National Music Standards, the previous levels of learning, aligned teaching resources and texts, and differentiated teaching strategies for music students.

The Vocal Music Curriculum Guide is approved by the Columbus Board of Education as the official curriculum to be taught. It is the intent of the board that all teachers will follow the prescribed scope and sequence in order to maximize student achievement.

This curriculum document provides essential information and examples that will allow teachers to create specific lessons to maximize student learning. The strategies contained in this guide are designed to provide guidance to teachers on how to approach key concepts and skills. This curriculum guide cannot replace good teaching, but it can reinforce and guide teachers to provide all students with the skills, knowledge, and experiences to master the Columbus City Schools Vocal Music Curriculum.

## TEACHERS GUIDE FOR USING THIS DOCUMENT

A curriculum guide is a document designed to lead teachers in the creation of lessons that will produce higher levels of learning for all students. The content of this guide has been carefully selected to provide a focused, aligned roadmap that is 100 percent correlated to district, state and national standards.

This curriculum guide was designed using the concept of “deep curriculum alignment.” Deep alignment occurs when lessons taught to students include activities, experiences, and materials that match or exceed the content, context, and cognitive levels of the standards and lead to improved student performance.

Teachers are asked to pay particular attention to the following components of this guide:

### Standards, Benchmarks and Grade Level Indicators

The vocal music Content Standards for Columbus City Schools are based on the nine National Music Standards. The Benchmarks and Grade Level Indicators are a blend of national achievement standards and standards, benchmarks and grade level indicators from the Ohio Academic Content Standards for Music. The **standards** are the overarching goals, the **benchmarks** are smaller pieces of the standards, and the **grade level indicators** (GLIs) outline what students must do to show mastery at each grade level.

### Quarterly Scope and Sequence Charts

The grade level indicators have been divided into quarterly scope and sequence charts, which serve as pacing guides for each grading period. Some grade level indicators are used more than once throughout the year to allow students ample opportunity to master them. The philosophy of designing sample lesson plans is to provide strategies for teaching all grade level indicators, which may not result in lesson plans for each week.

### Assessment

Assessment is one of the critical elements of deep alignment. Therefore, teachers should ensure that any assessment they create is consistent and aligned with the district grade level indicators. Assessments should also be aligned with the strategies that are used for instruction so that students receive “no surprises” when engaged in assessment. Assessment of each grade level indicator has been provided in this curriculum guide.

### Summative Assessment

Summative Assessments provide ways that students demonstrate mastery of the grade level indicators. Performance, written, and alternative assessments can be used. Summative Assessments should be planned before procedures so the assessments guide the strategies for teaching the lessons.

### Pre-Assessment

Pre-Assessment activities provide information about what students already know so that they are able to work towards mastering the appropriate grade level indicators.

### Formative Assessment

Formative Assessment occurs during the lesson so that the teacher will know the level of student comprehension and can make adjustments in instruction during the lesson instead of waiting until the lesson is completed.

### Procedures

Procedures are written with differentiated instruction in mind. Differentiated instruction means choosing a variety of strategies that will enable students with varying needs to master the grade level indicators.

### Writing Connections

Writing across the curriculum is an expectation of all instruction in Columbus City Schools (CCS). The lessons in this curriculum guide contain Writing Connections that are used by CCS students (e.g., Type 1 and 2 Quick writes, formula writing, comparison and contrast, graphic organizers, short answer response and the writing process). Teachers are expected to use these connections during instruction.

### Interdisciplinary Connections

Interdisciplinary Connections are the Ohio Academic Content standards and benchmarks from English Language Arts and Social Studies. These standards and benchmarks correlate/integrate with the lessons and help CCS students become accustomed to utilizing content, context and cognitive levels of the Ohio Graduation Test.

### Background Information

Background Information is provided for teachers if information needed to teach the lesson is not included in district adopted texts.

### Re-Teach

Re-Teach strategies are for students who did not comprehend the lesson and master the grade level indicators. Re-Teach strategies involve breaking down strategies from the procedures into smaller chunks of learning (e.g., instead of applying several elements to a piece of music, apply one element at a time).

### Enrichment/Extension

Enrichment/Extension provides strategies for students who have already mastered the grade level indicators. Since mastery may occur at the beginning, during, or at the end of a lesson, they are a necessary component for differentiating instruction and providing more breadth and depth to learning.

### Linked Materials

These lessons have been written to be integrated into Columbus City School's CiMS (Columbus Information Management System) online curriculum resource. When integrated online, teachers can access these Linked Materials (worksheets, etc.) for printing purposes.

### Organizers

Organizers are a list of keywords utilized in the lessons which make them searchable through the CiMS online curriculum resource. Elements of the following which are used in the lessons are listed: Teaching Methods, Grouping, Assessment, Student Grouping, Bloom's Taxonomy, Gardner's Multiple Intelligences, Instructional Strategies, and SIOP/ESL (Sheltered Instruction Observation Protocol/English as a Second Language).

## General Music Scope and Sequence

### First Grade

Month	Theme	GLI	Standard Benchmark GLI	OGT Social Studies Standards and Benchmarks	OGT English Language Arts Standards and Benchmarks
<b>Grading Period 1</b>					
September	Singing	Sings independently, with accurate rhythm and developing pitch, using correct posture.	GM11A1		
	Singing	Independently sings expressively, using dynamics and tempi, songs representing diverse genres and cultures.	GM11A2		
	Singing	Sings in groups, with appropriate expression, songs representing diverse genres and cultures.	GM11B1	Citizenship Rights and Responsibilities - A	
	Performing On Instruments	Performs ostinati on unpitched classroom instruments or body percussion.	GM12A3		
	Performing on Instruments	Plays short rhythmic and melodic patterns.	GM12A4		
	Reading and Notating	Reads dynamic symbols: <i>piano</i> and <i>forte</i> ( <i>p</i> and <i>f</i> ).	GMK5C1		Writing Process – C
	Listening	Responds to rhythm maintaining a steady beat.	GM16A1		
	Listening	Describes dynamics in a listening example: <i>piano</i> and <i>forte</i> .	GM16A3		
	Listening	Identifies and responds to tempo and tempo changes: fast, slow, faster, and slower.	GM16A4		
	Evaluating	Discusses and responds to a variety of genres showing different feelings, moods, or images.	GM17B1		Communications: Oral and Visual – A, C
	Relation to History and Culture	Sings, listens, and moves to music from world cultures.	GM19A1	People in Society - A	

<b>October</b>	Singing	Sings independently, with accurate rhythm and developing pitch, using correct posture.	GM11A1		
	Singing	Sings in groups, with appropriate expression, songs representing diverse genres and cultures.	GM11B1	Citizenship Rights and Responsibilities - A	
	Reading and Notating	Uses a system (solfege syllables, numbers, or letters) to read simple pitch notation (sol, mi, la) in the treble clef in G, F, and C pentatonic.	GM15B1		
	Listening	Identifies and responds to melodic direction: high and low.	GM16A2		
	Listening	Identifies and responds to tempo and tempo changes: fast, slow, faster, and slower.	GM16A4		
	Listening	Distinguishes between melody and accompaniment.	GM16B2		
	Evaluating	Discusses and responds to a variety of genres showing different feelings, moods, or images.	GM17B1		Communications: Oral and Visual – A, C
	Relationships to Other Disciplines	Recognizes connections between musical experiences and another subject area.	GM18B1		
	Relation to History and Culture	Sings, listens, and moves to music from world cultures.	GM19A1	People in Society - A	
	Relation to History and Culture	Describes how music is used for a variety of occasions (e.g., birthday, holiday).	GM19C1		
<b>November</b>	Singing	Sings independently, with accurate rhythm and developing pitch, using correct posture.	GM11A1		
	Performing on Instruments	Plays short rhythmic and melodic patterns.	GM12A4		

	Reading and Notating	Uses a system (solfege syllables, numbers, or letters) to read simple pitch notation (sol, mi, la) in the treble clef in G, F, and C pentatonic.	GM15B1		
	Listening	Describes dynamics in a listening example: <i>piano</i> and <i>forte</i> .	GM16A3		
	Listening	Distinguishes between melody and accompaniment.	GM16B2		



## COLUMBUS CITY SCHOOLS VOCAL MUSIC CURRICULUM



<b>Instructional Unit</b>	Grade 1, General Music, September
<b>Title:</b>	<b>Singing Individually for the Bone</b>
<b>Subject:</b>	General Music
<b>Grade Range:</b>	1
<b>Description:</b>	Students use a singing game to sing independently with accurate rhythm and correct posture. Solfege phrases from the game increase accurate pitch development.
<b>Duration:</b>	40 minutes
<b>Author:</b>	Connie Blanchette
<b>Publisher:</b>	Columbus City Schools
<b>Keywords:</b>	Rhythm; Pitch; Posture; Independent Singing

**Content Standard 1:** Singing, alone and with others, a varied repertoire of music

Benchmark A: Sing independently, with appropriate expression, songs representing diverse genres and cultures.

GLI 1: Sings independently, with accurate rhythm and developing pitch, using correct posture. GM11A1

**Content Standard 5:** Reading and notating music

Benchmark B: Identify and utilize treble clef pitch notation.

GLI 1: Uses a system (solfege syllables, numbers, or letters) to read simple pitch notation (sol, mi, la) in the treble clef in G, F, and C pentatonic. GM15B1

## **Lesson Assessment**

- Students sing independently as they answer the musical questions in “Doggie, Doggie.” They use accurate rhythm and correct posture. Students work toward developing accurate pitch using sol, mi, and la.



## **Pre-Assessment**

- Students echo-sing “Hello, There,” as a group and individually (Share the Music 1 – Teacher’s Edition, page xvi; CD 8, track 1). Students review 2-line sol and mi patterns from the board.



## **Instructional Strategies**

- Students review the song “Old McDonald,” while patting the beat and using their “singing posture” (Share the Music 1 – Teacher’s Edition, page T1; CD 1, track 2; Formative Assessment).
- Class sings the song as individual students sing the various animal sounds using (Share the Music 1, CD 8, track 2), or a capella (Formative Assessment).
- Students sing phrases from “Doggie, Doggie” (Share the Music 1 – Teacher’s Edition, page T336), utilizing solfege from the *Doggie, Doggie Song Sheet* (Summative Assessment).
- Students learn “Doggie, Doggie,” by rote.
- Teacher sings lines 1 and 3 of the song. Class answer teacher’s questions by singing lines 2 and 4.
- Class sings the questions (lines 1 and 3); individual students sing the answers (lines 2 and 4). Students maintain “singing posture” while singing the song (Summative Assessment).
- Students play the game, as directed on the bottom of Share the Music 1 – Teacher’s Edition, page T336 (Summative Assessment).

- Class ends with echo song “So Long” (Share the Music 1 – Teacher’s Edition, page T7; CD 1, track 7). Individual students sing the response.

### **District Adopted Textbook/Supplemental Materials**

- Share the Music 1 – Teacher’s Edition
- Share the Music 1, CDs 1 and 8

### **Materials/Resources**

- CD player
- *Doggie, Doggie Song Sheet*
- Chalkboard and chalk (Re-Teach)
- Animal signs (Extension)

### **Re-Teach**

- Students who have trouble singing independently are paired with peers who can sing individually and with correct pitch.
- Teacher re-writes “Doggie, Doggie” solfege on board using a 2-line or 3-line staff.

### **Extension**

- Students add animals to the song “Old McDonald.” They also wear or hold signs with the animal’s picture and name.
- Students sing solfege phrases from other songs.

### **Linked Materials**

*Doggie, Doggie Song Sheet*

### **Interdisciplinary Connections**

- Information, Technical and Persuasive Text Standard D – Use visual aids as sources to gain additional information from text.

### **Writing Connections**

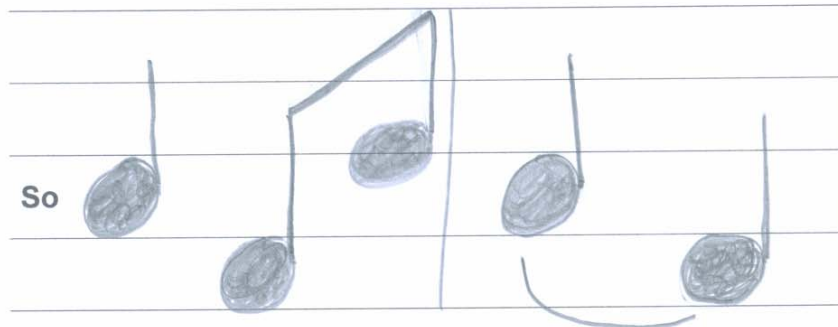
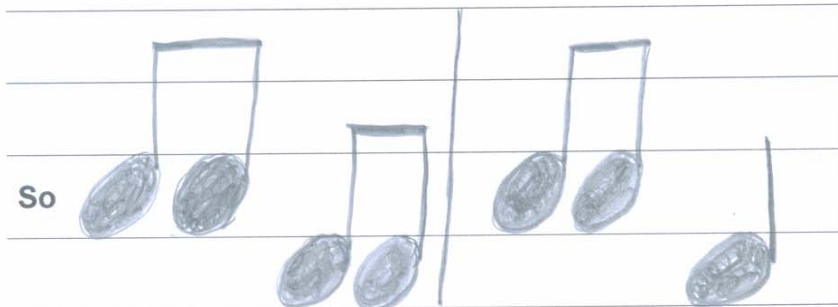
- Graphic organizer

### **Organizers**

<p><b>Teaching Methods</b></p> <ul style="list-style-type: none"><li>• Multiple Activities</li><li>• Simulations and Games</li><li>• Visual Instruction</li></ul> <p><b>Grouping</b></p> <ul style="list-style-type: none"><li>• Heterogeneous Grouping</li><li>• Individualized Instruction</li><li>• Large Group Instruction</li></ul> <p><b>Assessment</b></p> <ul style="list-style-type: none"><li>• Authentic Assessment</li><li>• Curriculum Based Assessment</li><li>• Observation</li></ul> <p><b>Student Groupings</b></p> <ul style="list-style-type: none"><li>• Class</li><li>• Grade</li><li>• Heterogeneous Grouping</li><li>• Large Group Instruction</li></ul>	<p><b>Bloom's Taxonomy of Cognitive Objectives</b></p> <ul style="list-style-type: none"><li>• I Knowledge</li><li>• II Comprehension</li><li>• III Application</li></ul> <p><b>Gardner's Multiple Intelligences: Learning Styles</b></p> <ul style="list-style-type: none"><li>• Interpersonal</li><li>• Intrapersonal</li><li>• Musical</li><li>• Spatial</li></ul> <p><b>Instructional Strategies</b></p> <ul style="list-style-type: none"><li>• Reinforcing Effort and Providing Recognition</li></ul> <p><b>SIOP – ESL</b></p> <ul style="list-style-type: none"><li>• Building Background</li><li>• Integrations of Reading, Writing, Speaking, and Listening Skills Modeling</li><li>• Interaction</li><li>• Scaffolding</li><li>• Techniques to Make Concepts Clear</li></ul>
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# ***Doggie, Doggie Song Sheet***

## **Doggie, Doggie**





## COLUMBUS CITY SCHOOLS VOCAL MUSIC CURRICULUM



<b>Instructional Unit</b>	Grade 1, General Music, September
<b>Title:</b>	<b>Expressive Singing</b>
<b>Subject:</b>	General Music
<b>Grade Range:</b>	1
<b>Description:</b>	Students sing independently with expression, using dynamics and tempi, songs from diverse genre and cultures.
<b>Duration:</b>	40 minutes
<b>Author:</b>	Connie Blanchette
<b>Publisher:</b>	Columbus City Schools
<b>Keywords:</b>	Independent Singing; Expression; Dynamics; Tempi

**Content Standard 1:** Singing, alone and with others, a varied repertoire of music

Benchmark A: Sing independently, with appropriate expression, songs representing diverse genres and cultures.

GLI 2: Independently sings expressively, using dynamics and tempi, songs representing diverse genres and cultures. GM11A2

### **Lesson Assessment**

- Students sing independently with expression, using dynamics, the echo song, “Charlie Over the Ocean.”
- Individual students lead “Ambos a dos,” dramatically expressing what they feel represents the characters in the song.
- Students sing expressively, using tempi and dynamics, the story and songs from “The Tortoise and the Hare.”

### **Pre-Assessment**

- Students demonstrate expression with dynamics as they echo-sing “Hello, There” (Share the Music 1 – Teacher’s Edition, page xvi; CD 8, track 1). They sing as a group and individually.
- Individual students review 3-line *Sol Mi La Melodic/Rhythmic Flash Cards 1-4* with different tempi.

### **Instructional Strategies**

- Teacher leads “Charlie over the Ocean” (Share the Music 1 – Teacher’s Edition, page T220), a capella, using louder dynamics for the last phrase, while individual students echo (Formative Assessment).
- Class sings the song a capella using the same dynamic change, as individual students sing the echo (Formative Assessment).
- Class listens to the tempo of the song (Share the Music 1, CD 4, track 53). Teacher asks, “What would happen to the game if we sang the song with a fast tempo?”
- Students respond, sing and then demonstrate how someone would have to move at a fast tempo in the game (Summative Assessment).
- Teacher leads a multicultural discussion about the song “Ambos a dos” (Share the Music 1 – Teacher’s Edition, page T104; CD 2, track 43 and 45), sharing the information at the bottom of page T104.
- Students listen to the song with the Spanish and English words.
- Students learn the song by rote.
- Teacher discusses the vocabulary words “page” and “ambassador.” Students share how they believe a page (e.g., softer) or an ambassador (e.g., louder) might sing.
- Students individually practice singing one of the characters with the expression they discussed (Summative Assessment).

- Teacher shares that animals have characteristics, too, and ask the students what tempo or dynamics might depict a rabbit or turtle also called a tortoise and a hare. To stimulate discussion, it might be necessary to say, “If you were chasing each animal, which animal would you catch first?”
- Teacher tells the story with the music “The Tortoise and the Hare” (Share the Music 1 – Teacher’s Edition, pages T40-T41; CD 1, track 25 and 26).
- Students share if they have any new thoughts about the hare or the tortoise and if the music depicted each character with tempo and dynamics. They demonstrate as they learn the two characters’ songs (Formative Assessment).
- Students who did not get to sing in “Ambos a dos” expressively sing the tortoise or hare song as the other children help the teacher retell Aesop’s Fable (Summative Assessment).
- Teacher expressively sings a phrase from one of the songs, as individuals sing the echo. Selected students share what they did to make the phrase expressive (Summative Assessment).

### **District Adopted Textbook/Supplemental Materials**

- Share the Music 1 – Teacher’s Edition
- Share the Music 1, CDs 1 and 2


### **Materials/Resources**

- CD player
- 3-line melodic/rhythmic flash cards
- Venn diagram (Extension)
- *Sol Mi La Melodic/Rhythmic Flash Cards 1-4*

### **Re-Teach**

- Students who have trouble singing independently and with expression are paired with peers who sing individually and with expression.
- Students use loud and soft dynamics to speak and then sing phrases of familiar songs.

### **Extension**

- Students play the game with the song “Ambos a dos,” as directed on the bottom of Share the Music 1 – Teacher’s Edition, page T105.
  - Teacher makes a Venn diagram and writes what the students describe as the same and/or different characteristics of a tortoise and a hare.
  - Students form groups to retell the beginning, middle and end as individuals act out the story of “The Tortoise and the Hare.” Individuals also sing the songs for each animal in the drama.
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### **Linked Materials**

- Venn Diagram
  - *Sol Mi La Melodic/Rhythmic Flash Cards 1-4*
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### **Interdisciplinary Connections**

- Informational, Technical and Persuasive Text Standard D – Visual aids as sources to gain additional information from text.

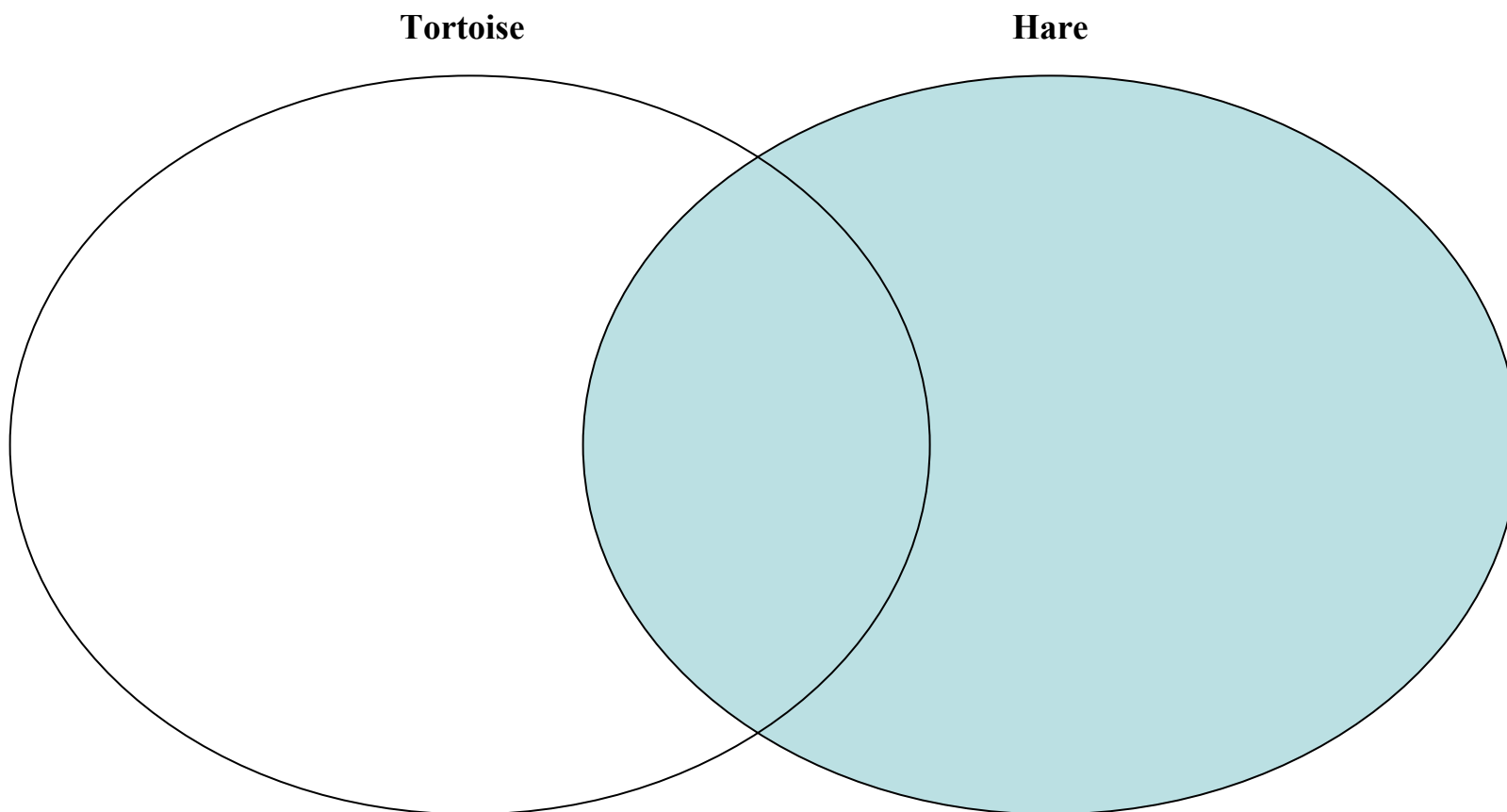
### **Writing Connection**

- Graphic organizers
  - Venn diagram
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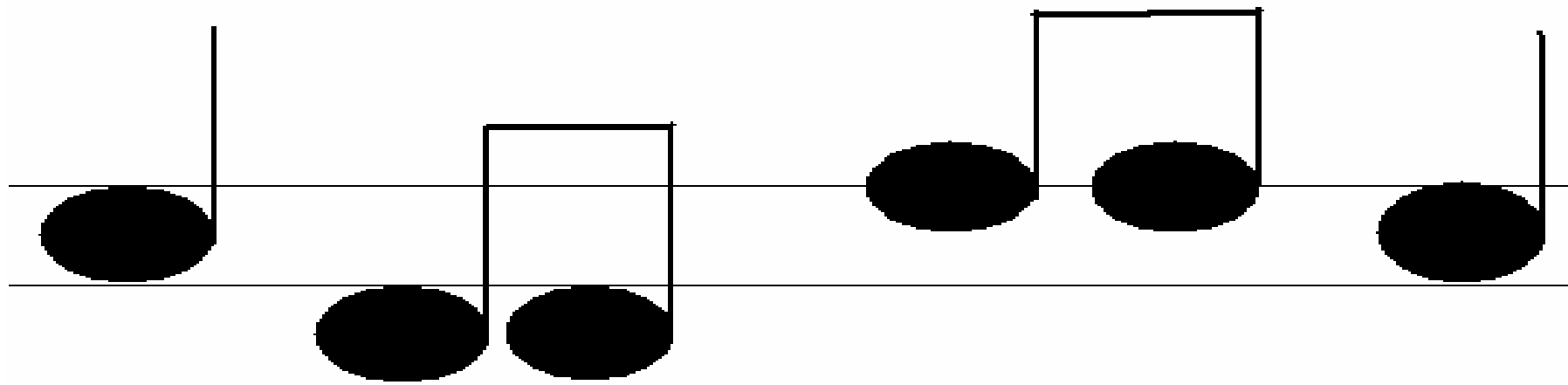
## **Organizers**

<p><b>Teaching Methods</b></p> <ul style="list-style-type: none"><li>• Brainstorming</li><li>• Demonstrations</li><li>• Discovery Learning</li><li>• Discussions</li><li>• Dramatic Play Drills</li><li>• Multiple Activities</li><li>• Questioning Techniques</li><li>• Role-Playing</li><li>• Simulations and Games</li><li>• Visual Instruction</li></ul> <p><b>Grouping</b></p> <ul style="list-style-type: none"><li>• Heterogeneous Grouping</li><li>• Individualized Instruction</li><li>• Large Group Instruction</li></ul> <p><b>Assessment</b></p> <ul style="list-style-type: none"><li>• Authentic Assessment</li><li>• Curriculum Based Assessment</li><li>• Observation</li></ul> <p><b>Student Groupings</b></p> <ul style="list-style-type: none"><li>• Class</li><li>• Grade</li><li>• Heterogeneous Grouping</li><li>• Large Group Instruction</li></ul>	<p><b>Bloom's Taxonomy of Cognitive Objectives</b></p> <ul style="list-style-type: none"><li>• I Knowledge</li><li>• II Comprehension</li><li>• III Application</li><li>• VI Evaluation</li></ul> <p><b>Gardner's Multiple Intelligences: Learning Styles</b></p> <ul style="list-style-type: none"><li>• Interpersonal</li><li>• Intrapersonal</li><li>• Musical</li><li>• Spatial</li></ul> <p><b>Instructional Strategies</b></p> <ul style="list-style-type: none"><li>• Reinforcing Effort and Providing Recognition</li></ul> <p><b>SIOP – ESL</b></p> <ul style="list-style-type: none"><li>• Building Background</li><li>• Guided Practice</li><li>• Integrations of Reading, Writing, Speaking, and Listening Skills Modeling</li><li>• Interaction</li><li>• Modeling</li><li>• Scaffolding</li><li>• Techniques to Make Concepts Clear</li></ul>
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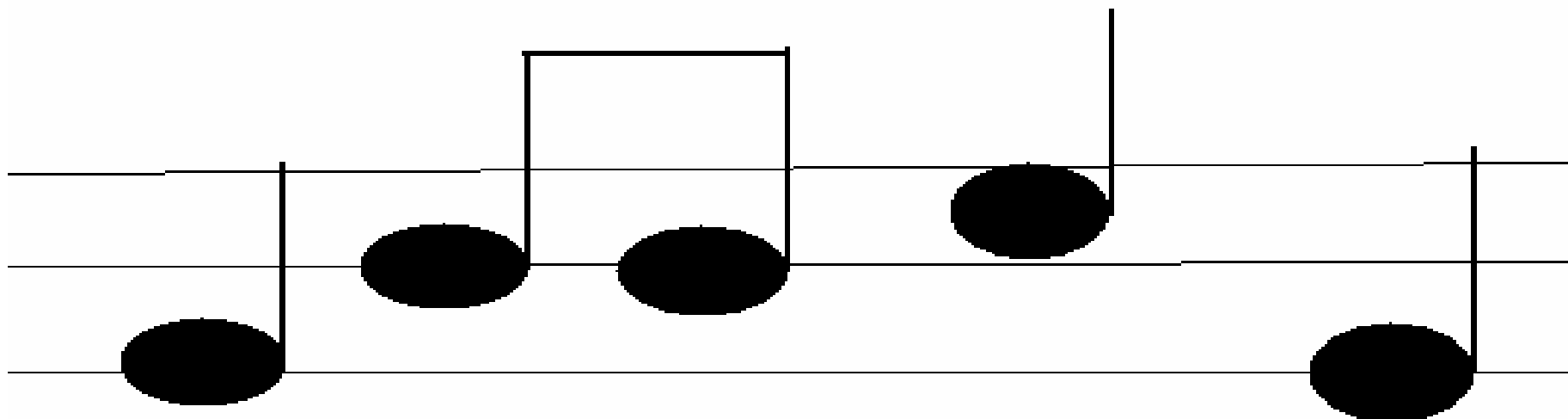
## Venn Diagram



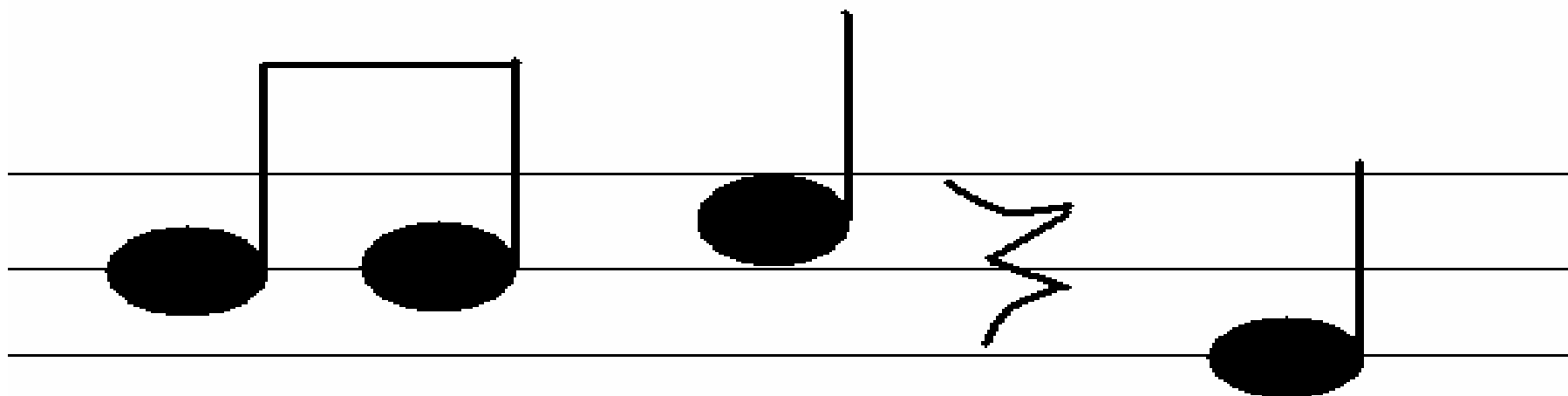
*Sol Mi La Melodic/Rhythmic Flash Card 1*



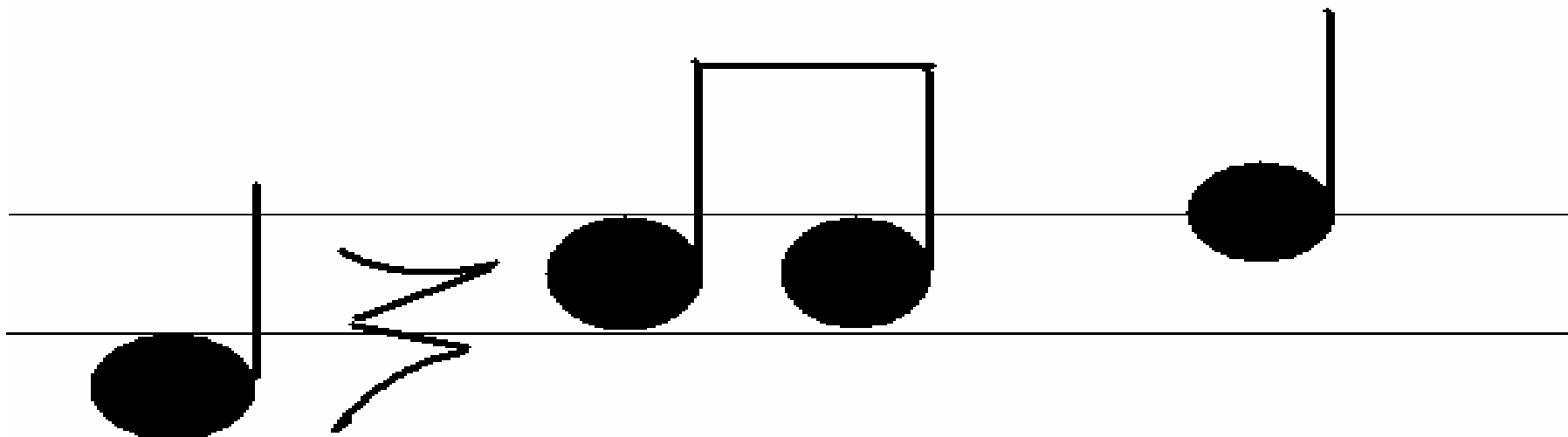
*Sol Mi La Melodic/Rhythmic Flash Card 2*



*Sol Mi La Melodic/Rhythmic Flash Card 3*



*Sol Mi La Melodic/Rhythmic Flash Card 4*





## COLUMBUS CITY SCHOOLS VOCAL MUSIC CURRICULUM



<b>Instructional Unit</b>	Grade 1, General Music, September
<b>Title:</b>	<b>Responding to the Rhythm and Maintaining the Beat</b>
<b>Subject:</b>	General Music
<b>Grade Range:</b>	1
<b>Description:</b>	Students use classroom unpitched instruments and movement to respond to rhythms while maintaining a steady beat.
<b>Duration:</b>	40 minutes
<b>Author:</b>	Connie Blanchette
<b>Publisher:</b>	Columbus City Schools
<b>Keywords:</b>	Rhythm; Steady Beat

**Content Standard 2:** Performing on instruments, alone and with others, a varied repertoire of music

Benchmark A: Perform music independently, with appropriate expression, representing diverse genres and cultures.


GLI 3: Performs ostinati on unpitched classroom instruments or body percussion. GM12A3

**Content Standard 6:** Listening to, analyzing, responding to, and describing music


Benchmark A: Listen to a varied repertoire of music and describe it utilizing musical terminology.

GLI 1: Responds to rhythm maintaining a steady beat. GM16A1

### **Lesson Assessment**

- Students maintain a steady beat in two different musical examples and play each rhythmic ostinato and rhythmic phrase on classroom instruments.
  - Students move their bodies to the beat of “The Clock Store,” then play instruments and add movement to the rhythm of each clock.
- 

### **Pre-Assessment**

- Students review the speech piece “Two, Four, Six, Eight,” walk around the room to the steady beat and say the rhythm of the words (Share the Music 1 – Teacher’s Edition, page T115; CD 2, track 41).
- 

### **Instructional Strategies**

- Students listen to “Who Built the Ark?” (Share the Music 1 – Teacher’s Edition, page T152; CD 3, track 38).
- Teacher asks students to pat the rhythm of the question in the refrain—“Who built the ark?”—and then clap the rhythm of the answer—“Brother Noah built the ark” (Formative Assessment).
- Teacher assigns drums to selected students to play the question and blocks to others to play the answer. All play an ostinato ( ♩ ♩ ♩ ♩ ) on the verses (Summative Assessment).
- Students listen to “The Clock Store” (Share the Music 1 – Teacher’s Edition, page T74-T75; CD 5, track 2), and listen for the three different clocks and their rhythms. Individual students share the rhythms they heard for each clock (Formative Assessment).
- Class demonstrates the steady beat of the song by swaying as the song is played again (Formative Assessment).
- Teacher divides the class into three groups and assigns each group a clock rhythm. Each group adds a steady beat movement to their rhythm pattern.

- Class practices and then performs the song with the steady beat movement, adding each clock group in order, including the store full of clocks (Summative Assessment). They use the *Steady Beat and Rhythm Rubric* to evaluate their practice and performance.

### **District Adopted Textbook/Supplemental Materials**

- Share the Music 1 – Teacher’s Edition
- Share the Music 1 – Big Book (Re-Teach and Extension)
- Share the Music 1, CDs 2, 3 and 5

### **Materials/Resources**

- CD player
- Drums
- Blocks (tone, wood and jam)
- *Steady Beat and Rhythm Rubric*

### **Re-Teach**

- Clocks rhythm pattern are written on paper to help students who are visual learners. A leader in each group is chosen by the teacher to guide those who have difficulty responding to the rhythm.
- Students who have trouble maintaining a steady beat play the drum, following the beat bars of “Two, Four, Six, Eight” (Share the Music 1 – Big Book, page 35; Share the Music 1 – Teacher’s Edition, page T115), as the teacher points to them and the class says the rhythm of the words.

### **Extension**

- Students play the rhythm of each clock on instruments as suggested for “The Clock Store” (Share the Music 1 – Teacher’s Edition, page T222). Visual learners see the rhythms to follow on Share the Music 1 – Big Book, page 75.

### **Linked Materials**

- *Steady Beat and Rhythm Rubric*



### **Interdisciplinary Connections**

- Social Studies Skills and Methods A – Obtain information from oral, visual, print and electronic sources.
- Social Studies Skills and Methods C – Communicate information orally, visually or in writing.

### **Writing Connections**





- Rubric



## **Organizers**

<p><b>Teaching Methods</b></p> <ul style="list-style-type: none"><li>• Brainstorming</li><li>• Cooperative Learning</li><li>• Discovery Learning</li><li>• Discussions</li><li>• Hands-On Learning</li><li>• Multiple Activities</li><li>• Questioning Techniques</li><li>• Role-Playing</li><li>• Simulations and Games</li><li>• Visual Instruction</li></ul> <p><b>Grouping</b></p> <ul style="list-style-type: none"><li>• Individualized Instruction</li><li>• Large Group Instruction</li><li>• Small Group Instruction</li></ul> <p><b>Assessment</b></p> <ul style="list-style-type: none"><li>• Authentic Assessment</li><li>• Curriculum Based Assessment</li><li>• Observation</li><li>• Self Evaluation</li></ul> <p><b>Student Groupings</b></p> <ul style="list-style-type: none"><li>• Class</li><li>• Grade</li><li>• Heterogeneous Grouping</li><li>• Large Group Instruction</li></ul>	<p><b>Bloom's Taxonomy of Cognitive Objectives</b></p> <ul style="list-style-type: none"><li>• I Knowledge</li><li>• II Comprehension</li><li>• III Application</li><li>• IV Analysis</li><li>• V Synthesis</li><li>• VI Evaluation</li></ul> <p><b>Gardner's Multiple Intelligences: Learning Styles</b></p> <ul style="list-style-type: none"><li>• Bodily-Kinesthetic</li><li>• Interpersonal</li><li>• Intrapersonal</li><li>• Musical</li><li>• Spatial</li></ul> <p><b>Instructional Strategies</b></p> <ul style="list-style-type: none"><li>• Cooperative Learning</li><li>• Reinforcing Effort and Providing Recognition</li></ul> <p><b>SIOP – ESL</b></p> <ul style="list-style-type: none"><li>• Building Background</li><li>• Guided Practice</li><li>• Hands-On Activities</li><li>• Integrations of Reading, Writing, Speaking, and Listening Skills Modeling</li><li>• Interaction</li><li>• Scaffolding</li><li>• Techniques to Make Concepts Clear</li></ul>
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## STEADY BEAT AND RHYTHM RUBRIC

Student's Name	I always play or move to the rhythm while maintaining a steady beat. 	I usually play or move to the rhythm while maintaining a steady beat. 	I sometimes play or move to the rhythm while maintaining a steady beat. 	I cannot play or move to the rhythm while maintaining a steady beat. 
1.				
2.				
3.				
4.				
5.				
6.				
7.				
8.				
9.				
10.				



## COLUMBUS CITY SCHOOLS VOCAL MUSIC CURRICULUM



<b>Instructional Unit</b>	Grade 1, General Music, September
<b>Title:</b>	<b>An Ostinato Performance</b>
<b>Subject:</b>	General Music
<b>Grade Range:</b>	1
<b>Description:</b>	Students independently perform ostinati on unpitched classroom instruments or body percussion.
<b>Duration:</b>	40 minutes
<b>Author:</b>	Connie Blanchette
<b>Publisher:</b>	Columbus City Schools
<b>Keywords:</b>	Ostinati; Body Percussion; Unpitched Instruments

**Content Standard 2:** Performing on instruments, alone and with others, a varied repertoire of music

Benchmark A: Perform music independently, with appropriate expression, representing diverse genres and cultures.

GLI 3: Performs ostinati on unpitched classroom instruments or body percussion. GM12A3

### Lesson Assessment

- Students perform independently with rhythm sticks, an ostinato with the instrumental part of “All around the Kitchen.”
- Students create their own ostinati to the song “Little Sally Walker.”

## **Pre-Assessment**

- Students review “Hey, Children, Who’s in Town” (Share the Music 1 – Teacher’s Edition, page T15; CD 1, track 11), as a group, adding a body percussion ostinato. Without the CD, individual students answer with the complete sentence, “My name is \_\_\_\_\_,” continuing the pat/clap ostinato by themselves.

## **Instructional Strategies**

- Teacher demonstrates a rhythmic ostinato ( ♩ ♩ ) with rhythm sticks while saying “Hey, Children, Who’s in Town” (Share the Music 1 – Teacher’s Edition, page T15). Students play the ostinato with their rhythm sticks.
- After the class performs correctly, individual students play the ostinato as they say the sentence, “My name is \_\_\_\_\_.” When four students in a row answer, the group continues with the speech piece and ostinato until everyone has said their name and played the ostinato (Formative Assessment).
- Students listen to “All around the Kitchen” (Share the Music 1 – Teacher’s Edition, pages T16-T17; CD 1, track 12). Teacher asks them to identify the repeated phrases and any movement directions. Students share what they heard and discover it makes the song easy to learn. They sing and move as directed.
- Teacher claps a new ostinato during the instrumental interlude ( ♩ ♩ ), swaying right and then left on each rest. Students follow until everyone knows the pattern (Formative Assessment).
- Students use old pots and lids (their use fits the song’s words, “all around the kitchen”) or drums and cymbals with mallets and take turns independently playing the ostinato during the interlude (Summative Assessment).
- Teacher divides students into three groups. Each group is to create one four-beat rhythm pattern using quarter notes, quarter rest and/or two eighth notes ( ♩ ). Groups have five minutes to complete this task.
- Groups listen to “Little Sally Walker” (Share the Music 1 – Teacher’s Edition, page T180; CD 4, track 19), while they create and practice their four-beat ostinati using body percussion (Formative Assessment).
- Teacher gives each group unpitched percussion instruments. Each member of a group should have the same type of instrument. They practice again.

- Group 1 performs with the song the first time through, Group 2 - second time through and Group 3 - third time through (Summative Assessment).
- Students individually play their ostinati with the song for a few phrases before returning their instruments (Summative Assessment).

### **District Adopted Textbook/Supplemental Materials**

- Share the Music 1 – Teacher’s Edition
- Share the Music 1, CDs 1 and 4

### **Materials/Resources**

- CD player
- Unpitched instruments
- Old kitchen pots, lids and wooden spoons
- *Sally Walker Ostinato Review Worksheet (Re-Teach)*
- *Sally Walker Ostinato Extended Worksheet (Extension)*

### **Re-Teach**

- Students who have trouble performing ostinati independently are paired with peers who are proficient.
- Using *Sally Walker Ostinato Review Worksheet*, students play ostinati in small groups with other songs. The icons help them visualize the ostinati.

### **Extension**

- Students sing “Little Sally Walker.” One group of students plays the game while another group performs the ostinato.
- Students create icons for their ostinati: colored squares (note) or empty squares (rest), 2 triangles in the square (2 eighth notes; e.g., see *Sally Walker Ostinato Extended Worksheet*).



### **Linked Materials**

- *Sally Walker Ostinato Extended*
- *Sally Walker Ostinato Review*



### **Interdisciplinary Connections**

- Social Studies Skills and Methods D – Identify a problem and work in groups to solve it.

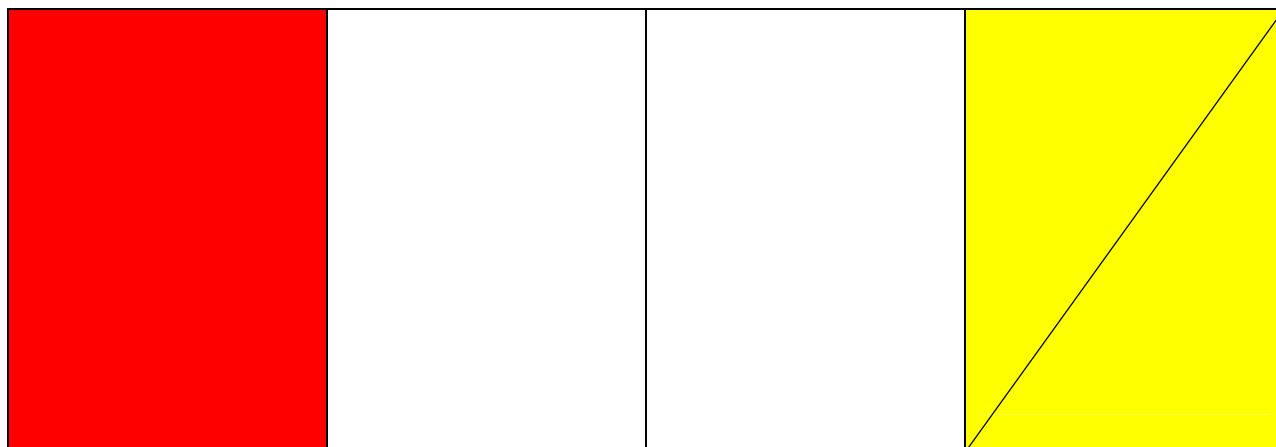
### **Writing Connections**

- Graphic organizer
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## **Organizers**

<p><b>Teaching Methods</b></p> <ul style="list-style-type: none"><li>• Brainstorming</li><li>• Cooperative Learning</li><li>• Demonstrations</li><li>• Discovery Learning</li><li>• Discussions</li><li>• Hands-On Learning</li><li>• Multiple Activities</li><li>• Self-Directed Groups</li><li>• Simulations and Games</li><li>• Visual Instruction</li></ul> <p><b>Grouping</b></p> <ul style="list-style-type: none"><li>• Individualized Instruction</li><li>• Large Group Instruction</li><li>• Small Group Instruction</li></ul> <p><b>Assessment</b></p> <ul style="list-style-type: none"><li>• Authentic Assessment</li><li>• Curriculum Based Assessment</li><li>• Observation</li></ul> <p><b>Student Groupings</b></p> <ul style="list-style-type: none"><li>• Class</li><li>• Cross Age Teaching</li><li>• Grade</li><li>• Heterogeneous Grouping</li><li>• Individualized Instruction</li><li>• Large Group Instruction</li></ul>	<p><b>Bloom's Taxonomy of Cognitive Objectives</b></p> <ul style="list-style-type: none"><li>• I Knowledge</li><li>• II Comprehension</li><li>• III Application</li><li>• VI Evaluation</li></ul> <p><b>Gardner's Multiple Intelligences: Learning Styles</b></p> <ul style="list-style-type: none"><li>• Bodily-Kinesthetic</li><li>• Interpersonal</li><li>• Intrapersonal</li><li>• Musical</li><li>• Spatial</li></ul> <p><b>Instructional Strategies</b></p> <ul style="list-style-type: none"><li>• Cooperative Learning</li><li>• Reinforcing Effort and Providing Recognition</li></ul> <p><b>SIOP – ESL</b></p> <ul style="list-style-type: none"><li>• Building Background</li><li>• Guided Practice</li><li>• Integrations of Reading, Writing, Speaking, and Listening Skills Modeling</li><li>• Interaction</li><li>• Modeling</li><li>• Scaffolding</li><li>• Techniques to Make Concepts Clear</li></ul>
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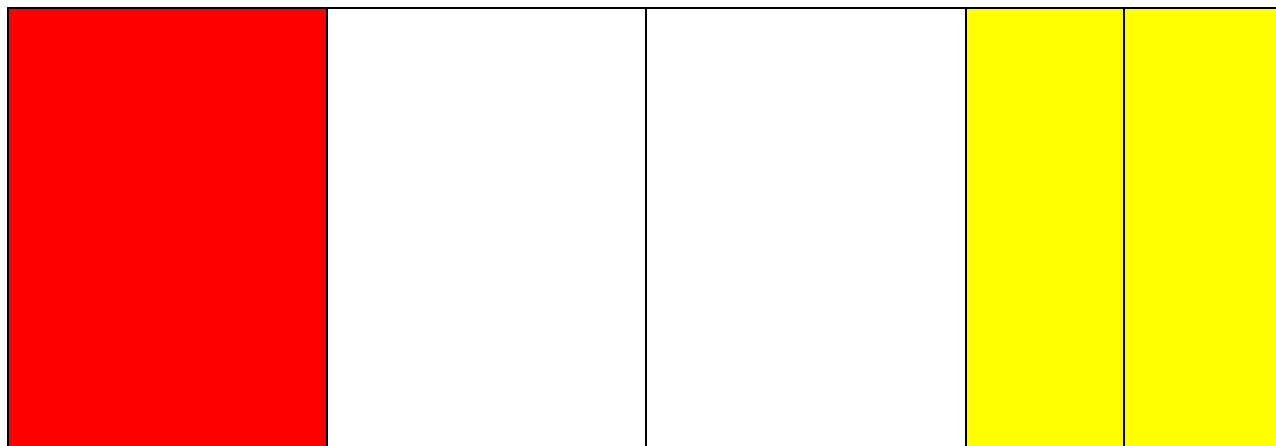
## Sally Walker Ostinato Extended



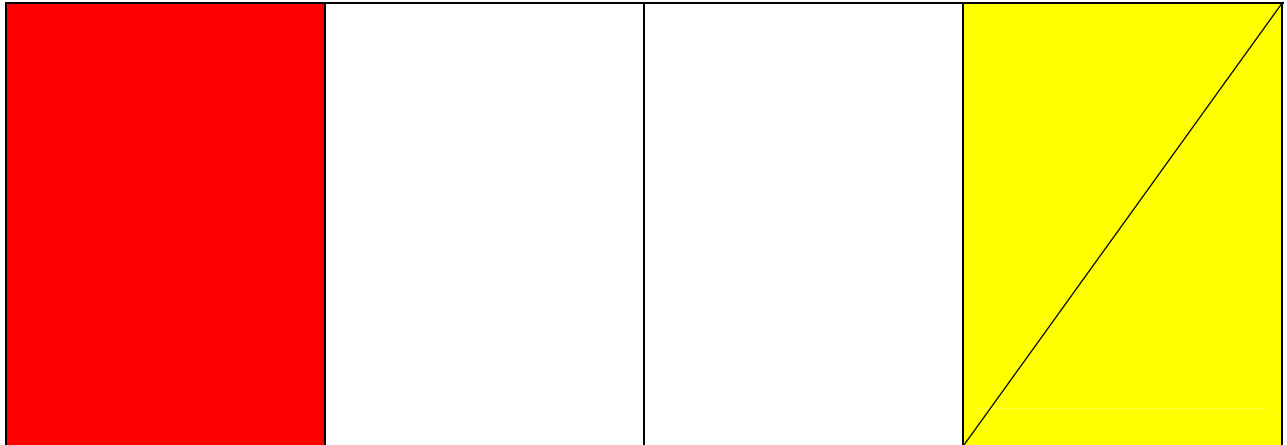
Represents pattern of:



## Another example- Sally Walker Ostinato Icons



## Sally Walker Ostinato Review



Represents pattern of:





## COLUMBUS CITY SCHOOLS VOCAL MUSIC CURRICULUM



<b>Instructional Unit</b>	Grade 1, General Music, September
<b>Title:</b>	<b>Playing Rhythmic and Melodic Patterns</b>
<b>Subject:</b>	General Music
<b>Grade Range:</b>	1
<b>Description:</b>	Students independently play short rhythmic and melodic patterns read from flash cards, speech pieces and songs in the <u>Share the Music 1 – Big Book</u> .
<b>Duration:</b>	40 minutes
<b>Author:</b>	Connie Blanchette
<b>Publisher:</b>	Columbus City Schools
<b>Keywords:</b>	Rhythmic Patterns; Melodic Patterns

**Content Standard 2:** Performing on instruments, alone and with others, a varied repertoire of music


Benchmark A: Perform music independently, with appropriate expression, representing diverse genres and cultures.

GLI 4: Plays short rhythmic and melodic patterns. GM12A4

### Lesson Assessment

- Using rhythm sticks, students independently play the rhythm of speech pieces in the Share the Music 1 – Big Book. They discover the same notes (♩ and ♪) in several melodic examples with sol and mi and play them on the resonator bells.

## **Pre-Assessment**

- Students review “Hey, Children, Who’s in Town” (Share the Music 1 – Teacher’s Edition, page T15; CD 1, track 11), and then clap the rhythm of the words, “Hey, Children, Who’s in Town.” Teacher shows them two four-beat patterns on *Rhythm Pattern Worksheet* and asks students which rhythm pattern matches the rhythm of the words they clapped.
  - Students sing the same rhythm using *Melodic Pattern 1 Worksheet* with sol and mi and then with the words, “Hey, Children, Who’s in Town.”
- 

## **Instructional Strategies**

- Teacher demonstrates the speech piece “Cobbler, Cobbler,” using an unpitched instrument (Share the Music 1 – Teacher’s Edition, page T114; CD 2, track 42). Students match the rhythm pattern to *Rhythm Pattern Worksheet*.
- Students look at “Cobbler, Cobbler” (Share the Music 1 – Big Book, page 34), to check their answers and also notice both lines are the same rhythm pattern (Formative Assessment).
- Individual and small groups of students say the rhyme and play the rhythm on unpitched instruments (Summative Assessment).
- Teacher reminds students (from a prior lesson) how they took a rhythm pattern from the speech piece “Hey, Children, Who’s in Town,” and made it into a melodic pattern by adding the pitches sol and mi.
- Students discover familiar rhythmic patterns with sol and mi in “Engine, Engine, Number Nine” and “See-Saw” (Share the Music 1 – Teacher’s Edition, pages T326-T327; Share the Music 1 – Big Book, pages 124-125), after listening to the teacher sing to them with solfege and Curwen hand signs.
- Students sing both songs using solfege and Curwen hand signs and discover lines that are same and different (Formative Assessment).
- Teacher demonstrates the correct way to play the resonator bells and plays the different melodic patterns on *Melodic Pattern 2* and *Melodic Pattern 3* Worksheets.

- Teacher sets up six different listening stations in the room. Each station has the following: two resonator bells (sol and mi), one melodic pattern from *Melodic Pattern 2* Worksheet and *Melodic Pattern 3* Worksheet, a bowl with numbers in it and a copy of *Rubric for Playing Melodic Patterns*.
- Teacher divides the class into six groups. Students pick a number (cut from *Number Cards* paper) from the bowl at their center. They take turns in the order they drew practicing the pattern on the bells for a few minutes. (Use a timer to mark when each student's turn is up.)
- Teacher asks individuals who perform correctly to help others (Formative Assessment).
- When everyone has had a turn to practice, each student plays his/her melodic pattern for the class (Summative Assessment). Teacher keeps the patterns in the order of the 2 songs in (Share the Music 1 – Big Book, pages 124-125; Share the Music 1 – Teacher's Edition, page T326); therefore the first three groups will play the same melodic pattern.
- Students use the *Rubric for Playing Melodic Patterns* at each center to rate their performance (Summative Assessment).

### **District Adopted Textbook/Supplemental Materials**

- Share the Music 1 – Teacher's Edition
- Share the Music 1 – Big Book
- Share the Music 1, CD 1 and 2

### **Materials/Resources**


- CD player
- Unpitched instruments
- *Rhythm Pattern* Worksheet
- *Melodic Pattern 1* Worksheet
- *Melodic Pattern 2* Worksheet
- *Melodic Pattern 3* Worksheet
- Sol and mi resonator bells and mallets (6 pairs)
- *Number Cards* Worksheet (to cut out for stations)
- 6 bowls or cups for drawing Number Cards at stations
- *Rubric for Playing Melodic Patterns* (6 copies)
- Timer




### **Re-Teach**

- Students who have trouble performing the melodic pattern independently play with the small group several times and then play with a partner.


### **Extension**

- Students read the whole staff songs on Share the Music 1 – Big Book, page 124-125 (Share the Music 1 – Teacher’s Edition, page T326-T327), and play each song on the resonator bells. New songs in the same area of the book add more examples of the same and different rhythmic patterns.
- 

### **Linked Materials**

- *Rhythm Pattern Worksheet*
  - *Melodic Pattern 1 Worksheet*
  - *Melodic Pattern 2 Worksheet*
  - *Melodic Pattern 3 Worksheet*
  - *Rubric for Playing Melodic Patterns*
  - *Number Cards Worksheet*
- 

### **Writing Connections**

- Rubric
  - Graphic organizer
- 

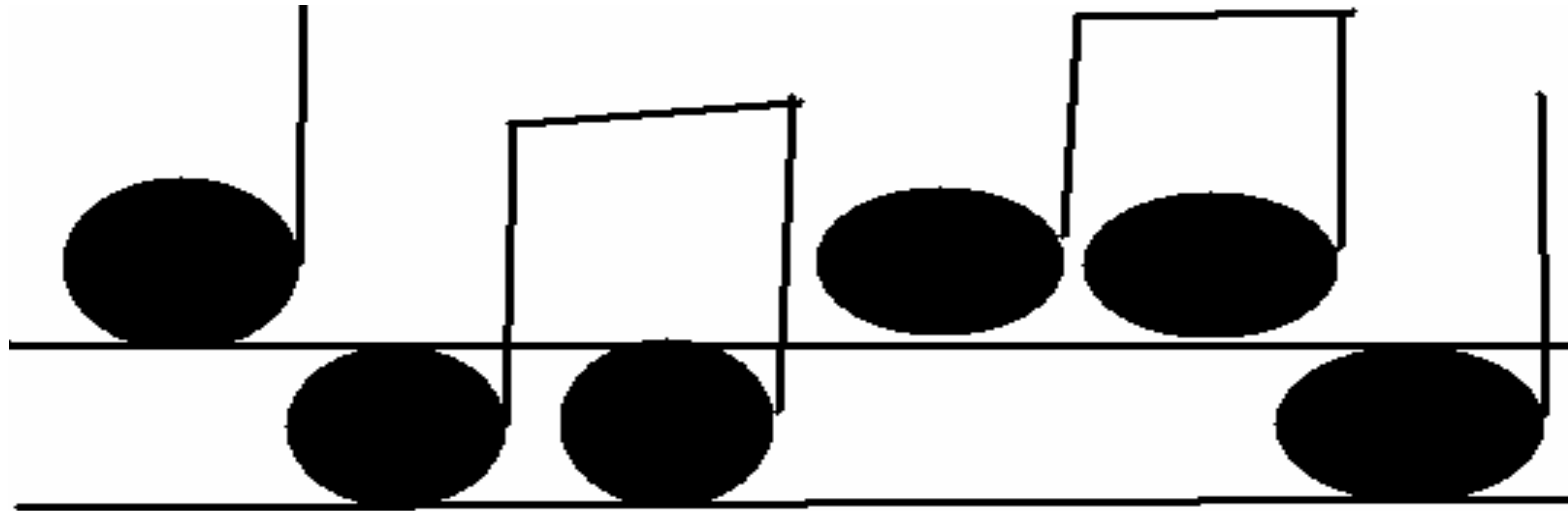
## **Organizers**

<p><b>Teaching Methods</b></p> <ul style="list-style-type: none"><li>• Advanced Organizers</li><li>• Brainstorming</li><li>• Computer Assisted Instruction</li><li>• Computer Simulations</li><li>• Contingency Management</li><li>• Cooperative Learning</li><li>• Demonstrations</li><li>• Discovery Learning</li><li>• Discussions</li><li>• Dramatic Play Drills</li><li>• Experiential Learning</li><li>• Hands-On Learning</li><li>• Multiple Activities</li><li>• Peer Tutoring</li><li>• Self-Directed Groups</li><li>• Simulations and Games</li><li>• Visual Instruction</li></ul> <p><b>Grouping</b></p> <ul style="list-style-type: none"><li>• Individualized Instruction</li><li>• Large Group Instruction</li><li>• Small Group Instruction</li></ul> <p><b>Assessment</b></p> <ul style="list-style-type: none"><li>• Authentic Assessment</li><li>• Curriculum Based Assessment</li><li>• Observation</li><li>• Self Evaluation</li></ul> <p><b>Student Groupings</b></p> <ul style="list-style-type: none"><li>• Class</li><li>• Grade</li><li>• Heterogeneous Grouping</li><li>• Large Group Instruction</li></ul>	<p><b>Bloom's Taxonomy of Cognitive Objectives</b></p> <ul style="list-style-type: none"><li>• I Knowledge</li><li>• II Comprehension</li><li>• III Application</li><li>• IV Analysis</li><li>• VI Evaluation</li></ul> <p><b>Gardner's Multiple Intelligences: Learning Styles</b></p> <ul style="list-style-type: none"><li>• Bodily-Kinesthetic</li><li>• Interpersonal</li><li>• Intrapersonal</li><li>• Musical</li><li>• Spatial</li></ul> <p><b>Instructional Strategies</b></p> <ul style="list-style-type: none"><li>• Cooperative Learning</li><li>• Identifying Similarities and Differences</li><li>• Reinforcing Effort and Providing Recognition</li></ul> <p><b>SIOP – ESL</b></p> <ul style="list-style-type: none"><li>• Building Background</li><li>• Guided Practice</li><li>• Hands On Activiites</li><li>• Integrations of Reading, Writing, Speaking, and Listening Skills Modeling</li><li>• Interaction</li><li>• Modeling</li><li>• Scaffolding</li><li>• Techniques to Make Concepts Clear</li></ul>
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# Rhythm Pattern Worksheet

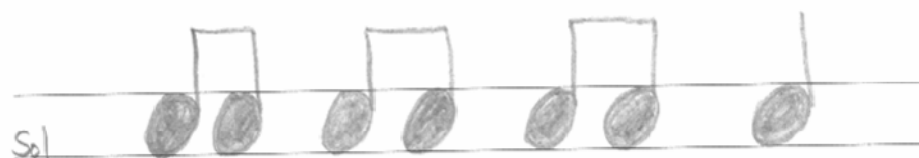
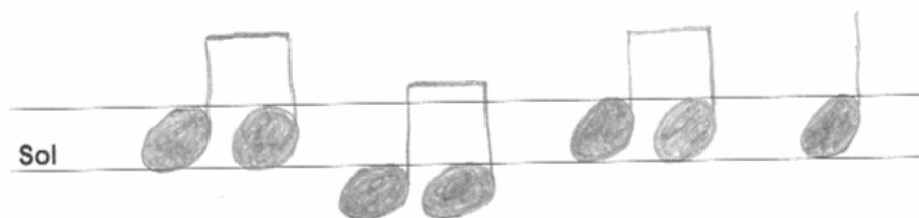


# Melodic Pattern 1 Worksheet



## Melodic Pattern 2 Worksheet

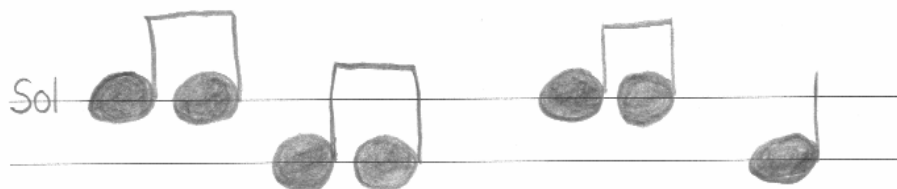
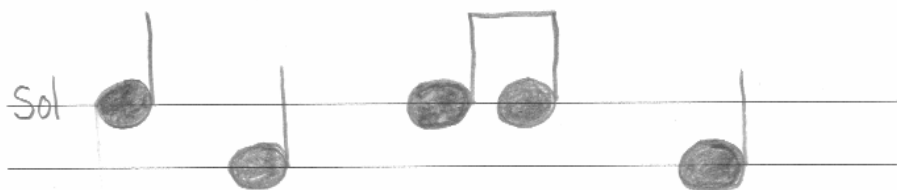
2-Line Sol and Mi examples:



pg. 124





## Melodic Pattern 3 Worksheet

2-Line Sol and Mi examples:



pg. 125

## Rubric for Playing Melodic Patterns

Student's Name	I can play all of the notes correctly.	I can play most of the notes correctly.	I can play some of the notes correctly.	I cannot play the notes correctly.
				
1.				
2.				
3.				
4.				
5.				
6.				

## Number Cards

Cut these numbers out and use them for drawing turns at each station.

<b>1</b>	<b>2</b>	<b>3</b>
<b>4</b>	<b>5</b>	<b>6</b>

<b>1</b>	<b>2</b>	<b>3</b>
<b>4</b>	<b>5</b>	<b>6</b>

<b>1</b>	<b>2</b>	<b>3</b>
<b>4</b>	<b>5</b>	<b>6</b>

<b>1</b>	<b>2</b>	<b>3</b>
<b>4</b>	<b>5</b>	<b>6</b>

<b>1</b>	<b>2</b>	<b>3</b>
<b>4</b>	<b>5</b>	<b>6</b>

<b>1</b>	<b>2</b>	<b>3</b>
<b>4</b>	<b>5</b>	<b>6</b>



## COLUMBUS CITY SCHOOLS VOCAL MUSIC CURRICULUM



<b>Instructional Unit</b>	Grade 1, General Music, September
<b>Title:</b>	<b>Reading Dynamic Symbols</b>
<b>Subject:</b>	General Music
<b>Grade Range:</b>	1
<b>Description:</b>	Students recognize and describe loud and soft music and use the correct symbols of <i>p</i> and <i>f</i> to represent the dynamics.
<b>Duration:</b>	40 minutes
<b>Author:</b>	Connie Blanchette
<b>Publisher:</b>	Columbus City Schools
<b>Keywords:</b>	Loud; Soft; Forte; Piano; P; F

**Content Standard 5:**      Reading and notating music

Benchmark C:      Identify and utilize symbols and traditional terms referring to expression and form.


GLI 1:      Reads dynamic symbols: *piano* and *forte* (*p* and *f*). GM15C1

**Content Standard 6:**      Listening to, analyzing, responding to, and describing music


Benchmark A:      Listen to a varied repertoire of music and describe it utilizing musical terminology.

GLI 3:      Describes dynamics in a listening example: *piano* and *forte*. GM16A3

## **Lesson Assessment**

- Students sing and use their bodies to demonstrate *forte* or *piano* dynamics.
  - Students describe, read, label and write correct dynamics of *f* and *p* while looking at pictures and listening to different sounds or musical examples.
- 

## **Pre-Assessment**

- Students listen to “Hello” (Share the Music 1 – Teacher’s Edition, page T14; CD 1, track 9), and identify the dynamics of the echoes.
- 

## **Instructional Strategies**

- Teacher holds up signs for *piano* and *forte* and demonstrates different dynamics. Teacher distributes an *f* card and a *p* card to each student.
- Students listen to *Recorded Lesson “Identify Loud and Soft”* (Share the Music 1 – Teacher’s Edition, page T32; CD 1, track 21).
- Teacher pauses the CD after each sound. Individual students choose an *f* or *p* symbol to raise in order to match the pictures on Share the Music 1 – Big Book, page 6 (Share the Music 1 – Teacher’s Edition, page T32-T33), with the correct dynamics (Formative Assessment).
- Students learn and sing “Grizzly Bear” (Share the Music 1 – Teacher’s Edition, page T18; CD 1, track 13). They describe the dynamics and hold up their *f* and *p* signs for *forte* or *piano* sections (Formative Assessment).
- Students listen to “Radetzky March” (Share the Music 1 – Teacher’s Edition, page T21; CD 1, track 15). They describe and identify dynamic changes by making statues for loud and soft (as suggested at the bottom of the page).
- Students listen to “Radetzky March,” again, while the teacher introduces dynamic changes using Share the Music 1, Transparency T•1.

- Teacher gives students copies of Share the Music 1, Resource Master 1•2, and students write *f* or *p* on the correct picture as they listen to “Radetzky March” (Summative Assessment).
- The teacher holds up the *p* sign, asks the students to describe the dynamic and uses the dynamic to hum the first phrase of “Grizzly Bear” as the students line up (Share the Music 1 – Teacher’s Edition, page T18; Summative Assessment).

### **District Adopted Textbook/Supplemental Materials**

- Share the Music 1 – Teacher’s Edition
- Share the Music 1 – Big Book
- Share the Music 2 – Student Edition (Re-Teach)
- Share the Music 2 – Big Book (Re-Teach)
- Share the Music, CD 1
- Share the Music 1, Transparency T•1
- Share the Music 1, Resource Master 1•2


### **Materials/Resources**

- CD player
- *p* and *f* cards (see worksheet to cut out one of each for each student)
- Pencils or crayons for each student
- Overhead projector


### **Re-Teach**

- Students look at the Share the Music 2 – Student Edition (Share the Music 2, pages 91 and 121; may want to use Share the Music 2 – Big Book, instead of student text) and identify the *f* and *p* dynamic markings in the songs. Individual students who need extra help ascertain where the music will be *forte* or *piano* and describe the dynamics. They check their conclusions after listening to the examples.
- Students draw a picture of a loud circus animal with *f* and a quiet one with *p*.

### **Extension**

- Students listen and silently dramatize the song “Grizzly Bear” (Share the Music 1 – Teacher’s Edition, page T18; CD 1, track 13). Individual children quietly walk toward the sleeping Grizzly Bear, while the class holds up the *p* sign. The student acting as the bear responds to the *forte* section by waking up angry. The class holds up the *f* sign.
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### **Linked Materials**

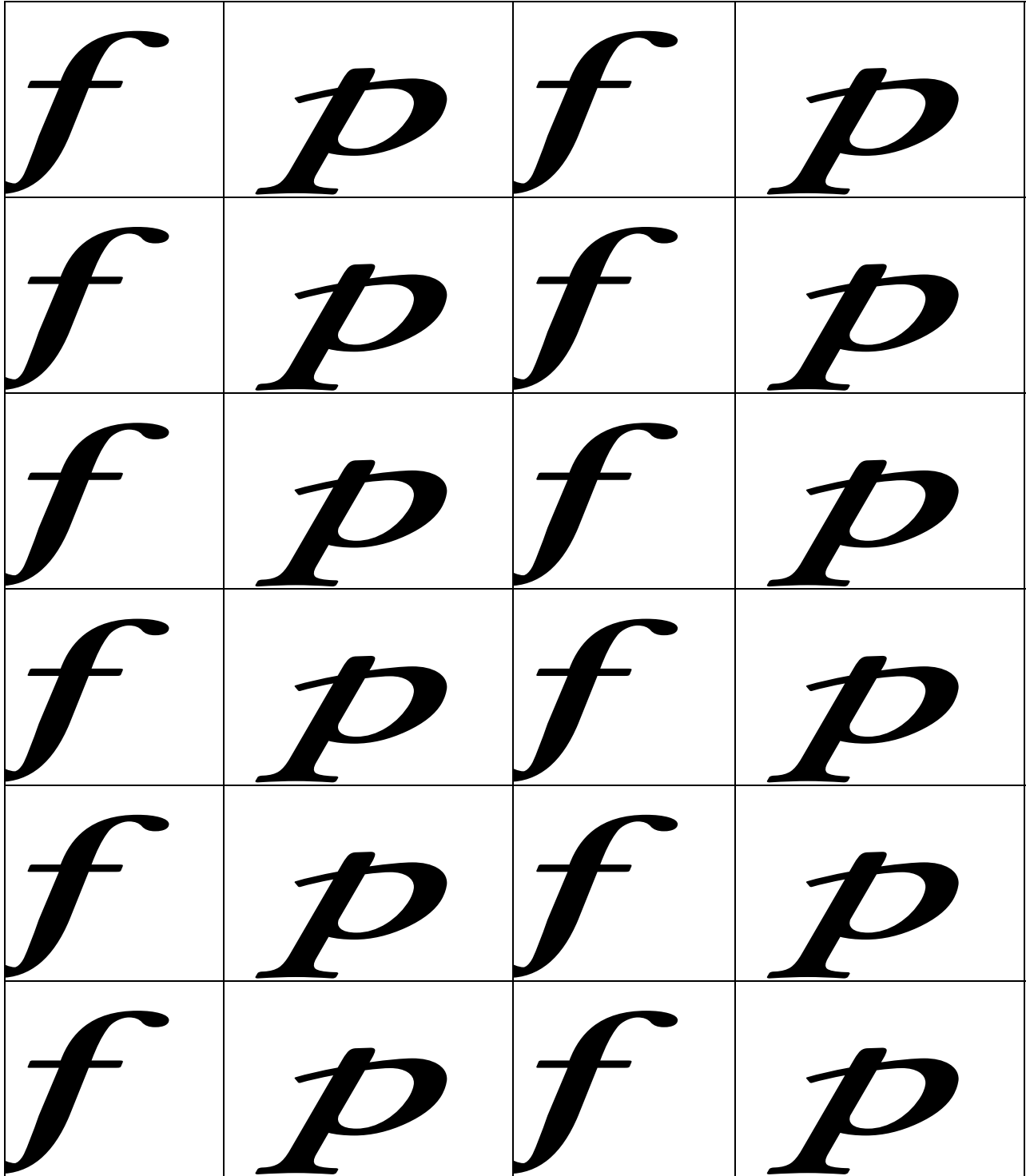
- *f* and *p* Cards
- 



## **Organizers**

<p><b>Teaching Methods</b></p> <ul style="list-style-type: none"><li>• Advanced Organizers</li><li>• Brainstorming</li><li>• Computer Assisted Instruction</li><li>• Computer Simulations</li><li>• Contingency Management</li><li>• Cooperative Learning</li><li>• Demonstrations</li><li>• Dialogue Journals</li><li>• Discovery Learning</li><li>• Discussions</li><li>• Dramatic Play Drills</li><li>• Hands-On Learning</li><li>• Multiple Activities</li><li>• Simulations and Games</li><li>• Visual Instruction</li></ul> <p><b>Grouping</b></p> <ul style="list-style-type: none"><li>• Individualized Instruction</li><li>• Large Group Instruction</li><li>• Small Group Instruction</li></ul> <p><b>Assessment</b></p> <ul style="list-style-type: none"><li>• Authentic Assessment</li><li>• Curriculum Based Assessment</li><li>• Informal Assessment</li><li>• Observation</li><li>• Testing</li></ul> <p><b>Student Groupings</b></p> <ul style="list-style-type: none"><li>• Class</li><li>• Grade</li><li>• Heterogeneous Grouping</li><li>• Large Group Instruction</li></ul>	<p><b>Bloom's Taxonomy of Cognitive Objectives</b></p> <ul style="list-style-type: none"><li>• I Knowledge</li><li>• II Comprehension</li><li>• III Application</li><li>• IV Analysis</li><li>• VI Evaluation</li></ul> <p><b>Gardner's Multiple Intelligences: Learning Styles</b></p> <ul style="list-style-type: none"><li>• Bodily-Kinesthetic</li><li>• Interpersonal</li><li>• Musical</li><li>• Spatial</li></ul> <p><b>Instructional Strategies</b></p> <ul style="list-style-type: none"><li>• Identifying Similarities and Differences</li><li>• Reinforcing Effort and Providing Recognition</li></ul> <p><b>SIOP – ESL</b></p> <ul style="list-style-type: none"><li>• Building Background</li><li>• Guided Practice</li><li>• Hands On Activities</li><li>• Integrations of Reading, Writing, Speaking, and Listening Skills Modeling</li><li>• Interaction</li><li>• Modeling</li><li>• Scaffolding</li><li>• Techniques to Make Concepts Clear</li></ul>
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## *f* and *p* cards

Cut-out and distribute one of each to each student.



<i>f</i>	<i>p</i>	<i>f</i>	<i>p</i>
<div style="display: flex; justify-content: space-between; align-items: center;">  <div> <b>COLUMBUS CITY SCHOOLS</b>  <b>VOCAL MUSIC CURRICULUM</b> </div>  </div>			

<b>Instructional Unit</b>	Grade 1, General Music, September
<b>Title:</b>	<b>Tempo, Tempo, Tempo!</b>
<b>Subject:</b>	General Music
<b>Grade Range:</b>	1
<b>Description:</b>	Students identify and respond to various tempi orally and through drama and movement.
<b>Duration:</b>	40 minutes
<b>Author:</b>	Connie Blanchette
<b>Publisher:</b>	Columbus City Schools
<b>Keywords:</b>	Tempo; Tempi; Slow; Fast; Slower; Faster

- Content Standard 6:**      Listening to, analyzing, responding to, and describing music
- Benchmark A:      Listen to a varied repertoire of music and describe it utilizing musical terminology.
- GLI 4:      Identifies and responds to tempo and tempo changes: fast, slow, faster, and slower. GM16A4



### **Lesson Assessment**

- Students create a drama based on “The Old Gray Cat.” They discuss and respond to the change in tempo.

- Students use the “Little Bird” dance movements to identify and respond to the faster tempo.
- Students listen to “Hungarian Dance No. 6,” and follow a listening map that shows the tempo pattern.

### **Pre-Assessment**

- Teacher plays “Little Red Caboose” (Share the Music 1 – Teacher’s Edition, page T106; Share the Music 1 – Piano Accompaniments, page 67), on the keyboard or piano, while students indicate the tempo change (faster to slower) by saying “ch-ch-ch-ch” faster and slower. Add the movement at the bottom of page T107. Students discuss faster and slower as they look at the visual example on Share the Music 1 – Big Book, page 36-37.

### **Instructional Strategies**

- Students listen to “The Old Gray Cat” and discuss the tempi for each verse (Share the Music 1 – Teacher’s Edition, page T30; CD 1, track 20).
- Teacher divides the class into six groups and assigns one verse to each group. Each group designs a drama for their verse, with tempi in mind (Formative Assessment), and divides the students.
- Each group decides on a movement that matches the tempo and words for their verse.
- Each group performs its drama as they listen to the verses of “The Old Gray Cat” (Summative Assessment).
- Teacher shows the class “Little Bird” (Share the Music 1 – Big Book, pages 38-39; Share the Music 1 – Teacher’s Edition, page T118-T119). Individual students share the movements they see for each four beats of the dance.
- Class listens to the short version of “Little Bird” (Share the Music 1 – Teacher’s Edition, page T119; CD 3, track 4), and practices the movements. They move to the tempo changes in the long version (CD 3, track 5; Summative Assessment).

- Individual students describe how the tempo becomes faster and how an increasing tempo makes them feel (Summative Assessment).
- Students read about “Hungarian Dance No. 6” (Share the Music 1 – Big Book, pages 10-11; Share the Music 1 – Teacher’s Edition, page T42-T43). They listen to “Hungarian Dance No. 6” (CD 1, track 27), and respond by pointing to the appropriate tempo square on the listening map (Summative Assessment).
- Students share their opinions about why a composer like Brahms would use different tempi (Summative Assessment).

### **District Adopted Textbook/Supplemental Materials**

- Share the Music 1 – Teacher’s Edition
- Share the Music 1 – Big Book
- Share the Music 1 – Piano Accompaniments
- Share the Music 1, CDs 1 and 3

### **Materials/Resources**

- Keyboard or piano
- CD player


### **Re-Teach**

- Teacher reads “The Story of Epaminondas” (Share the Music 1 – Teacher’s Edition, pages T128-T131), while students read the repeated words up and down the hill (Share the Music – Big Book, pages 32-33): fast, gradually slower and then faster. Creativity is used with repeated phrases of the animals and the train, slow (sad) for his good-byes and fast (excited) for his returns. Students unable to master the GLI join in on the phrases of the story and share why tempo adds to the story.

### **Extension**

- Students draw their own designs for fast and slow music as they listen to “Hungarian Dance No. 6” (Share the Music 1, CD 1, track 27), or other musical examples.

  
**Interdisciplinary Connections**

- Social Studies Skills and Methods C – Communicate information orally, visually or in writing.
  - Informational, Technical and Persuasive Text Standard D – Visual aids as sources to gain additional information from text.
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## **Organizers**

<p><b>Teaching Methods</b></p> <ul style="list-style-type: none"> <li>• Brainstorming</li> <li>• Cooperative Learning</li> <li>• Demonstrations</li> <li>• Discovery Learning</li> <li>• Discussions</li> <li>• Dramatic Play Drills</li> <li>• Hands-On Learning</li> <li>• Integrated Instruction</li> <li>• Multiple Activities</li> <li>• Role-Playing</li> <li>• Simulations and Games</li> <li>• Visual Instruction</li> </ul> <p><b>Grouping</b></p> <ul style="list-style-type: none"> <li>• Individualized Instruction</li> <li>• Large Group Instruction</li> <li>• Small Group Instruction</li> </ul> <p><b>Assessment</b></p> <ul style="list-style-type: none"> <li>• Authentic Assessment</li> <li>• Curriculum Based Assessment</li> <li>• Observation</li> </ul> <p><b>Student Groupings</b></p> <ul style="list-style-type: none"> <li>• Class</li> <li>• Grade</li> <li>• Heterogeneous Grouping</li> <li>• Large Group Instruction</li> </ul>	<p><b>Bloom's Taxonomy of Cognitive Objectives</b></p> <ul style="list-style-type: none"> <li>• I Knowledge</li> <li>• II Comprehension</li> <li>• III Application</li> <li>• IV Analysis</li> <li>• V Synthesis</li> <li>• VI Evaluation</li> </ul> <p><b>Gardner's Multiple Intelligences: Learning Styles</b></p> <ul style="list-style-type: none"> <li>• Bodily-Kinesthetic</li> <li>• Interpersonal</li> <li>• Musical</li> <li>• Spatial</li> </ul> <p><b>Instructional Strategies</b></p> <ul style="list-style-type: none"> <li>• Cooperative Learning</li> <li>• Identifying Similarities and Differences</li> <li>• Reinforcing Effort and Providing Recognition</li> </ul> <p><b>SIOP – ESL</b></p> <ul style="list-style-type: none"> <li>• Building Background</li> <li>• Guided Practice</li> <li>• Hands On Activities</li> <li>• Integrations of Reading, Writing, Speaking, and Listening Skills Modeling</li> <li>• Interaction</li> <li>• Meaningful Content and Language Activities</li> <li>• Scaffolding</li> <li>• Techniques to Make Concepts Clear</li> </ul>
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## COLUMBUS CITY SCHOOLS VOCAL MUSIC CURRICULUM



<b>Instructional Unit</b>	Grade 1, General Music, September
<b>Title:</b>	<b>Evaluating a Variety of Genres</b>
<b>Subject:</b>	General Music
<b>Grade Range:</b>	1
<b>Description:</b>	Students discuss and respond to a variety of genres with different moods, feelings or images.
<b>Duration:</b>	40 minutes
<b>Author:</b>	Connie Blanchette
<b>Publisher:</b>	Columbus City Schools
<b>Keywords:</b>	Feelings; Moods; Images; Genres

**Content Standard 7:** Evaluating music and music performances


Benchmark B: Demonstrate how music communicates meaning of lyrics, feelings, moods, or images.

GLI 1: Discusses and responds to a variety of genres showing different feelings, moods, or images. GM17B1


### **Lesson Assessment**

- Students listen to and sing a variety of genres. They discuss how they feel as they listen to “Playground Marching Band” compared to “Turn Me ‘Round,” and respond with a different movement for each song. They listen to “Flight of the Bumblebee,” and share the images brought to mind.

## **Pre-Assessment**

- Students listen to “Battle Hymn of the Republic” (Share the Music 1 – Teacher’s Edition, page T264; CD 5, track 37), and say the words of the repeated phrase. Teacher discusses the meaning of the words in the song as well as the images they bring to mind. Students sing the song and share how it makes them feel.
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## **Instructional Strategies**

- Students listen to “The Playground Marching Band” (Share the Music 1 – Teacher’s Edition, pages T56-T57; CD 1, track 41), and then discuss the many different images they see in their mind after hearing it.
  - Individual students respond by sharing the way this song makes them want to move (Formative Assessment).
  - As everyone listens again, the teacher responds with the movements of marching and playing pretend instruments and invites students to respond with their movements.
  - Students discuss the mood they are in after listening and responding to this song (Summative Assessment).
  - Students listen to and learn “Turn Me ‘Round” (Share the Music 1 – Teacher’s Edition, page T300; CD 6, track 31). Teacher shares the history and meaning of this song from the bottom of page T300, and emphasizes the determination that should be reflected as they walk to the beat of this song.
  - After singing and moving to “Turn Me ‘Round,” students discuss their feelings and compare them to the previous song (Summative Assessment).
  - Teacher explains that students will hear a listening example and receive paper on which to draw the images that come to mind. Students listen to “Flight of the Bumblebee” (Share the Music 1 – Teacher’s Edition, page T95; CD 2, track 38), and draw the images the music inspires in them. Individual students discuss them (Type 1 drawing; Summative Assessment).
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### **District Adopted Textbook/Supplemental Materials**

- Share the Music 1 – Teacher’s Edition
- Share the Music 1, CDs 1, 2 and 6

### **Materials/Resources**

- CD player
- Plain paper and pencils
- *Feelings and Mood Venn Diagram Worksheet (Re-Teach)*



### **Re-Teach**

- Students play the game “A-Tisket-A-Tasket” (Share the Music 1 – Teacher’s Edition, page T38; CD 1, track 23), listen to “A-Tisket-A-Tasket” (Share the Music 1 – Teacher’s Edition, page T303; CD 6, track 34), and compare the two. Teacher makes a Venn diagram on the board (see *Feelings and Mood Venn Diagram Worksheet*) and asks a few volunteers to share feelings, moods or images that are alike and different. The teacher encourages those previously having difficulty to help add to the chart.

### **Extension**

- Students take time to make their image responses to “Flight of the Bumblebee” colorful and complete works of art for a First Grade “Special Work” bulletin board.



### **Linked Materials**


- *Feelings, Moods, Images Venn Diagram*



### **Interdisciplinary Connections**

- Social Studies Skills and Methods C – Communicate information orally, visually or in writing.

### **Writing Connections**

- Venn diagram
  - Type 1 drawing
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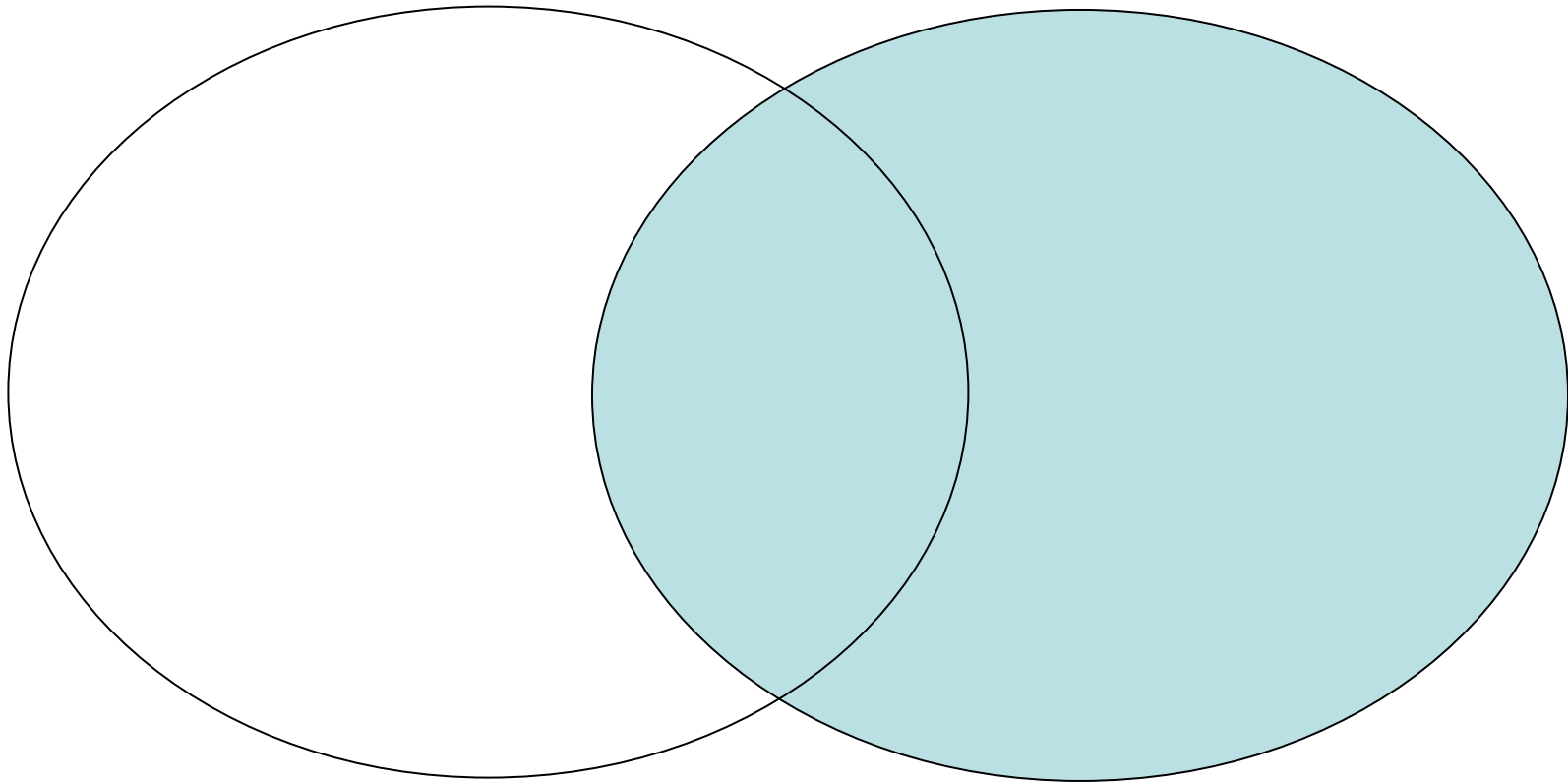
## **Organizers**

<p><b>Teaching Methods</b></p> <ul style="list-style-type: none"><li>• Brainstorming</li><li>• Discovery Learning</li><li>• Discussions</li><li>• Hands-On Learning</li><li>• Integrated Instruction</li><li>• Multiple Activities</li><li>• Simulations and Games</li><li>• Visual Instruction</li></ul> <p><b>Grouping</b></p> <ul style="list-style-type: none"><li>• Individualized Instruction</li><li>• Large Group Instruction</li></ul> <p><b>Assessment</b></p> <ul style="list-style-type: none"><li>• Authentic Assessment</li><li>• Curriculum Based Assessment</li><li>• Observation</li></ul> <p><b>Student Groupings</b></p> <ul style="list-style-type: none"><li>• Class</li><li>• Grade</li><li>• Heterogeneous Grouping</li><li>• Large Group Instruction</li></ul>	<p><b>Bloom's Taxonomy of Cognitive Objectives</b></p> <ul style="list-style-type: none"><li>• I Knowledge</li><li>• II Comprehension</li><li>• III Application</li><li>• IV Analysis</li><li>• V Synthesis</li><li>• VI Evaluation</li></ul> <p><b>Gardner's Multiple Intelligences: Learning Styles</b></p> <ul style="list-style-type: none"><li>• Bodily-Kinesthetic</li><li>• Interpersonal</li><li>• Musical</li><li>• Spatial</li></ul> <p><b>Instructional Strategies</b></p> <ul style="list-style-type: none"><li>• Identifying Similarities and Differences</li><li>• Reinforcing Effort and Providing Recognition</li></ul> <p><b>SIOP – ESL</b></p> <ul style="list-style-type: none"><li>• Building Background</li><li>• Guided Practice</li><li>• Hands On Activiites</li><li>• Integrations of Reading, Writing, Speaking, and Listening Skills Modeling</li><li>• Interaction</li><li>• Scaffolding</li><li>• Techniques to Make Concepts Clear</li></ul>
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## Feelings, Moods, Images Venn Diagram

**“A-Ticket-A-Tasket” Game**

**“A-Ticket-A-Tasket” sung by Ella**





## COLUMBUS CITY SCHOOLS VOCAL MUSIC CURRICULUM



<b>Instructional Unit</b>	Grade 1, General Music, September
<b>Title:</b>	<b>Music Around the World</b>
<b>Subject:</b>	General Music
<b>Grade Range:</b>	1
<b>Description:</b>	Students sing, listen and move to music from world cultures.
<b>Duration:</b>	40 minutes
<b>Author:</b>	Connie Blanchette
<b>Publisher:</b>	Columbus City Schools
<b>Keywords:</b>	Sing; Listen; Move; African/American; Spanish; Japanese; Native American

**Content Standard 9:**      Understanding music in relation to history and culture

Benchmark A:      Identify by genre or style and respond to music from various historical periods and diverse cultures.

GLI 1:      Sings, listens and moves to music from world cultures.  
GM19A1

### **Lesson Assessment**

- Students move, listen to and sing songs from Native American, African American, Spanish and Japanese cultures.

## **Pre-Assessment**

- Students listen to “Kaich Akum” (Share the Music 1 – Teacher’s Edition, page T78; CD 2, track 15). The children rock in various ways (bottom of page T79) to the beat of this Native American lullaby and learn the meaning of the words.


## **Instructional Strategies**

- Students sing “A-Tisket-A-Tasket” (Share the Music 1 – Teacher’s Edition, page T26; CD 1, track 18), and play the game with indoor rules by forming a sit down circle. “It” walks to the beat around the outside of the circle with a basket (with yellow and green ribbons) or beanbag. “It” drops the basket on the words “drops it” behind a child. The child picks up the basket and follows “it,” both moving at a fast walk tempo (double time). If “it” is tapped before taking the new child’s seat, “it” sits in the middle until another child is tapped. The game begins again with the chaser as “it.”
- Teacher informs the students this song and game are from the St. Croix in the Virgin Islands (pointing to the area on a world map) and asks the children to think of a similar game played in the United States (e.g., “Duck, Duck, Goose;” Summative Assessment).
- Teacher tells the students the next musical journey is to South America and the song is in Spanish.
- Students listen to “A la rueda rueda” (Share the Music 1 – Teacher’s Edition, page T38-T39; CD 1, track 23), and learn the song and dance as directed at the bottom of page T39 (Summative Assessment).
- Students listen to “Kobuta” (Share the Music 1 – Big Book, pages 66-67; Share the Music 1 – Teacher’s Edition, page T198-T199; CD 4, track 34), a song from Japan in the continent of Asia.
- Students learn the Japanese words and sing the song (Summative Assessment).
- Students aurally identify excerpts from each musical selection (Summative Assessment).

### **District Adopted Textbook/Supplemental Materials**

- Share the Music 1 – Teacher’s Edition
- Share the Music 1 – Big Book
- Share the Music 1, CDs 1, 2 and 4


### **Materials/Resources**

- CD player
  - Beanbag or basket (with yellow and green ribbons)
  - World map
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### **Re-Teach**

- Students needing extra help listen to other examples of songs from the same world cultures, but focus more on the accompaniment.

### **Extension**

- Students help make a bulletin board display or scrapbook of people around the world with pictures of instruments and dancers as well as titles of songs students have sung from that culture.
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### **Interdisciplinary Connections**

- Social Studies Skills and Methods C – Communicate information orally, visually or in writing.
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## **Organizers**

<p><b>Teaching Methods</b></p> <ul style="list-style-type: none"><li>• Brainstorming</li><li>• Discovery Learning</li><li>• Discussions</li><li>• Hands-On Learning</li><li>• Integrated Instruction</li><li>• Multiple Activities</li><li>• Simulations and Games</li><li>• Visual Instruction</li></ul> <p><b>Grouping</b></p> <ul style="list-style-type: none"><li>• Individualized Instruction</li><li>• Large Group Instruction</li></ul> <p><b>Assessment</b></p> <ul style="list-style-type: none"><li>• Authentic Assessment</li><li>• Curriculum Based Assessment</li><li>• Observation</li></ul> <p><b>Student Groupings</b></p> <ul style="list-style-type: none"><li>• Class</li><li>• Grade</li><li>• Heterogeneous Grouping</li><li>• Large Group Instruction</li></ul>	<p><b>Bloom's Taxonomy of Cognitive Objectives</b></p> <ul style="list-style-type: none"><li>• I Knowledge</li><li>• II Comprehension</li><li>• III Application</li><li>• IV Analysis</li><li>• V Synthesis</li></ul> <p><b>Gardner's Multiple Intelligences: Learning Styles</b></p> <ul style="list-style-type: none"><li>• Bodily-Kinesthetic</li><li>• Interpersonal</li><li>• Musical</li><li>• Spatial</li></ul> <p><b>Instructional Strategies</b></p> <ul style="list-style-type: none"><li>• Identifying Similarities and Differences</li><li>• Reinforcing Effort and Providing Recognition</li></ul> <p><b>SIOP – ESL</b></p> <ul style="list-style-type: none"><li>• Building Background</li><li>• Integrations of Reading, Writing, Speaking, and Listening Skills Modeling</li><li>• Interaction</li><li>• Scaffolding</li></ul>
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## COLUMBUS CITY SCHOOLS VOCAL MUSIC CURRICULUM



<b>Instructional Unit</b>	Grade 1, General Music, October
<b>Title:</b>	<b>Solfege! Expressive Singing! Diverse Cultures!</b>
<b>Subject:</b>	General Music
<b>Grade Range:</b>	1
<b>Description:</b>	Students use solfege to learn playground songs from diverse cultures and then sing them with appropriate expression.
<b>Duration:</b>	40 minutes
<b>Author:</b>	Connie Blanchette
<b>Publisher:</b>	Columbus City Schools
<b>Keywords:</b>	Solfege; Curwen Hand Signs; Diverse Cultures; Expressive Singing

**Content Standard 1:** Singing, alone and with others, a varied repertoire of music

Benchmark B: Sing in groups, with appropriate expression, songs representing diverse genres and cultures.


GLI 1: Sings in groups, with appropriate expression, songs representing diverse genres and cultures. GM11B1

**Content Standard 5:** Reading and notating music


Benchmark B: Identify and utilize treble clef pitch notation.

GLI 1: Uses a system (solfege syllables, numbers, or letters) to read simple pitch notation (sol, mi, la) in the treble clef in G, F, and C pentatonic. GM15B1

## **Lesson Assessment**

- Students use the system of solfege (sol, mi, la) to read pitch notation phrases of “Little Sally Walker,” “We are Playing in the Forest” and “Round and ‘Round.” Students use appropriate expression while singing the songs.
- 

## **Pre-Assessment**

- Students review “Acka Backa” (Share the Music 1 – Big Book, pages 64-65; Share the Music 1 – Teacher’s Edition, page T192-T193), with solfege and Curwen Hand Signs (sol, la, mi) and then sing the words with appropriate expression.
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## **Instructional Strategies**

- Students sing with solfege and Curwen Hand Signs (sol, la, mi) the American Singing Game “We Are Playing in the Forest” (Share the Music 1 – Big Book, page 71; Share the Music 1 – Teacher’s Edition, page T203).
- Class sings the song with solfege to learn the melody and then reads the words out loud together. They discuss the joyous sound of the first two phrases and the anxious feeling of the last two and sing the song expressing this interpretation (Formative Assessment).
- Teacher introduces the singing game “Round and ‘Round,” from the West Indies (Share the Music 1 – Teacher’s Edition, page T204; CD 4, track 36), and asks the students to listen for the “sol la mi” phrases. Students practice the first and third lines with solfege and then learn the words and other phrases, singing with appropriate expression (Formative Assessment).
- Children review the African American singing game “Little Sally Walker” (Share the Music 1 – Teacher’s Edition, page T180; CD 4, track 19), and discuss ways to musically demonstrate the meaning of the words. They practice and then perform the song as a group (Summative Assessment).

- The teacher shows the class 6 flash cards:
  - 1) *Example 1* (Phrase 1 of “Little Sally Walker;” key of G)
  - 2) *Example 2* (Phrase 1 of “We are Playing in the Forest;” key of F)
  - 3) *Example 3* (Phrase 1 of “Round and ‘Round;” key of C)
  - 4) *Sally Walker*
  - 5) *Playing in the Forest*
  - 6) *‘Round and ‘Round*
- The students sing the phrases with solfege and match them to the song title (Summative Assessment).

### **District Adopted Textbook/Supplemental Materials**

- Share the Music 1 – Big Book
- Share the Music 1, CD 4
- Share the Music 1, Resource Master R•21 (Curwen Hand Signs)


### **Materials/Resources**

- CD player
- *Example 1 Flash Card* (Phrase 1 of “Little Sally Walker;” key of G)
- *Example 2 Flash Card* (Phrase 1 of “We are Playing in the Forest;” key of F)
- *Example 3 Flash Card* (Phrase 1 of “Round and ‘Round;” key of C)
- *Song Titles Flash Cards*
- *Singing Game Word Tree*


### **Re-Teach**

- Students who have trouble singing with appropriate expression share ways they express every day feelings. A peer or the teacher demonstrates those feelings with improvised musical phrases. The students then sing them with a small group.
- Students needing extra help with solfege practice by echo-singing the phrases.


### **Extension**

- Students play the games associated with each song.
  - In order to learn more about each culture represented in the singing games, students write a paragraph using the *Singing Game Word Tree* to organize their thoughts. To use the *Singing Game Word Tree*, students write the words that best describe all singing games in the top rectangle. Then they list the additional words that describe each culture's game in the rectangles underneath. Use these words to write one or more paragraphs about singing games. Hang the paragraphs in the classroom to share with other students.
  - Students sing solfege phrases from other songs.
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### **Linked Materials**

- *Example 1 Flash Card* (Phrase 1 of “Little Sally Walker;” key of G)
  - *Example 2 Flash Card* (Phrase 1 of “We are Playing in the Forest;” key of F)
  - *Example 3 Flash Card* (Phrase 1 of “Round and ‘Round;” key of C)
  - *Song Titles Flash Cards*
  - *Singing Game Word Tree*
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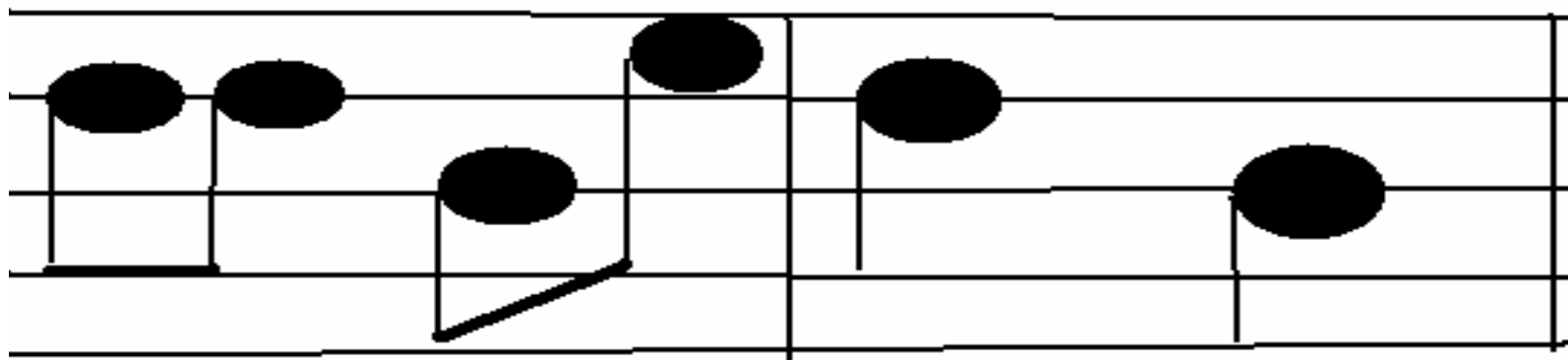
### **Written Connections**

- Graphic organizers
- 

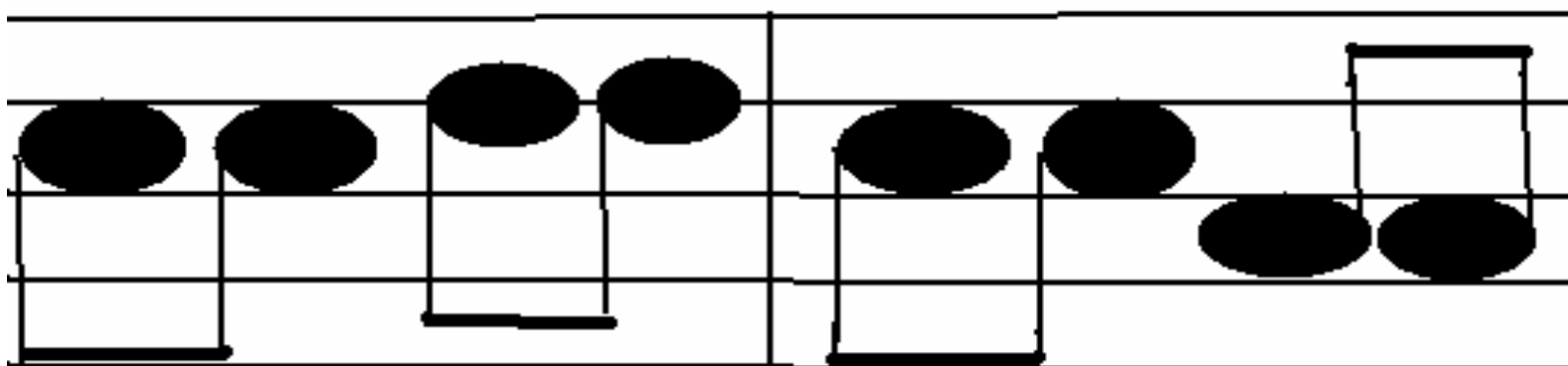
## **Organizers**

<p><b>Teaching Methods</b></p> <ul style="list-style-type: none"><li>• Brainstorming</li><li>• Demonstrations</li><li>• Discovery Learning</li><li>• Discussions</li><li>• Integrated Instruction</li><li>• Multiple Activities</li><li>• Simulations and Games</li><li>• Visual Instruction</li></ul> <p><b>Grouping</b></p> <ul style="list-style-type: none"><li>• Individualized Instruction</li><li>• Large Group Instruction</li></ul> <p><b>Assessment</b></p> <ul style="list-style-type: none"><li>• Authentic Assessment</li><li>• Curriculum Based Assessment</li><li>• Observation</li></ul> <p><b>Student Groupings</b></p> <ul style="list-style-type: none"><li>• Class</li><li>• Grade</li><li>• Heterogeneous Grouping</li><li>• Large Group Instruction</li></ul>	<p><b>Bloom's Taxonomy of Cognitive Objectives</b></p> <ul style="list-style-type: none"><li>• I Knowledge</li><li>• II Comprehension</li><li>• III Application</li><li>• IV Analysis</li><li>• V Synthesis</li><li>• VI Evaluation</li></ul> <p><b>Gardner's Multiple Intelligences: Learning Styles</b></p> <ul style="list-style-type: none"><li>• Interpersonal</li><li>• Intrapersonal</li><li>• Musical</li><li>• Naturalist</li><li>• Spatial</li></ul> <p><b>Instructional Strategies</b></p> <ul style="list-style-type: none"><li>• Reinforcing Effort and Providing Recognition</li></ul> <p><b>SIOP – ESL</b></p> <ul style="list-style-type: none"><li>• Building Background</li><li>• Guided Practice</li><li>• Integrations of Reading, Writing, Speaking, and Listening Skills Modeling</li><li>• Interaction</li><li>• Scaffolding</li><li>• Techniques to Make Concepts Clear</li></ul>
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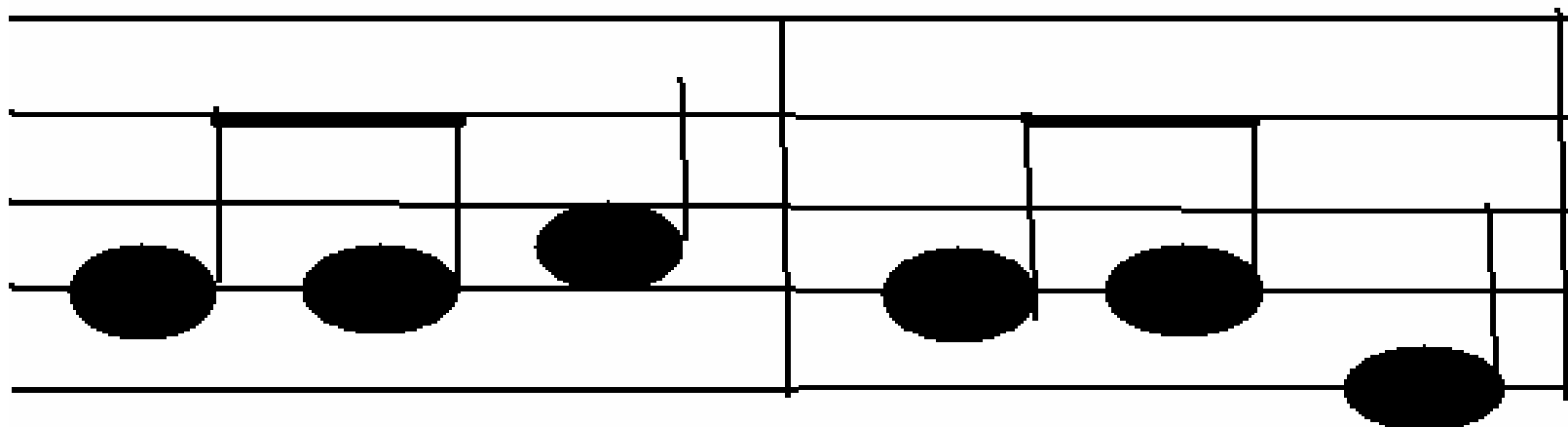
# Example 1 Flash Card



## Example 2 Flash Card



## Example 3 Flash Card



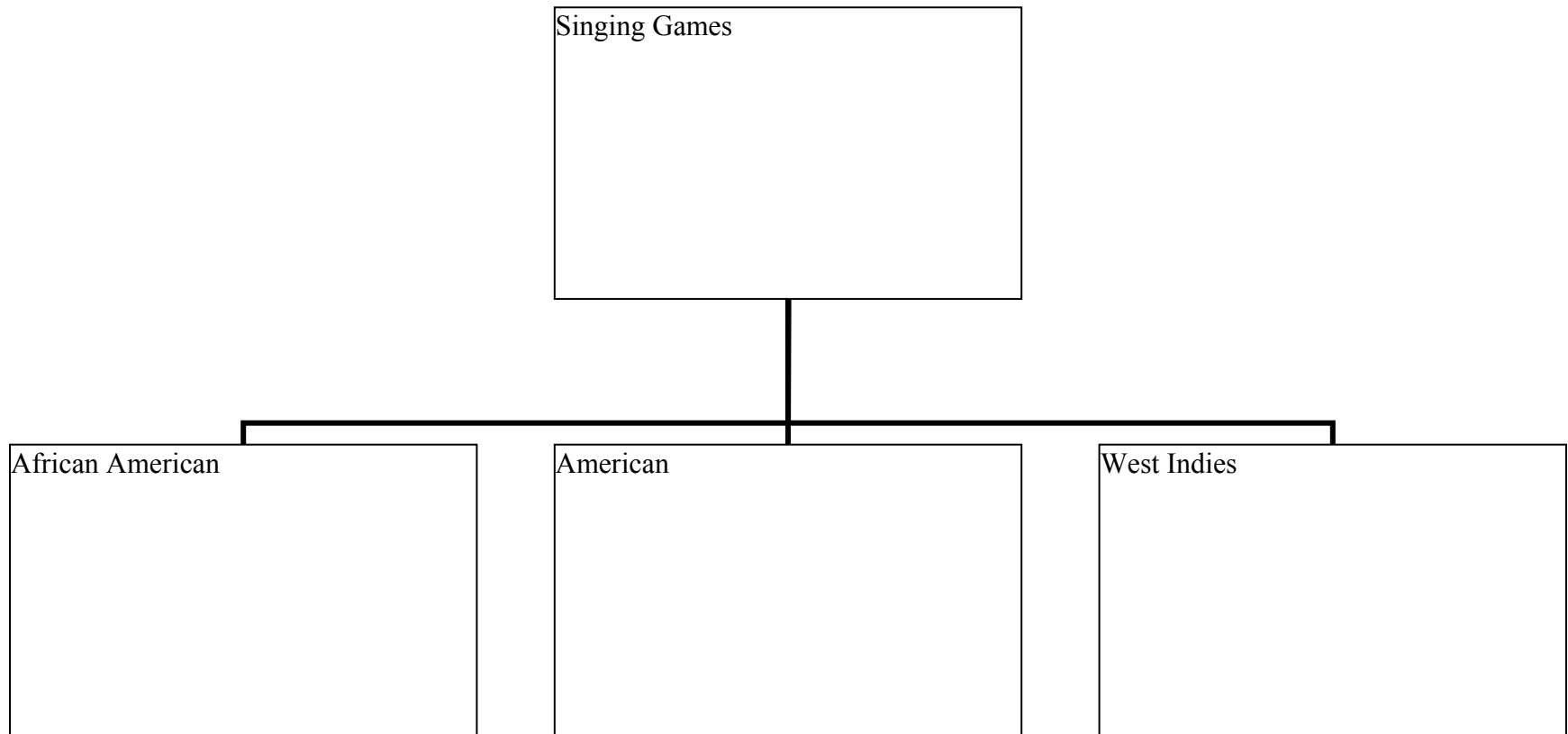
*Song Titles Flash Cards -- Cut out these three song titles to be used as Flash Cards for Summative Assessment of GM15B1*

**‘Round and ‘Round**

**Little Sally Walker**

**We Are Playing in  
the Forest**

# Word Tree for Singing Games





## COLUMBUS CITY SCHOOLS VOCAL MUSIC CURRICULUM



<b>Instructional Unit</b>	Grade 1, General Music, October
<b>Title:</b>	<b>High vs. Low and Melody vs. Accompaniment</b>
<b>Subject:</b>	General Music
<b>Grade Range:</b>	1
<b>Description:</b>	Students identify and respond to high and low melodic direction and distinguish between melody and accompaniment.
<b>Duration:</b>	40 minutes
<b>Author:</b>	Connie Blanchette
<b>Publisher:</b>	Columbus City Schools
<b>Keywords:</b>	Melodic Direction; Melody; Accompaniment

**Content Standard 6:** Listening to, analyzing, responding to, and describing music

Benchmark A: Listen to a varied repertoire of music and describe it utilizing musical terminology.

GLI 2: Identifies and responds to melodic direction: high and low.  
GM16A2

Benchmark B: Listen to a varied repertoire of music and analyze the structure.

GLI 2: Distinguishes between melody and accompaniment. GM16B2

### **Lesson Assessment**

- Students identify the low and high pitches of melodies and respond with singing and movement.
- Students recognize a melody played by the low tuba and high piccolo and the accompaniment played by other instruments.

## **Pre-Assessment**

- Students echo-sing high and low phrases, using “do mi sol la” and “la sol mi do,” sung and accompanied by the teacher on the piano, guitar or autoharp (basic chords).


## **Instructional Strategies**

- Students listen to and learn “Hunt the Cows” (Share the Music 1 – Teacher’s Edition, page T58; CD 2, track 1). They discover and sing the melodic direction of the “sol sol sol do” phrases in lines 3 and 4 using Curwen hand signs (Formative Assessment).
- Students listen to the accompaniment and sing along. They respond to the melodic direction by playing the game at the bottom of Share the Music 1 – Teacher’s Edition, page T58, and learn to hold each body position as they sing the low pitch (Summative Assessment).
- Students look at “High and Low” (Share the Music 1 – Big Book, pages 22-23; Share the Music 1 – Teacher’s Edition, page T74-T75). They find the tuba and piccolo and discuss how they are alike and different, including which is high and which is low (Formative Assessment).
- Students listen to “Wishy Washy” (Share the Music 1 – Teacher’s Edition, page T76; CD 2, track 13), and focus on when the melody is played by the piccolo or tuba and when it is accompanied by other instruments. They listen again and move hands up high when the piccolo plays the melody and low for the tuba (Formative Assessment).
- Teacher introduces “Wishy Washy” (Share the Music 1 – Teacher’s Edition, page T76; CD 2, track 14), and asks the students if they recognize the same melody, now with words for them to sing. Students learn the song with the accompaniment.
- Teacher splits the track and lets the students hear only the accompaniment or melody and asks them to distinguish between the two (Summative Assessment).
- Students sing the melody with no accompaniment and demonstrate the melodic direction of the last phrase with hand movements. They next sing “Wishy Washy” with the accompaniment (Summative Assessment).

## **District Adopted Textbook/Supplemental Materials**

- Share the Music 1 – Teacher’s Edition
- Share the Music 1 – Big Book
- Share the Music 1, CD 2


## **Materials/Resources**

- CD player
  - Keyboard
  - Piano, guitar or autoharp
  - *Large Staff Paper* (Extension)
  - Checker pieces, bingo chips or gallon jug lids (Extension)
- 

## **Re-Teach**

- Students who have trouble with melodic direction watch the teacher demonstrate several high/low phrases on a xylophone held vertically with largest bar closest to the floor. They move their hands higher and lower to match.
- Those needing help distinguishing between melody and accompaniment listen to a song sung a cappella and with autoharp, piano and then CD accompaniment.

## **Extension**

- Students use *Large Staff Paper* and checker pieces (or bingo chips or gallon jug lids) for the notes to show the direction of various melodic examples sung or played by the teacher [and eventually other students].
  - Students follow Objective 2 (Share the Music 1 – Teacher’s Edition, page T74).
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## **Linked Materials**

*Large Staff Paper*

## **Organizers**

<p><b>Teaching Methods</b></p> <ul style="list-style-type: none"><li>• Brainstorming</li><li>• Demonstrations</li><li>• Discovery Learning</li><li>• Discussions</li><li>• Hands-On Learning</li><li>• Multiple Activities</li><li>• Role-Playing</li><li>• Simulations and Games</li><li>• Visual Instruction</li></ul> <p><b>Grouping</b></p> <ul style="list-style-type: none"><li>• Individualized Instruction</li><li>• Large Group Instruction</li><li>• Small Group Instruction</li></ul> <p><b>Assessment</b></p> <ul style="list-style-type: none"><li>• Authentic Assessment</li><li>• Curriculum Based Assessment</li><li>• Informal Assessment</li><li>• Observation</li></ul> <p><b>Student Groupings</b></p> <ul style="list-style-type: none"><li>• Class</li><li>• Grade</li><li>• Heterogeneous Grouping</li><li>• Large Group Instruction</li></ul>	<p><b>Bloom's Taxonomy of Cognitive Objectives</b></p> <ul style="list-style-type: none"><li>• I Knowledge</li><li>• II Comprehension</li><li>• III Application</li><li>• IV Analysis</li><li>• V Synthesis</li><li>• VI Evaluation</li></ul> <p><b>Gardner's Multiple Intelligences: Learning Styles</b></p> <ul style="list-style-type: none"><li>• Bodily-Kinesthetic</li><li>• Interpersonal</li><li>• Intrapersonal</li><li>• Musical</li><li>• Spatial</li></ul> <p><b>Instructional Strategies</b></p> <ul style="list-style-type: none"><li>• Identifying Similarities and Differences</li><li>• Reinforcing Effort and Providing Recognition</li></ul> <p><b>SIOP – ESL</b></p> <ul style="list-style-type: none"><li>• Building Background</li><li>• Guided Practice</li><li>• Hands On Activities</li><li>• Integrations of Reading, Writing, Speaking, and Listening Skills Modeling</li><li>• Interaction</li><li>• Modeling</li><li>• Scaffolding</li><li>• Techniques to Make Concepts Clear</li></ul>
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## **Large Staff Paper**





## COLUMBUS CITY SCHOOLS VOCAL MUSIC CURRICULUM



<b>Instructional Unit</b>	Grade 1, General Music, October
<b>Title:</b>	<b>Music, Art, Social Studies, Hurrah!</b>
<b>Subject:</b>	General Music
<b>Grade Range:</b>	1
<b>Description:</b>	Students recognize connections between the arts and social studies and describe how music is used for a variety of occasions. They discuss the identities of the artist and authors and learn more about their works.
<b>Duration:</b>	40 minutes
<b>Author:</b>	Connie Blanchette
<b>Publisher:</b>	Columbus City Schools
<b>Keywords:</b>	Independent Singing; Expression; Dynamics; Tempi

**Content Standard 8:** Understanding relationships between music, the other arts, and disciplines outside the arts

Benchmark B: Describe and demonstrate ways in which the principles and subject matter of other disciplines are interrelated with those of music.


GLI 1: Recognizes connections between musical experiences and another subject area. GM18B1

**Content Standard 9:** Understanding music in relation to history and culture


Benchmark C: Identify the uses and suitability of music in their daily experiences and in other cultures.

GLI 1: Describes how music is used for a variety of occasions (e.g., birthday, holiday). GM19C1

### **Lesson Assessment**

- Students connect the arts to social studies by discovering the culture and family history of an artist.
  - Students describe how music is used for birthdays and patriotic occasions and how the events are influenced by culture.
- 

### **Pre-Assessment**

- Students sing “The Battle Hymn of the Republic” (Share the Music 1 – Teacher’s Edition, page T264; CD 5, track 37).
  - Using *Information About the “Battle Hymn of the Republic,”* teacher shares information about the lyricist and reviews the purpose and history of the song. Class discusses what soldiers might have done when they sang/heard this song.
- 

### **Instructional Strategies**

- Students read the title and directions on Share the Music 1 – Big Book, page 93 (Share the Music 1 – Teacher’s Edition, page T267), and listen to the patriotic song “You’re a Grand Old Flag” (Share the Music 1, CD 5, track 39). After marching to this song, the class determines that the song is about our flag and discusses how that makes it patriotic.
- Teacher uses the Social Studies Connection at the bottom of Share the Music 1 – Teacher’s Edition, page T266, to tell students more about patriotism and patriotic music in our country. The students discuss how they identify with the music (Formative Assessment).
- The class reads about and listens to “Birthday Montage” (Share the Music 1 – Teacher’s Edition, page T271; Share the Music 1 – Big Book, page 94; CD 5, track 42), and describes how the music is used for an occasion in several different cultures. They share ways their family celebrates their birthdays (Summative Assessment).

- Students learn and sing the lullaby “Kaich Akum” (Share the Music 1 – Teacher’s Edition, page T77; CD 2, track 15). Teacher shares the meaning of the words, asks the class to share how they think culture and family traditions influence Ernest Siva and for what occasion this song might be sung. Teacher shows the class a picture of the singer from *Linda Lomahaftewa and Ernest Siva* Handout (Summative Assessment).
- Students view the painting by Linda Lomahaftewa (Share the Music 1 – Teacher’s Edition, page T362) and share its connection to the song by Ernest Siva. They identify the author and more paintings from *Linda Lomahaftewa and Ernest Siva* Handout (Summative Assessment).
- Class discusses the connections between the arts and social studies and how the music examples today are used for various occasions (Summative Assessment).

### **District Adopted Textbook/Supplemental Materials**

- Share the Music 1 – Teacher’s Edition
- Share the Music 1 – Big Book
- Share the Music 1, CDs 2 and 5


### **Materials**

- CD player
- *Information About the “Battle Hymn of the Republic”* Handout
- *Linda Lomahaftewa and Ernest Siva* Handout


### **Re-Teach**

- Students who have trouble relating music to social studies read the words about holiday songs in Share the Music 1 – Teacher’s Edition, pages T296-T299, and Share the Music 1 – Teacher’s Edition, page T108-T111, to learn more about people and their music.
- Students who cannot describe how music is used for an occasion interview another peer and an adult with the question “How do you use music for an occasion like your birthday or a holiday?” Students report their findings.


### **Extension**

- Students draw a picture and write a paragraph about their family celebrating an occasion with music.
  - Students identify the original manuscript in “*Information About the Battle Hymn of the Republic*” and original artwork on the *Linda Lomahaftewa and Ernest Siva* Handout and discuss how each person’s work was influenced.
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### **Linked Materials**

- *Information About the “Battle Hymn of the Republic*
  - *Linda Lomahaftewa and Ernest Siva* Handout
- 

### **Interdisciplinary Connections**

- People in Society A – Identify practices and products of diverse cultures.
  - People in Society B – Identify ways that different cultures within the United States and the world have shaped our national heritage.
  - Informational, Technical and Persuasive Text D – Visual aids as sources to gain additional information from text.
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## **Organizers**

<p><b>Teaching Methods</b></p> <ul style="list-style-type: none"><li>• Brainstorming</li><li>• Demonstrations</li><li>• Discovery Learning</li><li>• Discussions</li><li>• Dramatic Play Drills</li><li>• Integrated Instruction</li><li>• Interdisciplinary</li><li>• Multiple Activities</li><li>• Questioning Techniques</li><li>• Role Playing</li><li>• Simulations and Games</li><li>• Visual Instruction</li></ul> <p><b>Grouping</b></p> <ul style="list-style-type: none"><li>• Heterogeneous Grouping</li><li>• Individualized Instruction</li><li>• Large Group Instruction</li></ul> <p><b>Assessment</b></p> <ul style="list-style-type: none"><li>• Authentic Assessment</li><li>• Curriculum Based Assessment</li><li>• Observation</li></ul> <p><b>Student Groupings</b></p> <ul style="list-style-type: none"><li>• Class</li><li>• Grade</li><li>• Heterogeneous Grouping</li><li>• Large Group Instruction</li></ul>	<p><b>Bloom's Taxonomy of Cognitive Objectives</b></p> <ul style="list-style-type: none"><li>• I Knowledge</li><li>• II Comprehension</li><li>• III Application</li><li>• IV Analysis</li><li>• V Synthesis</li><li>• VI Evaluation</li></ul> <p><b>Gardner's Multiple Intelligences: Learning Styles</b></p> <ul style="list-style-type: none"><li>• Bodily-Kinesthetic</li><li>• Interpersonal</li><li>• Intrapersonal</li><li>• Musical</li><li>• Spatial</li></ul> <p><b>Instructional Strategies</b></p> <ul style="list-style-type: none"><li>• Identifying Similarities and Differences</li><li>• Reinforcing Effort and Providing Recognition</li></ul> <p><b>SIOP – ESL</b></p> <ul style="list-style-type: none"><li>• Building Background</li><li>• Guided Practice</li><li>• Integrations of Reading, Writing, Speaking, and Listening Skills Modeling</li><li>• Interaction</li><li>• Modeling</li><li>• Scaffolding</li><li>• Techniques to Make Concepts Clear</li></ul>
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## Information about “The Battle Hymn of the Republic”

In 1861, after a visit to a Union Army Camp, Julia Ward Howe wrote the poem that came to be called “The Battle Hymn of the Republic.” It was published in February 1862 in *The Atlantic Monthly*. Howe reported in her autobiography that she wrote the verses to meet a challenge by a friend—Rev. James Freeman Clarke. As an unofficial anthem, Union soldiers sang “John Brown’s Body.” Confederate soldiers sang it with their own version of the words. Clarke thought that there should be more uplifting words to the tune.

Howe met Clarke’s challenge. The poem has become perhaps the best-known Civil War song of the Union Army, and has come to be a well-loved American patriotic anthem. The words, as published in the February 1862 issue of *The Atlantic Monthly*, are changed, as documented in her *Reminiscences 1819-1899* (which was published in 1899). Later versions have been adapted to more modern usage and to the theological inclinations of the groups using the song.

[http://womenshistory.about.com/library/etext/bl\\_howe\\_battle\\_hymn.htm](http://womenshistory.about.com/library/etext/bl_howe_battle_hymn.htm)

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Mine eyes have seen the glory of the coming of the Lord.  
He is trampling out the vintage where the grapes of wrath are stored.  
He hath loosed the fateful lightning of His terrible swift sword;  
His truth is marching on!

CHORUS    Glory! Glory! Hallelujah! Glory! Glory! Hallelujah!  
                  Glory! Glory! Hallelujah! His truth is marching on.

I have seen Him in the watch-fires of a hundred circling camps;  
They have builded Him an altar in the evening dews and damps.  
I can read His righteous sentence by the dim and flaring lamps;  
His day is marching on!

CHORUS

I have read a fiery gospel writ in burnished rows of steel;  
As ye deal with my contemners, so with you my grace shall deal;  
Let the Hero born of woman crush the serpent with his heel,  
Since God is marching on!

CHORUS

He has sounded forth the trumpet that shall never call retreat;  
He is sifting out the hearts of men before His judgment-seat;  
Oh, be swift, my soul, to answer Him! Be jubilant, my feet!  
Our God is marching on!

CHORUS

In the beauty of the lilies Christ was born across the sea,  
With a glory in his bosom that transfigures you and me;  
As he died to make men holy, let us die to make men free,  
While God is marching on!

CHORUS



## Linda Lomahaftewa

A Hopi Indian, Linda Lomahaftewa was born at Second Mesa near Phoenix, Arizona. She painted abstract geometric designs, using brilliant psychedelic colors that reminded her of the glow of the Arizona desert. Her work is symbolic, related to sacred Indian meanings such as the four sacred directions.



She studied at the Institute of American Indian Art from 1962 to 1965 and earned an M.F.A. from the San Francisco Art Institute in 1971. She taught at California State University in Sonoma, at Berkeley, and then was on the faculty of the Institute of American Indian Art.

Source: "American Women Artists," by Charlotte Streifer Rubinstein

## Ernest Siva



Story teller, tradition bearer, ethnomusicologist, musician, and Cahuilla birdsinger are all words which describe Ernest Siva. He is a California Indian who actively works to promote and preserve native American culture and music. Siva comes from the Morongo Reservation in Banning, California. He is one of the founders of the Maki Museum at Morongo. In addition to his efforts to preserve the traditional Cahuilla Bird Songs, he has also worked to preserve the Serrano language. His Native American language has been all but lost and with it the history of the Serrano people, as history is told from person to person in the language of its people. His work not only preserves the history of his people, but also our American heritage.

## General Music Scope and Sequence

### First Grade

Month	Theme	GLI	Standard Benchmark GLI	OGT Social Studies Standards and Benchmarks	OGT English Language Arts Standards and Benchmarks
<b>Grading Period 2</b>					
<b>November</b>	Performing On Instruments	Performs music of diverse genres and cultures with a steady tempo and appropriate dynamics independently on an instrument.	GM12A1		
	Reading and Notating	Reads eighth and quarter notes and quarter rests.	GM15A1		
	Listening	Identifies and responds to tempo and tempo changes: fast, slow, faster, and slower.	GM16A4		
	Evaluating	Discusses and responds to a variety of genres showing different feelings, moods, or images.	GM17B1		Communications: Oral and Visual – A, C
	Relationships to Other Disciplines	Recognizes connections between musical experiences and another subject area.	GM18B1		
	Relation to History and Culture	Sings, listens, and moves to music from world cultures.	GM19A1	People in Society - A	
	Relation to History and Culture	Identifies uses of music in various cultures of the United States.	GM19A4		
	Relation to History and Culture	Recognizes a musician.	GM19D1		

<b>December</b>	Singing	Sings in groups, with appropriate expression, songs representing diverse genres and cultures.	GM11B1	Citizenship Rights and Responsibilities - A	
	Performing On Instruments	Performs bourdons or melodic ostinati, on pitched classroom instruments (e.g., xylophone, autoharp, resonator bells).	GM12A2		
	Improvising	Improvises selected lyrics of known songs.	GM13A1		
	Reading and Notating	Uses a system (solfege syllables, numbers, or letters) to read simple pitch notation (sol, mi, la) in the treble clef in G, F, and C pentatonic.	GM15B1		
	Evaluating	Discusses performances of self and others.	GM17A1		
	Relationships to Other Disciplines	Recognizes connections between musical experiences and another subject area.	GM18B1		
	Relation to History and Culture	Sings, listens, and moves to music from world cultures.	GM19A1	People in Society - A	
	Relation to History and Culture	Attends live music performances and demonstrates audience behavior appropriate for the context and style of music performed.	GM19B1	Citizenship Rights and Responsibilities - A	
<b>January</b>	Singing	Sings independently, with accurate rhythm and developing pitch, using correct posture.	GM11A1		
	Performing On Instruments	Performs music of diverse genres and cultures with a steady tempo and appropriate dynamics independently on an instrument.	GM12A1		
	Improvising	Improvises selected lyrics of known songs.	GM13A1		
	Composing	Creates, arranges, and performs music to accompany readings or dramatizations.	GM14A1	Social Studies Skills and Methods - C	

	Reading and Notating	Uses a system (solfege syllables, numbers, or letters) to read simple pitch notation (sol, mi, la) in the treble clef in G, F, and C pentatonic.	GM15B1		
	Listening	Identifies and responds to tempo and tempo changes: fast, slow, faster, and slower.	GM16A4		
	Evaluating	Discusses own and others' compositions, arrangements, and improvisations.	GM17A2		Research Standard – A
	Relationships to Other Disciplines	Identifies similar terms (e.g., patterns, expressions) in music and other art forms.	GM18A1		Research Standard - B



## COLUMBUS CITY SCHOOLS VOCAL MUSIC CURRICULUM



<b>Instructional Unit</b>	Grade 1, General Music, November
<b>Title:</b>	<b>Music and Musicians (A unit of two lessons)</b>
<b>Subject:</b>	General Music
<b>Grade Range:</b>	1
<b>Description:</b>	<b>Lesson One</b> - Students independently identify and then play music of diverse cultures and genres with a steady tempo and appropriate dynamics. Students recognize a musician. <b>Lesson Two</b> - Students read eighth and quarter notes and quarter rest from a song in Lesson One.
<b>Duration:</b>	2-40 minute lessons
<b>Author:</b>	Connie Blanchette
<b>Publisher:</b>	Columbus City Schools
<b>Keywords:</b>	Tempo; Dynamics; Cultures, Musicians; Eighth and Quarter Notes; Quarter Rest

**Content Standard 2:** Performing on instruments, alone and with others, a varied repertoire of music

Benchmark A: Perform music independently, with appropriate expression, representing diverse genres and cultures.

GLI 1: Performs music of diverse genres and cultures with a steady tempo and appropriate dynamics independently on an instrument. GM12A1

**Content Standard 5:** Reading and notating music

Benchmark A: Identify and utilize rhythm notation.

GLI 1: Reads eighth and quarter notes and quarter rests. GM15A1

<b>Content Standard 9:</b>	<u>Understanding music in relation to history and culture</u>
Benchmark A:	Identify by genre or style and respond to music from various historical periods and diverse cultures.
GLI 4:	Identifies uses of music in various cultures of the United States. GM19A4
Benchmark D:	Identify and describe roles of musicians in various music settings.
GLI 1:	Recognizes a musician. GM19D1

## **Lesson Assessment**

### **Lesson One**

- Students independently perform music of diverse cultures and genres on unpitched classroom instruments with a steady tempo and appropriate dynamics.
- Students share how different cultures in the United States use music for various holidays.
- Students recognize their teacher as a musician and recognize the musicians in musical listening examples.

### **Lesson Two**

- Students read rhythms from the board and identify rhythms the teacher performs.
- Students read eighth notes, quarter notes and quarter rests of “Jelly in the Bowl,” and then perform it.

## **Pre-Assessment**

### **Lesson One**

- Students sing the American Thanksgiving Rhyme “Pumpkin Song” (Share the Music 1 – Teacher’s Edition, page T279; Share the Music 1 – Big Book, page 99; CD 6, track 11), and clap softly on the hand-clapping icons (rests in the song).

### **Lesson Two**

- Students review flash cards like “*Flash Card with TAs, TI TIs and Rest.*”



## **Instructional Strategies**

### **Lesson One**

- Class discusses the history of Thanksgiving and the various ways different people in the United States celebrate this holiday.
- Students say the rhyme and loudly pat the icons for “Five Fat Turkeys” (Share the Music 1 – Teacher’s Edition, page T278; Share the Music 1 – Big Book, page 98; CD 6, track 11). They share how music is used to celebrate other holidays by different cultures in the United States (Summative Assessment).
- Students review “Kobuta” (Share the Music 1 – Teacher’s Edition, page T199; Share the Music 1 – Big Book, pages 66-67; CD 4, track 34) and clap the rhythm with the icons.
- Students are divided into three groups, one for each verse. Each group picks one of the three unpitched instruments and plays during their assigned verse with steady tempo and appropriate dynamics (Formative Assessment).
- Class listens to “El barquito” (Share the Music – Teacher’s Edition, page T191; Share the Music 1 – Big Book, page 63; CD 4, track 26), and claps the icons with hands out for the silent beat.
- Groups of students play the drums using the same rhythm pattern. Each individual plays the 2-line rhythm once as the music plays with a steady beat and appropriate dynamics (Summative Assessment).

- Teacher tells the class that the people playing the music for “El barquito” are called musicians, as is the teacher. S/he asks them to name some musicians they know and tell what makes them musicians (Formative Assessment).
- Class learns about Billy Taylor (*Recorded Lesson “Interview with Billy Taylor;” Share the Music 1 – Teacher’s Edition*, page T146-T147; CD 3, track 36), and listens to “C-A-G” (*Share the Music 1 – Big Book*, pages 46-47; CD 3, track 35). They determine that he is an American Musician and discuss how his music might be used (Summative Assessment).


## Lesson Two

- Students receive “*Flash Card with TAs, TI TIs and Rest.*” After the teacher demonstrates, they add the note heads with pencils or crayons (Formative Assessment).
- Students review the rhythm pattern for “El barquito,” from Lesson One (*Share the Music – Teacher’s Edition*, page T191; *Share the Music 1 – Big Book*, page 63; CD 4, track 26), and discover how the rhythm on “*Flash Card with TAs, TI TIs and Rest*” matches the icons.
- Students follow the rhythm on their papers and play it with unpitched instruments while they listen to the music (Formative Assessment).
- Class looks at “Jelly in the Bowl” (*Share the Music – Teacher’s Edition*, page T200-T201; *Share the Music 1 – Big Book*, page 69), and reads the notation. They clap the notes and bounce open hands on the rests (Summative Assessment).
- The class reads the words in rhythm.
- Students form two groups: movers and drummers. Drummers form a circle for the bowl and say the rhyme and play the rhythm. Movers are inside the circle and shake like jelly on the notes and jump on the rest. Groups switch parts (Formative Assessment).
- Teacher puts several numbered rhythm patterns with eighth and quarter notes and quarter rests on the board. Teacher claps one of the patterns and the class identifies which pattern was clapped. Individual students clap one of the patterns and the class identifies the pattern (Summative Assessment).

## **District Adopted Textbook/Supplemental Materials**

- Share the Music 1 - Teacher's Edition
- Share the Music 1 – Big Book
- Share the Music 1, CD, 3, 4 and 6
- Share the Music 1, Resource Masters 5•9 (Re-Teach)
- Share the Music 1, Resource Masters 5•3 (Extension)

## **Materials/Resources**

- CD player
  - *Flash Card with TAs, TI TIs and Rest*
  - Pencils or crayons
  - Chalk board and chalk
  - Drums and other unpitched classroom instruments
  - Paste and scissors (Extension)
- 

## **Re-Teach**

### **Lesson One**

- Students who have trouble performing music independently with a steady tempo and appropriate dynamics play with a peer.
- A volunteer musician (perhaps a parent) comes in to discuss and demonstrate his/her profession and culture. The purpose of this is to help those who have difficulty recognizing musicians and uses of music in different cultures of the United States.

### **Lesson Two**

- Partner students who have mastered the rhythmic reading GLIs to work with those who are having trouble reading eighth and quarter notes and quarter rests. Have them read the rhythms on Share the Music 1, Resource Master 5•9.

## **Extension**

### **Lesson One**

- Students cut and paste rest symbols onto the animal face outlines for “Kobuta” ([Share the Music 1](#), Resource Master 5•3).
- Students help make a bulletin board of cultural celebrations in the United States that use music and bring in ideas from their families.

### **Lesson Two**

- Students follow *Playing Instruments: Pitched* to accompany “Jelly in the Bowl” ([Share the Music 1 – Teacher’s Edition](#), page T201).



## **Linked Materials**

- *Flash Card with TAs, TI TIs and Rest*



## **Interdisciplinary Connections**

- Informational, Technical and Persuasive Text Standard D – Visual aids as sources to gain additional information from text.

## **Writing Connection**

- Graphic organizer



## **Organizers**

<p><b>Teaching Methods</b></p> <ul style="list-style-type: none"><li>• Brainstorming</li><li>• Demonstrations</li><li>• Discovery Learning</li><li>• Discussions</li><li>• Hands-On Learning</li><li>• Multiple Activities</li><li>• Simulations and Games</li><li>• Visual Instruction</li></ul> <p><b>Grouping</b></p> <ul style="list-style-type: none"><li>• Heterogeneous Grouping</li><li>• Individualized Instruction</li><li>• Large Group Instruction</li></ul> <p><b>Assessment</b></p> <ul style="list-style-type: none"><li>• Authentic Assessment</li><li>• Curriculum Based Assessment</li><li>• Observation</li><li>• Testing</li></ul> <p><b>Student Groupings</b></p> <ul style="list-style-type: none"><li>• Class</li><li>• Grade</li><li>• Heterogeneous Grouping</li><li>• Individual</li><li>• Large Group Instruction</li></ul>	<p><b>Bloom's Taxonomy of Cognitive Objectives</b></p> <ul style="list-style-type: none"><li>• I Knowledge</li><li>• II Comprehension</li><li>• III Application</li></ul> <p><b>Gardner's Multiple Intelligences: Learning Styles</b></p> <ul style="list-style-type: none"><li>• Bodily-Kinesthetic</li><li>• Interpersonal</li><li>• Intrapersonal</li><li>• Musical</li><li>• Naturalist</li><li>• Spatial</li></ul> <p><b>Instructional Strategies</b></p> <ul style="list-style-type: none"><li>• Identifying Similarities and Differences</li><li>• Reinforcing Effort and Providing Recognition</li></ul> <p><b>SIOP – ESL</b></p> <ul style="list-style-type: none"><li>• Building Background</li><li>• Guided Practice</li><li>• Hands-On Activities</li><li>• Integrations of Reading, Writing, Speaking, and Listening Skills Modeling</li><li>• Interaction</li><li>• Scaffolding</li><li>• Techniques to Make Concepts Clear</li></ul>
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***Flash Card with TAs, TI TIs and Rest***





## COLUMBUS CITY SCHOOLS VOCAL MUSIC CURRICULUM



<b>Instructional Unit</b>	Grade 1, General Music, December
<b>Title:</b>	<b>Performance Time</b>
<b>Subject:</b>	General Music
<b>Grade Range:</b>	1
<b>Description:</b>	<b>Lesson One</b> Students practice accurate pitch as they improvise lyrics to a known song and prepare to perform a winter song with melodic ostinato. <b>Lesson Two</b> Students participate in a school concert with appropriate audience behavior and discuss theirs' and others' performance(s).
<b>Duration:</b>	2, 40 minute lessons
<b>Author:</b>	Connie Blanchette
<b>Publisher:</b>	Columbus City Schools
<b>Keywords:</b>	Melodic Ostinato; Improvise; Performance; Audience Behavior

**Content Standard 2:** Performing on instruments, alone and with others, a varied repertoire of music

Benchmark A: Perform music independently, with appropriate expression, representing diverse genres and cultures.

GLI 2: Performs bourdons or melodic ostinati, on pitched classroom instruments (e.g., xylophone, autoharp, resonator bells).  
GM12A2

**Content Standard 3:** Improvising melodies, variations, and accompaniments

Benchmark A: Create and perform melodies, variations, and accompaniments.

GLI 1: Improvises selected lyrics of known songs. GM13A1

**Content Standard 7:**        Evaluating music and music performances

Benchmark A:        Discuss performances and compositions.

GLI 1:        Discusses performances of self and others. GM17A1

**Content Standard 9:**        Understanding music in relation to history and culture

Benchmark B:        Demonstrate appropriate audience behavior.

GLI 1:        Attends live music performances and demonstrates audience behavior appropriate for the context and style of music performed. GM19B1



### **Lesson Assessment**

#### **Lesson One**

- Students sing a familiar song, improvise selected lyrics and practice good vocal quality.
- Students learn a new song for the winter concert and add a melodic ostinato.

#### **Lesson Two**

- Students participate in and watch the final practice for the winter concert and discuss the performance of self and others.



### **Pre-Assessment**

#### **Lesson One**

- Students echo-sing as the teacher leads “Hello, There,” with selected improvised lyrics. (Share the Music 1 – Teacher’s Edition, page xvi). Individual students suggest new lyrics and the class leads as the teacher echoes.

## Lesson Two

- Class discusses what their own audience behavior should be during a program and discuss times they have been in an audience.



## Instructional Strategies

### Lesson One

- Teacher sings “What Shall We Do on a Rainy Day,” and improvises selected lyrics to fit winter weather (Share the Music 1 – Teacher’s Edition, page T145). Using “sol mi la sol mi” pitch phrase, selected students improvise additional lyrics for winter weather and other individuals improvise answers (Summative Assessment).
- Class learns “North Winds Blow,” and identifies signs of winter (Share the Music 1 – Teacher’s Edition, page T280; CD 6, track 12). Students are divided into four groups and asked to practice accompaniment assignments for the winter concert. They take turns at each of the following stations:
  - **Ostinato:** Students play a steady beat of octave alternating F’s (lowest xylophones or bells available).
  - **Glissando:** On the rest in lines 1, 2 and 4, students play upward glissandos on glockenspiels (with E and B removed).
  - **Rhythm Birds:** Students play the rhythm of the words about the birds on triangles or finger cymbals. Words available from Share the Music 1, Resource Master C•8.
  - **Rhythm Bears:** Students play the rhythm of the words about the bears on the drum. Words available from Share the Music 1, Resource Master C•8 (Formative Assessment).
- Teacher assigns everyone a part for the program: singer or instrumentalist. Class practices “North Winds Blow” (Share the Music 1 – Teacher’s Edition, page T280) with the melodic ostinato and other accompaniments (Summative Assessment).

## **Lesson Two**

- Class sings “North Winds Blow” (Share the Music 1 – Teacher’s Edition, page T280) with the melodic ostinato and other accompaniments on the stage in preparation for the Winter Concert. The rest of the primary grades and teachers are the audience. Class then becomes the audience and demonstrates appropriate audience behavior (Formative Assessment).
- Students return to the classroom, discuss the dress rehearsal and what should be done to improve for the actual performance. They evaluate the other grade levels’ performances as well as improvements needed in audience behavior (Formative Assessment).
- Students perform “North Winds Blow” (Share the Music 1 – Teacher’s Edition, page T280) with the melodic ostinato and other accompaniments in the first half (primary) of the Winter Concert. They sit in the audience for the second half (intermediate) demonstrating appropriate behavior. After the concert, they discuss performances of self and others (Summative Assessment).

## **District Adopted Textbook/Supplemental Materials**

- Share the Music 1 – Teacher’s Edition
- Share the Music 1, CD 6
- Share the Music 1, Resource Master C•8

## **Materials/Resources**

- CD player
- Orff instruments (e.g., xylophone and glockenspiel)
- Triangles
- Finger cymbals
- Drums

## **Re-Teach**

### **Lesson One**

- Students who have trouble improvising lyrics work with a peer to come up with ideas and write or sing them together.
- Students who find it difficult to play the melodic ostinato practice one ostinato only with a proficient peer.

### **Lesson Two**

- Those who find it difficult to perform or have appropriate behavior are directed to stand next to a proficient and well-behaved peer while attending and performing in mini shows in various classrooms.

## **Extensions**

### **Lesson One**

- Students improvise lyrics about signs of winter for the songs “North Winds Blow” or “Lets Play in the Snow” (Share the Music 1 – Teacher’s Edition, pages T280-T281). They add chord accompaniment with hand bells or autoharps.

### **Lesson Two**

- Students watch and perform with Opera Columbus (or other group) in an in-school workshop.



## **Interdisciplinary Connections**

- Social Studies Citizenship Rights and Responsibilities A – Describe the results of cooperation in group settings and demonstrate the necessary skills.



## **Organizers**

<p><b>Teaching Methods</b></p> <ul style="list-style-type: none"><li>• Brainstorming</li><li>• Cooperative Learning</li><li>• Demonstrations</li><li>• Discovery Learning</li><li>• Discussions</li><li>• Dramatic Play Drills</li><li>• Hands-On Learning</li><li>• Integrated Instruction</li><li>• Multiple Activities</li><li>• Questioning Techniques</li><li>• Role-Playing</li><li>• Simulations and Games</li><li>• Visual Instruction</li></ul> <p><b>Grouping</b></p> <ul style="list-style-type: none"><li>• Heterogeneous Grouping</li><li>• Individualized Instruction</li><li>• Large Group Instruction</li><li>• Non-Graded Instructional Grouping</li><li>• Small Group Instruction</li></ul> <p><b>Assessment</b></p> <ul style="list-style-type: none"><li>• Authentic Assessment</li><li>• Curriculum Based Assessment</li><li>• Observation</li><li>• Self Evaluation</li></ul> <p><b>Student Groupings</b></p> <ul style="list-style-type: none"><li>• Class</li><li>• Grade</li><li>• Heterogeneous Grouping</li><li>• Large Group Instruction</li></ul>	<p><b>Bloom's Taxonomy of Cognitive Objectives</b></p> <ul style="list-style-type: none"><li>• I Knowledge</li><li>• II Comprehension</li><li>• III Application</li><li>• IV Analysis</li><li>• V Synthesis</li><li>• VI Evaluation</li></ul> <p><b>Gardner's Multiple Intelligences: Learning Styles</b></p> <ul style="list-style-type: none"><li>• Bodily-Kinesthetic</li><li>• Interpersonal</li><li>• Intrapersonal</li><li>• Musical</li><li>• Spatial</li></ul> <p><b>Instructional Strategies</b></p> <ul style="list-style-type: none"><li>• Cooperative Learning</li><li>• Identifying Similarities and Differences</li><li>• Reinforcing Effort and Providing Recognition</li></ul> <p><b>SIOP – ESL</b></p> <ul style="list-style-type: none"><li>• Building Background</li><li>• Guided Practice</li><li>• Hands-On Activities</li><li>• Integrations of Reading, Writing, Speaking, and Listening Skills Modeling</li><li>• Interaction</li><li>• Modeling</li><li>• Scaffolding</li><li>• Techniques to Make Concepts Clear</li></ul>
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## COLUMBUS CITY SCHOOLS VOCAL MUSIC CURRICULUM



<b>Instructional Unit</b>	Grade 1, General Music, January
<b>Title:</b>	<b>Identify Self and Others by Composing and Performing Music and Evaluating and Relating Music and Visual Art</b>
<b>Subject:</b>	General Music
<b>Grade Range:</b>	1
<b>Description:</b>	Students create, arrange and perform music to accompany a drama. They relate the visual art term “appropriation” to the music term “improvisation” and demonstrate this through their creations. They demonstrate and discuss aspects of artistic identity.
<b>Duration:</b>	40 minutes
<b>Author:</b>	Connie Blanchette
<b>Publisher:</b>	Columbus City Schools
<b>Keywords:</b>	Create; Perform; Arrange; Artistic Identity; Evaluate Art Forms or Artwork; Arts Integration; Appropriation; Improvisation

**Content Standard 4:** Composing and arranging music within specified guidelines

Benchmark A: Create, notate, arrange and perform short pieces of music.

GLI 1: Creates, arranges and performs music to accompany readings or dramatizations. GM14A1

**Content Standard 7:** Evaluating music and music performances

Benchmark A: Discuss performances and compositions.

GLI 2: Discusses own and others’ compositions, arrangements and improvisations. GM17A

**Content Standard 8:** Understanding relationships between music, the other arts, and disciplines outside the arts

Benchmark A: Identifies similarities and differences in the meanings of common terms used in the various arts.

GLI 1: Identifies similar terms (e.g., patterns, expressions) in music and other art forms. GM18A1

### **Lesson Assessment**

- Students discover that visual artists appropriate and jazz musicians improvise.
- After viewing, listening and discussing examples, students demonstrate their own artistic identity in art forms.
- Students create, arrange and perform music to accompany readings and share their own identities.
- Students compare the similar terms in the artwork and music, then discuss their own and others' creations.

### **Pre-Assessment**

- Students view two examples of artists using appropriation from the *Appropriated Art* Handout. They listen to a musician, Ella Fitzgerald using improvisation in “A-Tisket-A-Tasket” (Share the Music 1 – Teacher’s Edition, page T303; CD 6, track 34). Teacher reads the biography at the bottom of the Share the Music 1 – Teacher’s Edition, page T303). They discuss the similar terms and compare the different qualities.
- Students review *The Three Bears (in Rap)*.


## **Instructional Strategies**

- Students see the Handout of *Cartoon Facial Expressions* and discuss the qualities of these expressions.
- Teacher chooses a cartoon face from *Cartoon Facial Expressions* and transforms it into a different creation on the chalkboard or wipe-off board, as an example of appropriating.
- Selected students describe the identity of the new creation and compare it to the examples shown in the *Appropriated Art* Handout.
- Individual students follow the rhythm pattern from “Cobbler, Cobbler” (Share the Music 1 – Teacher’s Edition, page T114; Share the Music 1 – Big Book, page 34), and improvise scat singing after each line. They identify the similar terms and discuss own and others’ improvisations (Formative Assessment).
- Teacher divides the students into groups of five students. The following roles are assigned within each group: Beat Keeper, Father Bear, Mother Bear, Baby Bear, and Goldilocks from *The Three Bears (in Rap)*. Each group determines the instruments, body percussion or vocal sounds needed to identify their roles and accompany the story (Formative Assessment).
- Students work in their groups to create and arrange their accompaniment to *The Three Bears (in Rap)*; Summative Assessment).
- As the teacher reads the story, half of the students in each group perform their accompaniments while the others listen. The performing and listening roles are reversed (Summative Assessment).
- Students discuss their own and others’ compositions and arrangements (Summative Assessment).
- Students recognize that the story of *The Three Bears* was appropriated to make a rap, and then improvised an accompaniment to make it their own creation and give the story a new identity (Summative Assessment).

### **District Adopted Textbook/Supplemental Materials**

- Share the Music 1 – Teacher’s Edition
- Share the Music 1 – Big Book
- Share the Music 1, CD 6


### **Materials/Resources**

- CD Player
  - CD 6
  - Classroom instruments
  - *Appropriated Art* Handout
  - *Cartoon Facial Expressions*
  - *The Three Bears (in Rap)*
  - Wipe-off boards and pens or chalkboard and chalk
- 


### **Re-Teach**

- Students who have trouble creating, arranging and performing their own accompaniments work with a partner within the group and discuss each other’s work.
- Students needing extra help with identifying similar terms in music and other art forms, use drama or dance and music. Listen to the music and do a dance with the same pattern.


### **Extension**

- Use *The Three Bears (in Rap)* as a drama with students acting out the story and others playing their accompaniment. Students with visual art talent draw on posters the cartoon facial expression for characters and hold them up at various times in the drama to demonstrate aspects of the character’s identity.
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### **Linked Materials**

- *Appropriated Art* Handout
  - *Cartoon Facial Expressions*
  - *The Three Bears (in Rap)*
- 

### **Interdisciplinary Connections**

- Social Studies Skills and Methods A – Obtain information from oral, visual, print and electronic sources.
  - Social Studies Skills and Methods C – Communicate information orally, visually or in writing.
  - Social Studies Skills and Methods D – Identify a problem and work in groups to solve it.
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## **Organizers**

<p><b>Teaching Methods</b></p> <ul style="list-style-type: none"><li>• Brainstorming</li><li>• Cooperative Learning</li><li>• Demonstrations</li><li>• Discovery Learning</li><li>• Discussions</li><li>• Hands-On Learning</li><li>• Integrated Instruction</li><li>• Multiple Activities</li><li>• Self-Directed Groups</li><li>• Visual Instruction</li></ul> <p><b>Grouping</b></p> <ul style="list-style-type: none"><li>• Heterogeneous Grouping</li><li>• Individualized Instruction</li><li>• Large Group Instruction</li><li>• Small Group Instruction</li></ul> <p><b>Assessment</b></p> <ul style="list-style-type: none"><li>• Authentic Assessment</li><li>• Curriculum Based Assessment</li><li>• Observation</li><li>• Peer Evaluation</li><li>• Self Evaluation</li></ul> <p><b>Student Groupings</b></p> <ul style="list-style-type: none"><li>• Class</li><li>• Grade</li><li>• Heterogeneous Grouping</li><li>• Large Group Instruction</li></ul>	<p><b>Bloom's Taxonomy of Cognitive Objectives</b></p> <ul style="list-style-type: none"><li>• I Knowledge</li><li>• II Comprehension</li><li>• III Application</li><li>• IV Analysis</li><li>• V Synthesis</li><li>• VI Evaluation</li></ul> <p><b>Gardner's Multiple Intelligences: Learning Styles</b></p> <ul style="list-style-type: none"><li>• Bodily-Kinesthetic</li><li>• Interpersonal</li><li>• Intrapersonal</li><li>• Musical</li><li>• Naturalist</li></ul> <p><b>Instructional Strategies</b></p> <ul style="list-style-type: none"><li>• Cooperative Learning</li><li>• Identifying Similarities and Differences</li><li>• Reinforcing Effort and Providing Recognition</li></ul> <p><b>SIOP – ESL</b></p> <ul style="list-style-type: none"><li>• Building Background</li><li>• Guided Practice</li><li>• Hands-On Activities</li><li>• Integrations of Reading, Writing, Speaking, and Listening Skills Modeling</li><li>• Interaction</li><li>• Modeling</li><li>• Scaffolding</li><li>• Techniques to Make Concepts Clear</li></ul>
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## Appropriated Art

“To appropriate something involves taking possession of it. In the visual arts, the term appropriation often refers to the use of borrowed elements in the creation of new work. The borrowed elements may include images, forms or styles from art history or from popular culture, or materials and techniques from non-art contexts. Since the 1980s the term has also referred more specifically to quoting the work of another artist to create a new work. The new work does not actually alter the original per se; the work uses the original to create a new work. In most cases the original remains accessible as the original, without change.

From: [http://en.wikipedia.org/wiki/Appropriation\\_\(art\)](http://en.wikipedia.org/wiki/Appropriation_(art))



*Campbell's Soup* (1968). Andy Warhol



*L.H.O.O.Q.* (1919). Marcel Duchamp

## Cartoon Facial Expressions



## **The Three Bears (in Rap)**

**This is the story of the, ♪ Three Bears,  
The Papa Bear.....  
The Mama Bear.....  
And the Wee Bear, the Wee Bear, the Wee Bear**

**They went for a walk in the, ♪ big woods  
Along came the girl with the ♪ golden curls  
She knocked on the door, but no one was there.  
So she walked right in, ‘cause she didn’t care, she didn’t care, she didn’t care.**

**Home, home, home came the Papa Bear.  
Home, home, home came the Mama Bear.  
Home, home, home came the Wee Bear, the Wee Bear, the Wee Bear.**

**“Someone’s been eating my porridge,” said the Papa Bear, said the Papa Bear  
“Someone’s been eating my porridge,” said the Mama Bear, said the Mama Bear.  
“Bear baba re-bear,” said the little Wee Bear, “Someone has eaten my soup.”**

**“Someone’s been sitting in my chair,” said the Papa Bear, said the Papa Bear  
“Someone’s been sitting in my chair,” said the Mama Bear, said the Mama Bear.  
“Bear baba re-bear,” said the little Wee Bear, “Someone has broken my seat.”**

**“Someone’s been sleeping in my bed,” said the Papa Bear, said the Papa Bear  
“Someone’s been sleeping in my bed,” said the Mama Bear, said the Mama Bear.  
“Bear baba re-bear,” said the little Wee Bear, “Someone is sleeping in my bed and she’s still there.”**

**Up jumped Goldilocks, out of the window and into the woods.**

**“Bye, Bye, Bye,” said the Papa Bear.  
“Bye, Bye, Bye,” said the Mama Bear.  
“Bear baba re-bear,” said the little Wee Bear.**

**So ends the story of The Three Bears**

***(Change voice pitch: low/papa, medium/mama and high/wee bears. Add instrumental accompaniment.)***

# General Music Scope and Sequence

## First Grade

Month	Theme	GLI	Standard Benchmark GLI	OGT Social Studies Standards and Benchmarks	OGT English Language Arts Standards and Benchmarks
<b>Grading Period 3</b>					
<b>January</b>	Composing	Creates, arranges, and performs music to accompany readings or dramatizations.	GM14A1	Social Studies Skills and Methods - C	
	Reading and Notating	Reads eighth and quarter notes and quarter rests.	GM15A1		
	Listening	Visually and aurally identifies classroom instruments.	GM16C1		
	Listening	Identifies and classifies instruments as pitched or unpitched.	GM16C2		
	Listening	Classifies unpitched instruments as woods, metals, shakers/scrapers, or drums.	GM16C3	Social Studies Skills and Methods - C	
	Evaluating	Discusses own and others' compositions, arrangements, and improvisations.	GM17A2		Research Standard – A
	Relationships to Other Disciplines	Identifies similar terms (e.g., patterns, expressions) in music and other art forms.	GM18A1		Research Standard - B
	Relationships to Other Disciplines	Recognizes connections between musical experiences and another subject area.	GM18B1		
	Relation to History and Culture	Sings, listens, and moves to music from world cultures.	GM19A1	People in Society - A	
<b>February</b>	Singing	Sings independently, with accurate rhythm and developing pitch, using correct posture.	GM11A1		

	Performing On Instruments	Performs music of diverse genres and cultures with a steady tempo and appropriate dynamics independently on an instrument.	GM12A1		
	Performing On Instruments	Performs in groups, with appropriate expression, blending timbres and dynamic levels.	GM12B2	Citizenship Rights and Responsibilities - A	
	Improvising	Creates simple accompaniments.	GM13A2		
	Improvising	Improvises simple rhythmic variations on familiar melodies.	GM13A3		
	Reading and Notating	Reads eighth and quarter notes and quarter rests.	GM15A1		
	Reading and Notating	Uses a system (solfege syllables, numbers, or letters) to read simple pitch notation (sol, mi, la) in the treble clef in G, F, and C pentatonic.	GM15B1		
	Listening	Describes dynamics in a listening example: <i>piano</i> and <i>forte</i> .	GM16A3		
	Listening	Identifies and responds to tempo and tempo changes: fast, slow, faster, and slower.	GM16A4		
	Evaluating	Discusses own and others' compositions, arrangements, and improvisations.	GM17A2		Research Standard – A
	Evaluating	Discusses and responds to a variety of genres showing different feelings, moods, or images.	GM17B1		Communications: Oral and Visual – A, C
	Relationships to Other Disciplines	Recognizes connections between musical experiences and another subject area.	GM18B1		
	Relation to History and Culture	Identifies, listens, and responds to music of different composers.	GM19A3	People in Society - A	
<b>March</b>	Singing	Sings independently, with accurate rhythm and developing pitch, using correct posture.	GM11A1		

	Performing On Instruments	Performs music of diverse genres and cultures with a steady tempo and appropriate dynamics independently on an instrument.	GM12A1		
	Performing On instruments	Maintains independent instrumental parts in music representing diverse genres and cultures.	GM12B1		
	Reading and Notating	Reads eighth and quarter notes and quarter rests.	GM15A1		
	Reading and Notating	Uses a system (solfege syllables, numbers, or letters) to read simple pitch notation (sol, mi, la) in the treble clef in G, F, and C pentatonic.	GM15B1		
	Listening	Identifies and responds to melodic direction: high and low.	GM16A2		
	Listening	Identifies, describes, and responds to musical forms (e.g., same and different, AB, ABA, echo, cumulative).	GM16B1		
	Listening	Visually and aurally identifies classroom instruments.	GM16C1		
	Listening	Identifies and classifies instruments as pitched or unpitched.	GM16C2		
	Listening	Classifies unpitched instruments as woods, metals, shakers/scrapers, or drums.	GM16C3	Social Studies Skills and Methods - C	
	Evaluating	Discusses and responds to a variety of genres showing different feelings, moods, or images.	GM17B1		Communications: Oral and Visual – A, C
	Relationships to Other Disciplines	Recognizes connections between musical experiences and another subject area.	GM18B1		
	Relation to History and Culture	Sings, listens, and moves to music from world cultures.	GM19A1	People in Society - A	



## COLUMBUS CITY SCHOOLS VOCAL MUSIC CURRICULUM



<b>Instructional Unit</b>	Grade 1, General Music, January
<b>Title:</b>	<b>Identifying and Classifying Classroom Instruments</b>
<b>Subject:</b>	General Music
<b>Grade Range:</b>	1
<b>Description:</b>	Students visually and aurally identify and classify classroom instruments.
<b>Duration:</b>	40 minutes
<b>Author:</b>	Connie Blanchette
<b>Publisher:</b>	Columbus City Schools
<b>Keywords:</b>	Woods; Metals; Shakers /Scrapers; Drums; Pitched and Unpitched

**Content Standard 6:** Listening to, analyzing, responding to and describing music

Benchmark C: Identify and classify the sounds of instruments and voices.

GLI 1: Visually and aurally identifies classroom instruments.  
GM16C1

GLI 2: Identifies and classifies instruments as pitched or unpitched.  
GM16C2

GLI 3: Classifies unpitched instruments as woods, metals, shakers/scrapers or drums. GM16C3

### **Lesson Assessment**

- Students visually and aurally identify and classify classroom instruments as pitched, unpitched, drums, woods, metals and/or scrapers/shakers.

### **Pre-Assessment**

- Students look at “What Will You Play,” and identify instruments they have played in class and ones they do not know (Share the Music 1 – Big Book, pages 52-53; Share the Music 1 – Teacher’s Edition, page T160-T161).


### **Instructional Strategies**

- Class is divided into groups to explore five centers (or boxes), four for the unpitched instruments of drums, woods, metals or scrapers/shakers and one for pitched instruments. The goal is to visually and aurally identify instruments from *The Instrument Checklist* they have been given (Formative Assessment).
- Individual students play instruments assigned to them from the boxes. The class identifies the instruments by name (Summative Assessment).
- Students listen and pat the strong beat to “Weave Me the Sunshine,” as the teacher reads the story (Share the Music 1 – Teacher’s Edition, pages T162-T163; CD 4, track 1). They listen to the song again and add woods on the strong beat and scrapers and shakers with a sustained sound on the words *rain* and *again* (Formative Assessment).
- Class shares the names of the instruments students played during the lesson and for the winter concert (pitched xylophones and unpitched drums and metals). They discuss the family names and label them pitched or unpitched.
- A few students label the centers (or boxes) with the *Instrument Family Labels* or *Pitched or Unpitched Labels*. Students guide each other as they put their instruments in the appropriate center or box (Summative Assessment).

### **District Adopted Textbook/Supplemental Materials**

- Share the Music 1 – Big Book
- Share the Music 1 – Teacher’s Edition
- Share the Music 1, CD 4
- Share the Music 1, Resource Masters 4•7 (Re-Teach)
- Share the Music 1, Resource Masters R•23 (Re-Teach)


## **Materials/Resources**

- CD player
  - Pitched instruments: xylophone, resonator bells and glockenspiel
  - Unpitched instruments: metals, woods, drums and scrapers/shakers
  - *The Instrument Checklist*
  - *Instrument Family Labels* (to be cut into strips)
  - *Pitched or Unpitched Labels* (to be cut into strips)
- 


## **Re-Teach**

- Students unable to visually identify or classify instruments play a game with a peer or small group and match names from *Instrument Family Checklist* to pictures on [Share the Music 1](#), Resource Masters 4•7 and R•23. They can also classify the instruments pictures on Resource Masters 4•7 and R•23 as pitched or unpitched.
- Students unable to aurally identify or classify instruments have a peer play an instrument while they guess the correct labels with eyes closed.

## **Extension**

- Students make their own instruments as suggested at the bottom of [Share the Music 1 – Teacher’s Edition](#), page T162.
- 

## **Linked Materials**

- *The Instrument Checklist*
  - *Instrument Family Labels*
  - *Pitched or Unpitched Labels*
- 

## **Interdisciplinary Connections**

- Social Studies Skills and Methods C – Communicate information orally, visually or in writing.

## **Organizers**







<p><b>Teaching Methods</b></p> <ul style="list-style-type: none"><li>• Brainstorming</li><li>• Cooperative Learning</li><li>• Demonstrations</li><li>• Discovery Learning</li><li>• Discussions</li><li>• Dramatic Play Drills</li><li>• Hands-On Learning</li><li>• Integrated Instruction</li><li>• Multiple Activities</li><li>• Questioning Techniques</li><li>• Role-Playing</li><li>• Self-Directed Groups</li><li>• Simulations and Games</li><li>• Visual Instruction</li></ul> <p><b>Grouping</b></p> <ul style="list-style-type: none"><li>• Heterogeneous Grouping</li><li>• Individualized Instruction</li><li>• Large Group Instruction</li><li>• Non-Graded Instructional Grouping</li><li>• Small Group Instruction</li></ul> <p><b>Assessment</b></p> <ul style="list-style-type: none"><li>• Authentic Assessment</li><li>• Curriculum Based Assessment</li><li>• Observation</li><li>• Peer Evaluation</li></ul> <p><b>Student Groupings</b></p> <ul style="list-style-type: none"><li>• Class</li><li>• Grade</li><li>• Heterogeneous Grouping</li><li>• Large Group Instruction</li></ul>	<p><b>Bloom's Taxonomy of Cognitive Objectives</b></p> <ul style="list-style-type: none"><li>• I Knowledge</li><li>• II Comprehension</li><li>• III Application</li><li>• IV Analysis</li><li>• V Synthesis</li><li>• VI Evaluation</li></ul> <p><b>Gardner's Multiple Intelligences: Learning Styles</b></p> <ul style="list-style-type: none"><li>• Bodily-Kinesthetic</li><li>• Interpersonal</li><li>• Intrapersonal</li><li>• Musical</li><li>• Spatial</li></ul> <p><b>Instructional Strategies</b></p> <ul style="list-style-type: none"><li>• Cooperative Learning</li><li>• Identifying Similarities and Differences</li><li>• Reinforcing Effort and Providing Recognition</li></ul> <p><b>SIOP – ESL</b></p> <ul style="list-style-type: none"><li>• Building Background</li><li>• Guided Practice</li><li>• Hands-On Activities</li><li>• Integrations of Reading, Writing, Speaking, and Listening Skills Modeling</li><li>• Interaction</li><li>• Modeling</li><li>• Scaffolding</li><li>• Techniques to Make Concepts Clear</li></ul>
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## The Instrument Checklist

Name \_\_\_\_\_

Room \_\_\_\_\_

Check ✓ the instruments you know by sound and name:

Check ✓	Family	Unpitched Instruments	Pictures
	Drums	Hand Drum	
	Drums	Bongo	
	Drums	Conga	
	Woods	Rhythm Sticks	
	Woods	Wood Block	
	Woods	Tone Block	

## The Instrument Checklist, page 2

Name \_\_\_\_\_




Room \_\_\_\_\_

Check √	Family	Unpitched Instruments	Pictures
	Metals	Triangle	
	Metals	Cymbals	
	Metals	Finger Cymbals	
	Scrapers/Shakers	Tambourine	
	Scrapers/Shakers	Guiro	
	Scrapers/Shakers	Maracas	
	Scrapers/Shakers	Sand Blocks	

## The Instrument Checklist, page 3

Name \_\_\_\_\_

Room \_\_\_\_\_

<b>Check</b> ✓		<b>Pitched Instruments</b>	<b>Picture</b>
		Resonator Bells	
		Glockenspiel	
		Xylophone	

Woods

Metals

Drums

Shakers/Scrapers

Pitched or Unpitched Labels  
(Cut into strips)

Pitched

Unpitched

Unpitched

Unpitched

Unpitched



## COLUMBUS CITY SCHOOLS VOCAL MUSIC CURRICULUM



<b>Instructional Unit</b>	Grade 1, General Music, February
<b>Title:</b>	<b>Name That Composer</b>
<b>Subject:</b>	General Music
<b>Grade Range:</b>	1
<b>Description:</b>	Students identify, listen and respond to music of different composers.
<b>Duration:</b>	40 minutes
<b>Author:</b>	Connie Blanchette
<b>Publisher:</b>	Columbus City Schools
<b>Keywords:</b>	Composers; Identify; Listen; Respond

**Content Standard 9:**            Understanding music in relation to history and culture

Benchmark A:            Identify by genre or style and respond to music from various historical periods and diverse cultures.

GLI 3:            Identifies, listens, and responds to music of different composers. GM19A3

### Lesson Assessment

- Students identify, listen and respond to the music of composers Woody Guthrie, George Kleinsinger and Dmitri Kabalesvsky.

## **Pre-Assessment**

- Students listen to “Flight of the Bumblebee” (Share the Music 1 – Teacher’s Edition, page T95; CD 2, track 38). They learn about the composer, Nikolai Rimsky-Korsakov, and discuss how he used the sounds of instruments to bring pictures of bees to mind (Share the Music 1 – Teacher’s Edition, page T94).

## **Instructional Strategies**

- Teacher tells class they will learn about different composers from Russia and America. They listen to “Gallop” and “March” from *The Comedians* (Share the Music 1 – Teacher’s Edition, page T348; CD 7, tracks 37-38), by Russian Dmitri Kabalevsky, and follow the Listening Map Resource Master LA•5 or Transparency T•16 (Formative Assessment).
- Students listen to the music again and follow the movements of the clowns. They discuss how the composer made the instruments sound like the movements of the clowns. Teacher shares information from the biography at the bottom of Share the Music 1 – Teacher’s Edition, page T348 (Summative Assessment).
- Students listen to “Tubby the Tuba (excerpt)” (Share the Music 1 – Teacher’s Edition, page T80; CD 2, track 16), then discuss the sounds of the two different instruments and how the sounds make them feel (Formative Assessment).
- Teacher shares a synopsis of the story and asks the students to make up a conversation between Tubby and Peepo for this excerpt.
- Teacher shares information about the American composer, George Kleinsinger, from the biography at the bottom of Share the Music 1 – Teacher’s Edition, page T339 (Summative Assessment).
- Class listens to “Mail Myself to You” (Share the Music 1 – Teacher’s Edition, pages T304-T305; CD 6, track 35), by Woody Guthrie, a famous American composer. Teacher shares information about the composer from his website, <http://www.woodyguthrie.org/index.htm>.
- Students listen to the music again and pat an ostinato ( ♩ ♩ ) on the refrain. Individuals share what the happy words and music bring to mind (Summative Assessment).
- Students discuss the different identities the composer gave to each composition and share their thoughts as they listen to excerpts of the music in random order. They identify the name of the composition or the composer as they remember their thoughts (Summative Assessment).

### **District Adopted Textbook/Supplemental Materials**

- Share the Music 1 – Big Book
- Share the Music 1 – Teacher’s Edition
- Share the Music 1, CDs 2, 6 and 7
- Share the Music 1, Resource Master LA•5 or Transparency T•16

### **Materials/Resources**

- CD player
- Projector
- <http://www.woodyguthrie.org/index.htm>

### **Re-Teach**

- Students unable to identify or respond to music of different composers play “Name that Tune or Composer” game with a small group at the Listening Center (area of room set up with CD player and a CD with the songs for the students to listen to—be sure to label the CD with track numbers rather than with the titles of the songs).
  - “Name that Tune or Composer” Game: Peers who are able to identify the tune or composer are teamed with those who cannot. They match the movement of a clown with “March from the Comedians,” pretend to play a tuba with “Tubby the Tuba (excerpt)” and point to their heart for “Mail Myself to You.” They repeat the motions with the songs until their partner can match by themselves.

### **Extension**

- Students make a notebook with pictures and information about the composers studied in First Grade using the school library and websites as resources.

### **Interdisciplinary Connections**

- People in Society A – Identify practices and products of diverse cultures.

## **Organizers**

<p><b>Teaching Methods</b></p> <ul style="list-style-type: none"><li>• Brainstorming</li><li>• Cooperative Learning</li><li>• Demonstrations</li><li>• Discovery Learning</li><li>• Discussions</li><li>• Dramatic Play Drills</li><li>• Hands-On Learning</li><li>• Multiple Activities</li><li>• Project Based</li><li>• Questioning Techniques</li><li>• Role-Playing</li><li>• Self-Directed Groups</li><li>• Simulations and Games</li><li>• Visual Instruction</li></ul> <p><b>Grouping</b></p> <ul style="list-style-type: none"><li>• Heterogeneous Grouping</li><li>• Individualized Instruction</li><li>• Large Group Instruction</li><li>• Non-Graded Instructional Grouping</li></ul> <p><b>Assessment</b></p> <ul style="list-style-type: none"><li>• Authentic Assessment</li><li>• Curriculum Based Assessment</li><li>• Observation</li></ul> <p><b>Student Groupings</b></p> <ul style="list-style-type: none"><li>• Class</li><li>• Grade</li><li>• Heterogeneous Grouping</li><li>• Large Group Instruction</li></ul>	<p><b>Bloom's Taxonomy of Cognitive Objectives</b></p> <ul style="list-style-type: none"><li>• I Knowledge</li><li>• II Comprehension</li><li>• III Application</li><li>• IV Analysis</li><li>• V Synthesis</li><li>• VI Evaluation</li></ul> <p><b>Gardner's Multiple Intelligences: Learning Styles</b></p> <ul style="list-style-type: none"><li>• Bodily-Kinesthetic</li><li>• Interpersonal</li><li>• Intrapersonal</li><li>• Musical</li><li>• Spatial</li></ul> <p><b>Instructional Strategies</b></p> <ul style="list-style-type: none"><li>• Identifying Similarities and Differences</li><li>• Reinforcing Effort and Providing Recognition</li></ul> <p><b>SIOP – ESL</b></p> <ul style="list-style-type: none"><li>• Building Background</li><li>• Hands-On Activities</li><li>• Integrations of Reading, Writing, Speaking, and Listening Skills Modeling</li><li>• Interaction</li><li>• Modeling</li><li>• Techniques to Make Concepts Clear</li></ul>
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## COLUMBUS CITY SCHOOLS VOCAL MUSIC CURRICULUM



<b>Instructional Unit</b>	Grade 1, General Music, February
<b>Title:</b>	<b>Expressive Playing</b>
<b>Subject:</b>	General Music
<b>Grade Range:</b>	1
<b>Description:</b>	Groups of students perform created accompaniments with expression, blending timbres and dynamic levels. They improvise rhythmic variations on a familiar melody.
<b>Duration:</b>	40 minutes
<b>Author:</b>	Connie Blanchette
<b>Publisher:</b>	Columbus City Schools
<b>Keywords:</b>	Expression; Timbres; Dynamics; Improvise; Rhythmic Variations

**Content Standard 2:** Performing on instruments, alone and with others, a varied repertoire of music

Benchmark B: Perform in groups, with appropriate expression, music representing diverse genres and cultures.

GLI 2: Performs in groups, with appropriate expression, blending timbres and dynamic levels. GM12B2


**Content Standard 3:** Improvising melodies, variations and accompaniments

Benchmark A: Create and perform melodies, variations and accompaniments.


GLI 2: Creates simple accompaniments. GM13A2

GLI 3: Improvises simple rhythmic variations on familiar melodies. GM13A3

### **Lesson Assessment**

- Students create a simple accompaniment for “Little Red Caboose” and perform in groups with appropriate expression, blending timbres and dynamic levels. Students use the *Performance Rubric* to evaluate their work.
  - Students improvise rhythmic variations and then play them with another train melody.
- 

### **Pre-Assessment**

- Students listen to Sweet Honey in the Rock sing “Little Red Caboose” (Share the Music 1 – Teacher’s Edition, page T117; CD 3, track 3). They discuss the group’s unique expression, timbres and dynamics and ways the class could use expression, timbres and dynamics to create an accompaniment for the same song.
- 

### **Instructional Strategies**


- Class sings “Little Red Caboose” (Share the Music 1 – Teacher’s Edition, page T106; CD 2, track 46). Teacher suggests the students accompany their singing with vocal sounds, body percussion and unpitched instruments like the African American group, Sweet Honey in the Rock. Students are divided into smaller groups with a classmate in charge of conducting. Groups focus on appropriate expression, blending timbre and dynamic levels (Formative Assessment).
- Class sings “Little Red Caboose,” while one group performs their accompaniment and another group listens and evaluates the performance with the *Performance Rubric*. All the groups take turns with each activity (Summative Assessment).
- Teacher plays rhythm patterns and improvises variations on the drum. Teacher asks for volunteers to clap or say their own rhythm pattern and variation (Formative Assessment).
- Class sings “Engine, Engine, Number Nine” (Share the Music 1 – Teacher’s Edition, page T326; Share the Music 1 – Big Book, page 124). Teacher and volunteers demonstrate rhythmic variations of the first phrase.
- Class sings the song in solfege and discovers the melody has only two notes (sol and mi). Students return to their groups and take turns improvising rhythmic variations on the melody using “sol mi” on resonator bells (Summative Assessment).



### **District Adopted Textbook/Supplemental Materials**

- Share the Music 1 – Teacher’s Edition
- Share the Music 1 – Big Book
- Share the Music 1, CDs 2 and 3


### **Materials/Resources**

- CD player
  - *Performance Rubric*
- 

### **Re-Teach**

- Students who have trouble creating and performing simple accompaniments, work with proficient classmates and repeat the performance group. They use a simpler tune like, “Engine, Engine, Number Nine” (Share the Music 1 – Teacher’s Edition, page T326; Share the Music 1 – Big Book, page 124).
- Those who find it difficult to improvise rhythmic variations on a melody, work with a proficient classmate and use a simpler tune like “See-Saw” (Share the Music 1 – Teacher’s Edition, page T327; Share the Music 1 – Big Book, page 125).

### **Extension**

- Students learn different sounds of old and modern trains and rearrange the accompaniments to demonstrate the difference.
  - Students add movement to their rhythmic variations.
- 

### **Linked Materials**

- *Performance Rubric*



### **Interdisciplinary Connections**

- Citizenship Rights and Responsibilities A – Describe the results of cooperation in group settings and demonstrate the necessary skills.

### **Writing Connection**





- Rubric



## **Organizers**

<p><b>Teaching Methods</b></p> <ul style="list-style-type: none"><li>• Brainstorming</li><li>• Cooperative Learning</li><li>• Demonstrations</li><li>• Discovery Learning</li><li>• Discussions</li><li>• Dramatic Play Drills</li><li>• Integrated Instruction</li><li>• Multiple Activities</li><li>• Project Based</li><li>• Questioning Techniques</li><li>• Role-Playing</li><li>• Self-Directed Groups</li><li>• Simulations and Games</li><li>• Visual Instruction</li></ul> <p><b>Grouping</b></p> <ul style="list-style-type: none"><li>• Heterogeneous Grouping</li><li>• Individualized Instruction</li><li>• Large Group Instruction</li><li>• Small Group Instruction</li></ul> <p><b>Assessment</b></p> <ul style="list-style-type: none"><li>• Authentic Assessment</li><li>• Curriculum Based Assessment</li><li>• Observation</li><li>• Peer Evaluation</li></ul> <p><b>Student Groupings</b></p> <ul style="list-style-type: none"><li>• Class</li><li>• Grade</li><li>• Heterogeneous Grouping</li><li>• Inter-Generational</li><li>• Large Group Instruction</li></ul>	<p><b>Bloom's Taxonomy of Cognitive Objectives</b></p> <ul style="list-style-type: none"><li>• I Knowledge</li><li>• II Comprehension</li><li>• III Application</li><li>• IV Analysis</li><li>• V Synthesis</li><li>• VI Evaluation</li></ul> <p><b>Gardner's Multiple Intelligences: Learning Styles</b></p> <ul style="list-style-type: none"><li>• Bodily-Kinesthetic</li><li>• Interpersonal</li><li>• Intrapersonal</li><li>• Musical</li><li>• Spatial</li></ul> <p><b>Instructional Strategies</b></p> <ul style="list-style-type: none"><li>• Cooperative Learning</li><li>• Identifying Similarities and Differences</li><li>• Reinforcing Effort and Providing Recognition</li></ul> <p><b>SIOP – ESL</b></p> <ul style="list-style-type: none"><li>• Building Background</li><li>• Guided Practice</li><li>• Hands-On Activities</li><li>• Integrations of Reading, Writing, Speaking, and Listening Skills Modeling</li><li>• Interaction</li><li>• Modeling</li><li>• Scaffolding</li><li>• Techniques to Make Concepts Clear</li></ul>
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## Performance Rubric

<b>Performing Group's Names</b> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>	Students always played or sang with good expression, blending sounds with the group.  	Students usually played or sang with good expression, blending sounds with the group.  	Students sometimes played or sang with good expression, blending sounds with the group.  	Students did not play or sing with good expression and did not blend sounds with the group.  
<b>Name of students evaluating:</b>				
1.				
2.				
3.				
4.				
5.				
6.				



## COLUMBUS CITY SCHOOLS VOCAL MUSIC CURRICULUM



<b>Instructional Unit</b>	Grade 1, General Music, March
<b>Title:</b>	<b>Finding the Form in Music</b>
<b>Subject:</b>	General Music
<b>Grade Range:</b>	1
<b>Description:</b>	Students identify, describe and respond to musical forms and maintain independent instrumental parts in music representing diverse genres and cultures.
<b>Duration:</b>	40 minutes
<b>Author:</b>	Connie Blanchette
<b>Publisher:</b>	Columbus City Schools
<b>Keywords:</b>	Musical Forms; AB; ABA; Echo; Instrumental Parts

**Content Standard 2:** Performing on instruments, alone and with others, a varied repertoire of music

Benchmark B: Perform in groups, with appropriate expression, music representing diverse genres and cultures.

GLI 1: Maintains independent instrumental parts in music representing diverse genres and cultures. GM12B1

**Content Standard 6:** Listening to, analyzing, responding to, and describing music

Benchmark B: Listen to a varied repertoire of music and analyze the structure.

GLI 1: Identifies, describes, and responds to musical forms (e.g., same and different, AB, ABA, echo, cumulative). GM16B1

## **Lesson Assessment**

- Students identify and describe echo, AB and ABA in music representing diverse genres and cultures. They maintain independent instrumental parts in response to these musical selections.



## **Pre-Assessment**

- Class reviews the poem “Two Friends” (Share the Music 1 – Teacher’s Edition, page T185; Share the Music 1 – Big Book, page 61), and discusses that just like the friends are same and different, there are same and different parts or sections in music. Such characteristics provide identity and a special quality.



## **Instructional Strategies**

- Students listen to the echo song “Sing a Little Song” (Share the Music 1 – Teacher’s Edition, page T142; CD 3, track 31), and raise their hands when they hear an echo. They learn the song and share the phrases that are the same and different (Formative Assessment).
- Class listens to “Rig a Jig Jig” (Share the Music 1 – Teacher’s Edition, page T196; CD 4, track 32). They pat a walking pattern on their laps for the verse and pat a gallop pattern for the refrain.
- Students form a circle, walk to the verse and gallop to the refrain as they hear the music again.
- Individual students share how they knew when the refrain started. Class discovers the AB form of this English folk song (Formative Assessment).
- Students hear the African American Spiritual “All Night, All Day” (Share the Music 1 – Teacher’s Edition, page T179; CD 4, track 18). They describe the form and compare it to the previous song.
- Students use triangles to play a rhythm pattern for the A section and use sand blocks to play a different pattern for the B section. Students determine that the form of the song is ABA (Formative Assessment).

- Teacher introduces the Brazilian Folk Song “Sambalele” (Share the Music 1 – Teacher’s Edition, page T316; CD 7, track 8), and asks the students to listen for the form. They discover the AB form (Summative Assessment).
- Students learn to sing “Sambalele.” Teacher divides the class into four groups. Each group creates a rhythm pattern to accompany the refrain on pitched or unpitched instruments. Students may use the examples at the bottom of Share the Music 1 – Teacher’s Edition, page T316.
- Groups practice their patterns with the refrain. Class performs the song as all groups play their instruments and patterns during the refrain (Summative Assessment).

### **District Adopted Textbook/Supplemental Materials**

- Share the Music 1 – Teacher’s Edition
- Share the Music 1, CDs 3, 4 and 7
- Share the Music 1, Resource Master 6•6

### **Materials/Resources**

- CD player
- Classroom percussion instruments

### **Re-Teach**

- Students who have trouble following musical form follow the visual clues on Resource Master 6•6 while they listen to “March Past of the Kitchen Utensils” (Share the Music 1 – Teacher’s Edition, page T246; CD 4 track 15). They work with a friend and color the A sections exactly the same in order to discover the ABA form.
- Those finding it difficult to maintain independent instrumental parts practice and perform with a proficient peer or group.

## **Extension**

- Students dramatize the song “Sambalele” (Share the Music 1 – Teacher’s Edition, page T316; CD 7, track 8).
- Students do a quick-write about how same and different give people or music identity.

## **Organizers**

<b>Teaching Methods</b> <ul style="list-style-type: none"><li>• Brainstorming</li><li>• Demonstrations</li><li>• Discovery Learning</li><li>• Discussions</li><li>• Integrated Instruction</li><li>• Multiple Activities</li><li>• Simulations and Games</li><li>• Visual Instruction</li></ul> <b>Grouping</b> <ul style="list-style-type: none"><li>• Heterogeneous Grouping</li><li>• Individualized Instruction</li><li>• Large Group Instruction</li></ul> <b>Assessment</b> <ul style="list-style-type: none"><li>• Authentic Assessment</li><li>• Curriculum Based Assessment</li><li>• Observation</li></ul> <b>Student Groupings</b> <ul style="list-style-type: none"><li>• Class</li><li>• Grade</li><li>• Heterogeneous Grouping</li><li>• Large Group Instruction</li></ul>	<b>Bloom's Taxonomy of Cognitive Objectives</b> <ul style="list-style-type: none"><li>• I Knowledge</li><li>• II Comprehension</li><li>• III Application</li><li>• IV Analysis</li><li>• V Synthesis</li><li>• VI Evaluation</li></ul> <b>Gardner's Multiple Intelligences:</b> <b>Learning Styles</b> <ul style="list-style-type: none"><li>• Bodily-Kinesthetic</li><li>• Interpersonal</li><li>• Intrapersonal</li><li>• Musical</li><li>• Naturalist</li><li>• Spatial</li></ul> <b>Instructional Strategies</b> <ul style="list-style-type: none"><li>• Identifying Similarities and Differences</li><li>• Reinforcing Effort and Providing Recognition</li></ul> <b>SIOP – ESL</b> <ul style="list-style-type: none"><li>• Building Background</li><li>• Hands-On Activities</li><li>• Integrations of Reading, Writing, Speaking, and Listening Skills Modeling</li><li>• Interaction</li><li>• Scaffolding</li><li>• Techniques to Make Concepts Clear</li></ul>
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## General Music Scope and Sequence

### First Grade

Month	Theme	GLI	Standard Benchmark GLI	OGT Social Studies Standards and Benchmarks	OGT English Language Arts Standards and Benchmarks
<b>Grading Period 4</b>					
<b>April</b>	Improvising	Improvises phrases using a variety of sound sources (e.g., classroom instruments, body sounds, and electronic sounds).	GM13A4		
	Reading and Notating	Reads eighth and quarter notes and quarter rests.	GM15A1		
	Reading and Notating	Writes eighth and quarter notes and quarter rests.	GM15A2	Social Studies Skills and Methods - C	
	Reading and Notating	Uses a system (solfege syllables, numbers, or letters) to read simple pitch notation (sol, mi, la) in the treble clef in G, F, and C pentatonic.	GM15B1		
	Reading and Notating	Writes pitch notation (sol, mi, la) in the treble clef in G, F, and C pentatonic.	GM15B2		
	Listening	Identifies, describes, and responds to musical forms (e.g., same and different, AB, ABA, echo, cumulative).	GM16B1		
	Listening	Visually and aurally identifies classroom instruments.	GM16C1		
	Evaluating	Discusses and responds to a variety of genres showing different feelings, moods, or images.	GM17B1		Communications: Oral and Visual – A, C
	Relationships to Other Disciplines	Identifies similar terms (e.g., patterns, expressions) in music and other art forms.	GM18A1		Research Standard - B

	Relationships to Other Disciplines	Recognizes connections between musical experiences and another subject area.	GM18B1		
	Relation to History and Culture	Sings, listens, and moves to music from various historical periods.	GM19A2	People in Society - A	
<b>May</b>	Singing	Sings independently, with accurate rhythm and developing pitch, using correct posture.	GM11A1		
	Improvising	Improvises phrases using a variety of sound sources (e.g., classroom instruments, body sounds, and electronic sounds).	GM13A4		
	Composing	Creates and notates simple rhythmic and melodic phrases and ostinati using a variety of classroom instruments, body percussion, and electronic sounds.	GM14A2		
	Reading and Notating	Reads eighth and quarter notes and quarter rests.	GM15A1		
	Reading and Notating	Writes eighth and quarter notes and quarter rests.	GM15A2	Social Studies Skills and Methods - C	
	Reading and Notating	Uses a system (solfege syllables, numbers, or letters) to read simple pitch notation (sol, mi, la) in the treble clef in G, F, and C pentatonic.	GM15B1		
	Reading and Notating	Reads form markings: repeat sign and double barlines.	GM15C2		Writing Process – C
	Listening	Identifies, describes, and responds to musical forms (e.g., same and different, AB, ABA, echo, cumulative).	GM16B1		
	Evaluating	Discusses performances of self and others.	GM17A1		Research Standard – A
	Evaluating	Discusses and responds to a variety of genres showing different feelings, moods, or images.	GM17B1		Communications: Oral and Visual – A, C

	Relationships to Other Disciplines	Recognizes connections between musical experiences and another subject area.	GM18B1		
	Relation to History and Culture	Sings, listens, and moves to music from world cultures.	GM19A1	People in Society - A	
<b>June</b>		Review GLIs through songs and musical activities			



## COLUMBUS CITY SCHOOLS VOCAL MUSIC CURRICULUM



<b>Instructional Unit</b>	Grade 1, General Music, April
<b>Title:</b>	<b>It's a Storm!</b>
<b>Subject:</b>	General Music
<b>Grade Range:</b>	1
<b>Description:</b>	Students improvise on "Rain, Rain, Go Away;" accompany it with improvised phrases using a variety of sound sources; write down their created rhythm patterns using eighth notes, quarter notes, quarter rest and pitch notation. Students use the treble clef pentatonic scale of G, F, and C.
<b>Duration:</b>	40 minutes
<b>Author:</b>	Connie Blanchette
<b>Publisher:</b>	Columbus City Schools
<b>Keywords:</b>	Improvise; Notation; Treble Clef; Pentatonic

**Content Standard 3:** Improvising melodies, variations, and accompaniments

Benchmark A: Create and perform melodies, variations, and accompaniments.

GLI 4: Improvises phrases using a variety of sound sources (e.g., classroom instruments, body sounds, and electronic sounds).  
GM13B4

**Content Standard 5:** Reading and notating music

Benchmark A: Identify and utilize rhythm notation.

GLI 2: Writes eighth and quarter notes and quarter rests. GM15A2

Benchmark B: Identify and utilize treble clef pitch notation.

GLI 2: Writes pitch notation (sol, mi, la) in the treble clef in G, F, and C pentatonic. GM15B2

### **Lesson Assessment**

- Students improvise on “Rain, Rain, Go Away,” by writing lyrics that introduce the storm (Share the Music 1 – Teacher’s Edition, page T147).
- Students accompany “Rain, Rain, Go Away” with improvised phrases using a variety of sound sources. They write their created rhythm patterns using eighth notes, quarter notes and quarter rests.
- Students use Resource Master R•16 and Resource Master R•19 to write pitch notation in the treble clef pentatonic scale of G, F and C.

### **Pre-Assessment**

- Individual students take turns creating and then notating improvised rhythmic patterns using eighth notes, quarter notes and quarter rests on the board.
- Students notate “sol mi la” phrases sung by the teacher on staff lines.

### **Instructional Strategies**

- Class reviews “Rain, Rain, Go Away” (Share the Music 1 – Teacher’s Edition, page T147), and writes lyrics that introduce an upcoming storm. See *The Storm Begins*, as an example.
- Students improvise the song on melodic instruments to fit their new lyrics. Using a variety of sound sources (e.g., classroom instruments, body sounds, and electronic sounds), they use sol, mi and la to create the sounds of the storm. They include varied dynamics and tempi in their composition (Formative Assessment).
- Class is divided into groups according to their sound source. They determine the order of performance; rhythm pattern to be played; and dynamics and tempi to be used.
- Teacher directs the performance. As the storm sounds fade away, the class sings “Rain, Rain, Go Away,” to end their creation.

- Students evaluate their performance and discuss if their creation closely resembled the sound of a storm (Summative Assessment).
- The class uses Resource Master R•16 to write the rhythmic phrases of eighth and quarter notes and quarter rest from their creation: line 1 (from the rain sounds), line 2 (from the lightening crash), line 3 (from the thunder) and line 4 (from the song; Summative Assessment).
- Students sing “Rain, Rain, Go Away” (Share the Music 1 – Teacher’s Edition, page T147), with solfege. They take turns notating the pitch phrases in C on a staff drawn on the board or wipe-off boards (Formative Assessment).
- Each student receives Resource Master R•19 and notates sol, mi and la in the treble clef in the keys of G and F. They circle the phrase from “Rain, Rain, Go Away” in G (Summative Assessment).

### **District Adopted Textbook/Supplemental Materials**

- Share the Music 1 – Teacher’s Edition
- Share the Music 1, Resource Masters R•14
- Share the Music 1, Resource Masters R•15
- Share the Music 1, Resource Masters R•16
- Share the Music 1, Resource Masters R•19

### **Materials/Resources**

- Classroom percussion instruments
- Chalk board/chalk or wipe-off boards/pens with staff
- Pencils

### **Re-Teach**

- Students who have trouble creating and notating rhythm patterns of eighth and quarter notes and quarter rests work with a proficient peer. They take turns on wipe-off boards, first clapping and then dictating simple patterns. They practice tracing and then notating rhythms for “Pease Porridge Hot” (Share the Music 1 – Teacher’s Edition, page T332), Resource Master R•14.
- Those finding it difficult to write pitch notations practice with a proficient peer on wipe-off boards with only sol and mi in the key of C. They add la when ready or use Resource Master R•15.

### **Extension**

- Students write a story to go along with the storm creation and dramatize it. They perform the drama for an older classroom.



### **Linked Materials**

*The Storm Begins*



### **Interdisciplinary Connections**

- Social Studies Skills and Methods C – Communicate information orally, visually or in writing.
- Social Studies Skills and Methods D – Identify a problem and work in groups to solve it.
- Writing Process A – Generate ideas for written compositions.

### **Writing Connections**

- Graphic organizers

## **Organizers**

<p><b>Teaching Methods</b></p> <ul style="list-style-type: none"><li>• Brainstorming</li><li>• Demonstrations</li><li>• Discovery Learning</li><li>• Discussions</li><li>• Guided Design</li><li>• Hands-On Learning</li><li>• Integrated Instruction</li><li>• Multiple Activities</li><li>• Self-Directed Groups</li><li>• Simulations and Games</li><li>• Visual Instruction</li></ul> <p><b>Grouping</b></p> <ul style="list-style-type: none"><li>• Heterogeneous Grouping</li><li>• Individualized Instruction</li><li>• Large Group Instruction</li><li>• Small Group Instruction</li></ul> <p><b>Assessment</b></p> <ul style="list-style-type: none"><li>• Authentic Assessment</li><li>• Curriculum Based Assessment</li><li>• Observation</li><li>• Self Evaluation</li></ul> <p><b>Student Groupings</b></p> <ul style="list-style-type: none"><li>• Class</li><li>• Grade</li><li>• Heterogeneous Grouping</li><li>• Large Group Instruction</li></ul>	<p><b>Bloom's Taxonomy of Cognitive Objectives</b></p> <ul style="list-style-type: none"><li>• I Knowledge</li><li>• II Comprehension</li><li>• III Application</li><li>• IV Analysis</li><li>• V Synthesis</li><li>• VI Evaluation</li></ul> <p><b>Gardner's Multiple Intelligences: Learning Styles</b></p> <ul style="list-style-type: none"><li>• Bodily-Kinesthetic</li><li>• Interpersonal</li><li>• Intrapersonal</li><li>• Musical</li><li>• Naturalist</li><li>• Spatial</li></ul> <p><b>Instructional Strategies</b></p> <ul style="list-style-type: none"><li>• Reinforcing Effort and Providing Recognition</li></ul> <p><b>SIOP – ESL</b></p> <ul style="list-style-type: none"><li>• Building Background</li><li>• Guided Practice</li><li>• Hands-On Activities</li><li>• Integrations of Reading, Writing, Speaking, and Listening Skills Modeling</li><li>• Interaction</li><li>• Scaffolding</li><li>• Techniques to Make Concepts Clear</li></ul>
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# **The Storm Begins**

**I woke up in the morning**

And what did I hear?

A rainstorm coming

And I was full of fear.

*By First Grade Huy Elementary*



## COLUMBUS CITY SCHOOLS VOCAL MUSIC CURRICULUM



<b>Instructional Unit</b>	Grade 1, General Music, April
<b>Title:</b>	<b>Music and History</b>
<b>Subject:</b>	General Music
<b>Grade Range:</b>	1
<b>Description:</b>	Students sing, listen and move to music from various historical periods.
<b>Duration:</b>	40 minutes
<b>Author:</b>	Connie Blanchette
<b>Publisher:</b>	Columbus City Schools
<b>Keywords:</b>	Sing; Listen; Move; History

**Content Standard 9:**        Understanding music in relation to history and culture


Benchmark A:        Identify by genre or style and respond to music from various historical periods and diverse cultures.

GLI 2:        Sings, listens, and moves to music from various historical periods. GM19A2

### **Lesson Assessment**

- Students sing, listen and move to music from different periods in American history. They compare and contrast music, elements of life and art from these varied periods.

## **Pre-Assessment**


- Class discusses the different styles of music and dress from the periods of their grandparents, parents and the present time. Teacher shares that there were different styles of music during different historical periods in America and reminds them of a few examples they have heard from slavery and civil rights.
- 

## **Instructional Strategies**

- Students listen to and sing “America” (Share the Music 1 – Teacher’s Edition, page T265; CD 5, track 38). They learn that the words were written in 1832 by Samuel Smith and sung to an even older German tune for the first time by a group of children that same year. They view the *America 1832* PowerPoint (Formative Assessment).
- Class listens to a song written during the Great Depression: “Jig Along Home” (Share the Music 1 – Teacher’s Edition, page T4-T5, CD 1, track 5), and learns the movements at the bottom of page T5. Students perform the song again, with the movements.
- Class reviews information previously learned about Woody Guthrie (Share the Music 1 – Teacher’s Edition, page T4), and give their opinion as to why he wrote a song like this. They view slides of the Great Depression (*America During the Great Depression* PowerPoint; Formative Assessment).
- Students listen to “Do-Re-Mi,” from *The Sound of Music* (Share the Music 1 – Teacher’s Edition, page T350; CD 7, track 39). They follow the Listening Map Transparency T•17 or Resource Master LA•6 and move their bodies low to high with the solfege. Teacher informs them this song was written for a musical based on a book about the Trapp family during WW II and gives a brief synopsis. They view *WWII and America 1940’s* PowerPoint (Formative Assessment).

### **Synopsis of The Trapp Family Singers**

Baroness Maria Augusta Trapp tells in her own beautiful, simple words the extraordinary story of her romance with the baron, their escape from Nazi-occupied Austria, and their life in America.

- Class compares the musical and visual examples of the Depression and WWII (visual examples found in the PowerPoint documents). They identify the historical periods and compare/contrast them using the Venn diagram (Summative Assessment).
- 

### **District Adopted Textbook/Supplemental Materials**

- Share the Music 1 – Teacher’s Edition
- Share the Music 1, CDs 1, 5 and 7
- Share the Music 1, Listening Map Transparency T.17
- Share the Music 1, Resource Master LA.6

### **Materials/Resources**

- CD player
- America 1832 PowerPoint (5 slides)
- *America During the Great Depression* PowerPoint (5 slides)
- *WW II and America 1940’s* PowerPoint (5 slides)
- Venn diagram
- Projector for PowerPoint Presentations

(Note: Slides can be made into transparencies and shown on overhead projector.)



### **Re-Teach**


- Students who have trouble relating music to various historical periods help the teacher make a timeline. On the timeline write dates of historical events, inventions and musical examples.

### **Extension**


- Students create their own PowerPoint of songs and culture from their ancestors to present time.



### **Linked Materials**

- *America 1832* PowerPoint
  - *America During the Great Depression* PowerPoint
  - *WW II and America 1940's* PowerPoint
  - *Venn diagram*
- 

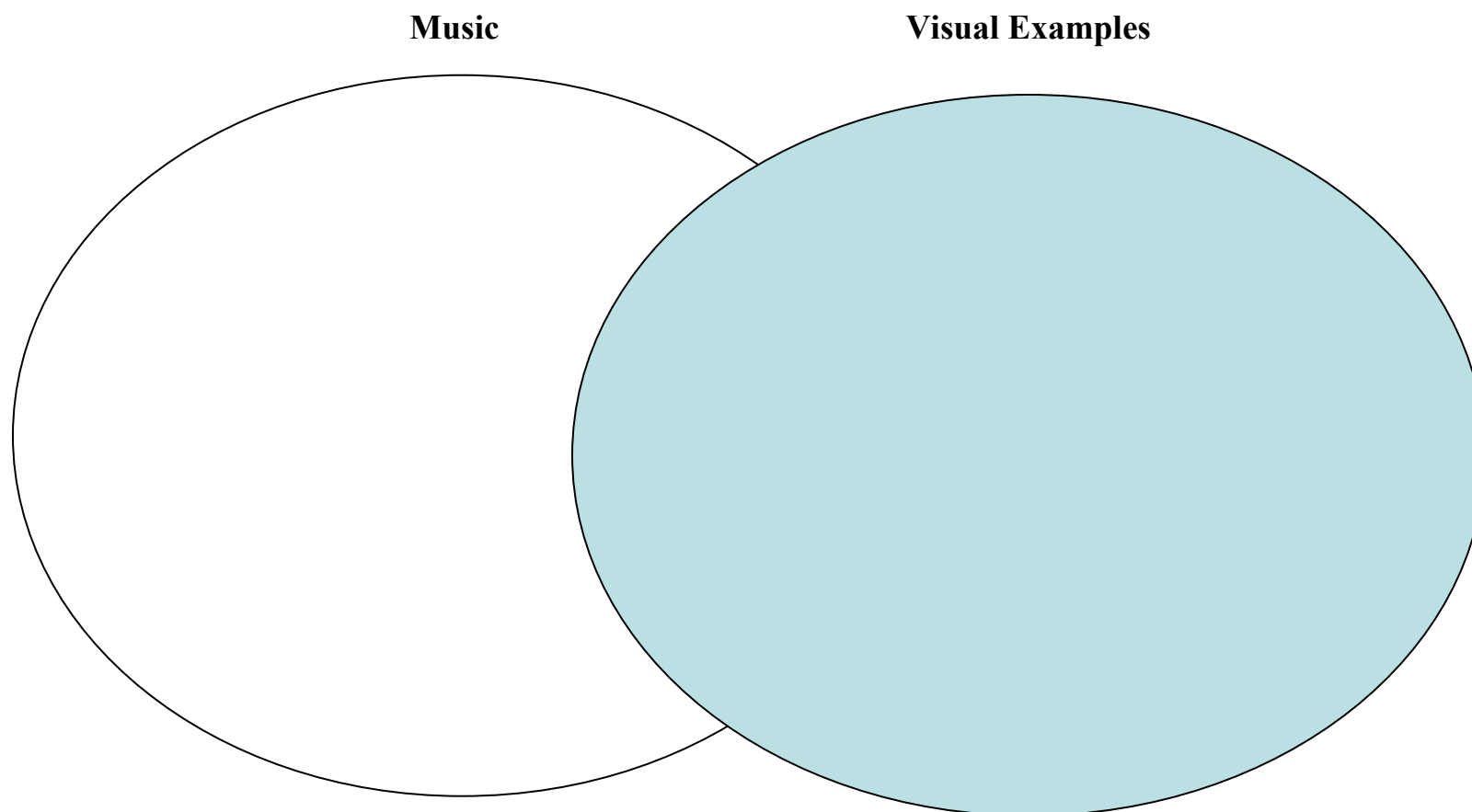
### **Interdisciplinary Connections**

- People in Society B – Identify ways that different cultures within the United States and the world have shaped our national heritage.
  - Informational, Technical and Persuasive Text Standard D – Visual aids as sources to gain additional information from text.
- 

## **Organizers**

<p><b>Teaching Methods</b></p> <ul style="list-style-type: none"><li>• Brainstorming</li><li>• Computer Assisted Instruction</li><li>• Demonstrations</li><li>• Discovery Learning</li><li>• Discussions</li><li>• Guided Design</li><li>• Hands-On Learning</li><li>• Integrated Instruction</li><li>• Multiple Activities</li><li>• Simulations and Games</li><li>• Visual Instruction</li></ul> <p><b>Grouping</b></p> <ul style="list-style-type: none"><li>• Heterogeneous Grouping</li><li>• Individualized Instruction</li><li>• Large Group Instruction</li></ul> <p><b>Assessment</b></p> <ul style="list-style-type: none"><li>• Authentic Assessment</li><li>• Curriculum Based Assessment</li><li>• Observation</li></ul> <p><b>Student Groupings</b></p> <ul style="list-style-type: none"><li>• Class</li><li>• Grade</li><li>• Heterogeneous Grouping</li><li>• Large Group Instruction</li></ul>	<p><b>Bloom's Taxonomy of Cognitive Objectives</b></p> <ul style="list-style-type: none"><li>• I Knowledge</li><li>• II Comprehension</li><li>• III Application</li><li>• IV Analysis</li><li>• V Synthesis</li><li>• VI Evaluation</li></ul> <p><b>Gardner's Multiple Intelligences: Learning Styles</b></p> <ul style="list-style-type: none"><li>• Bodily-Kinesthetic</li><li>• Interpersonal</li><li>• Intrapersonal</li><li>• Musical</li><li>• Naturalist</li><li>• Spatial</li></ul> <p><b>Instructional Strategies</b></p> <ul style="list-style-type: none"><li>• Identifying Similarities and Differences</li><li>• Reinforcing Effort and Providing Recognition</li></ul> <p><b>SIOP – ESL</b></p> <ul style="list-style-type: none"><li>• Building Background</li><li>• Guided Practice</li><li>• Hands-On Activities</li><li>• Integrations of Reading, Writing, Speaking, and Listening Skills Modeling</li><li>• Interaction</li><li>• Scaffolding</li><li>• Techniques to Make Concepts Clear</li></ul>
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## Venn Diagram



# America 1832

- America was growing.
- Was Ohio a state?



WESTERN LAND CLAIMS CEDED BY THE STATES

## *America* by Samuel Francis Smith



**Samuel Francis Smith wrote the patriotic poem *America*.**

**My Country 'tis of thee,  
Sweet land of liberty  
Of thee I sing.  
Land where my fathers died  
Land of the Pilgrim's pride  
From every mountainside  
Let freedom ring.**

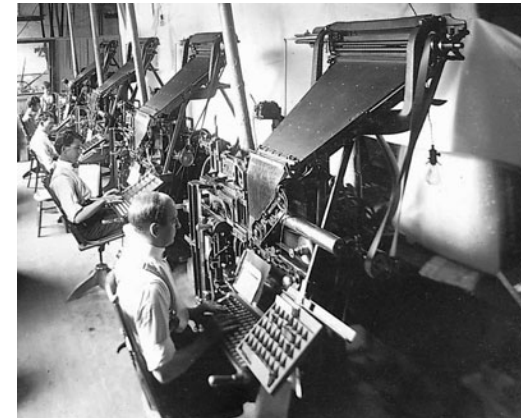


# America 1832



*The different way people dressed.*

# Work, Home and School



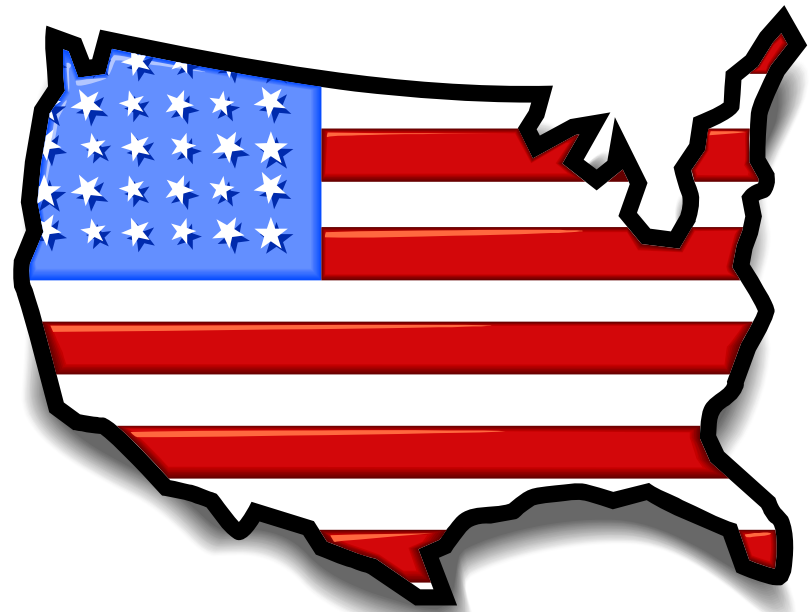
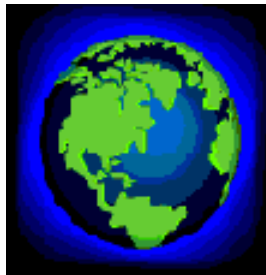
# Visual Art



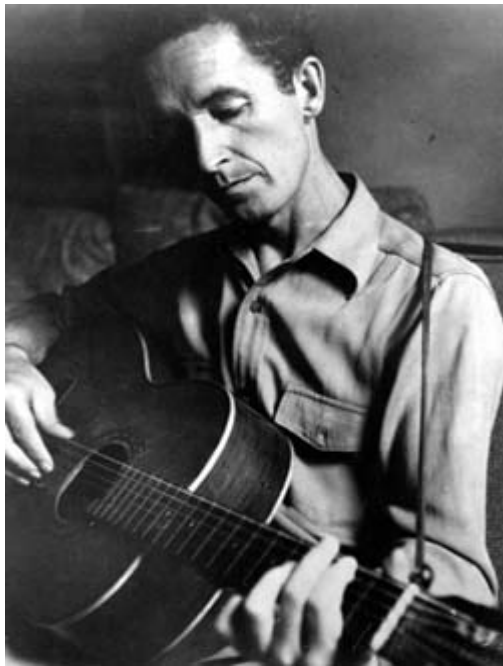
**This detail of a painting of the commanders at Yorktown was done in the mid-1830's by Louis-Charles-Auguste Couder [French, 1790-1873]**

# America during the Great Depression

- ➔ In the 1930's America had 48 states.
- ➔ What two were not part of the USA?

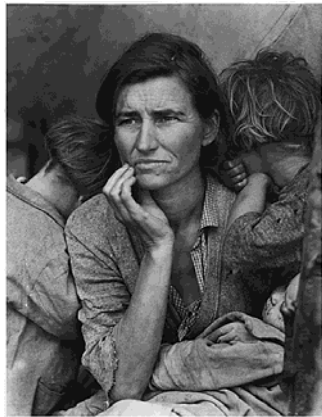


# Jig Along Home



- ⇒ Woody Guthrie composed folk songs about the plight of the workers during the Great Depression.
- ⇒ In ***Jig Along Home*** he writes, “The nails flew loose and the floor broke down”, but he could still “jig.”

# The People – Poor – No Work

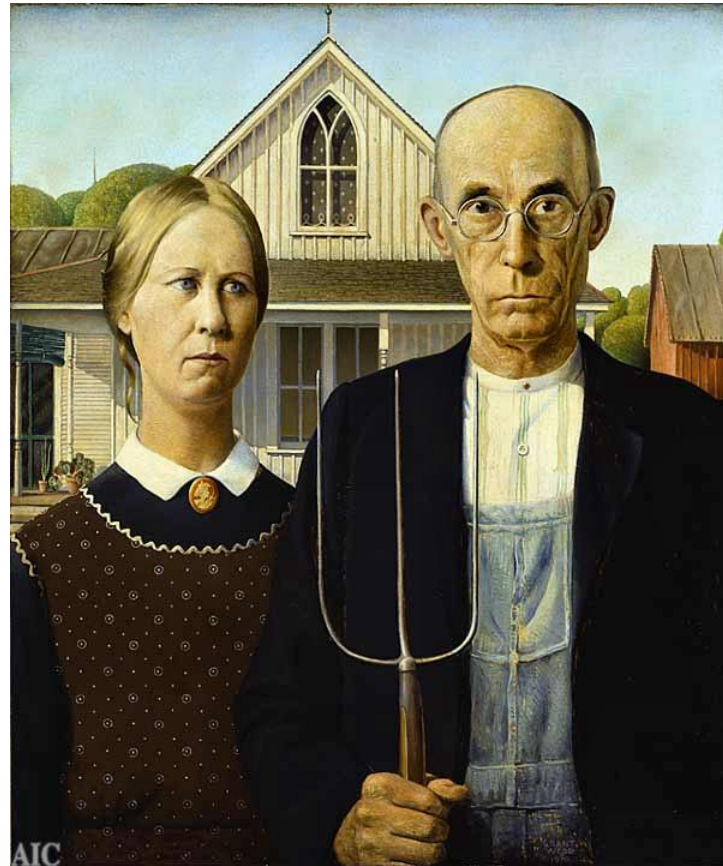


# Home and School

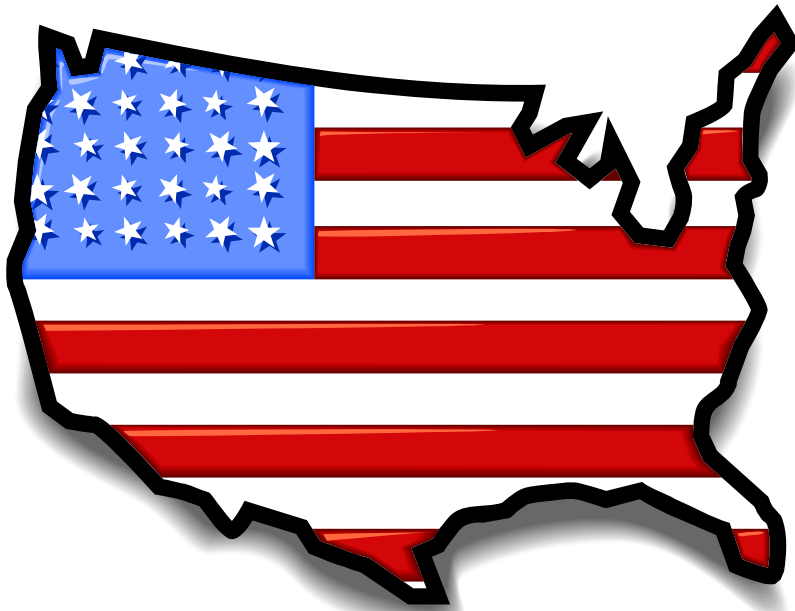


# Visual Art

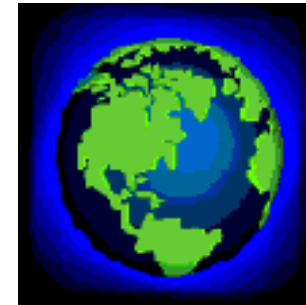
## Grant Wood's *American Gothic*



# WW II and America 1940's



- Still only 48 states
- War in Europe and Japan changes the USA.

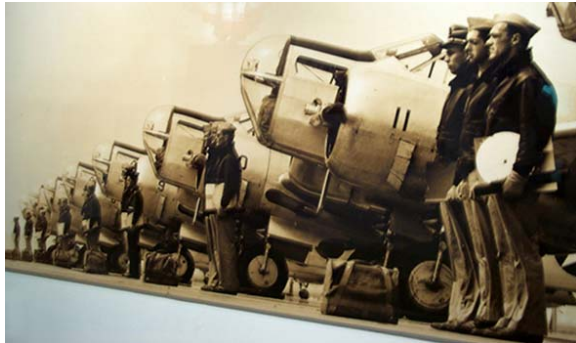


# Rodgers and Hammerstein

- Richard Rodgers and Oscar Hammerstein II wrote many musicals.
- *The Sound of Music* was about the Trapp family's escape to America during WW II.
- *Do-Re-Mi* was a song from that musical.



# People: Soldiers and the Women at Home



# Home and School



# VISUAL ART



- *Christina's World*  
Artist: Andrew Wyeth



## COLUMBUS CITY SCHOOLS VOCAL MUSIC CURRICULUM



<b>Instructional Unit</b>	Grade 1, General Music, May
<b>Title:</b>	<b>Create, Notate and Repeat</b>
<b>Subject:</b>	General Music
<b>Grade Range:</b>	1
<b>Description:</b>	Students create and notate rhythmic and melodic phrases and ostinati. They perform their creations on various classroom instruments, body percussion and electronic sounds and follow form markings.
<b>Duration:</b>	40 minutes
<b>Author:</b>	Connie Blanchette
<b>Publisher:</b>	Columbus City Schools
<b>Keywords:</b>	Create; Notate; Repeat Signs; Double Barlines

**Content Standard 4:**      Composing and arranging music within specified guidelines

Benchmark A:      Create, notate, arrange and perform short pieces of music.

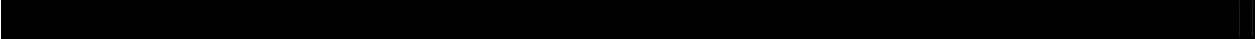
GLI 2:      Creates and notates simple rhythmic and melodic phrases and ostinati using a variety of classroom instruments, body percussion and electronic sounds. GM14A2

**Content Standard 5:**      Reading and notating music


Benchmark C:      Identify and utilize symbols and traditional terms referring to expression and form.

GLI 2:      Reads form markings: repeat sign and double bar lines. GM15C


### **Lesson Assessment**

- Students are divided into several small groups. Students use *An Ostinato* worksheet, *Rhythmic Phrases* worksheet and *Melodic Phrases* worksheet to notate their compositions. The worksheets have double bar lines and/or repeat signs. The groups perform their creations using a variety of classroom instruments, body percussion and electronic sounds.
- 


### **Pre-Assessment**

- Each student receives *An Ostinato* worksheet, *Rhythmic Phrases* worksheet and *Melodic Phrases* worksheet. Individuals share their understanding of an ostinato, rhythmic phrases and melodic phrases. They learn about the repeat signs and double bar lines that are on the worksheets.
- 

### **Instructional Strategies**

- Class works together to create an ostinato and a rhythmic phrase which the teacher notates on the board. They use the same rhythmic phrase to create and notate a melodic phrase that includes repeat signs and double bar lines. Volunteers perform the examples for the class (Formative Assessment).
  - Using the *Ostinato* worksheet, *Rhythmic Phrases* worksheet and *Melodic Phrases* worksheet, each individual notates his/her own composition.
  - Class is divided into small groups. Each group chooses one ostinato, rhythmic phrase and melodic phrase to be performed together for the class. They practice their composition using a variety of classroom instruments, body percussion, and electronic sounds. They observe the repeat sign and stop at the double bar line (Summative Assessment).
  - Each group performs their work. They discuss their own and others' performances and evaluates themselves with the *Create, Notate and Repeat - Performance Rubric* (Summative Assessment).
- 


### **Materials/Resources**

- Pencils
  - Chalkboard and chalk
  - *An Ostinato* worksheet
  - *Rhythmic Phrases* worksheet
  - *Melodic Phrases* worksheet
  - *Create, Notate and Repeat - Performance Rubric*
- 


### **Re-Teach**

- Students who have trouble creating, notating and performing work with a partner.

### **Extension**

- Several groups combine their compositions to make a larger composition. They perform it for the Spring Program.
- 

### **Linked Materials**

- *An Ostinato* worksheet
  - *Rhythmic Phrases* worksheet
  - *Melodic Phrases* worksheet
  - *Create, Notate and Repeat - Performance Rubric*
- 

### **Interdisciplinary Connections**

- Social Studies Skills and Methods C – Communicate information orally, visually or in writing.
- Social Studies Skills and Methods D – Identify a problem and work in groups to solve it.

## **Writing Connections**

- Graphic organizers, rubric



## **Organizers**

<p><b>Teaching Methods</b></p> <ul style="list-style-type: none"><li>• Brainstorming</li><li>• Cooperative Learning</li><li>• Demonstrations</li><li>• Discovery Learning</li><li>• Discussions</li><li>• Guided Design</li><li>• Hands-On Learning</li><li>• Integrated Instruction</li><li>• Multiple Activities</li><li>• Self-Directed Groups</li><li>• Simulations and Games</li><li>• Visual Instruction</li></ul> <p><b>Grouping</b></p> <ul style="list-style-type: none"><li>• Heterogeneous Grouping</li><li>• Individualized Instruction</li><li>• Large Group Instruction</li><li>• Small Group Instruction</li></ul> <p><b>Assessment</b></p> <ul style="list-style-type: none"><li>• Authentic Assessment</li><li>• Curriculum Based Assessment</li><li>• Informal Assessment</li><li>• Observation</li><li>• Peer Evaluation</li><li>• Self Evaluation</li></ul> <p><b>Student Groupings</b></p> <ul style="list-style-type: none"><li>• Class</li><li>• Grade</li><li>• Heterogeneous Grouping</li><li>• Large Group Instruction</li></ul>	<p><b>Bloom's Taxonomy of Cognitive Objectives</b></p> <ul style="list-style-type: none"><li>• I Knowledge</li><li>• II Comprehension</li><li>• III Application</li><li>• IV Analysis</li><li>• V Synthesis</li><li>• VI Evaluation</li></ul> <p><b>Gardner's Multiple Intelligences: Learning Styles</b></p> <ul style="list-style-type: none"><li>• Bodily-Kinesthetic</li><li>• Interpersonal</li><li>• Intrapersonal</li><li>• Musical</li><li>• Naturalist</li><li>• Spatial</li></ul> <p><b>Instructional Strategies</b></p> <ul style="list-style-type: none"><li>• Cooperative Learning</li><li>• Reinforcing Effort and Providing Recognition</li></ul> <p><b>SIOP – ESL</b></p> <ul style="list-style-type: none"><li>• Building Background</li><li>• Guided Practice</li><li>• Hands-On Activities</li><li>• Integrations of Reading, Writing, Speaking, and Listening Skills Modeling</li><li>• Interaction</li><li>• Modeling</li><li>• Scaffolding</li><li>• Techniques to Make Concepts Clear</li></ul>
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# An Ostinato

Name: \_\_\_\_\_



# Rhythmic Phrases

Name: \_\_\_\_\_





The worksheet contains two rows of horizontal lines for writing rhythmic phrases. Each row consists of four lines of equal length, followed by a double bar line. The first row has a small square dot above the double bar line. The second row has a small square dot below the double bar line.

# Melodic Phrases

Name: \_\_\_\_\_

	•
	•


## ***Create, Notate and Repeat - Performance Rubric***

<b>Student's Name</b>	I always create, notate and perform correctly and follow repeat signs and double barlines.	I mostly create, notate and perform correctly and follow repeat signs and double barlines.	I sometimes create, notate and perform correctly and follow repeat signs and double barlines.	I never create, notate and perform correctly or follow repeat signs and double barlines.
				

# General Music Grade 1

## Standards, Benchmarks, and GLIs

**Content Standard 1:** Singing, alone and with others, a varied repertoire of music

Benchmark A: Sing independently, with appropriate expression, songs representing diverse genres and cultures.

GLI 1: Sings independently, with accurate rhythm and developing pitch, using correct posture. GM11A1

GLI 2: Independently sings expressively, using dynamics and tempi, songs representing diverse genres and cultures. GM11A2

Benchmark B: Sing in groups, with appropriate expression, songs representing diverse genres and cultures

GLI 1: Sings in groups, with appropriate expression, songs representing diverse genres and cultures. GM11B1

**Content Standard 2:** Performing on instruments, alone and with others, a varied repertoire of music

Benchmark A: Perform music independently, with appropriate expression, representing diverse genres and cultures.

GLI 1: Performs music of diverse genres and cultures with a steady tempo and appropriate dynamics independently on an instrument. GM12A1

GLI 2: Performs bourdons or melodic ostinati, on pitched classroom instruments (e.g., xylophone, autoharp, resonator bells). GM12A2

GLI 3: Performs ostinati on unpitched classroom instruments or body percussion. GM12A3

GLI 4: Plays short rhythmic and melodic patterns. GM12A4

Benchmark B:	Perform in groups, with appropriate expression, music representing diverse genres and cultures.
GLI 1:	Maintains independent instrumental parts in music representing diverse genres and cultures. GM12B1
GLI 2:	Performs in groups, with appropriate expression, blending timbres and dynamic levels. GM12B2
<b>Content Standard 3:</b>	<u>Improvising melodies, variations, and accompaniments</u>
Benchmark A:	Create and perform melodies, variations, and accompaniments.
GLI 1:	Improvises selected lyrics of known songs. GM13A1
GLI 2:	Creates simple accompaniments. GM13A2
GLI 3:	Improvises simple rhythmic variations on familiar melodies. GM13A3
GLI 4:	Improvises phrases using a variety of sound sources (e.g., classroom instruments, body sounds, and electronic sounds). GM13A4
<b>Content Standard 4:</b>	<u>Composing and arranging music within specified guidelines</u>
Benchmark A:	Create, notate, arrange, and perform short pieces of music.
GLI 1:	Creates, arranges, and performs music to accompany readings or dramatizations. GM14A1
GLI 2:	Creates and notates simple rhythmic and melodic phrases and ostinati using a variety of classroom instruments, body percussion, and electronic sounds. GM14A2
<b>Content Standard 5:</b>	<u>Reading and notating music</u>
Benchmark A:	Identify and utilize rhythm notation.
GLI 1:	Reads eighth and quarter notes and quarter rests. GM15A1
GLI 2:	Writes eighth and quarter notes and quarter rests. GM15A2

Benchmark B:	Identify and utilize treble clef pitch notation.
GLI 1:	Uses a system (solfege syllables, numbers, or letters) to read simple pitch notation (sol, mi, la) in the treble clef in G, F, and C pentatonic. GM15B1
GLI 2:	Writes pitch notation (sol, mi, la) in the treble clef in G, F, and C pentatonic. GM15B2
Benchmark C:	Identify and utilize symbols and traditional terms referring to expression and form.
GLI 1:	Reads dynamic symbols: <i>piano</i> and <i>forte</i> ( <i>p</i> and <i>f</i> ). GM15C1
GLI 2:	Reads form markings: repeat sign and double barlines. GM15C2
<b>Content Standard 6:</b>	<u>Listening to, analyzing, responding to, and describing music</u>
Benchmark A:	Listen to a varied repertoire of music and describe it utilizing musical terminology
GLI 1:	Responds to rhythm maintaining a steady beat. GM16A1
GLI 2:	Identifies and responds to melodic direction: high and low. GM16A2
GLI 3:	Describes dynamics in a listening example: <i>piano</i> and <i>forte</i> . GM16A3
GLI 4:	Identifies and responds to tempo and tempo changes: fast, slow, faster, and slower. GM16A4
Benchmark B:	Listen to a varied repertoire of music and analyze the structure.
GLI 1:	Identifies, describes, and responds to musical forms (e.g., same and different, AB, ABA, echo, cumulative). GM16B1
GLI 2:	Distinguishes between melody and accompaniment. GM16B2

Benchmark C:	Identify and classify the sounds of instruments and voices.
GLI 1:	Visually and aurally identifies classroom instruments. GM16C1
GLI 2:	Identifies and classifies instruments as pitched or unpitched. GM16C2
GLI 3:	Classifies unpitched instruments as woods, metals, shakers/scrapers, or drums. GM16C3
<b>Content Standard 7:</b>	<u>Evaluating music and music performances.</u>
Benchmark A:	Discuss performances and compositions.
GLI 1:	Discusses performances of self and others. GM17A1
GLI 2:	Discusses own and others' compositions, arrangements, and improvisations. GM17A2
Benchmark B:	Demonstrate how music communicates meaning of lyrics, feelings, moods, or images.
GLI 1:	Discusses and responds to a variety of genres showing different feelings, moods, or images. GM17B1
<b>Content Standard 8:</b>	<u>Understanding relationships between music, the other arts, and disciplines outside the arts</u>
Benchmark A:	Identifies similarities and differences in the meanings of common terms used in the various arts.
GLI 1:	Identifies similar terms (e.g., patterns, expressions) in music and other art forms. GM18A1
Benchmark B:	Describe and demonstrate ways in which the principles and subject matter of other disciplines are interrelated with those of music.
GLI 1:	Recognizes connections between musical experiences and another subject area. GM18B1

**Content Standard 9:**      Understanding music in relation to history and culture

Benchmark A:      Identify by genre or style and respond to music from various historical periods and diverse cultures.

GLI 1:      Sings, listens, and moves to music from world cultures. GM19A1

GLI 2:      Sings, listens, and moves to music from various historical periods. GM19A2

GLI 3:      Identifies, listens, and responds to music of different composers. GM19A3

GLI 4:      Identifies uses of music in various cultures of the United States. GM19A4

Benchmark B:      Demonstrate appropriate audience behavior.

GLI 1:      Attends live music performances and demonstrates audience behavior appropriate for the context and style of music performed. GM19B1

Benchmark C:      Identify the uses and suitability of music in their daily experiences and in other cultures.

GLI 1:      Describes how music is used for a variety of occasions (e.g., birthday, holiday). GM19C1

Benchmark D:      Identify and describe roles of musicians in various music settings.

GLI 1:      Recognizes a musician. GM19D1

**Integration Key**  
**English Language Arts**  
**General Music Grade One**

<b>Standard</b>	<b>Benchmark</b>
Information, Technical and Persuasive Text Standard	D – Use visual aids as sources to gain additional information from text.
Writing Process	A – Generate ideas for written compositions.
	C – Use organizers to clarify ideas for writing assignments.
Writing Applications	A – Compose writings that convey a clear message and include well-chosen details.
Research	A – Generates questions for investigation and gather information from a variety of sources.  B – Retell important details and findings.
Communications: Oral and Visual	A – Use active listening strategies to identify the main idea and to gain information from oral presentations.  C – Follow multi-step directions.

**Integration Key**  
**Social Studies**  
**General Music Grade One**

<b>Standard</b>	<b>Benchmark</b>
People in Societies	<p>A – Identify practices and products of diverse cultures.</p> <p>B – Identify ways that different cultures within the United States and the world have shaped our national heritage.</p>
Citizenship Rights and Responsibilities	A – Describe the results of cooperation in group settings and demonstrate the necessary skills.
Social Studies Skills and Methods	C – Communicate information orally, visually or in writing.