Westbrook Public Schools  
General Music Curriculum  
Grade 1

**Anticipated Length:** Trimester 1

**Content Standard:** #1 Students will sing, alone and with others, a varied repertoire of music.

**Power Standards Addressed:**
- Sing independently, on pitch and in rhythm, with appropriate timbre, diction and posture, and maintain a steady tempo.

**Essential Questions:**
- How do I match what I hear with my voice?
- How do I adjust if I hear that it’s different?

**Big Ideas:**
- Careful listening, inner hearing, and singing position will help me match pitches.
- I can identify how it’s different. (High or low)

**Key Concepts and Skills**

<table>
<thead>
<tr>
<th>Skills</th>
<th>Concepts</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sing</td>
<td>Good singing position</td>
</tr>
<tr>
<td></td>
<td>Inner hearing (audiating)</td>
</tr>
<tr>
<td></td>
<td>Head voice</td>
</tr>
<tr>
<td></td>
<td>Purposeful listening</td>
</tr>
</tbody>
</table>

**Topics/Units of Study:**
- Inner hearing
- In-tune singing
- Melodic Direction

**Strategies:**
- Radio game
  - Sing a song
  - Clap the radio off and on
  - When the radio is off students must continue to hear the song in their head.
- Set the standard—what is in-tune singing?
- Singing Posture – Sit on front of chair, feet flat on floor, back straight
- Purposeful listening activities—tell students a story (with small details) and have student purposefully listen for certain details. Equate this with listening for matching pitches and melody direction.
- Sibelius Groovy (Shapes) software – pitch direction

**Repertoire**

<table>
<thead>
<tr>
<th>New Songs</th>
<th>Old Songs</th>
</tr>
</thead>
<tbody>
<tr>
<td>See Saw Margery</td>
<td></td>
</tr>
<tr>
<td>Bell Horses</td>
<td></td>
</tr>
<tr>
<td>Sally Go Round</td>
<td></td>
</tr>
<tr>
<td>Hot Cross Buns</td>
<td></td>
</tr>
<tr>
<td>Icka Backa</td>
<td></td>
</tr>
<tr>
<td>You’re A Grand Old Flag</td>
<td></td>
</tr>
</tbody>
</table>
### Lessons 1 and 2
- Morning Meeting – Responsive Classroom
- Review singing position
- *Bell Horses* – with solfege/hand signs
- *Sally Go Round the Sun* – with solfege/hand signs
- Reinforce steady beat – perform in a variety of ways
- Introduce Loud/soft
- Use Sibelius Groovy Shapes – (explore loud-soft)

### Lessons 3 and 4
- Reinforce beat vs. rhythm (beat – patting on lap & rhythm – rhythm puppets with hands)
- Introduce rhythmic ostinato
- Give them an ostinato (long-long-short/short-long) on rhythm sticks
- Rhythm stick rules
  - rest position
  - playing position
  - no playing unless asked to do so
- Purposeful listening – what are we listening for?
- Teach *Hot Cross Buns*

### Lessons 5 and 6
- Baseline assessment on *Bell Horses* – record digitally

### Lessons 7 and 8
- Teach *Icka Backa*
- Demonstrate pitch direction and high/low with sirens and body motions and arrows (practice recording sirens).
- Play scales on xylophone, piano and sing while students match the scale or melody to a direction arrow.
- Use Sibelius Groovy software to reinforce (explore – high/low and upward and downward)

### Lessons 9 and 10
- Teach *See Saw Margery Daw*
- Inner hearing added to echo process – Radio game
- Tie loud/soft into the way we echo different songs/phrases etc.

### Lessons 11 and 12 (Reverse Week)
- **Reverse echo** – Students lead *Bell Horses* by phrases, teachers sings the phrase back incorrectly. Teacher asks “Were we the same or not”? If not “were we too high or too low”?
- Reinforce inner hearing/echo – Sing phrases from a song in reverse
- Loud/soft becomes piano/forte through a story
- Echo piano and forte in reverse – ex. If I sing piano, echo back forte.
- Attendance at the end of the lesson

### Lessons 13 and 14
- Independent singing activities – students sing a phrase of a song alone. 4 students group together into a “singing circle” to complete a whole song (listening for matching each other)
- Tap in and out: Everyone sings a song over and over. The teacher taps a student’s shoulder to have them go from singing to inner hearing. When tapped again they start singing. This game allows the teacher to isolate certain students or groups of students to sing alone.
- Call and response with soloist – use prop (X-ray – stuffed animal) to designate who is the soloist. Teacher sings a phrase and person with X-ray echoes back. “Were we the same?” “Was it too high or too low?”
- Game: Are we the same? Use digital recorder, tape the class echoing phrases sung by individuals. Play it back to the class. Are we the same?
- More singing circles and other games to enforce solo singing
- Use digital recorder for these activities so they are use to using it/seeing it
- Have individuals sing entire songs and record them
### Lessons 15 and 16
- Review for assessment
- Use Sibelius groovy software (create) to reinforce upward downward and loud and soft
- Review inner hearing

### Lessons 17 and 18
- Assessment 1 (digitally recorded)

### Lessons 19 and 20
- Student self-assessment (verbal). Listen to a few singing examples of students from another class and use a simplified version of the rubric with students
## Pitch Assessment

**Task:** X-ray (singing stuffed animal) is lonely in the music room at night. Ask the student if they would like to help him by singing and taping X-ray’s favorite song into the digital recorder so he could listen to each of them sing at night and not be lonely. Sing “Bell Horses” with proper singing position, use of head voice, and on pitch.

Student demonstrated use of head voice
- [ ] Yes
- [ ] Sometimes
- [ ] No

Student demonstrated ability to match pitch:

<table>
<thead>
<tr>
<th>Score</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>All intervals correct within the given tonal center</td>
</tr>
<tr>
<td>3</td>
<td>Only 1-2 incorrect intervals within the given tonal center (tonal center may shift one time as one of those incorrect intervals)</td>
</tr>
<tr>
<td>2</td>
<td>More than 2 incorrect intervals – or more than 2 tonal centers</td>
</tr>
<tr>
<td>1</td>
<td>Mostly incorrect intervals – or student changes tonal center two or more times</td>
</tr>
</tbody>
</table>

Does the student use the note given by the teacher?
- [ ] Yes
- [ ] No

If no, was his/her pitch
- [ ] Above
- [ ] Below

Did student maintain a single tonal center throughout
- [ ] Yes
- [ ] No

**Goal:** 3 or higher on the matching rubric
Westbrook Public Schools  
General Music Curriculum  
Grade 1

**Anticipated Length:** Trimester 2

**Content Standard:** #5 Students will read and notate music.

**Power Standards Addressed:**
- Read whole, half, dotted half, quarter and eighth notes and rests (quarter) in 2/4, 3/4 and 4/4 meter signatures.

**Essential Questions:**
- How do we know what notes sound like?

**Big Ideas:**
- The symbols tell you about length of sound
- The notes ‘apartment’ can tell you about high and low.

**Key Concepts and Skills**

<table>
<thead>
<tr>
<th>Skills</th>
<th>Concepts</th>
</tr>
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<tbody>
<tr>
<td>Read</td>
<td>• Long, short-short, &amp; rest (quarter note, eighth notes, quarter note rest)</td>
</tr>
<tr>
<td>Perform</td>
<td>• So – mi – la – re – do (assess so and mi only)</td>
</tr>
<tr>
<td></td>
<td>• Rhythm / Beat / Pitch</td>
</tr>
</tbody>
</table>

**Topics/Units of Study:**
- Separating Rhythm and Pitch
- Stick notation
- Rhythmic Patterns
- Melodic Patterns
- Staff: Lines and Spaces

**Strategies:**
- Echo solfege patterns with hand signs – stress so-mi / mi-re-do / so-mi
- Use Flash cards
- Buddy Cards (rhythm and pitch cards that share the same rhythm
- Use picture flash cards
- Start with separate rhythm and solfege (letters s and m) and get students to see how we could put them together (stick notation)
- Identify the rhythmic examples as being for Goldie (stuffed animal who only hears speaking) and the melodic examples as being for X-ray (stuffed animal who only hears singing).
- Improvise rhythmic patterns for ostinatos
- How many beats in each song section (preparing to introduce measures?)
- Stick/staff notation so-mi-la
- Introduce lines and spaces (using tone bell ladders)
- **Performance focusing on songs and skills learned thus far**
### Repertoire

<table>
<thead>
<tr>
<th>New Songs</th>
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</tr>
</thead>
<tbody>
<tr>
<td>- New Shoes</td>
<td>- Bell Horses</td>
</tr>
<tr>
<td>- Hickety Tickety</td>
<td>- Sally Go Round the Sun</td>
</tr>
<tr>
<td></td>
<td>- Hot Cross Buns</td>
</tr>
<tr>
<td></td>
<td>- See Saw Margery Daw</td>
</tr>
<tr>
<td></td>
<td>- Icka Backa</td>
</tr>
</tbody>
</table>

### Lessons 1 and 2
- **Begin working on performance** script and introduce the following songs
  - New Shoes
  - Hickety Tickety

### Lessons 3 and 4
- **Continue working on performance script and review all songs**

### Lessons 5 and 6
- Begin the class singing a variety of solfege patterns with hand signs – have student echo them back (include so-la-mi-re-do)
- Rhythm catch – resulting in rhythm written on the board by a student
- Teacher sings a melodic pattern. Have students select the pattern (Sos and Mis) from a possible list (bank). Perform it again (clapping) and have a student select the rhythm from another list of possibilities. “Steal” the rhythm (erase with finger tip) and move it over to the solfege creating a complete stick notation.
- **(Lesson 6) Review songs and script for performance**

### Lessons 7 and 8
- Begin the class by echoing a variety of solfege patterns with hand signs
- Play rhythm catch game with ta and titi and rest – have students put the example on the board. Using that rhythm, sing a melodic example and ask students to add the solfege (so and mi).
- Introduce the ladder (from throne bells) for placement of so and mi on the staff.
- Tell the story about so and mi. So and mi live in an apt. building and are very good friends. They like to be close, but not too close because so is VERY loud. Wherever sol lives, mi always skips only one apt. (to buffer the sound) and moves into the next apt. below. So is always living in a higher apartment then they and me can never have more or less than one apartment between them. Practice on the ladder. When so or mi move to another apt. the other must move as well.
- **(Lesson 8) Review songs and work on script for performance**

### Lessons 9 and 10
- Review solfege placement of so and mi through use of ladders and tone blocks
- Tell the story about la as it relates to so and mi. Grandma la is 107 years old. She is the beloved grandmother of so (the loud one). Grandma la is also deaf. So’s mom felt that someone needed to watch over so and make sure he was behaving himself, but no one could stand to live that close to him (because he was so loud). However, since grandma la is deaf and she cares so much for her grandson, she was the perfect choice. She ALWAYS lives in the apt. right above so.
- Practice so-mi-la on ladders
- **(Lesson 10) Review songs and work on script for performance**
- (Lesson 10) Reinforce piano/forte while reviewing songs
<table>
<thead>
<tr>
<th>Lessons 11 and 12</th>
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<tbody>
<tr>
<td>• Begin improvisation AB patterns (each beat can be a short-short / long / rest)</td>
</tr>
<tr>
<td>• Turn ABAB patterns into rhythmic ostinatos</td>
</tr>
<tr>
<td>• Echo solfege examples (some silent solfege where the teacher only does the hand signs and the student sings it back.) Individuals can use their own pitch.</td>
</tr>
<tr>
<td>• Review placement of so-mi-la on the ladder</td>
</tr>
<tr>
<td>• Relating ladder to staff – 9 apartments, number from the bottom up like a real apt. building. Line apt is where the line goes right through the center of the note and a space apt. is where the lines are the notes floor and ceiling. Draw a building with 9 apt. on top of each other – label them line, space etc. to help students see the progression</td>
</tr>
<tr>
<td>• Move the notes form the ladder to the staff – so-mi-la</td>
</tr>
<tr>
<td>• Have students sing sol-mi examples from the staff (can use buddy cards)</td>
</tr>
<tr>
<td>• (Lesson 12) Review performance songs and script</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Lessons 13 and 14</th>
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<tr>
<td>• Replace attendance with silent solfege - have students choose their own pitch</td>
</tr>
<tr>
<td>• Sing sol-mi patterns out of order to alert them to the fact that there is a correct order to singing.</td>
</tr>
<tr>
<td>• How do we read music? What is the order that notes are read? Music is read left to right. Use a sentence as an example (The cat eats tuna fish – cards with one word on each card). Put it in a variety of orders and read it as it stands demonstrating that order does matter – equate this with pitches on the staff.</td>
</tr>
<tr>
<td>• Put notes on staff (far apart) and have students number the order as they are performed to reinforce how to read notes.</td>
</tr>
<tr>
<td>• (Lesson 14) Review songs and work on script for performance</td>
</tr>
</tbody>
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<thead>
<tr>
<th>Lessons 15 and 16</th>
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<tbody>
<tr>
<td>• Tape attendance</td>
</tr>
<tr>
<td>• Review notes on ladder and staff</td>
</tr>
<tr>
<td>• When given “so” have students find mi and la (on ladders and staff)</td>
</tr>
<tr>
<td>• Practice the assessment as it is going to look for the students</td>
</tr>
<tr>
<td>• (Lesson 10) Review notes on ladder and staff</td>
</tr>
</tbody>
</table>

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<tbody>
<tr>
<td>• Play the buddy card game where all students get a card and have to find their buddy (with the same rhythm), practice both of the cards and perform both cards together with your partner for the class.</td>
</tr>
<tr>
<td>• Rhythmic reading – use buddy cards as flash cards</td>
</tr>
<tr>
<td>• So-mi singing – use buddy cards as flash cards</td>
</tr>
<tr>
<td>• Review songs and work on script for performance</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Lessons 19 and 20</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Assessment and Review of Script</td>
</tr>
</tbody>
</table>
### Melody/Rhythm Assessment:

**Task:** Goldie (speaking stuffed animal) was so jealous that we taped a song for X-ray (singing stuffed animal) a few weeks ago. If we use the buddy cards we can tape something for each of them. Perform a rhythmic pattern using long/short-short and rest for Goldie and a melodic pattern sol-mi and sol-mi for X-ray. For the rhythmic card, teacher will set the beat and students must also clap the rhythm while saying rhythm syllables. For the melodic card, teacher will not give a starting pitch and students must use appropriate hand-signs.

**Key:**
- l = long (quarter note)
- ss = short/short (2 eighth notes)
- Z = rest (quarter rest)

#### Rhythm
Choose from the following:

- 1 – l – ss – 1
- ss – ss – ss – 1
- 1 – Z – long – Z

Student performed all rhythms correctly:
- Yes - 1
- No - 0

Student kept a steady pulse:
- Yes - 2
- No - 1

**Melody** Choose from the following:

- s-m-ss-m
- s-m-s-m
- ss-mm-ss-m

<table>
<thead>
<tr>
<th></th>
<th>2</th>
<th>1</th>
<th>0</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Rhythm</strong></td>
<td>Student accurately performs all rhythms.</td>
<td>N/A</td>
<td>Student does not accurately perform the rhythm.</td>
</tr>
<tr>
<td><strong>Pitch</strong></td>
<td>Student accurately and consistently performs the relationship between so and mi</td>
<td>Student does perform the so-mi relationship at some point (s) in the example</td>
<td>Student does not perform the relationship between so-m at all throughout the entire example.</td>
</tr>
<tr>
<td><strong>Tempo</strong></td>
<td>A consistent tempo is maintained throughout the example.</td>
<td>N/A</td>
<td>Student did not maintain a consistent tempo throughout the example.</td>
</tr>
</tbody>
</table>

**Goal:** Rhythm Score of 2-3  Melody Score of 2 on Pitch
### Westbrook Public Schools
General Music Curriculum
Grade 1

<table>
<thead>
<tr>
<th>Anticipated Length:</th>
<th>Trimester 3</th>
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</thead>
<tbody>
<tr>
<td>Content Standard:</td>
<td>#5 Students will read and notate music</td>
</tr>
</tbody>
</table>

**Power Standards Addressed:**
- Read whole, half, dotted half, quarter and eighth notes and rests (quarter) in 2/4, 3/4 and 4/4 meter signatures.

**Essential Questions:**
- How do we know what notes sound like?
- How do we organize sounds?

**Big Ideas:**
- The symbols tell you about length of sound and high and low.
- Measures, Time signatures and bar lines help us to organize sounds just like periods, capitals etc. organize words.

**Key Concepts and Skills**

<table>
<thead>
<tr>
<th>Skills</th>
<th>Concepts</th>
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<tr>
<td>Read</td>
<td>Ta-titi-rest (quarter note, eighth notes, quarter note rest)</td>
</tr>
<tr>
<td>Perform</td>
<td>So – mi – la – re – do</td>
</tr>
<tr>
<td></td>
<td>Measure Time signature 4/ta and 2/ta</td>
</tr>
</tbody>
</table>

**Topics/Units of Study:**
- Organization of sound – Beats, Measures, Bar lines

**Strategies:**
- Echo solfege patterns with hand signs – stress longer 2-measure patterns.
- Stress patterns that incorporate so-mi-la-re-do in logical combinations.
- Use Flash cards – put multiple flash cards together for longer examples
- Use a combination of stick notation and solfege notation in examples
- Count beats and organize them into groups of 2 and 4
- Introduce the “code” to 2 or 4 beat groups – time signature 2/ta & 4/ta
- Introduce the term measure and bar line
- Introduce do clef – “do’s home”
- Use instruments to play melodic examples (boomwhackers and tone bells)
- Placement of mi-re-do on the ladder and staff
- Story: mi, re and do are also great friends. We already know where mi is on the staff as it relates to so. Mi, re and do have made a vow to ALWAYS live in apartments right next to each other. No one can live in-between. Mi is always the highest because he is an athlete and doesn’t mind going up stairs. Do is a couch potato who ALWAYS is the lowest. Re is caught in-between.
## Repertoire

<table>
<thead>
<tr>
<th>New Songs</th>
<th>Old Songs</th>
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<tbody>
<tr>
<td>Great Big House</td>
<td>Sally Go Round the Sun</td>
</tr>
<tr>
<td>Pease Porridge Hot</td>
<td>Hot Cross Buns</td>
</tr>
<tr>
<td>Engine, Engine Number Nine</td>
<td>See Saw</td>
</tr>
<tr>
<td>Hop Old Squirrel</td>
<td>Hickey, Tickey</td>
</tr>
<tr>
<td><em>Bell Horses</em></td>
<td><em>New Shoes</em></td>
</tr>
<tr>
<td><em>Icka Backa</em></td>
<td></td>
</tr>
</tbody>
</table>

### Lessons 1 and 2
- **Review songs finish work on performance**
- Introduce *mi-re-do on the ladders and transfer to staff*
- Introduce *Great Big House in New Orleans*
- Have students “guess” the number of beats to this song. Use hearts on the board for beats. Have students choose rhythms from rhythm bank to determine the rhythm of each phrase of the song.
- Put the rhythms on the board in one big phrase (no spaces or bar lines). Have them try to do it (they will get lost). Talk about bar lines and add them in. This works toward time signatures.
- Introduce *time signature/measure/bar lines*

### Lessons 3 and 4
- Echo solfege examples using do-re-mi-so-la
- Review *mi-re-do on ladder and staff*.
- Practice moving all the syllables (so-mi-la-re-do) around on the ladder and staff so students are comfortable moving them to the correct position
- Use flash cards to sing different combinations using the above mentioned solfege
- Take *Bell Horses* and go from song to rhythm on the board and add solfege. Then put on staff. Review the “code” – time signature and bar lines.
- Take other easy songs through this same process
- Have students create new songs by moving measure of other songs
- Have students ‘share’ a song with another student (each person sings every other measure)

### Lessons 5 and 6
- Introduce *Pease Porridge Hot*
- Echo solfege examples (longer examples)
- Use familiar solfege patterns for attendance
- Have students listen for and identify m-r-d or so-la or so-mi in examples that the teacher plays or sings on a variety of instruments
- Introduce students to the white boards (rules)
- Have students review basic parts of the staff by drawing note heads on specific ‘apartments’ (lines/spaces)
- Model notes on the board and have students recreate those notes on their boards. Use erasers or markers
- Write out the measures to *Icka Backa* and *New Shoes*. Mix them up. Have students identify which measure belongs to what song. Work toward having both complete song laid out in order.

### Lessons 7 and 8
- Attendance: Have a student sight-read a 2-measure pattern.
- Introduce *Hop Old Squirrel*
- Use small boards to identify student’s ability to notate intervals (s-m / s-l-s / m-r-d / d-r-m / s-l-s-m).
- Demonstrate how familiar solfege patterns can be ‘dressed’ in a variety of rhythmic patterns.
- Have students practicing ‘dressing’ solfege patterns with different rhythmic patterns using sticks.
**Lessons 9 and 10**
- Introduce ‘do clef’ – ‘do’s’ home
- Use do clef to help so, mi and re find their ‘home’ on the staff
- Move ‘do clef’ around
- Use small boards to have students notate a ‘do clef’ and then write a solfege pattern with their particular ‘do’ clef – Share on big board
- Have students sing their patterns
- Have students play their patterns with boom whackers or tone bells
- Teach *Engine, Engine Number Nine* by sight-reading it on the board – use do clef, bar lines, time signature.

**Lessons 11 and 12**
- Silent solfege for attendance
- Use staff rug to recreate songs. Have students play the parts of ‘do clef’, pitches and bar lines. Recreate familiar solfege pattern.
- Play ‘solfege charades’. Student picks a melodic pattern out of a hat and performs it in silent solfege. Student chooses another student to sing it back on solfege.

**Lessons 13 and 14**
- Play Match Game – match the melodic example with the song it belongs to – use examples from all songs sung thus far
- Read a short story and use expressive elements to interpret it
- Improvise a rhythmic ostinato for songs

**Lessons 15 and 16**
- Silent solfege for attendance
- Use staff on floor to recreate songs. Have students pay the part of *do clef, pitches and bar lines*
- Play ‘solfege charades’. Student picks a melodic pattern out of a hat and performs it in silent solfege. Student chooses a classmate to sing it back out loud.
- Sing a non-English song

**Lessons 17 and 18**
- Review for assessment

**Lessons 19 and 20**
- Assessment
**Trimester 3 Assessment**

**Pitch Assessment:** 1st grade benchmark assessment

**Task:** Students are going to be taping a goodbye tape for X-ray and Goldie for the summer. They will be asked to sing a 2 measure example that uses so-mi-la-re and do. Students may need to be pulled from class to get an adequate assessment on these examples. Students are given a starting pitch for each example.

**Have students sing the following:**

**s-l-s-m / s-l-ss-m**
Shows mastery of the following intervals
- so-la ____
- so-mi ____
- mi-so ____

**m-r-d-d / mm-rr-d-d**
Shows mastery of the following intervals
- mi-re-do ____
- do-mi ____
- do-do ____

**ss-ll-ss-m / m-r-d-z**
Shows mastery of the following intervals
- so-la ____
- so-mi ____
- mi-re-do ____
- mi-mi ____

**d-r-m-s / s-l-s-m**
Shows mastery of the following intervals
- do-re-mi ____
- mi-so ____
- so-so ____
- so-la ____
- so-mi ____

**s-m-l-s / s-m-s-m**
Shows mastery of the following intervals
- so-mi ____