

MUSIC

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GRADE ONE

KEY CONCEPTS and SKILLS

Based on the *California State VAPA Standards and Framework*

Five VAPA Strands

1. **Artistic Perception:** processing, analyzing and responding to the arts
2. **Creative Expression:** creating, performing, participating in the arts
3. **Historical and Cultural Context:** cultures, historical periods, artistic contributions
4. **Aesthetic Valuing:** making critical judgments, deriving meaning from the arts, appreciation
5. **Connections, Relations, and Applications:** connecting and applying knowledge to other arts disciplines, subject areas and careers

Four VAPA Disciplines

Dance, Music, Theatre and Visual Arts

By the end of **Kindergarten**, students proficient in **music** should be able to demonstrate and apply the following Key Concepts and Skills:

MUSIC

Understanding Basic Music Elements

- Identify and describe basic elements in music: beat, pattern, pitch, dynamics, tempo and melody
- Demonstrate understanding of basic element by singing, movement, speech, and using manipulatives
- Use icons or invented symbols to represent beat

Singing and Playing Music

- Sing or speak simple melodic patterns
- Use the singing voice to echo short melodic patterns
- Sing age-appropriate songs from memory
- Play instruments and move or verbalize to demonstrate awareness of beat, tempo, dynamics and melodic direction

Music in Daily Life

- Identify the various uses of music in daily experiences
- Sing and play simple singing games from various cultures
- Describe voices and instruments from diverse cultures

Moving to Music

- Create movements that respond to specific music

Making Connections

- Combine music with dance, theatre and visual art for storytelling

THE MUSIC CLASSROOM

Setting up the Music Classroom

- Have all equipment, such as CD player, CD's that are to be used in the lesson in a place so you can readily access them without taking time from the class lesson.
- Have any instructional materials needed ready to use prior to engaging students in the music lessons.
- Create an open space that allows for movement as well as listening.
- Check with the Instructional Media Center (IMC) or Visual and Performing Arts (VAPA) Department for assistance locating supplies and instruments needed for your lessons if not available in your classroom.

Strategies in teaching music

- Attend the free VAPA training sessions to better understand each unit of study.
- Use a signal to begin or end an activity, and wait for everyone to follow that signal. (e.g., a bell, hand clap, "Ready?", "Freeze", etc.)
- Have students practice running, skipping, walking, etc. in-place **before a movement lesson** to control activity and movement.
- Be familiar with the lesson you want to teach, as long pauses during the instruction will lose student attention.
- Keep peer evaluation positive. Highlight the successes.
- When control issues occur, ask students to reflect on what could be done in the future to exercise more control and to offer suggestions for improvement.
- Create opportunities when ever possible for students to participate with you in front of the class.
- Seek out good music models when sharing pop music and be aware of the wording and meaning found in those songs.

Creating a positive environment

- Create a safe environment physically and emotionally for all students.
- Balance the importance of following directions and using creative expression.
- Allow all students to participate in the lesson by using a variety of groupings. All students should be "doing" as much as possible.
- Provide equal opportunities to present the varied cultures found in your individual school/classroom.
- Be aware of cultural differences and possible restrictions to avoid uncomfortable situations.

Creating program opportunities

- Give your class plenty of time to learn what is needed in and to prepare for a performance.
- Work with other teachers and adults to share the responsibilities of preparing for programs.
- Delegate as much as possible while you work with the actual program.
- Plan ahead:
 - Work out an outline of all that you would need (music, costumes, staging, schedules, etc.)
 - Get your resources together before you start
 - Schedule rehearsal times in the area in which the performance will be given.
- Remember that this is the students' program. Let them enjoy it and encourage them to do the best they can!
- Plan a celebration at the end of the program for everyone involved, including yourself!



ORDERING SUPPLEMENTAL MUSIC MATERIALS

Classroom instruments that are highly encouraged for the music lessons include:

- Rhythm sticks
- Drums

These instruments can be created by the students, collected from found objects (e.g., dowling, empty oatmeal containers, large coffee cans with plastic lids, bells, sandpaper blocks, etc.), supplemented by parents or purchased from a music store.

Schools may also purchase VAPA approved instruments to provide variety in sound and experience for students. Melodic instruments and instruments from various cultures are available at the SDUSD IMC to support instruction.

Classroom instruments include: (**RB46 Deluxe Rhythm Band Set** \$85.00 includes Deluxe container)

- tom-tom w/ mallets
- maracas
- cymbals
- triangles
- sand blocks
- tap-a-taps
- tone block w/ mallet
- guiro
- rhythm sticks
- wrist bells
- jingle tap
- snare boy
- cluster bells
- tambourines
- castanets
- 5 sets of tone bells (**RB2130 8-tone resonator bells** \$17.00 per set = \$85.00 total)

Vendor for Classroom Instruments

Rhythm Band Instruments
1316 East Lancaster
Fort Worth, Texas 76102
www.rhythmband.com
(817)335-2561 X109
attention: Ashley



MUSIC – GRADE 1 RHYTHM

Run, Molly, Run Lesson #1

CONTENT STANDARDS

4.1 Create movements to music that reflect focused listening.

TOPICAL QUESTIONS *(Questions students ask themselves)*

- What am I listening for in music to help me find the beat?

OBJECTIVES & STUDENT OUTCOMES

- Students will be able to clap on a **steady beat** while listening to a song.
- Students will be able to create words and add age-appropriate movement to music.

ASSESSMENT *(Various strategies to evaluate effectiveness of instruction and student learning)*

- **Feedback for Teacher**
 - Help students find the steady beat by having the students work in pairs, clapping each others hands.
- **Feedback for Student**
 - Create movement words and actions to add to the song.

WORDS TO KNOW

- **steady beat:** a unit of measure of rhythmic time
- **boogie step:** swaying movement with fingers snapping in the air
- **verse:** refers to the section of a song that is sung before the refrain
- **refrain:** the section of a song that repeats, using the same melody and words

MATERIALS

- *Making Music Teacher's Manual*, Silver Burdett, Grade 1, page 8
- CD player
- CD 1:11, CD 1:12

RESOURCES

- *Making Music*, Silver Burdett, Sacramento, California, Pearson, Scott Foresman, 2008 Edition
- <http://kids.niehs.nih.gov/lyrics/hokey.htm> words and music to Hokey Pokey
- <http://www.kididdles.com/lyrics/f001.html> words and music to The Farmer in the Dell
- <http://www.kididdles.com/lyrics/l027.html> words and music to Looby Loo
- <http://falcon.jmu.edu/~ramseyil/mulafro.htm> African American books and bibliography

WARM UP *(Engage students, access prior learning, review, hook or activity to focus the student for learning)*

- Introduce the students to a simple singing game, such as “Looby Loo”, “The Farmer in the Dell”, or “Hokey Pokey”. (Reference web sites for words and music)
- Explain that many singing games were passed down from previous generations. Sometimes the words or actions have been changed.
- We are going to learn a song that was created in America and sung by African Americans for many generations. You might want to read a book about African American Children/People (Refer to African American books resource)

MODELING *(Presentation of new material, demonstration of the process, direct instruction)*

- Have the students sit in a circle.
- Read the poem, “My Legs and I” on page 9 of the Teacher’s Manual and have the students act out the different actions.
- Play **CD 1:11**, *Run Molly Run*, and ask the students: “Why is Molly running?” (She wanted to have some fun)
- Explain that this song and game is all about keeping a **steady beat**.
- Review the words from the refrain: “Run, Molly, run; (3 times) Let us have some fun.”
- Play the **CD 1:11**, *Run Molly Run* again. Have the students sing the refrain and pat their hands on their knees keeping a **steady beat**.

GUIDED PRACTICE *(Application of knowledge, problem solving, corrective feedback)*

- Explain that during the **verse**, a student volunteer will stand in the middle of the circle and move (walk, march, skip) to the **steady beat** while the students in the circle clap the beat.
- The first verse is “Oh, Liza, oh, girl...”: the second verse is a “**boogie**”. Demonstrate for the students some type of “boogie” moves. (sway your body back and forth with swinging arms, or make up your own move)
- Play **CD 1:11**, *Run Molly Run* and have a student (or two at a time if students are shy) to step into the circle during the verses and create their movements while the rest of the class claps standing in the outside circle
- Have the students step back and join the class circle during the **refrain**.
- Repeat and allow students to share their movements during the song.

DEBRIEF & REFLECT *(Identify problems encountered, ask and answer questions, discuss solutions and learning that took place. Did students meet outcomes?)*

- Ask the students: “What words tell us what movements Molly made?” (run and boogie)
- Ask the students to create other movement words to put into the refrain and have them perform the movements during the verses. (e.g., jump, hop, nod, wiggle, etc.)
- Play **CD 1: 11 or CD 1:12** (students come in after the introduction)

EXTENSION *(Expectations created by the teacher that encourage students to participate in further research, make connections, and apply understanding and skills previously learned to personal experiences)*

- Encourage the students to ask their parents/guardians about games they played when they were younger. Have students learn the games and teach them to the class.



**MUSIC – GRADE 1
FORM**

**Down by the Bay
Lesson #2**

CONTENT STANDARDS

- 1.2 Identify simple musical forms (e.g. phrase, AB, echo).
- 2.1 Sing with accuracy in a developmentally appropriate range.

TOPICAL QUESTIONS (*Questions students ask themselves*)

- How do I know it is my time to be the echo in a song?
- To what do I need to listen so I know when to sing?

OBJECTIVES & STUDENT OUTCOMES

- Students will be able to recognize an **echo** in the **call and response** form.
- Students will be able to sing accurately an age-appropriate song.

ASSESSMENT (*Various strategies to evaluate effectiveness of instruction and student learning*)

- **Feedback for Teacher**
 - Students who are having difficulty repeating an echo accurately will need more practice with you. Create short word phrases and have the class repeat them back.
- **Feedback for Student**
 - Try to become the **caller** in the song, with the class singing the **response**.

WORDS TO KNOW

- **form:** the organization and structure of a composition and the interrelationships of musical events within the overall structure
- **echo:** the repeating of a heard sound
- **call and response:** a follow-the-leader process in which a melody is introduced by one voice or instrument (call) and then immediately answered by other voices of instruments (response)

MATERIALS

- *Making Music* Teacher's Manual, Silver Burdett, Grade 1, page 18 -19; dance directions page 506.
- CD player
- CD 1:29; CD 1:30

RESOURCES

- *Making Music*, Silver Burdett, Sacramento, California, Pearson, Scott Foresman, 2008 Edition
- <http://www.songsforteaching.com/folk/downbythebay.htm> "Down by the bay" words and music.

WARM UP (*Engage students, access prior learning, review, hook or activity to focus the student for learning*)

- Ask the students if they have ever been to the bay.
- Ask them what they saw at the bay. (Answers will vary).
- Read the poem, "The Fishes of Kempenfelt Bay".
- Ask the students what the writer saw at Kempenfelt Bay? (fishes that didn't move around much)
- Have the students listen to **CD 1:29**.
- Ask them what was seen down by the bay? (e.g., bee with a sunburned knee; cow with green eyebrows)

MODELING (*Presentation of new material, demonstration of the process, direct instruction*)

- Ask the students
 - “Who sang first on the CD?” (a child leader) You may need to play the song again.
 - “What happened after the child sang?” (a group of children answered)
- Explain that this type of singing is called **call and response**.
- Ask if the words and music sung by the **call** are the same or different from the **response**? (the same; the group sings the **echo**)

GUIDED PRACTICE (*Application of knowledge, problem solving, corrective feedback*)

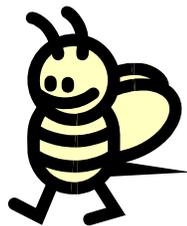
- Play the CD again, and have the students sing with the **response/echo** part.
- Have a student stand and sing the **call** part with the class singing the **response**.
- As students become secure with the song, let students take turns singing the **call part** while the whole group sings the **response**.
- Play **CD 1:30** which is the background music without words.

DEBRIEF & REFLECT (*Identify problems encountered, ask and answer questions, discuss solutions and learning that took place. Did students meet outcomes?*)

- Explore the concept of **call and response** by following the “Dance Directions, *Down By the Bay*” on page 506 in the Teacher’s Manual using **CD 1:30**, the background music.
- Have students stand in a line facing forward. The teacher stands in the back with the students facing away from her and “sends a message” to the last child in line by having the child turn around to face her. As the music plays, the teacher creates a simple movement. (e.g. opening both arms and walk in a circle; twist the arms and balance on one leg)
- That child turns to the next student, taps the student on the shoulder to turn around and passes the message along by duplicating what the teacher did. Each child in the line will turn and act out the teacher’s message to the next student.

EXTENSION (*Expectations created by the teacher that encourage students to participate in further research, make connections, and apply understanding and skills previously learned to personal experiences*)

- Extend the song by having students first recognize the rhyming words (bee-knee; cow-brow)
- Ask the students to create new verses, using rhyming words (e.g., Did you ever see a **cat** with a baseball **bat**? Did you ever see a **goat** sailing a **boat**?)
- Refer to web site for more verses to the song.



MUSIC – GRADE 1 FORM

Mashed Potatoes Lesson #3

CONTENT STANDARDS

- 1.2 Identify simple musical forms (e.g. phrase, AB, echo).
- 2.2 Sing age-appropriate songs from memory.
- 4.1 Create movements to music that reflect focused listening.

TOPICAL QUESTIONS *(Questions students ask themselves)*

- How do I know when to sing the **call** section and when to sing the **response** section?
- What do I need to know in order to create appropriate movements to a song

OBJECTIVES & STUDENT OUTCOMES

- Students will be able to respond correctly to a **call and response** song.
- Students will be able to sing the song from memory.
- Students will create movements to demonstrate the song.

ASSESSMENT

- **Feedback for Teacher**
 - Use simple greeting phrases and have the students “echo” to reinforce **call and response**.
- **Feedback for Student**
 - Work with a partner to create movements using the **call and response** form to the song.

WORDS TO KNOW

- **phrase:** a musical idea comparable to a sentence or a clause in language
- **echo:** the repeating of a heard sound
- **call and response:** a follow-the-leader process in which a melody is introduced by one voice or instrument (call) and then immediately answered by other voices or instruments (response)

MATERIALS

- *Making Music* Teachers Guide, Grade 1, Silver Burdett, page 20-21, 506.
- CD player
- CD 1:32, CD 1:34

RESOURCES

- *Making Music*, Silver Burdett, Sacramento, California, Pearson, Scott Foresman, 2008 Edition
- <http://www.potatogoodness.com/main.php> potato web site
- <http://www.thegardenhelper.com/potato.html> home grown potatoes

WARM UP *(Engage students, access prior learning, review, hook or activity to focus the student for learning)*

- Ask the students if they ever have eaten mashed potatoes. (Answers will vary)
- Ask them how mashed potatoes are made. (e.g., wash potatoes, peel, slice, boil, mash, etc.)
- Ask the students where potatoes came from? (dug up) Refer to web site for further information.

MODELING *(Presentation of new material, demonstration of the process, direct instruction)*

- Have the students listen as you read the poem on Page 21, “Mashed Potatoes”.
- Re-read the poem and have the students create motions/movements to key words (e.g., piled up

high; up to the sky; mashed potatoes clouds; mashed potatoes moon; scoop it up.)

GUIDED PRACTICE (*Application of knowledge, problem solving, corrective feedback*)

- Have the students listen to **CD 1:32**. (stop after the first time song is played)
- Ask them what movements they could make for: *dig 'em up; scrape; slice and cut; boil and bake.*
- Explain that this is a **call and response** song like "Down by the bay."
- Ask:
 - "Who was singing the **call** part?" (a male voice)
 - "Who was singing the **response**?" (children)
- Replay the song for students to hear this.
- Ask students to share their movements with the class. Have students comment on what they saw their classmates doing. (e.g., "What movement is Mary doing to show she is slicing?")
- Play the CD again and have the students sing the **response** while they perform the actions they created.
- When the class is familiar with the song, have student volunteers perform the **call** part while the class sings the **response**.
- Students can use specific movements selected by the class or their own.

DEBRIEF & REFLECT (*Identify problems encountered, ask and answer questions, discuss solutions and learning that took place. Did students meet outcomes?*)

- Have the students practice the "Zydeco Dancing" on page 506 of the teacher's manual
- Use the "Mashed Potato" music **CD 1:32**.
- Divide the class into pairs.
- Have the students practice repeating simple greetings (such as, "Hi! My name is ____; How are you?, etc), then add simple movements for each to repeat back to each other.
- Have students get into partners.
- While the song is playing partner A performs the first movement (**call**) and partner B "echoes" the identical movement (**response**)
- Have the students switch parts for the second time the song is sung.
- Have students reflect on what movements they did, what was difficult, what was easy, etc.

EXTENSION (*Expectations created by the teacher that encourage students to participate in further research, make connections, and apply understanding and skills previously learned to personal experiences*)

- Have the students create new words that describe making something using the **call and response** form. (e.g., how to make a cake; how to make lemonade; etc.)
- Explore how to grow potatoes using the web site on how to grow potatoes.



**MUSIC – GRADE1
MELODY – High/Low**

**The Little Green Frog
Lesson #4**

CONTENT STANDARDS

- 2.1 Sing with accuracy in a developmentally appropriate range.
- 4.1 Create movements to music that reflect focused listening.

TOPICAL QUESTIONS (*Questions students ask themselves*)

- What do I need to listen to for me to move my body in a high or low position during the music?
- When I am unsure of what to do, to whom should I ask my questions?

OBJECTIVES & STUDENT OUTCOMES

- Students will sing and match the pitches of the song.
- Students will move as directed with the music.
- Students will create movement that reflects the highs and lows of the music.

ASSESSMENT (*Various strategies to evaluate effectiveness of instruction and student learning*)

- **Feedback for Teacher**
 - Students may need your modeling movements to understand the music high/low concepts.
- **Feedback for Student**
 - Give yourself a mental visual of what you are hearing to help you notice when notes sound high or low.

WORDS TO KNOW

- **pitch:** The location of a note related to its highness or lowness

MATERIALS

- *Making Music* Teachers Manual, Grade 1, Silver Burdett, page 22-25
- CD player
- **CD 1:35; CD 1:36.**

RESOURCES

- *Making Music*, Silver Burdett, Sacramento, California, Pearson, Scott Foresman, 2008 Edition
- <http://www.kiddyhouse.com/Themes/frogs/> frog web site
- <http://www.pca.state.mn.us/kids/frogsforkids.html> frog web site
- <http://animaldiversity.ummz.umich.edu/site/topics/frogCalls.html> frog sounds
- <http://www.kidzone.ws/lw/frogs/activities-books.htm> frog books

WARM UP (*Engage students, access prior learning, review, hook or activity to focus the student for learning*)

- Read the poem, “Frog” on page 25 in the Teacher’s Manual. Discuss which words depict movement.
- Read a Children’s Frog book to the students (refer to Resources for a list)
- Ask the students:
 - “How many of you have ever seen or touched a frog?” (answers will vary)
 - “Where do frogs like to live?” (ponds, around water)
 - “How do frogs move around?” (they jump up from the ground)
 - “Who can demonstrate how a frog moves?”
- Have students demonstrate frog moves.

MODELING (*Presentation of new material, demonstration of the process, direct instruction*)

- Explain that frogs make different sounds.
- Have the students share what they think a frog sounds like. (Refer to Resource web site)
- Explain that some frogs make sounds that begin in a low pitch and end up with in a high **pitch**.
- As you play **CD 1:35**, "The Little Green Frog", ask the students to listen to what sound the frog makes in the music. (*ga-lump*)
- Demonstrate how the "ga-lump" sounded by moving your hands from a low position to a high position as you repeat the words to the song.
- Have the students move their hands with you.
- Have the students repeat the movement with their hands to "ga-lump" as they sing with the recording.

GUIDED PRACTICE (*Application of knowledge, problem solving, corrective feedback*)

- Read the words of the song, and have the students learn movements to depict the song:
 - "Ga-lump" - (squat small and move up to standing)
 - "one day" – (hold one finger up)
 - "and his eyes" – (open hands and eyes)
 - "Ga-lump" – (last time squat and leap upward)
- Have the students sing and move with the recording.

DEBRIEF & REFLECT (*Identify problems encountered, ask and answer questions, discuss solutions and learning that took place. Did students meet outcomes?>*)

- Play **CD 1:37**, *Three Nocturnes for Piano Trio* while the children listen for high and low pitches.
- Remind students how to demonstrate high and low **pitches** by moving their hands high and low.
- Play the CD and have the students raise their hands when they hear high pitches and lower their hands when they hear low pitches.
- Observe which students are just moving and not following the **pitches** of the piece.
- Move with them so they understand the concept of high and low sounds.
- Repeat until students can demonstrate high and low pitches.

EXTENSION (*Expectations created by the teacher that encourage students to participate in further research, make connections, and apply understanding and skills previously learned to personal experiences*)

- Play other selections of music and have students raise and lower their hands according to the pitches they hear.
- Have the students dramatize the poem with movement
- "Across the Curriculum" – create a large illustration in the shape of a giant frog. Label the parts of the frog with phrases from the poem.



MUSIC- GRADE 1
MELODY – High/Low

Leaves Dance Up and Down
Lesson # 5

CONTENT STANDARDS

- 2.2 Sing age-appropriate songs from memory.
- 4.1 Create movements to music that reflect focused listening.

TOPICAL QUESTIONS (*Questions students ask themselves*)

- What strategies will help me memorize a song?
- What am I hearing in the music to help me move in the correct direction of the **melody**?

OBJECTIVES & STUDENT OUTCOMES

- Students will be able to sing the “Leaves song” my memory.
- Students will be able to create movement to reflect how the **melody** moves.

ASSESSMENT (*Various strategies to evaluate effectiveness of instruction and student learning*)

- **Feedback for Teacher**
 - Some students will find it hard to move their hands slowly in any direction. Help them by confirming that they are moving in the correct direction and let them use their whole body to move downwards or upwards.
- **Feedback for Student**
 - Work with a partner while singing the song, “Leaves”, with one of you moving downward and the other one moving upward with the **melody**. Switch parts on the second time the song is played.

WORDS TO KNOW

- **steady beat:** unit of measure of rhythmic time
- **melody:** an organized sequence of single notes

MATERIALS

- *Making Music* Teachers Manual, Grade 1, Silver Burdett, pages 26- 29.
- CD player
- CD 1:38; CD 1:39, CD 1: 40-41
- The Four Seasons poster (included)

RESOURCES

- *Making Music*, Silver Burdett, Sacramento, California, Pearson, Scott Foresman, 2008 Edition
- <http://www.kidzone.ws/plants/index.htm> web page about leaves
- <http://www.brainpop.com/science/weather/seasons/preview.weml> web page describing the four seasons

WARM UP (*Engage students, access prior learning, review, hook or activity to focus the student for learning*)

- Ask the students if they know what the four seasons are. (Californians do not usually know that there are four seasons.)
- Explain that some areas of our country have 4 seasons.
- Have students name the four seasons and share what they know about each season.
- Ask the students to identify the current season.
- Talk about how, in the fall season, leaves begin to change colors and how they eventually fall down to

the ground.

- Ask them to share what colors of leaves they have seen and where they saw those leaves?
- Read to the students the poem, “The Leaves” on page 27 in the Teacher’s Manual.
- Have the students think about the different ways that leaves might move as they float down from a tree.
- Have the students stand and use movements that follow the action words in the poem. (e.g., frolic, dance, whirl, float, scamper, circle, etc.)
- Play **CD 1:38**, *Leaves Dance Up and Down*.
- Ask the students how the leaves moved in the music? (first coming down, then moving up)

MODELING (*Presentation of new material, demonstration of the process, direct instruction*)

- Play **CD 1:38**, *Leaves Dance Up and Down*, again and ask the students what they heard to tell them that the leaves were coming down or moving up? (the words)
- Play **CD 1:39**, the background music and have the students move their hands according to how the music was sounding. Begin with their hands over their heads and slowly move them down as the music descends. As the music ascends, have the students slowly move their hands upwards.
- Ask the students what did they hear to tell them when to move their hands down or up? (the music moved down and then up)

GUIDED PRACTICE (*Application of knowledge, problem solving, corrective feedback*)

- Raise your hands over your head, slowly moving them down and then up again.
- Have the students imitate your movements.
- Explain that you are going to slowly count to 8 using a **steady beat** while you move your hands down and then 8 more steady beats as you raise your hands up again.
- Count to 8 slowly using a **steady beat**, moving your hands up over your head.
- Have the students count 8 steady beats out loud as they move their hands with you.
- Move your hands down as you slowly read the words, “All the leaves are falling down...” (8 counts)
- Slowly raise your hands as you say the words, “Now the wind will lift them high...”. (8 counts)
- Play **CD 1:38**, *Leaves Dance Up and Down*, and have the students tap a **steady beat** on each of the words.
- Ask:
 - “In what direction did the leaves first move?” (downward)
 - “What happened to the leaves at the end of the song?” (they moved upward)
- Explain that a song can move upward or downward to create a **melody**.
- Have the students sing and move their hands to the song.

DEBRIEF & REFLECT (*Identify problems encountered, ask and answer questions, discuss solutions and learning that took place. Did students meet outcomes?*)

- Play the **CD 1:39** and have the students sing the song, “Leaves” by memory while moving their hands appropriately with the words.
- Model with the students to help them move their hands slowly to the **steady beat** of the song.
- Have students reflect on what they had to do in order to make the appropriate movements.

EXTENSION (*Expectations created by the teacher that encourage students to participate in further research, make connections, and apply understanding and skills previously learned to personal experiences*)

- Play the CD 1:40 (Spanish) or CD 1:41 (English) and discuss which of the seasons each verse is describing.
- Collect leaves and write short stories/poems using descriptive words.
- Use a simple song, e.g. “Row, row, your boat” and have the students add simple words to the tune.

The Four Seasons



**MUSIC – GRADE 1
TIMBRE**

**My Voice
Lesson # 6**

CONTENT STANDARDS

- 2.1 Sing with accuracy in a developmentally appropriate range
- 4.1 Create movements to music that reflect focused listening
- 4.2 Describe how ideas or moods are communicated through music

TOPICAL QUESTIONS (*Questions students ask themselves*)

- What skills and knowledge do I have to have in order to sing appropriately?
- What should my face and body be doing when I demonstrate the four ways to use my voice?
- What does my voice do when I demonstrate different moods?

OBJECTIVES & STUDENT OUTCOMES

- Students will be able to sing accurately the refrain of the song.
- Students will be able to create movement to the verses of the song.
- Students will be able to recognize how their voices describe or indicate their moods.

ASSESSMENT (*Various strategies to evaluate effectiveness of instruction and student learning*)

- **Feedback for Teacher**
 - If students have difficulty in switching between voice styles, have the class practice one style for a longer period of time. (e.g. teacher whispering directions, students whispering to each other, or teacher singing directions, and students singing softly to each other)
- **Feedback for Student**
 - Work with a partner and practice using your voice in a speaking manner, singing, whispering tone. Have your partner repeat how you are using your voice. Remember to use the “shouting” voice outside so not to disturb the classroom.

WORDS TO KNOW

- **timbre:** tone color or quality of sound heard

MATERIALS

- *Making Music* Teachers Manual, Grade 1, Silver Burdett, pages 34- 37
- CD Player
- **CD 1:57**
- *Making Music Big Book*, Grade 1, page 13, or student book page 13.
- 10 sets of Sing, Speak, Whisper, Shout Partner cards (included)

RESOURCES

- *Making Music*, Silver Burdett, Sacramento, California, Pearson, Scott Foresman, 2008 Edition
- http://www.sandi.net/depts/vapa/lessons/theatre_1.pdf VAPA Theater Lesson # 3, Voice

WARM UP (*Engage students, access prior learning, review, hook or activity to focus the student for learning*)

- Ask the students to list all the ways they use their voices? (e.g., speak, sing, whisper, shout, funny sounds, etc.)
- Refer to Resources, VAPA Theater lesson # 3 for Using Voice
- Ask:

- "What kind of voice would you use if you are happy?"
- "If you are sad?"
- "If you are telling a secret?"
- "If you are at a football game?"
- Explain that how we use our voices tells others of our feelings and ideas.
- Music can also communicate moods and ideas through sounds.

MODELING *(Presentation of new material, demonstration of the process, direct instruction)*

- Project the Big Book page 13 onto a screen.
- Have students identify what they see and what is going on.
- Play **CD 1: 57, My Voice** and ask who is singing, children or adults? (children)
- Ask how the children used their voices. (e.g., to sing, speak, whisper, shout, etc.)

GUIDED PRACTICE *(Application of knowledge, problem solving, corrective feedback)*

- Have the students practice the "Sing! Speak! Whisper! Shout!" part of the refrain.
- Play the **CD 1:57, My Voice** again and have the students join in during the refrain.
- Ask the students:
 - "What kind of movements would you use for the "sing" verse?" (Happy)
 - "For the "speak" verse?" (pretending to talk)
 - "For the "whisper" verse?" (quiet, small, finger to lips)
 - For the "shout" verse? (large movements, hands around mouth)
- Play the CD again and have the students add the movements to the verses and sing the refrain.

DEBRIEF & REFLECT *(Identify problems encountered, ask and answer questions, discuss solutions and learning that took place. Did students meet outcomes?)*

- Put students in pairs and give each pair one set of 4 cards reading "sing, speak, whisper, shout". (see cards at end of lesson)
- Have one child pick a card and say a sentence using the style of voice listed.
- Lists of sentences might include:
 - Have a nice day.
 - Hello, my name is _____.
 - Here, kitty, kitty.
 - The baby is sleeping.
- The other child guesses the voice style listed on the card.
- The partner then picks a card and using the **same sentence** repeats the process using the voice suggested on the card.
- The game continues as students mix the cards, produce the sentences, and guess the voice styles.

EXTENSION *(Expectations created by the teacher that encourage students to participate in further research, make connections, and apply understanding and skills previously learned to personal experiences)*

- Introduce the Mother Goose rhyme, "Every Morning at Eight O'clock" on page 36.
- Have the students learn the rhyme and insert different student's names.
- Hold up one of the 4 cards and have the students say the rhyme using that style of voice.

Partner Cards



SING



SPEAK



WHISPER



SHOUT

MUSIC – GRADE 1 TEXTURE/HARMONY

Nana, Thread Needle Lesson # 7

CONTENT STANDARDS

- 1.2 Identify simple musical forms (e.g. phrase, AB, echo)
- 2.2 Sing age-appropriate songs from memory.
- 4.1 Create movements to music that reflect focused listening.

TOPICAL QUESTIONS *(Questions students ask themselves)*

- What do I hear that tells me if the music is “thin” or “thick”?
- How do I know which section of music is the **call** or **response**?
- What is the connection between “thin/thick” and **call/response**?

OBJECTIVES & STUDENT OUTCOMES

- Students will be able to identify **call and response** forms.
- Students will be able to sing the song, “Nana, Thread Needle”.
- Students will be able to create movement to the song, “Nana, Thread Needle”.

ASSESSMENT *(Various strategies to evaluate effectiveness of instruction and student learning)*

- **Feedback for Teacher**
 - Have students discuss what is “thin/thick” in the classroom. Have the students share their items from home or at school that are “thin/thick”.
- **Feedback for Student**
 - Look around your home and create a list of things that are “thin/thick”.

WORDS TO KNOW

- **texture:** the character of the different layers of horizontal and vertical sounds
- **call and response:** a follow-the-leader process in which a melody is introduced by one voice or instrument (call) and then immediately answered by other voices or instruments (response)
- **harmony:** the simultaneous sounding of two or more tones
- **plays and games:** “plays” act out/dramatize words in songs; “games” involve competition
- **bunkum:** buncombe; talk that is empty, insincere, or merely for effect

MATERIALS

- *Making Music Teacher’s Manual*, Grade 1, Silver Burdett, page 38- 39.
- CD player
- CD 2:1, CD 2:2, CD 2:3, CD 2:4
- Items that are thick and thin, e.g. thick yarn/thin thread; thick block/thin piece of wood; thick coat-material/thin sweater-material; thick cookie/thin cookie; etc.

RESOURCES

- *Making Music*, Silver Burdett, Sacramento, California, Pearson, Scott Foresman, 2008 Edition
- <http://www.canteach.ca/elementary/africasong.html> African American Games and Songs
- <http://www.planetpatchwork.com/beginners.htm> Quilting for Beginners

WARM UP *(Engage students, access prior learning, review, hook or activity to focus the student for learning)*

- Ask your students to describe something that is “thick”; and something that is “thin” (answers will

vary)

- Hold up items brought in to demonstrate thick and have the students describe what they are looking at. (e.g., bulky, fat, solid, large, etc.)
- Hold up items to demonstrate the word "thin" and have the students describe what they are looking at. (e.g., slim, slender, threadlike, like, etc.)
- Explain that music can also be considered "thick" or "thin". This is called **texture**.
- Have the students review the words to "Row, row, row your boat".
- Ask them, "How would we sing this song if we wanted a 'thick' **texture**? (everyone sings) 'thin' **texture**? (one or two voices) Have them demonstrate their understanding by singing the song both "thick" and 'thin'.

MODELING (*Presentation of new material, demonstration of the process, direct instruction*)

- Play **CD 2:1**, *Nana Thread Needle* and ask the students which part would be considered thin? (solo voice) thick?(group)
- Explain that this type of singing is called **call and response**.
- Ask the students which part would be the **call**? (solo voice) **response**? (group singing) Why? (solo voices are one voice; group voices have many voices and are thicker)
- Play the CD again and have the students sing the **response** "Thread Needle".

GUIDED PRACTICE (*Application of knowledge, problem solving, corrective feedback*)

- Explain that some songs are sung to just "play act" what is going on, rather than being a game like "Duck, duck goose".
- Ask the students what they think the song is about? (answers will vary); what is the "eye of a needle" (show picture)
- This song is about people who borrow things and never return them.
- The words, "Gonna' wind up bunkum" means "I'm going to stop this borrowing".
- Play the **CD 2:1**, *Nana Thread Needle* again and ask the students to create movement to the verses: "wind up bunkum" – (winding around and shake finger in scolding manner); "shake down bunkum" (shake body to ground); "unwind bunkum" – (winding in other directions with hands move as in taking back something).
- Play the **CD 2:1** again with students singing **response** part, standing in a circle and ask for student volunteers to act out verses.

DEBRIEF & REFLECT (*Identify problems encountered, ask and answer questions, discuss solutions and learning that took place. Did students meet outcomes?*)

- Play **CD 2:3**, *Bird* and ask if this is a "thin" or "thick" sound? (thin) Why? (solo voice; thin melody)
- Play **CD 2:4**, *Be Still My Child* and ask if this is a "thin" or "thick" sound? (thick) Why? (group singing; deep/rich **harmonies**)
- Ask students:
 - "What other "play" songs do you know?" (e.g. The Farmer in the Dell; Blue Bird, Blue Bird; Hokey Pokey; Looby Loo)
 - "What makes it a "play" song?" (no competition)

EXTENSION (*Expectations created by the teacher that encourage students to participate in further research, make connections, and apply understanding and skills previously learned to personal experiences*)

- Have students create a story connecting the concept of "thread the needle" to returning borrowed items. (give teachers some ideas here)
- Make a class quilt depicting scenes from history, literature, etc.

MUSIC – GRADE 1 RHYTHM

Rainy Day Rhythm Lesson #8

CONTENT STANDARDS

- 1.1 Read, write, and perform simple patterns of rhythm and pitch, using beat, rest, and divided beat (two sounds on one beat).
- 2.1 Sing with accuracy in a developmentally appropriate range.
- 2.4 Improvise simple rhythmic accompaniments, using body percussion of classroom instruments.

TOPICAL QUESTIONS *(Questions students ask themselves)*

- How can I connect what **beat** my feet are stepping to and what my hands are doing?
- What is the difference between **beat** and **rhythm**?

OBJECTIVES & STUDENT OUTCOMES

- Students will be able to recognize simple **rhythmic** patterns and **steady beats**.
- Students will be able to sing the “Rain” accurately.
- Students will be able to create different **rhythmic** patterns with their body.

ASSESSMENT *(Various strategies to evaluate effectiveness of instruction and student learning)*

- **Feedback for Teacher**
 - Allow students to develop their own **rhythmic** patterns by combining groups of students based on their ability to understand the concepts.
- **Feedback for Student**
 - Make sure that when your class is learning new concepts that you use positive comments in helping your classmates to learn.

WORDS TO KNOW

- **steady beat:** unit of measure of rhythmic time
- **rhythm:** the combinations of long and short, even or uneven sounds that convey a sense of movement in time
- **rest:** silence as part of rhythmic time

MATERIALS

- *Making Music* Teacher’s Manual, Silver Burdett, Grade 1, page 52-54.
- CD Player
- CD 2:27, CD 2:28
- 8 chairs

RESOURCES

- *Making Music*, Silver Burdett, Sacramento, California, Pearson, Scott Foresman, 2008 Edition
- http://www.weather.com/maps/maptype/currentweatherusnational/index_large.html current weather maps
- [http://ww2010.atmos.uiuc.edu/\(Gh\)/guides/mtr/cld/prcp/rnhl.rxml](http://ww2010.atmos.uiuc.edu/(Gh)/guides/mtr/cld/prcp/rnhl.rxml) all about rain and hail
- <http://cnx.org/content/m11638/latest/> Math and music

WARM UP *(Engage students, access prior learning, review, hook or activity to focus the student for learning)*

- Discuss with students what kind of weather they have at different times of the year.
- Ask:
 - “Do you listen to the morning news to determine what to wear to school?”
 - “What should you wear when it is rainy? Cold? Sunny? Hot?”
 - “What does “cloudy with a chance of rain” mean to you?”
 - “Where does rain come from?” (Reference web page for information)

MODELING *(Presentation of new material, demonstration of the process, direct instruction)*

- Have the students stand in a circle and have them step in place to a **steady beat**. Have the students say the words to “rain, rain” (Teacher’s Manual, pg 52) while they step to a **steady beat**.
- Have the students continue stepping in place while they attempt to clap the words they are saying. (Students clap the syllables)
- Stop the students and explain that their feet are walking **steady beats** and their hands are clapping the **rhythm** of the words.
- Play **CD 2:27** with the students stepping to a **steady beat**. Have the students sing with the recording, clapping their hands to the **rhythm** of the words.
- Repeat the song.

GUIDED PRACTICE *(Application of knowledge, problem solving, corrective feedback)*

- Project page 16 (Student book) with the students holding umbrellas onto a screen. Read the “rain, rain” words with the class.
- Ask the students why some umbrellas have two children standing under them? (There are two sounds under the umbrella)
- Ask why some umbrellas have only one child under them. (There is one sound per beat)
- Place 8 chairs to the front of the room. Explain that the chairs are like the umbrellas and are the **beats** to the song or are like the **beats** they were stepping to.
- Ask students to come and sit on the chairs to represent the **rhythm** of the words of the song. (It should look like the picture in the book with some students sharing chairs).
- Have the students say the words to “rain, rain” to determine if the students are sitting in the correct pattern.
- Have the students sing with the recording, while you point to the different chairs with the students.

DEBRIEF & REFLECT *(Identify problems encountered, ask and answer questions, discuss solutions and learning that took place. Did students meet outcomes?)*

- Begin by clapping a **steady beat** while the students listen
- Have the students not in the chairs clap the **rhythm** of the words by looking at the students sitting on the chairs.
- Ask one student sitting alone in one chair to stand up. Ask the class, if there is no student sitting there, what sound should they make? (no sound – a **rest**)
- Have the students clap the **rhythm** with silence or **resting** where there is no child sitting.
- Take away different students and have the class practice reading the **rhythm** of who is left sitting.
- Have the students add people to the chairs and clap the **rhythm**.

EXTENSION *(Expectations created by the teacher that encourage students to participate in further research, make connections, and apply understanding and skills previously learned to personal experiences)*

- Have the students create their own rhythms and clap the **rhythm** including **rests**.
- Have the students graph or develop a “weather” prediction chart.
- Have students identify examples of rhythm in other subject areas: math, science (give examples)

**MUSIC – GRADE 1
FORM**

**SHORTNIN' BREAD
Lesson #9**

CONTENT STANDARDS

- 1.2 Identify simple musical forms (e.g. phrase, AB, echo, call and response)
- 2.1 Sing with accuracy in a developmentally appropriate range.
- 2.4 Improvise simple rhythmic accompaniments, using body percussion or classroom instruments.
- 4.1 Create movements to music that reflect focused listening.

TOPICAL QUESTIONS

- What kind of movements can I create to show my understanding of **call and response**?
- How do I move my body to make movements that represent what I am singing?

OBJECTIVES & STUDENT OUTCOMES

- Students will be able to identify the **call and response** parts to a song.
- Students will be able to sing the **call and response** parts to a song.
- Students will be able to create body movements to dramatize the verses.

ASSESSMENT (*Various strategies to evaluate effectiveness of instruction and student learning*)

- **Feedback for Teacher**
 - When you call morning roll, designate a “response” and listen if all the students understand what you wanted for a “response”.
- **Feedback for Student**
 - Work with a group to develop new ways to move your body.

WORDS TO KNOW

- **call and response:** a style of choral singing; one person sings the call and the chorus sings the answer or response
- **form:** the organization and structure of a composition and the interrelationships of musical events within the overall structure

MATERIALS

- *Making Music* Teacher's Manual, Silver Burdett, page 56-59
- CD Player
- CD 2:33
- Buttermilk and cornmeal; short bread cookies (optional)
- Shortbread recipe (see resources)

RESOURCES

- *Making Music*, Silver Burdett, Sacramento, California, Pearson, Scott Foresman, 2008 Edition
- <http://hubpages.com/hub/shorteninbreadrecipe> another shortening bread song and recipe

WARM UP (*Engage students, access prior learning, review, hook or activity to focus the student for learning*)

- Ask the students what kind of breads they like to eat. (Answers will vary)
- Ask them if any have baked cookies or made bread at home? What do they remember doing to create the bread or cookies?
- Tell them that many years ago, African Americans in the South made “Shortnin’ bread”. They would

use milk that turned sour and cornmeal. Now, this bread is made with flour and sugar.

- Optional: have the students smell or taste the buttermilk and feel the cornmeal. Discuss what this would taste like (sweet/sour; soft/hard, tastes like cornbread, etc.)
- Optional: Have Shortbread cookies available for the students to taste.

MODELING (*Presentation of new material, demonstration of the process, direct instruction*)

- Explain that the Africans who came to America brought many types of musical **forms**. One type of form is called **call and response**.
- Explain that when you take roll, you **call** the students names and the student **responds** by saying something like, "Here." This is similar to how the music is sung.
- Practice **calling** several names as a group with a designated **response**.
- Explain that most **calls** in music are solos, or one voice and the **response** is sung by many voice.

GUIDED PRACTICE (*Application of knowledge, problem solving, corrective feedback*)

- Project Student book page 19 and play **CD 2:33**.
- Ask the students what did everyone love in the song? (Shortening bread)
- How many times do you hear this part? (Five)
- What people in the song love shortening bread? (I, Mama, Papa, Everybody)
- Play the recording again and ask if the same singers sang all the way through? (No. Adult and children)
- Ask which part would be the **call?** (Adult woman) **response?** (The children) Why? (**call** is solo; the **response** is sung by a group)
- Play the recording and have the students sing the **response**.
- Divide the class and have some sing the **call** and the rest sing the **response**.

DEBRIEF & REFLECT (*Identify problems encountered, ask and answer questions, discuss solutions and learning that took place. Did students meet outcomes?*)

- Have the students stand in a circle facing counterclockwise. Every time they hear the **call** they are to take one step forward. On the **response** they stamp their feet to the **rhythm** of the words, "shortening bread". After each verse, change the direction of the circle. Play the recording.
- Invite students to create their own movements during the verse, and perform with the group.

EXTENSION (*Expectations created by the teacher that encourage students to participate in further research, make connections, and apply understanding and skills previously learned to personal experiences*)

- **CD 2:34** is the background music. Have students create their own movements to the **call and response** and **verse**.
- Help students create their own verses to sing. Use ideas from another Shortening bread song called, "Mama's Little Baby loves shortening, shortening".



**San Diego Unified School District
Visual and Performing Arts Department
California State Content Standards
Core Learnings**

**GRADE ONE
MUSIC**

1.0 Artistic Perception	
Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills unique to VAPA	
1.1	<p>Read, write, and perform simple patterns of rhythm and pitch, using beat, rest, and divided beat (two sounds on one beat).</p> <ul style="list-style-type: none"> • Identify the difference between high and low pitches. • Identify pitch direction (going up, down or staying the same) through listening, moving, singing, or playing instruments • Echo sing and notate with icons or manipulatives sol-mi pitch patterns. • Distinguish between long and short sounds. • Recognize, define, notate, and perform (through movement, clapping, and playing) steady beat in twos and threes and repeated rhythm patterns.
1.2	<p>Identify simple musical forms (e.g., phrase, AB, echo).</p> <ul style="list-style-type: none"> • Compare musical phrases to sentences in writing and identify short phrases in simple songs. • Demonstrate through appropriate movement (gestures or whole body) alternating sections in music (AB form). • Discuss how echoing requires a leader and a follower who imitates.
1.3	<p>Identify common instruments visually and aurally in a variety of music.</p> <ul style="list-style-type: none"> • Identify piano, violin, flute, trumpet, drum and guitar from visuals and listening examples and discuss how they are played. • Describe the sounds of a variety of classroom instruments and the way they are played.
2.0 Creative Expression	
Students apply artistic processes and skills, using a variety of media to communicate meaning and intent in original works of art.	
2.1	<p>Sing with accuracy in a developmentally appropriate range.</p> <ul style="list-style-type: none"> • Demonstrate the difference between singing and speaking voice. • Sing within the range of D to B using head voice. • Sing in unison with others in correct tempo, rhythm and pitch. • Explore solo singing in call and response and echo songs. • Relate mood and meaning of song lyrics through expressive singing.
2.2	<p>Sing age-appropriate songs from memory.</p> <ul style="list-style-type: none"> • Memorize and perform folk songs of the United States and other countries, nursery rhymes, singing games, call and response songs, holiday, seasonal, and patriotic songs.
2.3	<p>Play simple accompaniments on classroom instruments.</p> <ul style="list-style-type: none"> • Perform steady beat and create rhythm patterns on classroom instruments with appropriate dynamics and tempo while listening to recorded music or classroom singing.
2.4	<p>Improvise simple rhythmic accompaniments, using body percussion or classroom instruments.</p> <ul style="list-style-type: none"> • Create patterns of long and short sounds. • Create an original eight-beat pattern and perform by clapping and/or through body percussion. • Create a rhythmic pattern that adds to the mood or dramatic effect of a song.

3.0 Historical and Cultural Context	
Understanding the Historical Contributions and Cultural Dimensions of the Arts	
3.1	Recognize and talk about music and celebrations of the cultures represented in the school population. <ul style="list-style-type: none"> • Identify and list the cultures within the school community. • Discuss holiday times and special times when music is an important part of a celebration.
3.2	Sing and play simple singing games from various cultures. <ul style="list-style-type: none"> • Perform group singing games from cultures represented in the classroom.
3.3	Use a personal vocabulary to describe voices, instruments, and music from diverse cultures. <ul style="list-style-type: none"> • Distinguish songs sung in different languages and describe the different vocal styles of various cultures. • Discuss how diverse instruments create sound, what they are made of, and how they are played.
3.4	Use developmentally appropriate movements in responding to music from various genres, periods, and styles (rhythm, melody, form). <ul style="list-style-type: none"> • Create movement that corresponds to rhythm, melody and form in classical, folk, pop, country, jazz, marches, waltzes, and lullabies. • Compare and contrast melodies, rhythm patterns and form in two different styles and genres.
4.0 Aesthetic Value	
Responding to, Analyzing and Making Judgments About Works of Art	
4.1	Create movements to music that reflect focused listening. <ul style="list-style-type: none"> • Respond to musical elements (rhythm, form) in a variety of music with a range of appropriate movements. • Develop a basic understanding of musical affect through listening to a variety of music and decide what movements would match or support the composer or performer's meaning.
4.2	Describe how ideas or moods are communicated through music. <ul style="list-style-type: none"> • Describe how the sounds of certain instruments (timbre) can communicate ideas and feelings. • Describe how the musical elements of tempo, dynamics, rhythm and beat can communicate ideas and feelings. • Listen to music and describe how it makes you feel using musical terms.
5.0 Connections, Relationships, Applications	
Connecting and Applying What is Learned in the Arts to all Disciplines and Subject Areas and to Careers	
5.1	Recognize and explain how people respond to their world through music. <ul style="list-style-type: none"> • Discuss how people respond to music through moving, listening, creating, talking, and writing.
5.2	Describe how the performance of songs and dances improves after practice and rehearsal. <ul style="list-style-type: none"> • Recognize that practice can be individual or with a group. • Describe how rehearsals help performers prepare for a performance. • Describe how an individual and a group can improve with practice.

MUSIC GLOSSARY

AB form – a two-part compositional form having an A theme and a B theme. The binary form consists of two distinct, self-contained sections sharing a character or quality

ABA form – a three-part compositional form in which the second section contrasts with the first. The third section restates the first section in condensed, abbreviated, or extended form.

accent – a stress or emphasis on a specific beat, tone, chord or movement

accompaniment – vocal or instrumental parts accompanying a melody

beat – the steady pulse in music; the basic unit of time and the underlying pulse in music; the basic unit within a measure

call and response – a musical form featuring a solo phrase that is answered by a larger group

clef, bass or treble – a symbol written at the beginning of a musical staff indicating which notes are represented by which lines and spaces

composition – the creation of original music by organizing sound. It is usually written for others to perform

culture – the combined qualities, such as the arts, customs, language and traditions that define a society or civilization

dynamics – the loudness and quietness of sound

eighth note - a musical symbol representing two sounds to a beat

elements of music – the concepts of pitch, rhythm, expression (dynamics, style, tempo, phrasing) and timbre

expression – the use of the elements of music that create a mood or feeling

form – the organization and structure of a composition and the interrelationships of musical events within the overall structure

half note – one note receiving two beats in common time

harmony – sounding two or more tones at the same time

improvise – to make up music on the spot, usually with a purpose, using guidelines

measure – the segment of music contained between two bar lines

melody – a series of musical notes arranged one after another

mood – the state of mind or feeling communicated in a piece of music

music elements – the basic components that make up a musical work: beat/rhythm, expressions (dynamics, style, phrasing, tempo), form, harmony, melody, notation, pitch, texture, timbre/tone color

notation – a writing system of symbols to indicate pitch, duration and expression

note – a symbol used for a musical tone

ostinato – a rhythmic or melodic accompaniment figure repeated persistently throughout a composition

octave – the interval distance of eight notes

pentatonic scale – a scale having five tones to the octave and containing no half steps: do, re, mi, so, la

phrase – a musical idea comparable to a sentence or a clause in language

pitch – the location of a note as to whether it is high or low

quarter note - a musical symbol representing one sound to a beat

refrain – a section of a song that repeats after each verse

rest – a symbol used to mark a period of silence for a specific amount of time

rhythm – the combinations of long and short, even or uneven sounds that convey a sense of movement in time.

round – a song in which the melody is performed by individuals or groups starting and ending at different times

solfege – the use of the words, “do, re, mi, fa, sol, la, ti, do”, for singing pitches

tempo – the pace at which music moves according to the speed of the underlying beat

tone – a sound of distinct pitch, quality or duration; a musical note; the quality or character of a sound, instrument or voice

treble clef (G clef) – used to notate the highest sounding notes; the curl of the clef surrounding the second line indicates a note written on that line if G

unison – identity in pitch; all singing or playing the same tone

verse – the changing stanzas of a song

