

MUSIC

Kindergarten Table of Contents

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KINDERGARTEN

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 the visual and performing arts 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- KINDERGARTEN DYNAMICS

Louds and Softs of the Seasons Lesson # 1

CONTENT STANDARDS

1.2 Identify and describe basic elements in music – loud/soft

TOPICAL QUESTIONS

- What do I have to know in order to identify and demonstrate loud and soft sounds in music?
- How do I use my singing voice to match pitches and use dynamics appropriately?

OBJECTIVES & STUDENT OUTCOMES

- Students will be able to hear the differences between loud and soft sounds.
- Students will begin to use their singing voices, matching pitches, using dynamics of loud and soft.

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

- **Feedback for Teacher**
 - Observe which students will need to develop language skills to understand loud and soft.
 - Some students may have problems matching the pitches of the song. Use the extension lesson, *Grizzly Bear* to practice echoing short sections of the song.
- **Feedback for Student**
 - Provide pictures of various sounds for students to sort at desks.
 - Have students work together in placing cards and making corrections.

WORDS TO KNOW

- **loud:** not quiet, strong sound
- **soft:** quiet
- **dynamics:** varying degrees of volume in the performance of music
- **volume:** the degree of loudness or the intensity of a sound

MATERIALS NEEDED

- *Making Music*, Silver Burdett, **CD 1:3** – *Louds and Softs of the Season*
- *Making Music*, Silver Burdett, **CD 1:4** – *Seasons*, page 4.
- CD player
- *Making Music, Teacher's Edition*, Kindergarten, page 4
- Loud and Soft flashcards from the Resource Book

RESOURCES

- *Making Music*, Silver Burdett, Sacramento, California, Pearson, Scott Foresman, 2008 Edition Resource book, page G-4.
- *Making Music*, Silver Burdett, Sacramento, California, Pearson, Scott Foresman, 2008 Edition

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

- Discuss with students sounds that are loud: e.g. thunder, fireworks, car horns.
- Ask the students what sounds are soft: e.g. rain falling, whispering.
- Look for sounds in the classroom that are loud or soft, (e.g., walking on a carpet, writing on the board) or loud. (e.g., shutting the door, moving chairs)

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

- Write the words **Loud** and **Soft** on the board. Have the flashcards from the Resource Book (page G-4) ready.
- Listen to the **CD 1:3**, *Louds and Softs of the Seasons* and have the students identify the dynamic of each sound. (loud or soft)
- Have students place the flashcard of sound under the appropriate loud or soft column.

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

- Explain that loud and soft sounds occur in music.
- Play *Seasons*, **CD 1-4** and ask the students to raise their hands and then lower them when they hear a loud sound.
- Have students softly recite the last line of the verse, "Fall is the time when the leaves fall down" and then with a louder voice. (not shouting) Adding more students will increase the volume.
- Have the students sing the song.
- Have students find pictures in magazines that represent loud and soft sounds.
- Have students sort the pictures into loud and soft categories.

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

- Ask the students what could they do to make louder and softer sounds (start with a few voices and then add more voices, use "whisper voices" when singing, then add "speaking voices").

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)*

- Create movements to follow each verse (Verse 1- Fall ...leaves fall down, have hands in air and 'flutter' down; Verse 2 – Winter... cold wind blows, have students hug themselves as in being cold; Verse 3 – Spring...flowers bloom, have students begin with hands at middle and move upwards; Verse 4- Summer...sun shines hot, have students make a circle with hands held over their heads.)
- Have the students listen to and then sing "*Hello There*" page 6 **CD 1-6** using louder voices followed by softer voices for the echo.
- Reinforce this learning with "*Grizzly Bear*", page 33, **CD 2-3**.



MUSIC- KINDERGARTEN DYNAMICS

Hello, There! Lesson 2

CONTENT STANDARDS

- 1.2 Identify and describe basic elements in music – loud/soft/echo
- 2.2 Sing age appropriate songs from memory.

TOPICAL QUESTIONS

- What is an echo and how is it used in music?
- How can I demonstrate loud and soft sounds in music?
- What skills do I need in order to memorize a simple song?

OBJECTIVES & STUDENT OUTCOMES

- Students will be able to identify and duplicate an echo.
- Students will be able to demonstrate loud and soft sounds.
- Students will be able to participate in a song by singing it by memory.

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

- **Feedback for Teacher**
 - Observe which students are struggling to match pitches (echo).
 - Observe which students understand how to produce loud and soft sounds at the appropriate time.
- **Feedback for Student**
 - Have students draw pictures of what might be soft and loud sounds and share with a partner.
 - Have students participate as the echo using dynamics of loud and soft.

WORDS TO KNOW

- **dynamics:** Varying degrees of volume in the performance of music
- **loud:** not quiet, strong sound
- **soft:** quiet
- **echo:** the repeating of a sound; to hear again from another source, bouncing back

MATERIALS

- CD Player
- *Making Music*, Silver Burdett, Kindergarten book
- *Making Music*, Silver Burdett, Sacramento, **CD 1:6 Hello, There**, page 7
- *Making Music*, Silver Burdett, **CD 1:8 Wind Song**

RESOURCES

- *Making Music*, Kindergarten, Silver Burdett, Sacramento, California, Pearson, Scott Foresman, 2008 Edition,

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

- Clap a simple pattern and have the students listen and clap your pattern. This may take several attempts for them to understand to wait and listen first before they clap. (e.g., long, short, short, long, long)
- Explain that when students are listening and repeating your claps, they are **echoing** your sound.
- Have the students echo you as you say or sing words such as “Hello, It’s Monday, How are you?” etc.

- Once the students begin to echo you, say something **softly** and have the students echo you softly. Then repeat it **loudly** with the students echoing loudly.
- Ask the students: “What was the difference between something said softly and loudly?” Explain that this difference is called **dynamics**.

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

- Have the students listen to “Hello, There” and raise their hands when they think they hear the **echo**.
- Ask the students if the **echo** was **louder** or **softer**. (softer)
- Have the students sing **softly** with the recording, listening to the first voice and singing as the **echo**.

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

- Listen again to the recording and have the students clap the **echo**.
- Once the students are able to clap the **echo** part, have them clap a **soft** echo part first, then repeat the song and have them clap a **loud** echo part.
- Have the students add percussion instruments as the echo, playing first **softly**, then **loudly**.
- Remind the students that playing **soft** or **loud** sounds is called **dynamics**.
- Ask the students to explain what they did with the instruments to make soft or loud sounds. (e.g., Hit/played lighter or harder, added more people, etc.)
- Once the students are familiar with the song, divide the class into a leaders group and an echo group. First sing the song with the two groups singing their parts and then add instruments as a variety.
- Have groups switch groups as time allows.

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

- Talk to the students about what made the sounds **loud** or **soft** when singing. Compare and contrast that with when they were playing the instruments.
- Which **dynamic (loud or soft)** was the best for the song and why?

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*)

- Read the poem, *Wind Song*, page 7, and on CD 1:8.
- Have the students listen again and identify words that mean **loud** or **soft**. Write those words on the board- or draw pictures to identify the words.
- Have the students classify which words represent **loud** and which words represent **soft**.
- Students may be able to dramatize the poem using their voices or instruments.



MUSIC- KINDERGARTEN RHYTHM AND MOTION

Juba Lesson #3

CONTENT STANDARDS

- 2.2 Sing age appropriate songs from memory
- 3.2 Sing and play simple singing games from various cultures
- 4.1 Create movements that correspond to specific music

TOPICAL QUESTIONS

- How do I coordinate my movements to the fast and slow beats in a song?
- What is a circle game and what do I have to know in order to participate?
- How do I create appropriate movements that respond to the music?
- What are the steps to memorizing a piece of music?

OBJECTIVES & STUDENT OUTCOMES

- Students will be able to duplicate a slow and fast steady beat.
- Students will be able to learn a simple circle game.
- Students will be able to create movements that respond to the music.
- Students will be able to memorize a simple song, *Juba*.

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

- **Feedback for Teacher**
 - Observe which students are having difficulty following the different beat patterns.
 - Observe which students need direction to be able to play and work together in the circle game.
- **Feedback for Student**
 - Have students demonstrate different cat movements moving slowly and quickly. Ask how these movements could be used during the dance/game.
 - Have the students describe the difference between the “walk” and “running” beat. (speed)

WORDS TO KNOW

- **beat:** rhythmic unit of measure
- **interlude:** a section of music played between verses

MATERIALS

- CD Player
- *Making Music*, Silver Burdett, Kindergarten, **CD 1:13 Juba**, page 13.
- *Making Music*, Silver Burdett, Kindergarten, Teachers Manual, pages 12-13 and 362.

RESOURCES

- *Making Music*, Silver Burdett, Sacramento, California, Pearson, Scott Foresman, 2008 Edition
- <http://www.history.org/foundation/journal/winter02-03/music.cfm> (African American songs)
- <http://www.singers.com/sweethoney.html> (Sweet Honey on the Rock)

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

- Have the students stand in a circle with plenty of room to move around.
- Explain that you will be playing a variety of **beat** patterns and they will be moving to the beat.
- Let the students listen first to the different patterns. Ask what they think the beat is telling them to do.

(e.g., steady slow tapping = walk; shaking the tambourine = running; uneven tapping = jumping/hopping; loud hit = stop and listen, etc.)

- Use a tambourine and tap a steady beat. Have the students walk around in the circle stepping in time to the beat. Alternate the beat patterns watching to see if students react appropriately.
- Ask students to identify things that have a **steady beat**. (e.g., clock ticking, heart beating, rain on the roof, music on a radio, etc.)

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

- Ask the students to pat a slow **steady beat** (like walking) on their knees. Then have them pat a fast **steady beat** (like running). Make sure every one keeps a steady beat.
- Have the students sit in a circle and listen while you play “Juba”, CD 1:13.
- Play the song again and have the students pat a slow **steady beat** on their knees.
- Teach the students the words of the song by having them repeat short phrases,
- Play **Juba** again and have the students sing with the music. Repeat as necessary.
- Have the students stand and walk in a circle to a slow **steady beat** to the music.

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

- Explain that *Juba* is a very old song sung by African American Slaves and was a dance or game.
- One of the students will act like a cat. Have students demonstrate how cats move their bodies.
- Choose one child to be *Juba* and another child to be the *yellow cat*.
- The students stand in a circle holding hands, while *Juba* stands on the outside of the circle and the “yellow cat” inside the circle.
- As the children sing the first verse, *Juba* walks a **steady beat** around the circle looking for the “cat”.
- During the *interlude*, *Juba* jumps up and down in a **steady beat**.
- When the students sing the verse the second time, they drop their hands and *Juba* chases the “cat” in and out of the circle.
- At the end of the song, *Juba* catches the cat and both stand in the circle.
- Have the students share the different ways *Juba* might clap or pat his legs when walking a steady beat during the game.
- Discuss how the “cat” could imitate what *Juba* was doing or how the “cat” could create movements that represent what a real cat might do.

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

- Play the CD 1:15 of *Sweet Honey* in the Rock’s version of *Juba*. Ask the students to keep a steady beat while listening.
- Ask: “What special sound is keeping the beat on the recording?” (the singers clapping and slapping their thighs)

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 lesson with *Go Around the Cat’s Eye* CD 1:17, dance page 362.
- Play the *Duck, Duck Goose* game, another circle game of catching a person.



MUSIC- KINDERGARTEN STEADY BEAT

My Head and My Shoulders Lesson 4

CONTENT STANDARDS

- 2.3 Play instruments and move or verbalize to demonstrate awareness of beat, tempo, dynamics and melodic direction
- 4.1 Create movements that correspond to specific music

TOPICAL QUESTIONS

- What skills do I need in order to connect a steady beat with parts of my body?
- What do I have to know in order to create movements that fit specific pieces of music?

OBJECTIVES & STUDENT OUTCOMES

- Students are able to know the names of their body parts and move on the **steady beat** as the song tells them.
- Students are able to add more names of body parts and create movements to correspond to the music.

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

- **Feedback for Teacher**
 - Have a full body picture of a person or labeled picture cards to assist all students in naming/labeling their body parts.
 - Have the students add new body part words to pictures, substituting the body parts into the song, adding movements.
- **Feedback for Student**
 - Draw a picture of your body, adding head, shoulders, middle, legs and feet.
 - Lay on a large piece of paper and draw an outline your body.

WORDS TO KNOW

- **steady beat:** a steady unit of measure of rhythmic time
- **echo:** The repeating of a sound; to hear again from another source, bouncing back

MATERIALS

- *Making Music*, Silver Burdett, Kindergarten, Teachers Manual, page 14
- CD Player
- CD 1-21
- *Making Music*, Silver Burdett, Kindergarten, Resource Book: D-3
- Optional: *Name the Parts of the Body* (attached)

RESOURCES

- *Making Music*, Silver Burdett, Sacramento, California, Pearson, Scott Foresman, 2008 Edition
- Refer to Lesson #3 on how to practice moving to a steady beat.
- *Making Music*, Silver Burdett, Sacramento, California, Pearson, Scott Foresman, 2008 Edition Resource Book: Music Reading Worksheet D-3, icons help students keep the beat as they practice saying 1234 poem.

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

- Have the students practice with identifying parts of their body (head, shoulders, chest, middle, knees and toes) by saying something such as “Here is my head” placing your hands on your head. Have the students **echo**, “Here is my head” and place their hands on their head. Continue using the listed body parts in the song. (e.g., head, shoulders, chest, middle, knees and toes, etc.)
- Make a “game” where you call out the body part area listed in the song. Have the students place their hands on that body part.
- Repeat as necessary until familiar with the parts of the body. This activity is excellent for English Language Learners.

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

- Model the 1234 rhyme on page 15. Pat a **steady beat** on your knees as you recite the poem.
- Have the students join you in patting a **steady beat** on their knees as you recite the poem.
- Have the students pat their knees in a **steady beat** as you recite the 1234 rhyme in sections with the students **echoing** each section.
- Repeat as necessary.

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

- Recite the words to “My Head and My Shoulders” on page 14. Have students pat a **steady beat**.
- Ask the students to put their hands on the appropriate parts of their bodies while you repeat the words of the song.
- Recite each line separately. Have the students **echo** you and place their hands on the appropriate parts of the body.
- Have the students listen to the song, “My Head and My Shoulders”. CD 1:21
- Sing the song several times with them, having the students place their hands on their body as indicated in the song.
- Each time you sing the song, remain silent on a body part to assess their learning.
- Encourage the students to move their hands with a **steady beat** during the song.

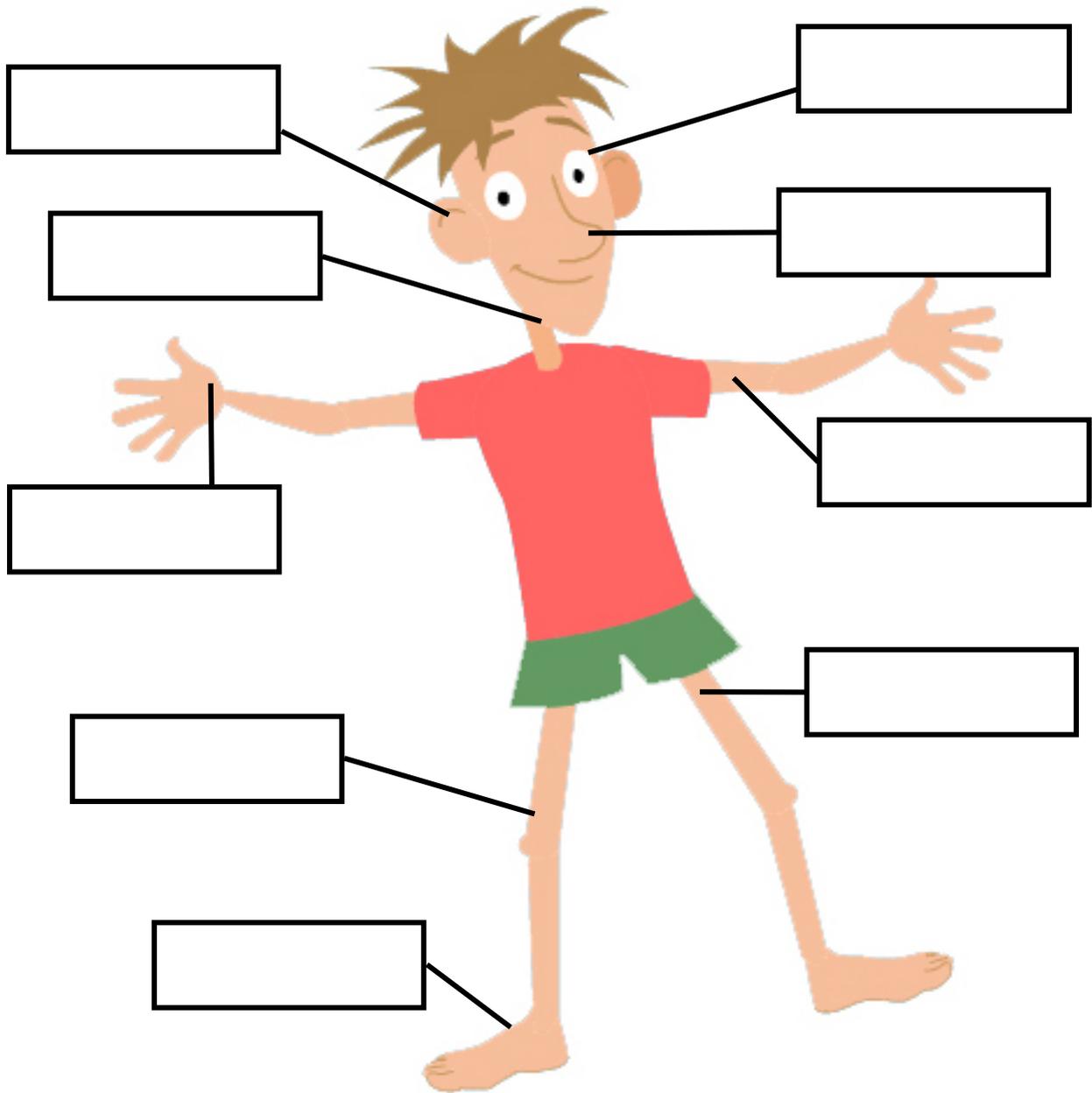
DEBRIEF & REFLECT *(Identify problems encountered, ask and answer questions, discuss solutions and learning that took place. Did students meet outcomes?)*

- Divide the students into two groups. Have each group perform the “My Head and Shoulders Song” for the other group. Explain that a good audience (the ones who are not singing) must listen politely and quietly when other students sing.
- Switch groups and repeat, reminding the new “listeners” to practice being “a good audience”.
- Once the students are familiar with the song, challenge the students by saying the words of the song at different tempos.

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 students abilities by having the students practice learning the “Patty Cake” nursery rhyme. “Patty cake, patty cake, Baker’s man, Bake me a cake as fast as you can. Roll it and pat it and mark it with a “B”, and put it in the oven for Baby and me.”
- Add actions and have the students alternate patting their laps and then clapping their hands in a steady beat as they learn the rhyme.
- Another game that has a strong sense of beat is “Andy Pandy”, page 46.

Name the Parts of the Body



leg	arm	knee
foot	neck	hand
eye	ear	nose

MUSIC- KINDERGARTEN MELODY

I'm Tall, I'm Small Lesson 5

CONTENT STANDARDS

- 1.2 Identify and describe basic elements in music (high/low)
- 2.3 Play instruments and move or verbalize to demonstrate awareness of beat, tempo, dynamics and melodic direction

TOPICAL QUESTIONS

- How can I move safely in order to respect the personal space of others?
- What skills do I need to have in order to identify **high and low** sounds?
- What does it look like to dramatize and move to high and low sounds?

OBJECTIVES & STUDENT OUTCOMES

- Students will recognize sounds that are **high and low**.
- Students will be able to dramatize/move to sounds that are **high/low**.

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

- **Feedback for Teacher**
 - Help students develop self-discipline by modeling how they need to respect each other's personal space.
 - Have students draw a family picture labeling who is tallest and smallest. Have the students compare which voices are **highest and lowest**.
- **Feedback for Student**
 - As the students draw a picture of their family, have them work as teams discussing which family member has the highest voice and lowest.
 - Who is the tallest and shortest person? Who has the highest and lowest voice?

WORDS TO KNOW

- **staff:** a set of 5 horizontal lines with 4 corresponding spaces between them on which music is written
- **high:** a sound notated near the top of the staff
- **low:** a sound notated near the bottom of the staff
- **pitch:** the location of a note related to its highness or lowness

MATERIALS

- *Making Music*, Silver Burdett, Kindergarten, Teachers Manual, page 18.
- CD player
- CD 1: 26
- *Making Music*, Silver Burdett, Kindergarten, Resource Book, page E-5
- Barred instrument- xylophone
- Blocks of different sizes

RESOURCES

- *Making Music, Kindergarten*, Silver Burdett, Sacramento, California, Pearson, Scott Foresman, 2008 Edition
- *Making Music, Kindergarten*, Silver Burdett, Sacramento, California, Pearson, Scott Foresman, 2008 Edition, Resource Book, page E-5
- For more on the xylophone: <http://www.dsokids.com/2001/dso.asp?PageID=170>
- Pictures of barred instruments (attached)

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

- Ask the students to look around the classroom and tell you what is **high** in the classroom. (e.g., ceiling, lights, ABC charts above the board, ceiling fans, etc)
- Ask the students to look again and find what is **low** in the classroom. (e.g., floor, carpet, low tables, etc.)
- Ask the students to find what is in-between the high and low or in the **middle** of the classroom. (e.g., windows, bookcases, doors, etc)

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

- Explain that there are things that we can hear that are **high and low**, called **pitch**.
- Ask the students to name some **high** sounds that they know (e.g., whistle, children's voices, recess bells, etc.) and **low** sounds (e.g., thunder, a man's voice, fog horn, etc.)
- Show the class a barred instrument (xylophone), holding the smallest end at the top.
- Optional: For more on the xylophone: <http://www.dsokids.com/2001/dso.asp?PageID=170>
- Explain that some of the musical sounds are **high** (smallest end) and some are **low** (at the bottom), and some sounds are in the **middle**. Demonstrate each sound as you talk.
- Have a student(s) come and play a note and ask the class if it is **high, middle or low**.
- Have the students stand allowing sufficient "personal space" (room to move without touching another person).
- As you play different notes, have students move their hands in high, middle or low positions.

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

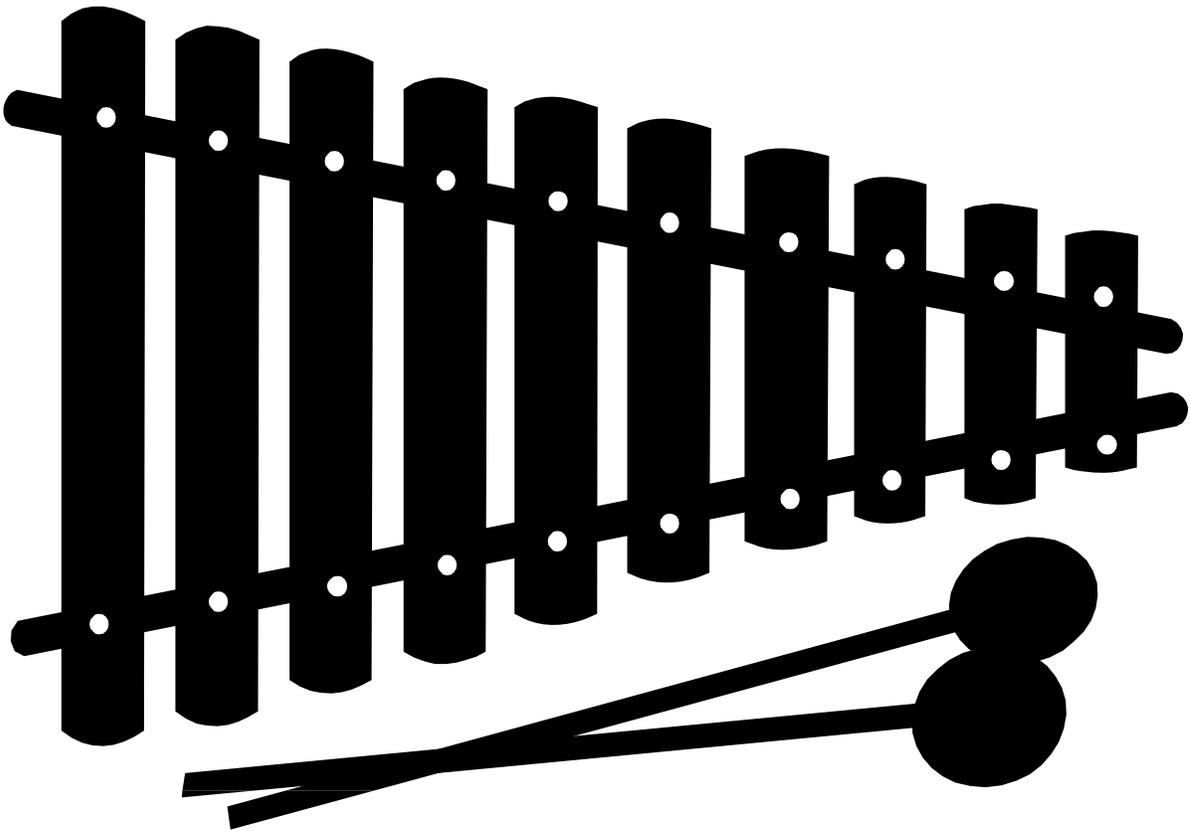
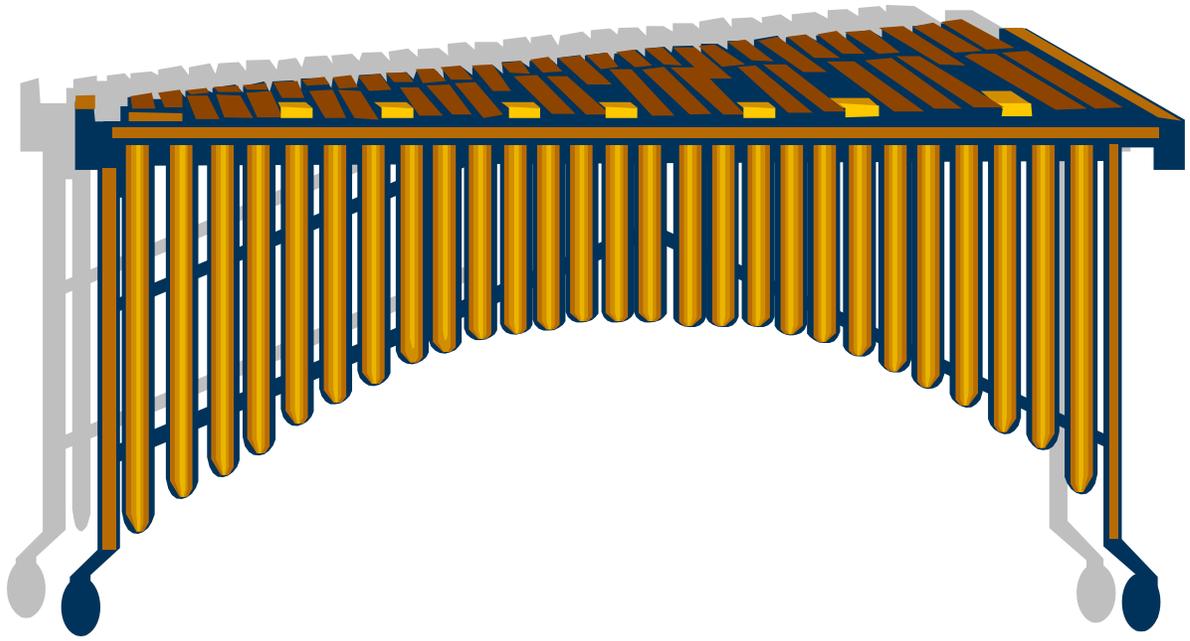
- Have the students sit and listen to CD 1:26, "I'm Tall, I'm Small".
- Ask the students: "When we heard the word "tall" in the song, was it a **high or low** sound?" (high) "And when we heard the word "small" was it a **high or low** sound?" (low)
- Listen again and have the students sing and move their hands as appropriate. (tall/**high**, small/**low**)
- Repeat as necessary.
- Read "My Shadow" on page 19 and identify the movement words. (in and out, jump, shoots up, gets so little)
- Help the students dramatize the poem with high and low movements ("in and out with me"- hands move forward and backwards; "heels up...head"- indicate areas of body; "jump"- jump; "shoots up taller"- hands move up over head; "gets so little"- hands are lowered.)

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

- Use a variety of blocks of varied sizes. Have the students place the blocks according to longest and shortest. Have them work in teams to help each other.
- Explain that they have created a representation of a xylophone.
- Ask students: "Which blocks do you think will produce higher sounds? (the smaller blocks) Which blocks do you think will produce lower sounds?" (the longer blocks)

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*)

- Science: Create shadows using a flashlight. Have the students make tall or small shadows as they move. Compare to sunlight and their shadows.
- Another idea may be to fill bottles with varying amounts of water and strike the bottles with a spoon to produce various pitches.



MUSIC- KINDERGARTEN HIGH/LOW PITCHES

The Three Little Pigs Lesson #6

CONTENT STANDARDS

- 1.2 Identify and describe basic elements in music: high/low
- 2.2 Sing age appropriate songs from memory.

TOPICAL QUESTIONS

- What prior knowledge do I have to have in order to imitate high and low sounds with my voice?
- What are the steps to memorizing a song?

OBJECTIVES & STUDENT OUTCOMES

- Students will be able to **imitate** high and low sounds with their voices.
- Students will be able to use high and low voice sounds **appropriately** in a song and story.
- Students will be able to **sing** an age appropriate song by memory.

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

- **Feedback for Teacher**
 - As students join in and tell the story of "The Three Little Pigs" observe whether they use their high and low voices appropriately.
 - Add actions to the song to assist students remembering the words.
- **Feedback for Student**
 - Draw pictures telling the story of the Three Little Pigs.

WORDS TO KNOW

- **high:** a sound notated near the top of the staff
- **low:** a sound notated near the bottom of the staff
- **pitch:** location of a note related to its highness and lowness
- **steady beat:** a steady unit of measure of rhythmic time
- **sow:** (rhymes with "cow") a female pig

MATERIALS NEEDED

- *Making Music*, Silver Burdett, Kindergarten, Teacher's Manual, page 21
- CD player
- CD 1:28 "Three Little Pigs"
- Story of "The Three Little Pigs" (attached)

RESOURCES

- *Making Music*, Silver Burdett, Sacramento, California, Pearson, Scott Foresman, 2008 Edition
Kindergarten Resource Book: D-4, G-5
- Lesson #5 – "I'm Tall, I'm Small"
- Attached: clip art images of pigs and a wolf
- http://www.hubbardscupboard.org/three_little_pigs.html

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

- Read a version of "The Three Little Pigs" using high voices when speaking in the characters of the pigs and a lower voice when speaking in the character of the wolf.

- Ask students: “Why did I use a high voice for the pigs and a lower voice for the wolf?” (e.g., smaller animals might have smaller voices, etc.)
- Ask students to compare the voices and sizes of the animals in the story to the pitches and bar sizes on a xylophone. “What sizes generally result in higher pitches and what sizes generally result in lower pitches?”
- If needed, review Lesson #5 discussing how some sounds are **high** and some are **low**.
- Ask students to identify other instances when a large object might make a low pitch and a small object might make a higher pitch (man’s voice / boy’s voice; big dog bark/ small dog bark).

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

- Explain that you have a song that tells a different story about three little pigs. (You may want to explain that in this song the mother pig is properly called a **sow**.)
- Have students listen to **CD 1:28**, “Three Little Pigs”, as they tap a **steady beat** on their laps.
- Ask the students to tell you what the piglets wanted to change in the song. (The little pigs wanted to sound like their mother.)
- Ask students “What did the song say was the difference between the mother’s voice (lower) and the piglets’ voices?” (higher)

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

- Play the recording again, and have the students join in on the “oink, oink, oink” and “wee, wee, wee”.
- Teach the words verse 1 of the song to the students in short sections, with the “oink” said with a **low pitch**, and the “wee” said with a **high pitch**. Continue teaching verse 2.
- Have students sing the song with the CD, singing with **high and low pitches** on the “oink and wee” words.
- Recite the poem “Hickory, Dickory, Dare” on page 20, and have the students keep a **steady beat** by tapping on their laps. Make your voice rise in pitch as the pig goes up in the air, and then fall back down as the pig comes down.
- Have the students echo each line, until able to repeat the poem, using high and low voices. Add actions to assist the memorization.

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

- Choose 3 students to be the 3 pigs and 1 student as the wolf to act out the story of “The Three Little Pigs”.
- Work with the class to repeat the simple **high and low pitched** dialog that is inserted into the story of the *Three Little Pigs*. (e.g., “Little pig, little pig let me in.” –wolf and “Not by the hair on my chiny-chin-chin!” “Then I’ll huff and puff and blow your house down!”)
- Have the students use higher voices for the pigs and a lower voice for the wolf.
- Begin and end the story with the song.

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)*

- Focus on ordinal positions (first, second, third)
- Learn about real pigs, what they eat, characteristics, how they live, etc.

The Three Little Pigs

(Edited version by Dawn Andrews)

Once upon a time there were three little pigs that lived with their mother. As the pigs began to grow up, the mother realized it was time for them to find their own home.

Now two of the pigs were silly pigs, who loved to laugh and play all day. The third little pig was a serious fellow and liked to play but always did his work first.

The first little pig went into the market and found a man selling straw. The first little pig said to himself, "My house will be so easy to build! I'll quickly make a house of straw and have lots of time to play!" And he did make his house of straw.

The second little pig went into the market and found a man selling sticks. The second little pig said to himself, "My house will be so easy to build! I'll quickly make a house of sticks and have lots of time to play!" And he did make his house of sticks.

The third little pig was a serious pig and knew he would need to make his house of bricks. Bricks were strong and would last a long time. He would not be able to play until his house was built.

The first two pigs were done building their homes and they went out to play. They laughed at the third pig who was working so hard to make his house of brick. The third pig warned the two silly pigs, "Be careful of the wolf. Your houses are not strong, and you will be in trouble if the wolf decides to come."

The very next day the wolf did come to the first pig's house made of straw. He banged on the door and said in a low voice, "Little pig, little pig let me in."

The first little pig answered in a high voice, "Not by the hair on my chinny-chin-chin!"

The wolf answered, "Then I'll huff and puff and blow your house down!" And he did!

The first little pig ran "wee, wee, wee!" all the way to the second pig's house made of sticks!

Now the wolf followed the first pig to the second pig's house made of sticks. Do you think the house of sticks would keep the wolf out? Let's see what happened.

The wolf banged on the door and said in a low voice, "Little pigs, little pigs let me in."

The second little pig answered in a high voice, "Not by the hair on my chinny-chin-chin!"

The wolf answered, "Then I'll huff and puff and blow your house down!" And he did!

The two little pigs ran "wee, wee, wee!" all the way to the third pig's house made of bricks!

By this time, the wolf was getting grumpy and very, very hungry! He banged on the door and said in a low voice, "Little pigs, little pigs let me in."

The third little pig answered in a high voice, "Not by the hair on my chinny-chin-chin!"

The wolf answered, "Then I'll huff and puff and blow your house down!"

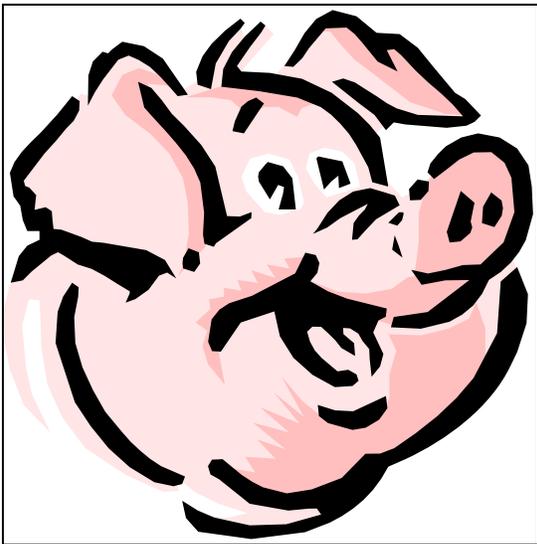
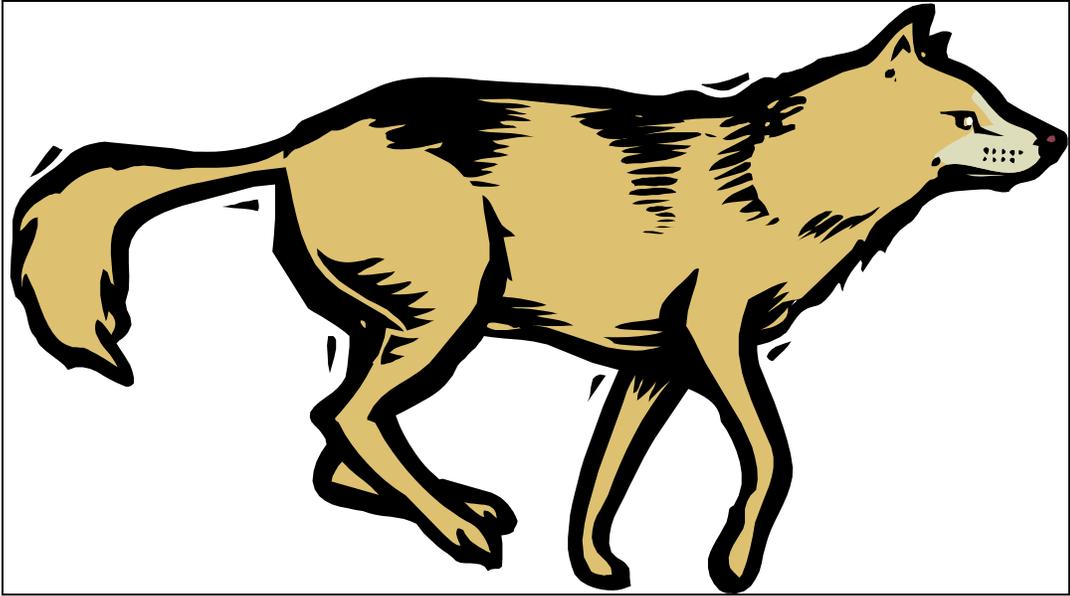
And he blew and blew and blew! Whew! The wolf could not believe that the brick house was still standing! How would he get his dinner if he could not get in? Ah! He had a great idea! He would go up on the roof and climb down the chimney!

The three pigs heard him climb up on the roof. The third little pig quickly made a fire in the fireplace and waited to see what would happen. The wolf was so hungry, he did not look first before he tried to slide down the chimney into the little pig's house. Down he went! When he landed on the fire in the fireplace, he yelled "Owwww!" holding on to his burnt tail, and ran out of the house, never to bother the pigs again.

The three pigs all danced and sang together! The two silly pigs decided to build homes of brick to make sure they would be safe in the future.

And they all lived happily ever after...except the wolf who had a sore tail.





KINDERGARTEN - RHYTHM STEADY BEAT

Clap, Wiggle, and Stomp Lesson #7

CONTENT STANDARDS

- 2.2 Sing age-appropriate songs from memory.
- 2.3 Play instruments and move or verbalize to demonstrate awareness of beat, tempo, dynamics and melodic direction.
- 4.1 Create movements that correspond to specific music.

TOPICAL QUESTIONS

- How do I listen to music and change movements as requested?
- What skills do I need in order to memorize music, keep a steady beat, and create appropriate movements to the music?

OBJECTIVES & STUDENT OUTCOMES

- Students will be able to **memorize** and perform the “Clap, Wiggle and Stomp” song.
- Students will be able to create a **steady beat** using a variety of movements.
- Students will be able to create **movements** and apply them to other learning.

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

- **Feedback for Teacher**
 - Observe whether the students are moving successfully on the steady beats, and are changing their movements to fit each verse.
- **Feedback for Student**
 - What animals can you pretend to be and how would they move?
 - Which animals are more likely to move with a **steady beat**?
 - What are the skills I need to memorize and perform a song?
 - How will I know if I am keeping a steady beat?
 - How can I apply my knowledge of movement to help me in other learning?

WORDS TO KNOW

- **steady beat:** a pulse felt in music

MATERIALS NEEDED

- *Making Music*, Silver Burdett, Kindergarten, Teacher’s Manual, page 34
- CD Player
- CD 2:5, CD 2:7

RESOURCES

- <http://www.kidzone.ws/animals/penguins/index.htm> (facts about penguins)
- <http://members.tripod.com/Thryomanes/ZooAnimals.html> (pictures of zoo animals)
- www.sandi.net/depts/vapa/lessons/dance_k.pdf (VAPA dance lessons)
- www.sandi.net/depts/vapa/lessons/theatre_k.pdf (VAPA theater lessons)

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

- Have students practice reciting known nursery rhymes such as “Humpty, Dumpty” (“Humpty, Dumpty sat on a wall. Humpty Dumpty had a great fall. All the king’s horses and all the king’s men, couldn’t

put Humpty together again. or “Pat-a-cake, pat-a-cake” (“Pat-a-cake, pat-a-cake, baker’s man; Bake me a cake as fast as you can. Roll it and pat it and mark it with a “B”, and bake it in the oven for baby and me.”) while they tap a **steady beat**. Another resource is VAPA dance and theater websites: www.sandi.net/depts/vapa/lessons/theatre_k.pdf

- Ask the students what other actions they could do to keep a **steady beat**? (e.g., tap foot, hop, stomp, pat knees, etc.)
- Write the action word or draw a simple picture depicting the actions on separate cards. Have the students practice the actions by reading the cards doing the action to a **steady beat**.

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

- Introduce different movements by modeling and saying: “Clap xxx, clap xxx, clap with a steady beat, clap xxx.” (Say the word ‘clap’ followed by three claps.)
- Use a variety of action words including tap (with the foot), hop (on one foot), wiggle and stomp into the pattern. (e.g., say ‘tap’ followed by three foot taps; say ‘hop’ followed by three hops; etc.)
- Have the students practice with you. Repeat as necessary.

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

- Play the first verse of CD 2-5, “Clap, Wiggle and Stomp” and stop.
- Ask the students if they heard the part that sang “clap xxx, clap xxx” where the singers sang “clap” and then clapped three times?
- Have the students listen again to verse 1 and join in the clap section.
- Tell the students that there are other actions: tap, hop, wiggle, slap your knees and stomp your foot. Model the actions for your students to see.
- Play the CD again and have the students join in the actions while they sing the verses.
- Challenge the students to perform the music for memory using the actions.

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

- Have the students share out how various animals move and if they move with a steady beat.
- Resource: Zoo animals web site
- Have the students choose one animal and move like that animal.
- Ask the students if the animal(s) being portrayed moved with a **steady beat** or not.

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 recording of “Doing the Penguin”, CD 2:7, and have the students tap a **steady beat**.
- Model how the actions in the song would look and have the students join you.
- Resource: Facts about Penguins web site



KINDERGARTEN - MUSIC

TIMBRE

Just from the Kitchen Lesson #8

CONTENT STANDARDS

- 2.1 Use the singing voice to echo short melodic patterns.
- 2.4 Create accompaniments, using the voice or a variety of classroom instruments.

TOPICAL QUESTIONS

- What is “call and response” in music and what part do I play in this process?
- Where can I find created instruments and how can I use them to make music?

OBJECTIVES & STUDENT OUTCOMES

- Students will use their singing voices appropriately on the **call** section of the song.
- Students will learn proper use of created instruments.
- Students will be able to determine when to play the instruments on either the **call or respond** section of the music.

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

- **Feedback for Teacher**
 - Which students use creative thinking in finding ways to use kitchen items to make sound?
 - Which students need more language support in identifying items from the kitchen?
- **Feedback for Student**
 - Draw a picture of something in your kitchen that you could use to make sounds.
 - Tell a partner which kitchen items made sounds that you liked the best or the least. And why.

WORDS TO KNOW

- **timbre:** (pronounced tam-ber) tone color or quality of sound heard
- **improvisation:** spontaneous creation of music
- **call and response:** a style of choral singing, one person sings the **call** then the rest of the chorus sings a **response** or an answer
- **loud:** not quiet, strong sound
- **soft:** quiet
- **accompaniment:** a part usually played by one or more instruments that supports a main melody
- **found sounds:** items that are not musical that produce sound when hit/tapped

MATERIALS NEEDED

- *Making Music*, Silver Burdett Teacher’s Manual, page 54
- CD Player and CD 2:31 and CD 2:32
- Kitchen items: pots, wooden forks, spoons, eggbeaters, jars partially filled with water, plastic shakers, pan lids, etc.

RESOURCES

- http://www.makingfriends.com/musical_instruments.htm (making musical instruments)
- *Making Music*, Silver Burdett, Sacramento, California, Pearson, Scott Foresman, 2008 Edition

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

- Tell the students that they will be able to use the kitchen items in a song, but first they need to learn the song.

- As you play CD: 2-31, *Just from the Kitchen*, ask the students to guess what kitchen items were used in the recording. (e.g., pans, glass with water, shakers, something being scraped, etc.)
- Explain that this song has one person singing the words (“Just from the kitchen”) with many voices answering, “shoo lie loo”.
- The one singer sings the **call** and the group sings the **response**.
- Play the recording again, and have the students sing the **response**, “shoo lie loo”.

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

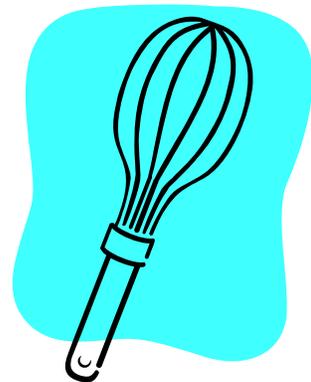
- Select 2-3 students to accompany the recording by letting them choose one of the items they would like to play. (e.g., one shaker, one tap, one scrapping sound)
- Check that they understand how to “play” the kitchen items properly.
- Tell the students that they can play with the recording and create their own patterns of beat (**improvisation**) but that the sounds they make need to be **soft** so everyone can sing with them.
- Play the CD and have the “instrumental” students accompany the music during the **call** section. Remind the instrumentalists that they must keep their accompaniments **soft**.
- Have the rest of the class sing, “shoo lie loo” during the **response** section.
- Include other students in playing the kitchen items.
- Vary the playing by having 2 students play items on the **call** and 2 students play items on the **respond**.
- **Option:** split the class in to two groups and have one group take turns accompanying the call while the other group accompanies the response.

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

- Ask the students what kinds of “found sounds” are in the classroom. (e.g., pencils tapping desks, rubbing two board erasures together, shaking math items in a container, etc.)
- Change the words of the song to “Just from the classroom...With a handful of children...Oh, student name ...”) and have the student (named in the song) use one of the found items while playing **CD 2:32**, the background music to “Just from the Kitchen”.

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 African American Singing Game, *Just from the Kitchen*, on page 366.
- To continue having students create sounds, sing, *The Bus*, on page 82 and have them add sounds.



KINDERGARTEN - MUSIC RHYTHM

Corn Grinding Song Lesson #9

CONTENT STANDARDS

- 2.3 Play instruments and move or verbalize to demonstrate awareness of beat, tempo, dynamics and melodic direction.
- 3.4 Use developmentally appropriate movements in responding to music from various genres and styles (rhythm, melody)

TOPICAL QUESTIONS

- How does the music from the Native American Indian culture remind me of other cultures?
- What customs are similar to Native American Indians and Hispanics?

OBJECTIVES & STUDENT OUTCOMES

- Students will be able to tap a **steady beat** while listening to music.
- Students will be able to identify the difference between **steady beat** and a **rhythmic melody**.

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

- **Feedback for Teacher**
 - Observe which students have the language knowledge of the different foods found in their homes.
 - Observe which students are able to tap a **steady beat**. Help them by focusing on the word rhythms in the text.
- **Feedback for Student**
 - Draw a picture of the different types of food you eat that are made from corn.

WORDS TO KNOW

- **steady beat:** a 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.
- **mano:** a stone used to crush grain; like a rolling pin
- **metate:** flat surfaced stone used as the base for crushing grain

MATERIALS NEEDED

- *Making Music*, Silver Burdett Teacher's Manual, page 66
- CD player, CD 2:53, CD 2:55
- Corn on husks: yellow, blue, white
- Other foods: cornmeal, corn tortillas, corn bread
- Roller pin and cutting board

RESOURCES

- *Making Music, Kindergarten*, Silver Burdett, Sacramento, California, Pearson, Scott Foresman, 2008 Edition
- <http://www.apples4theteacher.com/coloring-pages/native-americans/grinding-corn.html> (corn grinding information)
- <http://inkido.indiana.edu/w310work/romac/hopi.htm> (information on Hopi Indians)
- <http://inkido.indiana.edu/w310work/romac/navajo.htm> (information on Navajo Indians)

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

- Long ago, Native American Indian women would grind the corn by rolling a **mano** stone (like a rolling pin) over a **metate** stone (a flat surface stone). She would move in a relaxed **steady beat** so that the cornmeal would be ground fine and make good cornmeal. Demonstrate how that would look.
- Play the *Corn Grinding Song*, **CD 2:53** and ask the students to pretend to roll the *mano* back and forth using a **steady beat** while they listen to the music.
- Play the song again and have the students tap a **steady beat** on their laps.

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

- Read the first line of the song while you have the students tap a **steady beat** to “Grinding corn, grinding corn, here we are grinding corn.”
- Ask the students if the words were the same or different from the **steady beat**. (Different) Why? (There were more words than beats being tapped)
- Explain that this is the **rhythm** of the melody and that it can be different from a **steady beat**.
- Say the first line of the song and clap the **rhythm** of the words. Repeat and have the students say the words with you and clap the **rhythm** or words.
- Read the second line to the students, “Grains of red and yellow, blue and white corn. I am grinding”.
- Explain that corn can come in different colors. If you have examples, show the students. (These colors are also found in corn chips at the market)
- Draw the different colored corn on the board in the order of the song.
- Repeat the second line of the song, pointing to the different colored corn (either real or on the board). Have the students repeat the line with you as you point to the different colors of corn.
- Play the song again, and have the students sing along following your corn pictures. Repeat as necessary for students to learn the song.

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

- Explain that they will hear another corn grinding song sung by a Native American Indian woman. Play **CD 2:55** and ask the students to tap a **steady beat** to the music.
- Ask: “What was different between the *Corn Grinding Song* and the song sung by the Native American Woman?” You may have to play part of the first song again. (The first song used more instruments: shaker, drum, flute; had a faster drum beat; children were singing; the second song was just the woman’s voice and drum)

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 experience using the rolling pin to crush/grind corn.



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

**Kindergarten
MUSIC**

1.0 Artistic Perception	
Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills unique to VAPA	
1.1	Use icons or invented symbols to represent beat. <ul style="list-style-type: none"> • Create symbols or use manipulatives (paper cups, popsicle sticks, blocks, etc.) to represent beat, arrange in patterns, and perform with body percussion and/or rhythm instruments.
1.2	Identify and describe basic elements in music (e.g., high/low, fast/slow, loud/soft, beat). <ul style="list-style-type: none"> • Demonstrate the ability to discriminate between music grouped into beats of two and beats of three. • Demonstrate through speech, singing, movement and manipulatives (bean bags, scarves, cups) the following opposites used in music: high/low (pitch), fast/slow (tempo), loud/soft (dynamics).
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	Use the singing voice to echo short melodic patterns. <ul style="list-style-type: none"> • Use speaking and singing voices to produce different sounds (e.g. whisper, shout, talk, sing, etc.). • Repeat (echo) familiar patterns of at least two measures in length using a high singing voice (head voice) • Match pitch within the range of D to A. • Echo-sing sol-mi patterns.
2.2	Sing age-appropriate songs from memory. <ul style="list-style-type: none"> • Memorize and perform folk songs from the United States and other countries, nursery rhymes, singing games, finger-plays, holiday, seasonal, call and response songs.
2.3	Play instruments and move or verbalize to demonstrate awareness of beat, tempo, dynamics, and melodic direction. <ul style="list-style-type: none"> • Demonstrate the strong beats of songs grouped in twos and threes on classroom instruments or through body movement. • Respond to dynamic and tempo opposites (loud/soft, fast/slow) while playing classroom instruments and through body movement. • Demonstrate pitches that move from high to low or from low to high (melodic direction) in children's songs.
2.4	Create accompaniments, using the voice or a variety of classroom instruments. <ul style="list-style-type: none"> • Create sound effects to accompany a song. • Create vocal and classroom instrument accompaniments that match the mood of a song.
3.0 Historical and Cultural Context	
Understanding the Historical Contributions and Cultural Dimensions of the Arts	
3.1	Identify the various uses of music in daily experiences. <ul style="list-style-type: none"> • Identify, list, and discuss where music is heard and sung in the home, school and community.

3.2	<p>Sing and play simple singing games from various cultures.</p> <ul style="list-style-type: none"> • Perform group singing games from family traditions.
3.3	<p>Use a personal vocabulary to describe voices and instruments from diverse cultures.</p> <ul style="list-style-type: none"> • Discuss how singing and speaking voices are similar and different in various cultures. • Describe the sounds of percussion instruments from a variety of cultures and the ways in which the sounds are produced (e.g., the guiro is scraped, maracas are shaken, goat hooves are rattled). • Describe the sounds of instruments made from natural materials from a variety of cultures, and the ways in which the sounds are produced, (e.g., A didgeridoo comes from Australia, is made from a hollow tree trunk or limb and is played by blowing into the tube)
3.4	<p>Use developmentally appropriate movements in responding to music from various genres and styles (rhythm, melody).</p> <ul style="list-style-type: none"> • Create movements that correspond to the beat and rhythm in classical, folk, pop, marches, and waltzes (e.g., conduct or march to the beat). • Respond to the speed (tempo) and style of a song using appropriate movements (e.g., walking, running, skipping, hopping, waving, tapping, etc.). • Illustrate through movement the upward, downward or unchanging direction of the melody (melodic direction).
<p>4.0 Aesthetic Value Responding to, Analyzing and Making Judgments About Works of Art</p>	
4.1	<p>Create movements that correspond to specific music.</p> <ul style="list-style-type: none"> • Respond to musical elements (steady beat, melodic direction, tempo) in a variety of music with a range of appropriate movement. • Illustrate the expressive qualities of a song with creative movement (e.g., smooth and lyrical).
4.2	<p>Identify, talk about, sing, or play music written for specific purposes (e.g., work song, lullaby).</p> <ul style="list-style-type: none"> • Sing, play, and discuss music used for celebration (birthday, patriotic, seasonal celebrations), entertainment and religion. • Compare and contrast the tempo of one song to another (e.g., a lullaby and a game song) and explain why they are different. • Listen to music and describe how it makes you feel.
<p>5.0 Connections, Relationships, Applications Connecting and Applying What is Learned in the Arts to all Disciplines and Subject Areas and to Careers</p>	
5.1	<p>Use music, together with dance, theatre, and the visual arts, for storytelling.</p> <ul style="list-style-type: none"> • Explore how color in visual art and tone color in music can support the meaning of a story. • Discover how sound effects can change the impression or meaning of a song or story. • Explore how the tone color of different instruments and voices can help in dramatizing a story. • Make meaning of text and images through the use of music and movement.
5.2	<p>Identify and talk about the reasons artists have for creating dances, music, theatre pieces, and works of visual art.</p> <ul style="list-style-type: none"> • Explore personal reasons for singing, dancing, role-playing, drawing and painting, constructing, creating and performing. • Discuss emotional, historical, and cultural reasons artists might have for creating their works (e.g., to relate feelings, to offer enjoyment and beauty to others, to pass on cultural history and folklore, and to keep traditions alive for generations).

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 of 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.

