

Music Curriculum

Pre-Kindergarten – First Grade

Young children need a rich musical environment in which to grow and learn best in pleasant physical and social environments. Students, particularly in Pre-Kindergarten – First Grade learn by doing. Singing, playing instruments, moving to music, and creating music enable them to acquire musical skills and knowledge that can be developed in no other way. By the end of First Grade students should explore sound through singing, moving, listening, and playing instruments including traditional children’s songs, folk songs, classical music, and music from a variety of cultures, styles, and time periods as well as from our Catholic tradition. They should participate freely in music activities and as a result of their experiences with music, these students should initiate both independent and collaborative play with musical materials, and should demonstrate curiosity about music. Students at this level should demonstrate ability to sing a variety of simple songs, alone and with a group, experiment with a variety of instruments and other sound sources, improvise songs to accompany their play activities, create short pieces of music, using voices, instruments, and other sound sources, respond through movement to music of various tempos, meters, dynamics, modes, genres, and styles to express what they hear and feel in works of music. – Adapted from the National Association for Music Education

Archdiocese of Santa Fe Standard 1: Students sing alone and with others, a varied repertoire of music.

NSAE Music Standard 1: Singing, alone and with others, a varied repertoire of music.

Critical for Mastery in Grades Pre-Kindergarten - 1

LEARNING OUTCOMES (What students will be able to do, know, understand and value)	SAMPLE ASSESSMENTS/STRATEGIES (What evidence will demonstrate that students have achieved the Learning Outcome)	BEST PRACTICES
<p>Students will:</p> <p>1. Exhibit good vocal listening skills:</p> <ul style="list-style-type: none"> • Identify chanting, speaking, whispering, singing and shouting. • Identify and produce short and long sounds. • Identify and produce high and low sounds. 	<ul style="list-style-type: none"> • Using nursery rhymes, short bible stories, or students names the teacher and/or classmate whispers, chants, sings, shouts, etc., students take turns imitating and creating. Timbres of all are discussed and described. • Long and short sounds are created by 	

<ul style="list-style-type: none"> • Identify and distinguish vocal timbres and ranges: (child, adult, male, female, etc.). • Differentiate between accompanied and unaccompanied pieces. 	<p>teacher and students. A game may be played to see who can make the longest sound.</p> <ul style="list-style-type: none"> • Students move and/or draw to show pitch direction. • Students discuss listening to music in small groups and independently, differentiating voices and accompaniment vs. non-accompanied. 	
<p>2. Sing independently:</p> <ul style="list-style-type: none"> • Echoing (matched) pitches • Using appropriate posture • Maintaining a steady beat • Using hand signs for <i>so</i>, <i>mi</i>, and <i>la</i> • From memory nursery rhymes, play songs, folk songs, patriotic songs and religious songs. • With and without accompaniment. 	<ul style="list-style-type: none"> • Students imitate, sing and move to high and low pitches by howling, creating sirens, ghost, tea kettle, “ooo,” etc. sounds. • Students sing while walking, patting, clapping, dancing, jumping rope, or passing an object to a steady beat. • Students sing vocal warm-up using <i>so</i>, <i>mi</i> and <i>la</i> (or <i>mi</i>, <i>re</i>, <i>do</i>), modulating tonalities (moveable <i>do</i>) up and down. This could include a litany or simple songs that are based on <i>so</i>, <i>mi</i> and <i>la</i> (or <i>mi</i>, <i>re</i>, <i>do</i>). The teacher rotates around students assessing their pitch and signs. • Teacher speaks nursery rhymes, speech pieces and plays and/or sings a variety of songs in phrases. Students listen, imitate and perform from memory. • Students sing with instrumental accompaniment (ostinato, pedal or bordun) pitched and non-pitched. 	
<p>3. Sing expressively:</p> <ul style="list-style-type: none"> • Listen and respond to music. • Incorporating loud and soft. • Incorporating slow and fast. • Interpreting the mood of a song. 	<ul style="list-style-type: none"> • Teacher plays and sings music with varied tempos, dynamics, tonalities and moods. Students imitate, perform, contrast explore and choose their own tempos, dynamics and moods. 	
<p>4. Sing in large and small groups:</p>	<ul style="list-style-type: none"> • The teacher conducts (changing tempos, 	

<ul style="list-style-type: none"> • Following the cues of a director. • Listening and blending with others. 	<p>cues and cut offs) while students sing, assessing their ability to follow and blend homogenously.</p>	
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Archdiocese of Santa Fe Standard 2: Students perform on instruments, alone and with others, a varied repertoire of music.

NSAE Music Standard 2: Performing on instruments, alone and with others, a varied repertoire of music.

Critical for Mastery in Grades Pre-Kindergarten – 1

LEARNING OUTCOMES (What students will be able to do, know, understand and value)	SAMPLE ASSESSMENTS/ STRATEGIES (What evidence will demonstrate that students have achieved the Learning Outcome)	BEST PRACTICES
Students will:		
1. Exhibit good instrumental listening skills: <ul style="list-style-type: none"> • Identify and distinguish differences in environmental sounds. • Identify and distinguish between non-pitched percussion instrument sounds (i.e., skin, metal, scraper, shaker, and pitched vs. non-pitched.) • Identify high and low pitches. • Identify pitched instruments and/or instrument families (soprano xylophone, alto xylophone, bass xylophone, wood, metal, strings, brass, woodwinds, etc.). 	<ul style="list-style-type: none"> • Teacher observes students responding to environmental sounds encouraging them to imitate and asking if they hear pitches, durations, beats, rhythms, etc. in contrast to vocal and instrumental sounds, (i.e., students compare the humming of bees to a drone or tremolo on the pitched instruments, or the chirping of birds to short accented notes of the flute or recorder, thunder to a loud drum roll and cymbal crash, etc.). • Students play games to see who can sing highest and lowest or who can match the teacher or another student’s pitches. • While listening, students take turns walking or skipping to instruments (or icons of instruments) (pitched/non-pitched) choosing those they hear, placing like instruments together. 	
2. Perform on non-pitched instruments and	<ul style="list-style-type: none"> • Teacher performs steady beat and non- 	

<p>body percussion:</p> <ul style="list-style-type: none"> • A steady beat. • Differentiating between beat and rhythm. • Echo short rhythmic patterns. • Accompany singing. 	<p>steady beat patterns using body-percussion, jingle taps, lummi sticks, shaker bells, etc. Students create their own steady beats and rhythmic patterns using non-pitched instruments with proper technique. Students take turns accompanying other students using rhythmic patterns and steady beats.</p>	
<p>3. Perform on pitched instruments:</p> <ul style="list-style-type: none"> • Echo short melodic patterns. • Perform simple chord bordun alone and while singing. • Maintain a steady beat. • Distinguish between melody and accompaniment. • Explore and improvise short melodic patterns. 	<ul style="list-style-type: none"> • Using the barred instruments, set up in pentatonic mode the teacher demonstrates short melodic motives (using <i>mi, re, do</i> or <i>so, mi, la</i>) while the students perform simple bordun or pedal accompaniments. Individual students imitate, explore and create their own using proper mallet technique while pedal/bordun accompaniment is quietly played by the class. Students identify who is playing the melody and accompaniment. 	
<p>4. Play in groups and independently:</p> <ul style="list-style-type: none"> • Responding to a director. • Maintaining a steady tempo. • Performing contrasting parts while other students sing or play. 	<ul style="list-style-type: none"> • The teacher conducts (changing tempos, cues and cut offs) while students play, assessing their ability to follow and keep a steady pulse independently and with entire group. 	
<p>5. Handle instruments with proper technique and respect.</p>	<ul style="list-style-type: none"> • Students demonstrate to each other proper use of instruments with teacher guidance. 	

Archdiocese of Santa Fe Standard 3: Students improvise melodies, variations or accompaniments.

NSAE Music Standard 3: Improvising melodies, variations, and accompaniments.

Critical for Mastery in Grades Pre-Kindergarten – 1

LEARNING OUTCOMES (What students will be able to do, know, understand and value)	SAMPLE ASSESSMENTS/STRATEGIES (What evidence will demonstrate that students have achieved the Learning Outcome)	BEST PRACTICES
Students will:		
1. Imitate loco-motor and non-loco motor movements to music.	<ul style="list-style-type: none"> Teacher writes draws or calls out loco and non-loco-motor movements. Students respond appropriately and make their own suggestions. 	
2. Move independently (i.e., loco-motor/non-loco-motor) to music with/without scarves or ribbons.	<ul style="list-style-type: none"> In small groups students listen to varied musical selections. Each group creates one movement or rhythmic pattern that matches tempo or style of music. Teacher rings a bell to signify time is up. The groups perform their movement for entire class. Students imitate the movements. Music is played again teacher rings the bell once, (group 1) twice, (group 2) three times, etc. Entire class performs movement of group indicated by # of bells rung randomly by the teacher. This can be done with individual students as well. 	
3. Create freely using voice, movement, and instruments.	<ul style="list-style-type: none"> See Strategy/Assessment for #2. Students choose from instruments, vocal sounds, movements or props to create a small group composition after hearing an Aesop fable (i.e., <i>The Wind and the Sun</i>) or a short musical selection. Each group performs for the entire class. 	
4. Reproduce and/or create freely within a simple pattern or structure (i.e., same/different, call/response,	<ul style="list-style-type: none"> Students create a simple response to teacher's open ended melody or rhythm 	

question/answer).	individually and/or in groups.	
5. Create melodic and rhythmic patterns, using a variety of sound sources traditional and non-traditional, pitched and non-pitched.	<ul style="list-style-type: none"> • Students play a game experimenting with the rhythm of their names, using vocals, body percussion and instruments. Once they are comfortable with their rhythms, students perform several names in succession without speaking them. • Students take turns improvising on barred and non-pitched instruments, experimenting with scraping, glissandos or any non-traditional way of making sound effects, (i.e., scraping finger nails on a hand drum to create the sound of wind). • Props such as puppets, stories, bible verses, music, call and response songs, pictures etc., may be used to encourage creativity of students. 	

Archdiocese of Santa Fe Standard 4: Students compose and/or arrange music within specified guidelines.

NSAE Music Standard 4: Composing and arranging music within specified guidelines.

Critical for Mastery in Grades Pre-Kindergarten – 1

LEARNING OUTCOMES (What students will be able to do, know, understand and value)	SAMPLE ASSESSMENTS/STRATEGIES (What evidence will demonstrate that students have achieved the Learning Outcome)	BEST PRACTICES
Students will:		
1. Create, arrange, and perform sounds to accompany stories, poems, scripture readings or dramatizations.	<ul style="list-style-type: none"> • After listening to a short story, bible reading, poem, etc., students choose instruments and or create sounds representing varied characters or situations. They perform their creations while the story or reading is read, 	

	resulting in an accompaniment. The created sounds (i.e., chirping, zzzz's, thumps, whistling, moo's, neighs, honking, clucking, etc.) can then be performed without the text to create their own composition.	
2. Use a variety of sound sources traditional and non-traditional.	<ul style="list-style-type: none"> Students take turns exploring with traditional and non-traditional sound producers including, speech inflection, vocalization, body percussion, household items, classroom instruments and/or instruments they made. 	

Archdiocese of Santa Fe Standard 5: Students read and notate music.

NSAE Music Standard 5: Reading and notating music.

Critical for Mastery in Grades Pre-Kindergarten – 1

LEARNING OUTCOMES (What students will be able to do, know, understand and value)	SAMPLE ASSESSMENTS/STRATEGIES (What evidence will demonstrate that students have achieved the Learning Outcome)	BEST PRACTICES
Students will:		
1. Respond to simple visual representation of sound.	<ul style="list-style-type: none"> Students take turns drawing lines, circles, patterns, etc., singing or playing an interpretation of what they see, individually and in groups. 	
2. Recognize basic music symbols: <ul style="list-style-type: none"> Identify and respond to repeat sign. Identify and respond to 1st and 2nd endings. 	<ul style="list-style-type: none"> Students choose cards with <, >, <i>f</i>, <i>p</i>, repeat signs, 1st, 2nd endings, etc., to hold while class speaks, chants, sings or plays simple rhythmic patterns or songs, responding to the signs chosen. Students locate and identify <, >, <i>f</i>, <i>p</i>, repeat signs, 1st, 2nd endings, etc., on a piece of simple sheet music. 	

<p>3. Aurally identify, (from dictation) and notate <i>so, mi, la</i>, (or <i>mi, re, do</i>) depending on teacher preference.</p>	<ul style="list-style-type: none"> • Teacher and students sing <i>so, mi, la</i>, (or <i>mi, re, do</i>) pitches and songs in various orders. Students use hand signs and/or touch body parts (head-<i>la</i>, shoulders-<i>so</i>, knees-<i>mi</i>, etc.) to identify correct pitches individually and in groups. • When listening to a simple song (such as <i>Doggie, Doggie Where's Your Bone?</i>) students will demonstrate <i>so, mi, la</i> with hand signs or movements. 	
<p>4. Read quarter, half, and eighth notes and rests, demonstrating beat (1 quarter note) and its division (2 eighth notes).</p>	<ul style="list-style-type: none"> • Students chant the rhyme “One=(1 quarter note) color=(2 eighth notes etc.) two color, three color, four, (quarter rest between two phrases), five color, six color, seven color more (quarter rest).” Students then clap and pat the rhythm, (hands apart indicates quarter rests). Each student in the circle takes a turn chanting two beats of the rhyme. One beat note cards with quarters, eighths and rests are distributed to eight children. The class performs by reading the cards held by the eight children. The card holders move (change their order) to create new rhythms and the class performs again. All take turns. 	
<p>5. Create four beat phrases out of two beat motives.</p>	<ul style="list-style-type: none"> • Students will clap Ta’s (quarters) pat Ti’s (8ths) or choose words to notated rhythmic patterns, (i.e., “Chatter with the Angels”) would be four (8th) notes followed by 2 quarter notes. 	
<p>6. Identify duple and triple meter.</p>	<ul style="list-style-type: none"> • Upon hearing one sample of duple meter (such as <i>The Ants Go Marching One by One</i>), and one sample of triple meter (such as <i>America</i>) students will identify the song that they can march to (duple 	

	meter). For further reinforcement, students clap beat one and pat beats 2 and/or 3 while singing both songs creating an accent. The teacher explains that the accent creates meter: (the feeling of 2=duple, 3=triple).	
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Archdiocese of Santa Fe Standard 6: Students listen to, analyze and/or describe music.

NSAE Music Standard 6: Listening to, analyzing, and describing music.

Critical for Mastery in Grades Pre-Kindergarten – 1

LEARNING OUTCOMES (What students will be able to do, know, understand and value)	SAMPLE ASSESSMENTS/STRATEGIES (What evidence will demonstrate that students have achieved the Learning Outcome)	BEST PRACTICES
Students will:		
1. Keep time to music with body movements.	<ul style="list-style-type: none"> Students choose and perform repetitious body movements (swaying, waving, patting with partner, walking, etc.) while listening and/or singing individually and in groups. 	
2. Move (loco motor: <i>walk, run, skip, jump, hop, etc.</i>) and (non-loco motor: <i>clap, pat, snap, wave, twist, bend, swing arm, etc.</i>) to beat.	<ul style="list-style-type: none"> Students choose and create loco-motor (galloping, hopping, etc.) and non-loco-motor (twisting, waving, etc.) movements in groups matching the beat and style of music sung or played. In follow the leader mode, students follow the teacher’s movements to the steady beat. Individual students then take turns being the leader. 	
3. Use instruments to accompany movements.	<ul style="list-style-type: none"> Students choose from lummi sticks, tambourines, jingle taps, egg shakers, hand drums, wood blocks etc., taking turns creating and performing ostinatos 	

	<p>while other students move.</p> <ul style="list-style-type: none"> • Students listen to a Latin piece of music and use maracas to accompany the music. 	
4. Distinguish between beat and rhythm.	<ul style="list-style-type: none"> • Teacher performs rhythms and steady beats on different percussion instruments. Students take turns moving to and identifying beat vs. rhythm individually, with partners and in groups. • Students demonstrate steady beat by patting, jumping rope, walking, skipping, etc., to the beat while speaking, singing or listening to a song. • Students clap the lyrics of a song, demonstrating rhythm. 	
5. Identify <i>piano</i> (<i>p</i>) as soft and <i>forte</i> (<i>f</i>) as loud.	<ul style="list-style-type: none"> • While listening to a piece of music, students pat finger to mouth to indicate <i>p</i> and throw arms into the air to indicate <i>f</i>. 	
6. Identify notes as high and low visually, (drawing, moving, etc.).	<ul style="list-style-type: none"> • Students identify high and low pitches by putting thumbs up for high, and thumbs down for low. 	
7. Respond to fast and slow tempos visually, (drawing, writing, moving, etc.).	<ul style="list-style-type: none"> • Using a song that incorporates a slow and fast verse or section, students move by “creeping” and “scampering”—or students draw symbols representing slow and fast as they listen. 	
8. Identify long and short duration using visual aids (long and short lines, etc.).	<ul style="list-style-type: none"> • Students listen to music examples of notes of long duration and notes of short duration. On white boards or paper, students draw long lines to indicate long duration, and short lines to indicate short duration. 	
9. Visually identify rhythmic and melodic patterns as same or different.	<ul style="list-style-type: none"> • From a group of simple rhythmic and melodic pattern cards, individually and in groups, students perform and identify which are the same and which are different. 	

<p>10. Identify and create simple binary (AB) form.</p>	<ul style="list-style-type: none"> • Divided in two groups, group 1 sings the A section, group 2 the B section of a simple melody in binary form (i.e., <i>Ducks in the Mill Pond</i>) from <u>Music For Children Vol.1</u> pg. 25. Compare the rhythms, melodies and length of the A and B sections. One group may perform the rhythms on body percussion and/or non-pitched instruments and the next group sings to further contrast the sections. 	
<p>11. Listen, respond, and move appropriately to music of various tempos, and styles, freely and/or as directed (by teacher or other students).</p>	<ul style="list-style-type: none"> • After teacher demonstrates appropriate and creative movements to music, students improvise and demonstrate movements to music. 	
<p>12. Use music creatively for self-expression (i.e., compose a song, create a dance, draw, write a poem or story, etc.).</p>	<ul style="list-style-type: none"> • Individually students are given paper and crayons/markers. Each student creates a response (written words, art, etc.) to the music that is heard or creates a melody or dance separate from the writing exercise. 	
<p>13. Identify and describe instrumental sounds aurally and visually.</p>	<ul style="list-style-type: none"> • Students point to pictures of specific instruments when hearing sound examples. 	

Archdiocese of Santa Fe Standard 7: Students evaluate music and music performances.

NSAE Music Standard 7: Evaluating music and music performances.

Critical for Mastery in Grades Pre-Kindergarten – 1

LEARNING OUTCOMES (What students will be able to do, know, understand and value)	SAMPLE ASSESSMENTS/STRATEGIES (What evidence will demonstrate that students have achieved the Learning Outcome)	BEST PRACTICES
Students will:		
1. Evaluate musical performances and/or compositions using appropriate music terminology.	<ul style="list-style-type: none"> Students will evaluate their own Musical Christmas Program Performance by discussing presentation, effort, pronunciation, dynamics, rhythm, and melody. 	
2. Justify personal preferences for musical works and styles by using proper terminology.	<ul style="list-style-type: none"> Students individually describe a personal favorite song by using terminology such as fast/slow tempo, rhythm, <i>p</i> or <i>f</i>, and where it might be enjoyed or encountered. 	
3. Demonstrate appropriate audience etiquette.	<ul style="list-style-type: none"> When attending concerts or listening to classmates perform in class, students demonstrate listening skills, respect, and affirmative clapping if appropriate. 	

Archdiocese of Santa Fe Standard 8: Students understand relationships between music, the other arts and disciplines outside the arts.

NSAE Music Standard 8: Understanding relationships between music, the other arts, and disciplines outside the arts.

Critical for Mastery in Grades Pre-Kindergarten – 1

LEARNING OUTCOMES (What students will be able to do, know, understand and value)	SAMPLE ASSESSMENTS/STRATEGIES (What evidence will demonstrate that students have achieved the Learning Outcome)	BEST PRACTICES
Students will:		
1. Identify similarities and differences in the meanings of common terms used in other subjects, particularly the arts.	<ul style="list-style-type: none"> • Students will discuss the variety of color, and the concepts of same/different to create beauty and interest. • The teacher performs a body percussion rhythm changing from clapping to patting to snapping, creating different timbres (colors) using the same rhythm. Students identify that timbre (color) was changed. This may be compared to drawing the same shape or pattern several times each with a different color in art class. • Using craft sticks for stick notation, students count how many 8th notes, quarter notes or rests in a short pattern. Taking turns to change the patterns by removing or adding notes they figure how many notes or rests remain. Building more patterns they count how many times a pattern is repeated. Thus comparing music with math. • Students will discuss form - the way something is put together (even architecture). • Students will discuss balance, rhythm and beat. 	
2. Listen to, and perform music and/or, create musical ideas that reflect other	<ul style="list-style-type: none"> • Students will create melodies or rhythm patterns to accompany a poem or story. 	

content areas.		
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Archdiocese of Santa Fe Standard 9: Students explore music in relation to Catholic tradition, history, cultures, and technology.

NSAE Music Standard 9: Understanding music in relation to history and culture.

Critical for Mastery in Grades Pre-Kindergarten – 1

LEARNING OUTCOMES (What students will be able to do, know, understand and value)	SAMPLE ASSESSMENTS/STRATEGIES (What evidence will demonstrate that students have achieved the Learning Outcome)	BEST PRACTICES
Students will:		
1. Participate musically in the liturgy.	<ul style="list-style-type: none"> • Students sing Psalm refrains and simple songs during Mass and religious ceremonies. • As a class or small group, sing a prelude song before Mass. 	
2. Identify, describe, and contrast the musical characteristics used during the different liturgical seasons.	<ul style="list-style-type: none"> • Students will identify songs for Advent and Christmas and for Lent and Easter, noting the more somber and more celebrative tones/moods. 	
3. Discuss the text of religious songs in relation to faith and every-day life.	<ul style="list-style-type: none"> • Students will sing songs used at the weekly Mass and/or other religious songs and discuss/share the connection to Christ like behavior in their daily lives. 	
4. Participate in dances from a variety of cultures.	<ul style="list-style-type: none"> • Students will dance <i>La Raspa</i> - either the short or long version. • Students will dance the Chinese Dance from the <i>The Nutcracker</i>. 	
5. Listen to and perform music from a variety of cultures.	<ul style="list-style-type: none"> • Students perform <i>Light the Little Candles</i> (A Jewish Hanukah Song). 	
6. Identify by genre or style aural examples of music from various historical periods	<ul style="list-style-type: none"> • Students recognize <i>A Tisket a Tasket</i> by Ella Fitzgerald in Jazz form. 	

and cultures.	<ul style="list-style-type: none"> • Students recognize a folk song such as <i>Oh Susanna</i> by Steven Foster. 	
7. Describe in simple terms how elements of music are used in music examples from various cultures of the world.	<ul style="list-style-type: none"> • Students discuss how music is enjoyed across the world - listening to African rhythms, Asian melodies, etc. 	
8. Identify various uses of music in daily experiences and describe characteristics that make certain music suitable for each use (including modern technology).	<ul style="list-style-type: none"> • Students identify music used in celebrating the Mass. • Students identify music used in playing musical games. • Students identify music used for dancing. • Students identify music listened to on i-pods for listening pleasure. • Students listen to and/or sing four different excerpts, (i.e., <i>Immaculate Mary</i>, a Christian rock song, <i>The Telephone Song</i>, and a Techno song). In groups they choose the appropriate use, action or characteristic for each excerpt. 	