





Monday 09/11/2023	Tuesday 09/12/2023	Wednesday 09/13/2023	Thursday 09/14/2023	Friday 09/15/2023
 No School PIR	<p><b>Breakfast Duty 8:00am - 8:30am</b></p> <p>Band/Choir - 7 &amp; 8 (Brass/Other) 8:35am - 9:30am</p> <p><b>Lesson 3: Pitch (Long Lesson)</b></p> <p><b>Standards</b></p> <p><b>MU:Cn10.0</b> Connect 10 - Synthesize and relate knowledge and personal experiences to make music.</p> <p><b>MU:Cr1.1</b> Imagine - Generate musical ideas for various purposes and contexts.</p> <p><b>MU:Cr2.1</b> Plan and Make - Select and develop musical ideas for defined purposes and contexts</p> <p><b>MU:Cr3.1</b> Evaluate and Refine - Evaluate and refine selected musical ideas to create musical work(s) that meet appropriate criteria.</p> <p><b>MU:Pr4.2</b> Analyze - Analyze the structure and context of varied musical works and their implications for performance.</p> <p><b>MU:Pr5.1</b> Rehearse, Evaluate and Refine - Evaluate and refine personal and ensemble performances, individually or in collaboration with others.</p>	<p><b>Breakfast Duty 8:00am - 8:30am</b></p> <p><b>Band/Choir - 7 &amp; 8 (Woodwinds) 8:35am - 9:30am</b></p> <p><b>Lesson 2: Notation and Rhythm</b></p> <p><b>Standards</b></p> <p><b>MU:Cr3.1</b> Evaluate and Refine - Evaluate and refine selected musical ideas to create musical work(s) that meet appropriate criteria.</p> <p><b>MU:Cn10.0</b> Connect 10 - Synthesize and relate knowledge and personal experiences to make music.</p> <p><b>MU:Cr1.1</b> Imagine - Generate musical ideas for various purposes and contexts.</p> <p><b>MU:Cr2.1</b> Plan and Make - Select and develop musical ideas for defined purposes and contexts</p> <p><b>MU:Cr3.1.7b</b> Describe the rationale for making revisions to the music based on evaluation criteria and feedback from others (teacher and peers).</p> <p><b>MU:Cr3.1.7a</b> Evaluate their own work, applying selected criteria such as appropriate application of elements of</p>	<p> Picture Day</p> <p><b>Breakfast Duty 8:00am - 8:30am</b></p> <p>Band/Choir - 7 &amp; 8 (Brass/Other) 8:35am - 9:30am</p> <p><b>Lesson 4: Tonality and Key Signature</b></p> <p><b>Standards</b></p> <p><b>MU:Cn10.0</b> Connect 10 - Synthesize and relate knowledge and personal experiences to make music.</p> <p><b>MU:Cn11.0</b> Connect 11 - Relate musical ideas and works with varied context to deepen understanding.</p> <p><b>MU:Cr1.1</b> Imagine - Generate musical ideas for various purposes and contexts.</p> <p><b>MU:Cr2.1</b> Plan and Make - Select and develop musical ideas for defined purposes and contexts</p> <p><b>MU:Cr3.1</b> Evaluate and Refine - Evaluate and refine selected musical ideas to create musical work(s) that meet appropriate criteria.</p> <p><b>MU:Cr2.1.8a</b> Select, organize, and document personal musical ideas for</p>	<p><b>Breakfast Duty 8:00am - 8:30am</b></p> <p><b>Band/Choir - 7 &amp; 8 (Woodwinds) 8:35am - 9:30am</b></p> <p><b>Lesson 3: Pitch (Long Lesson)</b></p> <p><b>Standards</b></p> <p><b>MU:Cn10.0</b> Connect 10 - Synthesize and relate knowledge and personal experiences to make music.</p> <p><b>MU:Cr1.1</b> Imagine - Generate musical ideas for various purposes and contexts.</p> <p><b>MU:Cr2.1</b> Plan and Make - Select and develop musical ideas for defined purposes and contexts</p> <p><b>MU:Cr3.1</b> Evaluate and Refine - Evaluate and refine selected musical ideas to create musical work(s) that meet appropriate criteria.</p> <p><b>MU:Pr4.2</b> Analyze - Analyze the structure and context of varied musical works and their implications for performance.</p> <p><b>MU:Pr5.1</b> Rehearse, Evaluate and Refine - Evaluate and refine personal and ensemble performances,</p>



**MU:Pr4.2.7b** When analyzing selected music, read and identify by name or function standard symbols for rhythm, pitch articulation, dynamics, tempo, and form.

**MU:Re7.1** Select - Choose music appropriate for a specific purpose or context.

**Objectives:**

- Pitch (with notation)
- Staff (lines and spaces)
- Pitch names on the staff
- Clefs
- Pitch sounds and symbols (and their organization)
- C Major on the keyboard
- Minor Scale
- Pentatonic scales
- Intervals
- Practice individual instruments with class in unison to the same practice pieces
- Practice with instrument group independently

**Lesson / Instruction**

**INTRODUCTION**

Sounds are vibrations that travel through the air. Vibrations are heard as sound when they reach our ears. The speed of the vibrations affects the sound or the pitch of the sound. Pitch is based on how high or how low a sound is heard. The faster the vibration, the higher the pitch. A pitch vibrating 440 times per second is heard as the absolute pitch A, the A above middle C on a keyboard instrument. It is called A-440 and is used as a baseline note for tuning instruments.

**NOTATING AND MEASURING PITCH**

In Western musical culture, absolute pitches are labeled with seven alphabetical letters: A-B-C-D-E-F-G. The musical alphabet repeats as the

music including style, form, and use of sound sources.

**MU:Cr2.1.7b** Use standard and/or iconic notation and/or audio/ video recording to document personal simple rhythmic phrases, melodic phrases, and harmonic sequences.

**MU:Pr4.1** Select - Select varied musical works to present based on interest, knowledge, technical skill, and context.

**MU:Pr4.2** Analyze - Analyze the structure and context of varied musical works and their implications for performance.

**MU:Pr5.1** Rehearse, Evaluate and Refine - Evaluate and refine personal and ensemble performances, individually or in collaboration with others.

**Objectives:**

- Note values
- Rhythm
- Practice individual instruments with class in unison to the same practice pieces
- Practice with instrument group independently

**Lesson / Instruction**

**INTRODUCTION**

**Music notation** is a system of symbols designed to represent the elements of time and sound. Musicians read, write, and "hear" the symbols of music.

**ACTIVITY | Note Values** Slide 1

arrangements, songs, and compositions within expanded forms that demonstrate tension and release, unity and variety, balance, and convey expressive intent.

**MU:Cr3.1.8a** Evaluate their own work by selecting and applying criteria including appropriate application of compositional techniques, style, form, and use of sound sources.

**MU:Pr4.1** Select - Select varied musical works to present based on interest, knowledge, technical skill, and context.

**MU:Pr4.2** Analyze - Analyze the structure and context of varied musical works and their implications for performance.

**MU:Pr5.1** Rehearse, Evaluate and Refine - Evaluate and refine personal and ensemble performances, individually or in collaboration with others.

**MU:Pr4.2.8b** When analyzing selected music, sight-read in treble or bass clef simple rhythmic, melodic, and/or harmonic notation.

**MU:Pr5.1.8a** Identify and apply personally-developed criteria (such as

individually or in collaboration with others.

**MU:Pr4.2.7b** When analyzing selected music, read and identify by name or function standard symbols for rhythm, pitch articulation, dynamics, tempo, and form.

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**NOTATING AND MEASURING PITCH**



pitch ascends, or gets higher. When the pitch descends, the letters are reversed. Relative pitches using solfège, DO-RE-MI-FA-SOL-LA-TI-DO, correspond to the musical alphabet.

**ACTIVITY | Notating and Measuring Pitch** Slide 1

An **octave** is the distance between two pitches that share the same letter name and are eight notes apart. Octaves are pitches that have special relationships. When two pitches are one octave apart, the higher pitch vibrates twice as fast as the lower pitch.

**ACTIVITY | The Musical Staff** Slide 2

The **staff** is a system of five horizontal lines and four spaces between the lines.

**ACTIVITY | Pitch Names on the Staff** Slide 3

- Staff is used to show how high and low the pitches are.
- Notes may be written on the lines or in the spaces between the lines.
- Notes written on lower lines and spaces of the staff are lower in pitch than notes written higher on the staff.
- Each line and space represents a different pitch letter.

**ACTIVITY | Clefs** Slide 4

**Clef** signs on a staff assign absolute pitch names to specific lines and spaces on the staff. The following three clefs are commonly used:

- **G clef, or treble clef**
- **F clef, or bass clef**
- **C clef**

Each clef is named for the pitch it indicates on the staff.

- G clef marks the pitch G on the second line of a staff.
- F clef marks the pitch F on the fourth line of a staff

**NOTES**

A note is a kind of musical symbol. Each note represents the **duration** of a musical sound or pitch—the length of time value in beats. The note names indicate the relationship of each note to the longest commonly used note value, the **whole note**. The length of a **half note** is half as long as the whole note; the **quarter note** is one-quarter as long as the whole note; the **eighth note** is one-eighth as long as the whole note; the **sixteenth note** is one-sixteenth as long as the whole note.

The value of the notes is indicated by the meter signature, designating the type of note that receives the basic beat. In the example, the quarter note represents the basic beat.

**RESTS** Slide 2

**Silence**, or the absence of sound, is indicated by a symbol called a **rest**. There is a rest that corresponds with each note. The names and durations for the rests are the same as the notes. The rests are shown with their corresponding notes.

**DOTTED NOTES AND RESTS**

Picture on Teacher View

A dotted note and rest have an augmentation dot added to lengthen their durations. The dot is added to the right of the note or rest and it adds half of the original note or rest value.

For example, a half note receives two beats; a "dotted" half note receives three beats. The following two equations show how the dotted half note relates to combinations of half and quarter notes.

A dotted half note can be expressed this way:

demonstrating correct interpretation of notation, technical skill of performer, originality, emotional impact, variety, and interest) to rehearse, refine, and determine when the music is ready to perform.

**MU:Pr6.1.8a** Perform the music with technical accuracy, stylistic expression, and culturally authentic practices in music to convey the creator's intent.

**MU:Re7.1** Select - Choose music appropriate for a specific purpose or context.

**MU:Re9.1.8a** Apply appropriate personally-developed criteria to evaluate musical works or performances.

**MU:Re7.1.7a** Select or choose contrasting music to listen to and compare the connections to specific interests or experiences for a specific purpose.

**Objectives:**

- Scales and tonal centers
- Keys and key signatures
- Circle of fifths
- Key and scale relationships
- Practice individual instruments with class in unison to the same practice pieces
- Practice with instrument group independently

**Lesson / Instruction**

**INTRODUCTION**

Musicians organize melody or sound elements into groupings or patterns,

In Western musical culture, absolute pitches are labeled with seven alphabetical letters: A-B-C-D-E-F-G. The musical alphabet repeats as the pitch ascends, or gets higher. When the pitch descends, the letters are reversed. Relative pitches using solfège, DO-RE-MI-FA-SOL-LA-TI-DO, correspond to the musical alphabet.

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- The center of the C clef indicates the pitch C below A-440, called middle C.
- C clef marks the third staff line as C, it is called an alto clef.
- When C clef marks the fourth staff line as C, it is called the tenor clef. Clefs are used to keep a range of notes on the staff.

**PITCH SOUNDS AND SYMBOLS**

Slide 5/ Interactive

- **Play** with the scales in solfege, note names, and on the staff
- **Encourage** students student to sing scales with you

**ACTIVITY | Pitches on the Staff**

Slide 6

Have students:

- **Volunteer** to select the correct pitches(tones) on the staff
- **Ask** several more students

**ORGANIZING PITCHES**

- The octave is divided into *twelve equal parts or pitches*. A specific pitch name identifies each of the twelve parts.
- A **half step**, or *semitone*, is the distance between neighboring pitches.
- A **whole step**, or *whole tone* is the distance of two half steps.

**ACTIVITY | Whole Steps and Half**

**Steps** Slide 7

- **Look at the example** and find the half steps (^) and whole steps (|\_|).

**SCALES**

- A **scale** is a group of pitches organized in an ascending pitch order.
- Each scale uses a certain number of pitches, which are organized in specific patterns.
- The patterns create the same type of scale when started on any pitch.
- The scale patterns are frequently described as ascending orders of half steps and whole steps
- Solfège (solfege) syllables are frequently used to represent the scale patterns. Each syllable represents a pitch in the scale.

**ACTIVITY | C Major on the**

**Keyboard** Slide 9

The **major scale** is the most familiar scale in Western music culture. A

= +  
Or this way:  
= + +

**RHYTHM**

Rhythm is a pattern of sounds and silence. Sounds are defined by a variety of characteristics such as loudness, pitch, and timbre. They are also defined by the intensity of the sound and the length or duration of the sound. Rhythm in a song or vocal piece is determined by the text. In an instrumental piece, rhythm is determined by the specific notation durations chosen by the composer.

**Materials / Resources / Technology**

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Prep 9:33am - 11:30am

Lunch 11:30am - 12:15pm

Music - Kinder 12:15pm - 1:00pm

**In the Spotlight: Lesson 2: Spotlight on America**

**Standards**

**MU:Cn10.0.Ka** Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

**MU:Cn11.0.Ka** Demonstrate understanding of relationships between music and the other arts, other

just as time elements are organized into beat, meter, and rhythm. Patterns of sound can be defined and have a relationship that connects one pattern or element to the next.

**ACTIVITY | Tonal Centers** Slide 1  
**SCALES AND TONAL CENTERS**

A **scale** is a group of pitches organized in an ascending and descending order. The order of pitches always follows the order of letter names: A-B-C-D-E-F-G. The pitches of a scale are called degrees; that is, the first pitch of a scale is called the first degree, and so on. Each type of scale uses a particular order of semitones and wholetones.

The first degree of a scale is called **tonic**. Tonic is the goal tone of melody and harmony. It is "home base." A melody and harmony can go away from tonic and visit the other notes in the scale, but eventually they will come back to tonic. Sometimes this return is temporary, but in the end the melody and harmony will return to the tonic.

Each pitch in a scale has a name. The names come from their relationship to tonic. Tonic is the tonal center of a piece of music. In the illustration we put tonic in the center of the scale rather than at the beginning. This lets us see how the other notes relate to tonic. The fifth note of the scale is the **dominant** because it is a P5 interval above tonic. The fourth note of the scale is the **subdominant** (below the dominant) because it is a P5 below the tonic. The other note names also show their relationships to tonic.

**PITCH SOUNDS AND SYMBOLS**

Slide 2 / Interactive

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major scale contains seven different pitches that can be repeated in the continuation of the scale beyond one octave. The ascending pattern is shown in the example using a musical keyboard, letter names, and solfège. In the ascending scale pattern, five of the scale steps are whole steps, and two of the steps are half steps. The major scale pattern is whole-whole-half-whole-whole-whole-half, beginning from any starting pitch. The half steps occur between scale steps 3 and 4, or MI and FA, and between scale steps 7 and 8, or TI and DO.

Each pitch of the scale is spelled with different letter names. There cannot be an A and an A # in the same major scale. Instead of A # the scale step it would be Bb

**ACTIVITY | Minor Scales on the Keyboard** Slide 10/ three screens

The **minor** scale is also a familiar scale in Western music. There are **three patterns, or forms, of minor scales:**

- **Natural minor, harmonic minor, and melodic minor**
- All three scales share similar patterns for the first five scale tones, the differences in the scale patterns are the sixth and seventh scale tones.
- **The example** shows the different sequence of whole steps and half steps for each minor scale. (Flip thru 3 slides)
- Half steps in the natural minor scale occur between scale steps 2 and 3 and between 5 and 6. The harmonic minor is unique. It has three half steps and one scale step that is 1½ steps. The melodic minor scale is the only scale that uses two different patterns, one for going up the scale, and another for coming down the scale. The ascending pattern has half steps between scale steps 2 and 3 and between 7 and 1. The descending pattern

disciplines, varied contexts, and daily life.

**MU:Cr1.1.Ka** With guidance, explore and experience music concepts (such as beat and melodic contour).

**MU:Pr4.1.Ka** With guidance, demonstrate and state personal interest in varied musical selections.

**MU:Re7.2.Ka** With guidance, demonstrate how a specific music concept (such as beat or melodic direction) is used in music.

**MU:Re8.1.Ka** With guidance, demonstrate awareness of expressive qualities (such as dynamics and tempo) that reflect creators'/performers' expressive intent.

**Objectives:**

- Children will learn a patriotic song that expresses pride in our country.

**Lesson / Instruction**

**GOAL:** Sing with pride, "You're a Grand Old Flag"

**ANALYZE | Opening Text** Slide 1

- **Display** the slide Spotlight on America and read the rhyme aloud.
- **Tell** children that they will learn a patriotic song.
- **Define** a patriotic song as a song that expresses pride and love for our country.

- **Play** with pitch sounds and symbols

**ACTIVITY | Key Signatures** Slide 3  
**KEYS AND KEY SIGNATURES**

**Key** is a general term **used to describe the pitches** used in a piece of music. A key, or a scale, is groups of pitches that create melodies and harmonies. A scale is a specific order of the pitches.

- The key of C major implies the same pattern as the C-major scale.
- The groups of sharps or flats shown at the beginning of each staff is called a **key signature**. A key signature is the symbol for a key or a scale, and it is a collection of all the sharps or flats in the scale. *A key signature can have as many as seven sharps or seven flats.*

**Sharps and flats are organized in particular orders:**

The order of the **sharps** is as follows: F # C # G # D # A # E # B #

The order of **flats** is as follows: B b E b A b D b G b C b F b

- **Notice that the two orders are reversed from each other.** We increase the number of sharps or flats in key signatures using these orders. For example, a key signature with one sharp is F # . A key signature with two sharps is F # plus C # . This pattern continues up through seven sharps. The pattern is similar for the key signatures that use flats.

**ACTIVITY | Circle of Fifths** Slide 4  
Major keys are associated with major scales. The keys form an interesting pattern of relationships. As the number of sharps or flats increases in the key signature, the names of

**ACTIVITY | C Major on the Keyboard** Slide 9

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is just like the natural minor pattern.

**More About Scales**  
There are many varieties of scales. While many have seven pitches just like the major and minor scales, some have more or less pitches. Each scale has a unique pattern.

Modal scales originated with early Greek civilization. The modes are called Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, and Locrian. The Ionian scale later became the major scale and the Aeolian became the minor scale. Early European folk music, chant, and jazz use modal scales, including the major and minor forms.

A pentatonic scale has five pitches. They are common in folk music of cultures around the world, including Eastern Europe, Asia, North and South America, and Africa. Commonly used jazz scales are the wholetone, blues, bebop-dominant, and the Lydian-dominant scales. Many scales used around the world cannot be labeled with the Western twelve-pitch name system.

**PITCH SOUNDS AND SYMBOLS** Slide 11 (interactive)  
• **Play with pitches** using staff, note names, solfege and hand signals

**ACTIVITY | Pitch Transposer** Slide 12 (interactive)  
• **Play with scales** using do pentatonic, major, la pentatonic, and minor

**Materials / Resources / Technology**

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**LISTEN | You're a Grand Old Flag**  
Slide 2 / **American Flag**

**Have children:**

- **Look at** an American flag and review its colors. (red, white, and blue)
- **Ask** them to think about reasons they are proud of our country as they learn the song.
- **Listen** to "You're a Grand Old Flag."

**iSONG | You're a Grand Old Flag**  
Slide 2 / **Song Anthology, pp. 178–179; Piano Accompaniments, pp. S9–S10; and Resource Master 0•1 , p. 1.**

**Invite children to:**

- **Echo me** on the words, and listen as you explain some of the unfamiliar ones, such as emblem, brave, boast. (Students may use *Resource Master 0•1 to color their own flags.*)
- **Listen** to the song again, moving in place to the beat by swaying, patting to the beat, or stepping in place.

**MOVE | In a Parade Line KIDS GOTTA MOVE | March and Video**

**Have children:**

- **Watch** the video about how to march.
- **Follow in a parade line** behind you as you march to the beat with the song.

**SING | You're a Grand Old Flag**  
Audio: You're a Grand Old Flag (Stereo Mix)

**Have them:**

- **Echo me** on each line of the song.

**MUSIC SKILLS | Choreography**  
Choreography notes for "You're a Grand Old Flag" in PIANO ACCOMPANIMENTS | Grade K, pp. S9–S10.

- **Choreograph** movement for students to follow

**REACHING ALL LEARNERS | English Language Learners**

the keys form a series of P5 intervals (5 notes from first to last). The pattern is called the **Circle of Fifths**. The Circle of Fifths is a convenient way to see, learn, and think about keys and key signatures.

Even though there are three types of minor scales, there is only one minor key signature for each tonic (1st) pitch. The key signature is taken from the natural minor scale. The key signature for C minor is 3 flats. Minor keys form a series of Circle of 5th relationships similar to the major keys.

Major and minor keys are the most common keys used. Other tonalities also form keys and have key signatures. Examples of these are the **modal scales**, C Dorian, and C Mixolydian. The key signature for C Dorian is two flats and for C Mixolydian is one flat. Although these keys are used in contemporary music, most commercial publishers do not use the key signatures. They often prefer the familiarity of major and minor key signatures and indicate the changed or altered pitches in the music.

**ACTIVITY | Relative Major and Minor Scales** Slide 5  
**KEY AND SCALE RELATIONSHIPS**

Different keys that share the same key signature are called **relative keys**. The keys of F major and D minor share the same key signature of one flat. F major is called the relative major of D minor, and D minor is called the relative minor of F major. Because these keys share the same key signature, they also share the same pitches. The scales of relative keys overlap. The first note of the minor scale is the sixth note, or

scale, and another for coming down the scale. The ascending pattern has half steps between scale steps 2 and 3 and between 7 and 1. The descending pattern is just like the natural minor pattern.

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**PITCH SOUNDS AND SYMBOLS** Slide 11 (interactive)  
• **Play with pitches** using staff, note names, solfege and hand signals

**ACTIVITY | Pitch Transposer** Slide 12 (interactive)  
• **Play with scales** using do pentatonic, major, la pentatonic, and minor

**Materials / Resources / Technology**



Prep 9:33am - 11:30am

Lunch 11:30am - 12:15pm

PE - Pre K 12:15pm - 1:00pm

Dribbling and Kicking Unit (Feet)

**Standards**

- 2.1c Exhibit a variety of small motor skills.
- 2.1f Perform increasingly more sophisticated actions requiring hand-eye coordination.
- 2.2a Exhibit physical reflexes in response to stimulation.
- 2.2b Develop muscle tone and strength in trunk, neck, head, arms and legs.
- 2.2c Use developing motor skills to move more independently.
- 2.2e Demonstrate skills to move in the environment.
- 2.2h Perform large motor movement alone or with others.
- 2.3a Respond to touch, movement, and sound.
- 2.3b Focus eyes on near and far objects.
- 2.3f Demonstrate an awareness of her body in space.
- 2.3h Adapt movements to specific situations.

- Say the title of the song for students, emphasizing each sound in each word.
- Show the flag and explain that each country in the world has its own flag.
- Tell them this song is about love for the flag of the United States, the country they live in.
- Explain that "grand" means "great or good" as in "having a great time."
- Ask them what colors are in the flag (red, white, and blue) and point out that the line "Ev'ry heart beats true under red, white, and blue" refers to the flag.

**TEACHER | Moving to the Beat**

**Moving to the Beat**

- Give children opportunities to move to the beat in different ways. It will take time before all children can accurately move to the beat.
- Reinforce what they are doing correctly and compliment those who succeed in matching the beat with their movement.
  - At this age, **bilateral beat competence** (for example, both hands patting to the beat) **should precede unilateral activities** (one hand at a time, or alternating hands).
  - Walking or marching to the beat is a more challenging skill than patting or clapping.

**HISTORY AND CULTURE | You're a Grand Old Flag**

**Read:**

- This song was first heard in the 1906 musical George Washington, Jr.
- The composer, George M. Cohan, was a prominent figure in American theater in the early 1900s and wrote more than forty plays and musicals.
- The first edition of this song was titled "You're a Grand Old Rag" but the last word was quickly changed after protests that "rag" was disrespectful to the American flag.

**LINKS | Reading Rhyming Words**

LA, of the major scale. **The first note of the major scale is the third note of the minor scale.** See the example on the slide.

Although relative keys share the same group of pitches, they do not share the same scale. This means that they do not share the same **tonic (1st note in the scale)**. It also means that patterns in the melody and harmony are different. Because the tonic is always the goal tone or "home base" of melody and harmony, the role of each pitch is different in different scales. The role of the pitch F in F major is tonic and is the goal tone of melody. In D minor F is the mediant of the scale and is not the goal tone of melody.

It is the scale—the organization of pitches—that determines the tonic rather than the particular group of pitches. Many keys can share the same key signature and the same group of pitches. It is the scale and tonic pitch that defines the way the pitches interact. Other relative keys to F major are G Dorian and C Mixolydian.

**Parallel keys** are keys that share the same tonic pitch. Their key signatures are different. For example, G major (one sharp) and G minor (two flats) are parallel keys. **The scales for these keys are different, but they both begin on the same pitch.** G. Other keys with a G tonic—G Dorian and G pentatonic—are parallel to G major.

**Materials / Resources / Technology**

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Prep 9:33am - 11:30am

Lunch 11:30am - 12:15pm

Music - 1 12:15pm - 1:00pm

**Lesson 3: Spotlight on America**

**Objectives:**

- Learn about songs that express pride in the United States.

**Lesson / Instruction**

**GOAL:** Learn a medley about America, Patriotic Medley

**ANALYZE | Opening Text**

- Discuss how there are many songs that celebrate America.
- Have volunteers name patriotic songs they know that show Americans' pride in their country. (*The Star Spangled Banner, This Land Is Your Land, God Bless America*)
- Tell children that sometimes two or more songs are put together in a medley and that they are going to listen to a medley of patriotic songs.
- Have children follow along as you read aloud the poem.

**IN THE SPOTLIGHT | SOUOL3:**

**Lesson 3**

Have students:

- Name patriotic songs you know
- Listen to the poem.

**LISTEN | Patriotic Medley**

Invite children to:

- Listen to "Patriotic Medley."
- Tell how many different songs they heard in the medley. (3)



**2.4a** React to participation in daily routines.

**2.4e** Participate in healthy routines.

**2.4g** Participate in bathroom routines with growing independence.

**2.6a** Attempt new large and small motor activities.

**2.6b** Participate in simple movement games.

**2.6d** Participate in simple games, dance, outdoor play, and other forms of movement.

**2.6e** Engage in activities requiring new skills, without adult assistance.

**2.6f** Participate in physically active games with peers.

**2.7a** Show preference for familiar people and recognize the difference between familiar people and strangers.

**2.7c** Respond to warnings and redirection for unsafe behaviors in situations, although not consistently.

**2.7d** Recognize rules and follow basic safety instructions.

**2.7f** Understand and anticipate potential consequences of disregarding rules.

**Lesson / Instruction**

- **Guide** children to discover the rhyming words in this song. (wave/brave; flag/brag; true/blue)
- **Write** the words on the board and have children point out the similar ending letters.
- **Read** the words as children echo you.

**WRAP UP**

- **Invite volunteers** to tell one thing they are proud of in our country.
- **Ask class** stand and sing the song with pride together, marching in place and facing the flag.

**SCHOOL TO HOME** Document: **SONG ANTHOLOGY | Grade K - "You're a Grand Old Flag," pp. 178-179**

- **Send home:** We are learning the song "You're a Grand Old Flag," pp. 178-179.

**Materials / Resources / Technology**

**Classroom Materials:**

- Resource Master 0\*1 ("You're a Grand Old Flag")

**Music - 5 1:00pm - 1:45pm**

**Section 1: Unit 1, Lesson 1: Sing Together in Rhythm**

**Standards**

**MU:Cn11.0.5a** Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

**MU:Cr1.1.5b** Generate musical ideas (such as rhythms, melodies, and accompaniment patterns) within specific related tonalities, meters, and simple chord changes.

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**Prep 9:33am - 11:30am**

**Lunch 11:30am - 12:15pm**

**PE - 1 12:15pm - 1:00pm**

**Dribbling and Kicking Unit (Feet)**

**Standards**

**1.PE.1** Perform most basic locomotor, nonlocomotor, and manipulative skills using mature patterns.

**1.PE.3** Move in self-space.

**1.PE.4** Differentiate between fast and slow speeds, strong and light force.

**1.PE.7** Actively engage in health enhancement class.

**1.PE.9** Identify warm-up and cool-down activities related to vigorous physical activity.

**1.PE.10** Accept personal responsibility by using equipment and space appropriately.

**1.PE.11** Follow the rules or parameters of the learning environment.

**1.PE.12** Respond appropriately to general feedback from a teacher.

**1.PE.13** Exhibit the established protocols for class activities.

- **Listen again** and raise their hands each time a new song starts.

**SING / MOVE | Patriotic Medley Game**

- **Teach** children the lyrics to the medley.
- **Invite** them to sing along with the recording.
  - (NOTE: Click the "forward" arrow to the right of the SYSTEM label in the control panel to scroll through the notation of the song and to read the lyrics without playing the audio.)

**iSONG | Patriotic Medley**

- **Learn** to sing the songs in the medley.
- **Help students** to learn a follow-the-leader game to play with this medley of patriotic songs:
  - **Students form a circle** with one leader in the center.
  - **Perform actions:** As song plays, leader improvises movements that illustrate the lyrics: waving a flag, pointing to others and self (*for you and me*), and waving arms left and right (*sea to shining sea*).
  - **Students imitate** the movements of the leader.
  - **Students take turns** being the leader as you play the song again. Actions should be performed with the steady beat.
  - **Repeat the activity** and assess whether leaders can improvise movements that go with all three patriotic songs, and whether the children in the circle can follow the movements of the leaders.

**SONG ANTHOLOGY | Grade 1:**

**Document**



**Procedures: (10 min)**

- Bathroom
- Drinks
- 3 Laps
- Meet in the Center Circle

**Warm-up (5 min)**

- Let's Get Together (Card 7)

**Go Fitness (12 min) Catch 'em**

**Quick Activities**

- Automobile (Card 57)

**Go Activity (15 min)**

- Dribbling & Kicking (feet) Activities (Card 205)

**Cool-down (5 min)**

- Go Fish (Card 9)

**Materials / Resources / Technology**

- Hula Hoops, Soccer Ball, Cones for Obstacles/End Zones

**PE - 4 1:00pm - 1:45pm**

**VOLLEYBALL UNIT**

**Standards**

**4.PE.7** Actively engages in the activities of health enhancement class, both teacher-directed and independent.

**4.PE.13** Adhere to rules of etiquette in a variety of physical activities.

**4.PE.6** Analyze opportunities for participating in physical activities outside health enhancement class.

**4.PE.10** Demonstrate responsible behavior in independent group situations.

**4.PE.15** Describe ways to accept other's ideas, cultural

**MU:Cr2.1.5b** Use standard and/or iconic notation and/or recording technology to document personal rhythmic, melodic, and two-chord harmonic musical ideas.

**MU:Cr3.2.5a** Present the final version of personal created music to others that demonstrates craftsmanship, and explain connection to expressive intent.

**MU:Pr4.2.5b** When analyzing selected music, read and perform using standard notation.

**MU:Pr4.2.5c** Explain how context (such as social, cultural, and historical) informs performances.

**MU:Pr6.1.5a** Perform music, alone or with others, with expression, technical accuracy, and appropriate interpretation.

**Objectives:**

- Identify rhythm combinations that use quarter notes, eighth notes, and quarter rests.

**Lesson / Instruction**

**INTRODUCTION**

**CONCEPT OVERVIEW | S1U1L1:**

**Sing Together in Rhythm** Slide 1

**Goal:**

- Identify rhythm combinations that use quarter notes, eighth notes, and quarter rests.

**LISTEN | Sing, America Sing!**

**Sing, America Sing! (Stereo Mix)**

**Audio**

**Read:** Singing draws people together and can help express feelings. You

**1.PE.14** Work independently with others in a variety of class environments.

**1.PE.16** Follow teacher directions for safe participation and proper use of equipment without teacher reminders.

**Lesson / Instruction**

**Procedures: (10 min)**

- Bathroom
- Drinks
- 3 Laps
- Meet in the Center Circle

**Warm-up (5 min)**

- Let's Get Together (Card 7)

**Go Fitness (12 min) Catch 'em**

**Quick Activities**

- Automobile (Card 57)

**Go Activity (15 min)**

- Dribbling & Kicking (feet) Activities (Card 205)

**Cool-down (5 min)**

- Go Fish (Card 9)

**Materials / Resources / Technology**

Hula Hoops, Soccer Ball, Cones for Obstacles/End Zones

**Music - 3 1:00pm - 1:45pm**

**In the Spotlight: Lesson 3: One Small Voice**

**Standards**

**MU:Cn11.0.3a** Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

- Play a follow-the-leader game with these patriotic songs.

**PIANO ACCOMPANIMENT**

**Patriotic Medley** Use Piano

Accompaniments p. S3 for an accompaniment to "Patriotic Medley."

**Read:**

The Stars and Stripes Almost everyone has heard of Betsy Ross. She made the first official flag of the United States. But Mary Pickersgill ought to be just as famous as Betsy. In 1813, Mary and her 13-year-old daughter, Caroline, made the flag that flew over Fort McHenry, in the harbor of Baltimore, Maryland. On September 13 and 14, 1814, British warships bombarded the fort for 25 hours. But the bombs bursting in air did not knock the flag down. The sight of it waving through the rockets' red glare inspired Francis Scott Key to write our national anthem, "The Star-Spangled Banner."

**WRAP UP**

- **Ask** children to tell one way that the songs in the medley celebrate America.
- **Invite** children to listen to the medley again, marching in time with the first song and standing at attention for the other two songs.
- **Encourage** them to sing along.

**PE - Kinder 1:00pm - 1:45pm**

**Dribbling and Kicking Unit (Feet)**

**Standards**



diversity, and body types during games and physical activities.

**4.PE.9** Engage in warm-up and cool-down activities related to cardio-respiratory fitness assessment.

**4.PE.12** Listen respectfully to corrective feedback from others.

**4.PE.11** Reflect on personal social behavior in physical activity.

**4.PE.14** Recognize and support individual differences in movement performance at all skill levels.

**4.PE.16** Work safely with peers and equipment in physical activity settings.

**4.PE.1** Use a combination of motor skills to engage in a variety of activities.

**Objective:**

- Practice and improve fundamental volleyball skills (bumping/forehand pass, setting, serving).
- Actively participate in floor volleyball lead-up games and challenges to utilize learned skills and develop physical fitness.
- Have fun being physically active.

**Lesson / Instruction**

**Procedures: (10 min)**

- Bathroom
- Drinks
- 3 Laps

**(5 min) Warm Up**

- Copy Cat (Card 19)

can express your feelings about the United States through songs like "Sing, America Sing!"

- **Listen** to the song and imagine how you would walk to the music

**SING | Sing, America Sing!**  
**iSONG | Sing, America Sing!** Slide 2

- **Sing** the song and feel the beat.

**MOVEMENT | Patterned**

**Movement** Song: "Sing, America Sing!"

- **Copy your teacher's movement.** Use large, whole-body movements such as step, touch, and turn. Add smaller hand movements such as clapping and snapping.
- **Show how you use** large and small movements. Create an eight-beat movement pattern to perform with "Sing, America Sing!"

**IDENTIFY | Beat, Rhythm, Meter**

**Read:**

- The silent pulse in most music is the **beat**. Music is usually built on a steady beat. You can feel the beat inside or move to the beat as you listen to music.
- Combinations of long and short sounds and silences is **rhythm**. You can hear catchy rhythmic combinations in popular music from jazz to hip-hop.

**ACTIVITY | S1U1L1: Sounds and Silences Diagram** Slide 3

- **Read** the symbols in the chart. They show the note values used in many rhythms

**ACTIVITY | S1U1L1: Measure with Four Beats Diagram** Slide 4

- **Explain** the 4/4 meter signature in "Sing, America Sing!"

**ACTIVITY | S1U1L1: Rhythm**

**Review** Slide 5

**Interactive**

- **Show** that you know the values of the sounds and silences in the chart.

**MU:Cr1.1.3b** Generate musical ideas (such as rhythms and melodies) within a given tonality and/or meter.

**MU:Pr6.1.3a** Perform music with expression and technical accuracy.

**Objectives:**

- Learn confidence in singing.

**Lesson / Instruction**

**GOAL:** Learn a song about the difference one person can make

**DISCUSS | Making a Difference**

Slide 1

How can one person make a difference?

- Invite a volunteer to read aloud the introduction.
- Explain to students that sometimes a group of people will work together to make a change in their community.
  - Often, however, it is one person who raises awareness and gets the group started.

**iSONG | One Small Voice** Slide 2

- **Listen** to "One Small Voice."

**LINK | Social Studies**

**Read:**

Rosa Parks (1913–2005). On December 1, 1955, Rosa Parks refused to give up her bus seat to a white man in Montgomery, Alabama. She was arrested for defying the law that required African Americans to sit in the back of the bus. This led Martin Luther King, Jr., to help organize a boycott of the buses, and a year later the Supreme Court outlawed racial segregation on public transportation. For her brave act, Rosa Parks is considered to be the mother of the civil rights movement.

**K.PE.1** Perform basic locomotor, nonlocomotor, and manipulative skills.

**K.PE.5** Identify active play opportunities outside health enhancement class.

**K.PE.6** Actively participate in health enhancement class.

**K.PE.8** Practice warm-up and cool-down activities relative to vigorous physical activity.

**K.PE.9** Follow directions in group settings (e.g., safe behaviors, following rules, taking turns).

**K.PE.10** Acknowledge responsibility for behavior when prompted.

**K.PE.11** Follow instruction and direction when prompted.

**K.PE.12** Recognize the established protocol for class activities.

**K.PE.13** Share equipment and space with others.

**K.PE.14** Recognize differences in ideas, cultures, and body types.

**K.PE.15** Follow teacher directions for safe participation and proper use of equipment with minimal reminders.

**K.PE.17** Acknowledge that some physical activities are challenging or difficult; and



**(10 min) Go Fitness: Go, Slow &**

**Whoa:** Eat Smart Games

**Materials:** Cones

- Pyramid Power (Card 317-324)  
[Cut out food groups cards and foods](#)

**(25 min) Go Activity: Volleyball:**

Skill Development Activities

**Materials:** Volleyball/Beach ball

- Review**
  - Underhand Serve (students will be allowed 2 tries)
  - Forearm Passing (Bumping)
  - Setting (overhand)
  - Rotating (through and out)

- Gather Around (Card 587)**

**Materials:** 1 Volleyball per student

- Self Bump it Up
- Volleypass Two-Square
- Partner Setting Practice
- Buddy Set/Forearm Pass
- Server Hoopshoot

- Bump and Boogie (Card 588)**

**Materials:** 1 Volleyball per pair, cones for lines

**(5 min) Cool-down**

- Stretch Routine (Card 273-274)**

- Neck: turn head side to side, turn head left and right
- Chest: clasp hands behind you and raise arms
- Back: wrap arms around upper body as though hugging yourself
- Trunk, Sides: Feet shoulder width apart, arm overhead reaching, switch to other side
- Hamstrings: cross left foot over right foot with knees slightly bent, slide hands down legs
- Quads: Reach back to grab foot and pull up to back of thighs
- Calves: Lunge forward and bend knee with left leg straight and both feet flat on floor
- Hips: Lunge all the way until the back leg is extended as far as it can go

**Recess 1:45pm - 2:00pm**

- Create** rhythm patterns in 4/4 meter. Make sure you have exactly the right number of beats in each measure.

**DESCRIBE | Rhythm**

- Sing** the song "Sing, America Sing!" again.
- Tap** your heels on Beat 1.
- Pat** on Beats 1 and 3.
- Ask:** How would you notate the rhythms you tapped and patted?

**MUSIC SKILLS | Compose**

**ACTIVITY | Staff Paper | Four 5-line Staves**

- Compose** and notate rhythmic phrases in.
- Use the note values and rests** from this lesson, and include at least one whole note or half note.
- Include** at least one whole rest or half rest. Play your pattern on an instrument.
- Tell** the class some steps you took to create your rhythms and discuss what you would do differently the next time.

**LINKS | Mathematics**

- Look at** the chart of sounds and silences again. What are some ways that music and math overlap?
- Explain** to your teacher or partner how the concept of eighths, quarters, halves, and wholes is shared by music and math.

**LISTEN | Just Give Me the Beat**

**iSONG | Just Give Me the Beat**

Slide 7

- Pat** to the beat when you hear rapping in "Just Give Me the Beat." Echo-clap the rhythms when you hear them.

**READ | Rhythm Patterns**

**ACTIVITY | S1U1L1: Read Rhythm**

Patterns Slide 8

- Practice** each pattern.
- Ask:** "How does your performance show the meaning of the meter signature?"

**REACHING ALL LEARNERS |**

**English Language Learners**

- Ask** students to read the title of the song "One Small Voice."
- Explain** that when the lyrics say small voice it means a "single voice." Then, as others join in, the music grows.
- Add** that the real meaning of the song is that anybody can start something that can become bigger and better over time, be it a business, a career, or a club.
- Explain** that some tunes pass from parents to children and grow in popularity over time.

**SING | One Small Voice**

Document: SONG ANTHOLOGY |

Grade 3, pg. 178

**Have students:**

- Sing** "One Small Voice" as they listen to the recording again.
- Read** the lyrics and discuss their meaning.
- Name** people they know or from history who have helped bring about a change. (Martin Luther King, Jr., Abraham Lincoln, Rosa Parks, for example)
- Sing** the song expressively with the recording as they think about the meaning of the words. (You may wish to call attention to the D.C. al Fine and Fine in the Song Anthology.)
- Discuss** the meaning of the lyrics. Sing "One Small Voice."

**MUSIC SKILLS | Vocal**

**Development**

**Vocal Development**

- Explain** to students that an important part of their musical development depends on their ability to sing in tune as well as being able to sing expressively.
- Tell** students that listening to the melody in a song can help them sing in tune, while paying attention to the singer's diction and vocal inflections can help them learn expressive technique.
- Listen** to "One Small Voice" along with your students, asking them to pay close attention to the melody.

**K.PE.18** Identify physical activities that result in a positive personal experience while playing with friends.

**Lesson / Instruction**

**Measuring Heart Rate:**

- Gather players to sit quietly in the Listening Circle
- Discuss how one's Aerobic Fitness level is related to how efficiently the heart works.
  - We can measure this efficiency by recording our "Resting Heart Rate" (the rate at which your heart is beating or pulsing at rest). The pulse is the blood rushing through the arteries after each heartbeat.
- Explain and demonstrate how to take heart rates; then have students monitor their own heart rates. Let them also take a partner's heart rate. If players have digital wristwatches, have them take their own heart rates. Have students take their heart rates in PE frequently as a way to monitor their fitness.

**Description of Activity:**

**1. At the Neck:**

- Place 3 middle fingers on the "carotid artery" located on either side of the neck just below the chin. Never use your thumb because it has a pulse of its own. Do not press too hard on the artery, as it may alter the heart rate.
- On signal "GO!" count the number of beats you hear in 30 seconds until I say "Stop!" The multiply your score by two to determine. The number of beats per minute. This is your "resting heart rate." The lower the pulse rate is, the better.
- Now find a partner. Practice taking each other's heart rates. Find a new partner and repeat
- Now, jog around the gym for two minutes. On the signal "Go!" stop and take your heart rate again. Is there a difference? Why? This is your working heart rate.



**PE - 3 2:00pm - 2:45pm**

**VOLLEYBALL UNIT**

**Objective:**

- Practice and improve fundamental volleyball skills (bumping/forehand pass, setting, serving).
- Actively participate in floor volleyball lead-up games and challenges to utilize learned skills and develop physical fitness.
- Have fun being physically active.

**Lesson / Instruction**

**Procedures: (10 min)**

- Bathroom
- Drinks
- 3 Laps

**(5 min) Warm Up**

- Copy Cat (Card 19)

**(10 min) Go Fitness: Go, Slow & Whoa:** Eat Smart Games

**Materials:** Cones

- Pyramid Power (Card 317-324)  
[Cut out food groups cards and foods](#)

**(25 min) Go Activity: Volleyball:** Skill Development Activities

**Materials:** Volleyball/Beach ball

- Review**
  - Underhand Serve (students will be allowed 2 tries)
  - Forearm Passing (Bumping)
  - Setting (overhand)
  - Rotating (through and out)
- Gather Around (Card 587)**  
**Materials:** 1 Volleyball per student
  - Self Bump it Up
  - Volleypass Two-Square
  - Partner Setting Practice
  - Buddy Set/Forearm Pass
  - Server Hoopshoot
- Bump and Boogie (Card 588)**  
**Materials:** 1 Volleyball per pair, cones for lines

**(5 min) Cool-down**

- Stretch Routine (Card 273-274)**
  - Neck: turn head side to side, turn head left and right
  - Chest: clasp hands behind you and raise arms

**MUSIC SKILLS | Read Worksheet:**  
**RESOURCE MASTERS:** Grade 5, Unit 1, Lesson 1, pg. 5

- Complete this page

**WRAP UP**

- Point out the meter signature symbol in the 8 rhythm patterns.
- Ask: "What does a meter signature explain about how music sounds?"
- Tell student to use words such as beat and measure.
  - Perform "Just Give Me the Beat."
    - Pat with the beat as you speak the words, and echo-clap the rhythms.

**Materials / Resources / Technology**

**Songs & Listening Selections:**

- God Bless America (Stereo Mix)
- Sing, America Sing! (Stereo Mix)
- Just Give Me the Beat (Stereo Mix)

**Optional Listening Selections:**

- Fifty Nifty United States (Stereo Mix)
- The Star-Spangled Banner (Stereo Mix)

**Classroom Materials:**

- Instruments:
  - drums
  - unpitched
  - pitch-sustaining instruments
- Resource Master 1•4 (Rhythm 4 You)
- Resource Masters 1•2, 1•3 (Creative Unit Project)

**PE - 5 1:45pm - 2:30pm**

**VOLLEYBALL UNIT**

**Standards**

**5.PE.15** Accept other's ideas, cultural diversity, and body types by engaging in

- During a second listening, ask them to pay attention to the singer's voice. Listen a third time and have students sing along.

**MOVEMENT | Creative Movement**

**Have students:**

- Work in small groups to explore gestures and movements that express the meaning of these words from "One Small Voice":
  - one small voice
  - another joins along
  - growing full and sure and strong
  - feel the music
  - each was once unknown
  - wasn't afraid to sing alone
  - somebody felt a song inside
  - sing it clear and true
  - the world can sing with you
- After viewing each group's ideas, the class can choose and practice movements for the song, discovering how to transition from one phrase to the next.

**MOVEMENT | Patterned Movement**

Piano Accompaniments p. S5 for choreography to use with "One Small Voice."

- Use sheet music to explain action for song

**WRAP UP**

**Invite students:**

- Sing "One Small Voice" once more, this time a cappella (*without music*)
- Divide the class into four groups.
  - Have Group 1 begin singing the song.
  - Have Group 2 join in on the second sentence
  - Have Group 3 on the third
  - Have Group 4 on the last sentence so the whole class is singing together at the end.
- Ask students to describe how singing the song in this way makes the message stronger. (Use the recorded accompaniment)

**Music - 4 1:45pm - 2:30pm**

**1. Warm-up (5 min)**

- The S Trail (Card 7)

**2. Go Fitness (12 min) Catch 'em Quick Activities**

- Squirm, Wiggle, Jiggle (Card 56)

**3. Go Activity (15 min)**

- Dribbling & Kicking (feet) Activities (Card 204)

**4. Cool-down (5 min)**

- Fast Walk

**Materials / Resources / Technology**

- Music/Whistle/Drum
- Soccer Ball

**Recess 1:45pm - 2:00pm**

**PE - 2 2:00pm - 2:45pm**

**Dribbling and Kicking Unit (Feet)**

**Standards**

**2.PE.1** Perform basic locomotor, nonlocomotor, and manipulative skills in mature patterns.

**2.PE.4** Combine locomotor skills in general space to a rhythm or beat.

**2.PE.7** Actively engage in health enhancement class in response to instruction and practice.

**2.PE.9** Describe warm-up and cool-down activities related to vigorous physical activity.

**2.PE.10** Practice skills with minimal teacher prompting.



- Back: wrap arms around upper body as though hugging yourself
- Truck, Sides: Feet shoulder width apart, arm overhead reaching, switch to other side
- Hamstrings: cross left foot over right foot with knees slightly bent, slide hands down legs
- Quads: Reach back to grab foot and pull up to back of thighs
- Calves: Lunge forward and bend knee with left leg straight and both feet flat on floor
- Hips: Lunge all the way until the back leg is extended as far as it can go

cooperative and collaborative movement projects.

**5.PE.14** Accept, recognize, and actively involve others with both higher and lower skill abilities into physical activities and group projects.

**5.PE.7** Actively participate in all activities of health enhancement class.

**5.PE.5** Analyze the impact of food choices relative to physical activity, youth sports, and personal health.

**5.PE.19** Analyze the social benefits gained from participating in physical activity.

**5.PE.16** Apply safety principles with physical activities.

**5.PE.4** Combine spatial concepts with locomotor and nonlocomotor movements for small groups in gymnastics, dance and games environments.

**5.PE.17** Compare the health benefits of participating in selected physical activities.

**5.PE.13** Critique the etiquette involved in rules of various activities.

**5.PE.8** Differentiate between skill-related and health-related fitness.

**IN THE SPOTLIGHT :**  
**Lesson 3: Grandma's Feather Bed**

**Standards**

**MU:Ch11.0.4a** Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

**MU:Cr1.1.4b** Generate musical ideas (such as rhythms, melodies, and simple accompaniment patterns) within related tonalities (such as major and minor) and meters.

**MU:Pr4.2.4a** Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, and form) in music selected for performance.

**MU:Pr6.1.4a** Perform music, alone or with others, with expression and technical accuracy, and appropriate interpretation.

**MU:Re7.1.4a** Demonstrate and explain how selected music connects to and is influenced by specific interests, experiences, purposes, or contexts.

**Objectives:**

- Learn how songs are often sung to remind us of favorite places as

**2.PE.11** Accept responsibility for class protocols with behavior and performance actions.

**2.PE.12** Accept specific corrective feedback from a teacher.

**2.PE.13** Recognize the role of rules and etiquette in teacher-designed physical activities.

**2.PE.14** Work independently with others in partner environments.

**2.PE.16** Work independently and safely in physical activity settings.

---

**Lesson / Instruction**

**Procedures: (10 min)**

- Bathroom
- Drinks
- 3 Laps
- Meet in the Center Circle

**1. Warm-up (5 min)**

- Let's Get Together (Card 7)

**2. Go Fitness (12 min) Catch 'em**

**Quick Activities**

- Automobile (Card 57)

**3. Go Activity (15 min)**

- Dribbling & Kicking (feet) Activities (Card 205)

**4. Cool-down (5 min)**

- Go Fish (Card 9)

---

**Materials / Resources / Technology**

Hula Hoops, Soccer Ball, Cones for Obstacles/End Zones



**5.PE.1** Exhibit competency in fundamental motor skills and selected combinations of skills.

**5.PE.18** Express, through various media, the enjoyment and/or challenge of participating in a favorite physical activity; and

**5.PE.12** Give corrective feedback respectfully to peers.

**5.PE.9** Identify the need for warm-up and cool-down activities related to various physical activities.

**5.PE.10** Participate in physical activity with responsible interpersonal behavior.

**5.PE.11** Participate with responsible personal behavior in a variety of physical activity contexts, environments, and facilities.

**Objective:**

- Practice and improve fundamental volleyball skills (bumping/forehand pass, setting, serving).
- Actively participate in floor volleyball lead-up games and challenges to utilize learned skills and develop physical fitness.
- Have fun being physically active.

**Lesson / Instruction**

**Procedures: (10 min)**

- Bathroom
- Drinks
- 3 Laps

**(5 min) Warm Up**

- Copy Cat (Card 19)

they sing "Grandma's Feather Bed."

**Lesson / Instruction**

**GOAL:** Learn the song "Grandma's Feather Bed."

[LISTEN | Grandma's Feather Bed](#)

**IN THE SPOTLIGHT | S0U1L3:**

**Lesson 3 Slide 1**

- **Tell** students that people often sing songs that remind them of favorite places.
- **Ask** them if they know any songs that remind them of such a place.
- **Explain** to students that they will learn a humorous song about an unexpected favorite place.
- **Select a volunteer to read** the paragraph from the student text
- **Ask students to share** any information they might know about the songs mentioned in the paragraph.

**iSONG | Grandma's Feather Bed**

**Slide 2**

- **Follow along** with the lyrics as you listen to "Grandma's Feather Bed."

**SING | Grandma's Feather Bed**  
**Sing "Grandma's Feather Bed."**

- **Ask students to sing** along with expression, maintaining a steady tempo, as you play the song again.

[MUSIC SKILLS | Improvise, Play, Read](#)

**VIRTUAL MALLET PERCUSSION |**

**Orff Mallet Percussion (Xylos, Metallophones, and Glockenspiels)** Slide 3

- **Use "Grandma's Feather Bed"** to introduce students to the concept of composing their own ostinato patterns.
  - **Use** on the Virtual Mallet Percussion slide



**(10 min) Go Fitness: Go, Slow &**

**Whoa:** Eat Smart Games

**Materials:** Cones

- Pyramid Power (Card 317-324)  
[Cut out food groups cards and foods](#)

**(25 min) Go Activity: Volleyball:**

Skill Development Activities

**Materials:** Volleyball/Beach ball

- **Review**
  - Underhand Serve (students will be allowed 2 tries)
  - Forearm Passing (Bumping)
  - Setting (overhand)
  - Rotating (through and out)

- **Gather Around (Card 587)**

**Materials:** 1 Volleyball per student

- Self Bump it Up
- Volleypass Two-Square
- Partner Setting Practice
- Buddy Set/Forearm Pass
- Server Hoopshoot

- **Bump and Boogie (Card 588)**

**Materials:** 1 Volleyball per pair, cones for lines

**(5 min) Cool-down**

- **Stretch Routine (Card 273-274)**
  - Neck: turn head side to side, turn head left and right
  - Chest: clasp hands behind you and raise arms
  - Back: wrap arms around upper body as though hugging yourself
  - Trunk, Sides: Feet shoulder width apart, arm overhead reaching, switch to other side
  - Hamstrings: cross left foot over right foot with knees slightly bent, slide hands down legs
  - Quads: Reach back to grab foot and pull up to back of thighs
  - Calves: Lunge forward and bend knee with left leg straight and both feet flat on floor
  - Hips: Lunge all the way until the back leg is extended as far as it can go

- **Set up Orff** instruments to play pentatonic pitches in C major, and then write the same pitches on the board
- **Separate students** into small groups of two to four students.
- **Have each group improvise** simple question-and-answer phrases as they listen to the song.
  - (May have to play the song several times—once for each group).

**VIRTUAL FRETTED INSTRUMENTS | Strings (Bass, Guitar, Banjo, Ukulele) Slide 4**

**Play:**

- **Have students** play a Virtual Guitar or Banjo accompaniment to "Grandma's Featherbed."
- **Click the chord button on the downbeats:**
  - **Verse:** CFCG7 CFCC  
CFCG7 CFG7C **Refrain:**  
CCFC CCDG7 CCFC  
CFG7CM OVE | Grandma's Feather Bed  
Learn the movements for "Grandma's Feather Bed."

**Read:**

Have students:

- **Look at** Song Anthology | Grade 4 pg. 79.
- **Call attention to** the cue notes in the second verse.
- **Explain** that cue notes are used when there is a difference in pitch or rhythm between verses.

**REACHING ALL LEARNERS |**

**English Language Learners**

- **Ask** students to read the title of the song "Grandma's Feather Bed."
- **Explain** that chicken pies, country ham, and homemade butter would be family treats in old-time rural America
- **Tell** students that the bed is not made of feathers, but rather the

Break 2:30pm - 2:45pm



Music - 6 2:45pm - 3:30pm

**Section 1: Unit 4, Lesson 1:  
Learning to Play**

**Standards**

**MU:Cn10.0** Connect 10 - Synthesize and relate knowledge and personal experiences to make music.

**MU:Cn11.0** Connect 11 - Relate musical ideas and works with varied context to deepen understanding.

**MU:Cn10.0.7a** Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

**MU:Pr4.2** Analyze - Analyze the structure and context of varied musical works and their implications for performance.

**MU:Pr4.3** Interpret - Develop personal interpretations that consider creators' intent.

**MU:Pr4.1.7a** Apply collaboratively-developed criteria for selecting music of contrasting styles for a program with a specific purpose and/or context and, after discussion, identify expressive qualities, technical challenges, and reasons for choices.

**MU:Pr4.2.7a** Explain and demonstrate the structure of

mattress is filled with goose feathers.

- **Explain** vocabulary and idioms such as granny and cobwebs filled my head.
- **Have them** draw scenes from the song and label the pictures with the lyrics to help students visualize

**MOVE | Grandma's Feather Bed**

**Have students:**

- **Discuss** some of the images of the bed mentioned in the song and suggest arm movements that might accompany the song's refrain.
- **Stand and sing** the song again with the recording, including the arm movements as they sing.
- **Learn the movements** for "Grandma's Feather Bed."

**MOVEMENT | Patterned Movement**

**GLOSS MOV | Wring the Dishrag (Image)** Slide 4 / IMAGE

**Formation:** Partners face off in a single circle, holding hands.

**Verse:** (to be done twice)

clap:

- 8-count hand jive developed by students
- 8-count elbow swing to exchange place with partner.

*On repeat, return to beginning place. All hold hands and face center of circle.*

**Refrain:** (to be done twice: 1st beginning R, 2nd beginning L)

movement:

- In (touch)
- Out (touch)
- (w/partner in place)

foot:

R (L)	L (R)	R L
R L		



contrasting pieces of music selected for performance and how elements of music are used.

**MU:Pr4.2.7b** When analyzing selected music, read and identify by name or function standard symbols for rhythm, pitch articulation, dynamics, tempo, and form.

**MU:Pr4.2.7c** Identify how cultural and historical context inform performances and result in different music interpretations.

**MU:Pr5.1.7a** Identify and apply collaboratively-developed criteria (such as demonstrating correct interpretation of notation, technical skill of performer, originality, emotional impact, and interest) to rehearse, refine, and determine when the music is ready to perform.

**MU:Re7.2** Analyze - Analyze how the structure and context of varied musical works inform the response.  
Enduring Understanding:  
Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.

**MU:Re9.1** Evaluate - Support evaluations of musical works and

(arms high) (arms low) (wring dishrag with partner)

movement:

- 8 slides to the right, each circle holding hands

foot:

- R L, R L, R L, R L, R (same time) L, R L, R L, R (same time)

After repeat, face partner for beginning of dance.

**WRAP UP**

- **Ask:** "Why do you think the composer remembered the feather bed as his favorite place?"
- **Sing the song again** with the movements you learned from the song.

### **Differentiation / Accommodations**

**GOAL:** Learn the song "Grandma's Feather Bed."

[LISTEN | Grandma's Feather Bed](#)

### **IN THE SPOTLIGHT | SOU1L3:**

**Lesson 3** Slide 1

- **Tell** students that people often sing songs that remind them of favorite places.
- **Ask** them if they know any songs that remind them of such a place.
- **Explain** to students that they will learn a humorous song about an unexpected favorite place.
- **Select a volunteer to read** the paragraph from the student text
- **Ask students to share** any information they might know about the songs mentioned in the paragraph.

**iSONG | Grandma's Feather Bed**

Slide 2

- **Follow along** with the lyrics as you listen to "Grandma's Feather Bed."



performances based on analysis, interpretation, and established criteria.

**MU:Re7.2.7a** Classify and explain how the elements of music and expressive qualities relate to the structure of contrasting pieces.

**MU:Re7.2.7b** Identify and compare the context of music from a variety of genres, cultures, and historical periods.

**MU:Re8.1.7a** Describe a personal interpretation of contrasting works and explain how creators' and performers' application of the elements of music and expressive qualities, within genres, cultures, and historical periods, convey expressive intent.

**Objectives:**

- Tone Color
- Identify instrument families

**Lesson / Instruction**

[INTRODUCTION | Instrument Sounds](#)

**CONCEPT OVERVIEW | S1U4L1:**

**Learning to Play** [Slide 1](#)

- **Explain** that students will be learning about Tone Color
- **Explain** that students will be learning about instrument families

**GRAPHIC ORGANIZER |**

**Column—2** [Slide 2](#)

- **Fill out the chart** with familiar instruments and **describe** their

**SING | Grandma's Feather Bed**  
**Sing "Grandma's Feather Bed."**

- **Ask students to sing** along with expression, maintaining a steady tempo, as you play the song again.

[MUSIC SKILLS | Improve, Play, Read](#)

**VIRTUAL MALLET PERCUSSION | Orff Mallet Percussion (Xylos, Metallophones, and Glockenspiels)** [Slide 3](#)

- **Use "Grandma's Feather Bed"** to introduce students to the concept of composing their own ostinato patterns.
  - **Use** on the Virtual Mallet Percussion slide
- **Set up Orff** instruments to play pentatonic pitches in C major, and then write the same pitches on the board
- **Separate students** into small groups of two to four students.
- **Have each group improvise** simple question-and-answer phrases as they listen to the song.
  - (May have to play the song several times—once for each group).

**VIRTUAL FRETTED INSTRUMENTS | Strings (Bass, Guitar, Banjo, Ukulele)** [Slide 4](#)

**Play:**

- **Have students** play a Virtual Guitar or Banjo accompaniment to "Grandma's Featherbed."
- **Click the chord button on the downbeats:**
  - **Verse:** CFCG7 CFCC
  - **CFG7 CFG7C Refrain:** CCFC CCDG7 CCFC
  - **CFG7CM OVE | Grandma's Feather Bed** Learn the movements for "Grandma's Feather Bed."

**Read:**



sounds (instruments on R,  
sounds on L)

**EXPLORE | Timbre**

**Read:** For thousands of years, people have been making instruments from materials they find around them. Early drums were made from tree trunks and early wind instruments from animal horns. Even though they have diverse sounds and histories, all instruments fall into one of five families: strings, woodwinds, brass, percussion, and electronic instruments.

**ACTIVITY | S1U4L1: Instrument Families** Slide 3 / **Sheet of All Instruments Families in my files**

- **Classify** instruments that you know into families

**ACTIVITY | S1U4L1: The String Family** Slide 4

- **Learn** about the string family
- **Play** the Vivaldi recording

**ACTIVITY | S1U4L1: Woodwinds** Slide 5

- **Learn about** the woodwind family
- **Play** the Bach recording

**ACTIVITY | S1U4L1: Brass** Slide 6

- **Learn about** the brass family
- **Play** the Haydn recording

**ACTIVITY | S1U4L1: Percussion** Slide 7

- **Learn about** the percussion family
- **Play** the Percussion Ensemble

**ACTIVITY | S1U4L1: Electronic Instruments** Slide 8

- **Learn about** the electronic instrument family
- **Play each** instrument button to hear the timbre

**MUSIC SKILLS | Tone Color. Analyze. Pitch**

**ACTIVITY | S1U4L1: English Horn** Slide 9

- **Learn about** the English horn

Have students:

- **Look at** Song Anthology | Grade 4 pg. 79.
- **Call attention to** the cue notes in the second verse.
- **Explain** that cue notes are used when there is a difference in pitch or rhythm between verses.

**REACHING ALL LEARNERS | English Language Learners**

- **Ask** students to read the title of the song "Grandma's Feather Bed."
- **Explain** that chicken pies, country ham, and homemade butter would be family treats in old-time rural America
- **Tell** students that the bed is not made of feathers, but rather the mattress is filled with goose feathers.
- **Explain** vocabulary and idioms such as granny and cobwebs filled my head.
- **Have them** draw scenes from the song and label the pictures with the lyrics to help students visualize

**MOVE | Grandma's Feather Bed**

Have students:

- **Discuss** some of the images of the bed mentioned in the song and suggest arm movements that might accompany the song's refrain.
- **Stand and sing** the song again with the recording, including the arm movements as they sing.
- **Learn the movements** for "Grandma's Feather Bed."

**MOVEMENT | Patterned Movement**

**GLOSS MOV | Wring the Dishrag (Image)** Slide 4 / IMAGE

**Formation:** Partners face off in a single circle, holding hands.



- **Play** the Berlioz recording

**ACTIVITY | S1U4L1: More Brass Instruments** Slide 10

- **Learn about** the cornet, euphonium, and Sousaphone
- **Play** each instrument recording

**ACTIVITY | S1U4L1: More Percussion Instruments** Slide 11 (two screens)

- **Learn about** the celesta, chimes, glockenspiel, vibraphone, gong, temple blocks, triangle
- **Play** each instrument recording

**GRAPHIC ORGANIZER | Compare—4** Slide 12

- **Analyze** the families of instruments and how the sound is produced

**ACTIVITY | Orchestral Instrument Ranges** Slide 13

- **Explore** the ranges of orchestral instruments

**HISTORY AND CULTURE | Using Computers to Make Music**

**Read: Using Computers to Make Music**

The synthesizer was invented in 1964 by Robert Moog, an American physicist. The notes are played on a keyboard that is connected to a computer. Musicians create sounds by adjusting the controls for loudness, pitch, tone color, attack, decay, sustain, and release. Even the smallest synthesizer has a computer that controls its operation. More advanced synthesizers can be hooked up to outside computers to expand their capabilities. For instance, a composer can enter a melody into the computer. The computer can add chords and rhythm and play the whole song. Applications on computers and apps on tablets and smart phones have various music-making capabilities.

**Verse:** (to be done twice)

**clap:**

- 8-count hand jive developed by students
- 8-count elbow swing to exchange place with partner.

*On repeat, return to beginning place. All hold hands and face center of circle.*

**Refrain:** (to be done twice: 1st beginning R, 2nd beginning L)

**movement:**

- In (touch)
- Out (touch)
- (w/partner in place)

**foot:**

R (L)      L (R)      R L  
R L

(arms high) (arms low) (wring dishrag with partner)

**movement:**

- 8 slides to the right, each circle holding hands

**foot:**

- R L, R L, R L, R L, R (same time) L, R L, R L, R (same time)

After repeat, face partner for beginning of dance.

**WRAP UP**

- **Ask:** "Why do you think the composer remembered the feather bed as his favorite place?"
- **Sing the song again** with the movements you learned from the song.



**iSONG | Mama Don't 'Low**

**Resource Master 4•4 page 59  
(GRADE 6, Unit 4, Lesson 1)**

- **Listen** to "Mama Don't 'Low."  
Slide 14
- **Fill in** the GRAPHIC ORGANIZER | Column—2 Slide 15 with instruments heard in "Mama Don't 'Low" and the instrument family they belong to.
- **Fill out** Resource Master 4•4 page 59 to identify families of instruments

**ACTIVITY | S1U4L1: Learning to Play an Instrument** Slide 16

- **Read** about playing an instrument
- **Explain:** "Mama Don't 'Low," is a humorous folk song about playing musical instruments in the house. As you learn to play an instrument, you'll probably be able to relate to the words of the song. Would your "Mama" tell you the same thing?

**MIDI | Grade 6** Slide 17 / **Spotlight on MIDI Project 8 page 21**

- Use **Spotlight on MIDI Project 8 Document** to work with tone colors, the pentatonic scale, and create keyboard accompaniments

**MUSIC SKILLS | Conduct, Analyze, Guitar**

**ACTIVITY | Conducting Patterns** Slide 18

- **Practice** conducting in two
- **Practice** conducting "Mama Don't 'Low."

**GRAPHIC ORGANIZER | Block Organizer—4x4** Slide 19 /

**DOCUMENT: Song Anthology page 180 to see the chords for "Mama Don't 'Low."**

- **Place the chord** for *each measure* in one box to fill 16 boxes/measures.

**VIRTUAL FRETTED INSTRUMENTS | Strings (Bass,**



**Guitar, Banjo, Ukulele** Slide 20 /  
**Students need computers**

**Interactive**

- **Select an instrument and play** the chords G, C, and D on the first beat of each measure to accompany "Mama Don't 'Low."

**PLAY | Playalong for Brandenburg Concerto**

**ACTIVITY | S1U4L1: Rhythms in Brandenburg Concerto No. 5**

Slide 21

- **Read** about the rhythms

**PLAY | Playalong for Brandenburg Concerto** Slide 22

- **Practice** the Playalong with body percussion

**ACTIVITY | S1U4L1: Playing Checklist** Slide 23 / **Playing Checklist**

**screen for each student**

- **Read** the Playing Checklist.
- **Perform** the rhythms with **unpitched instruments**
- **Evaluate** how you play:
  - **Check off** things you already do
  - **Recognize** things you need to work on

**LOCATOR MAP | Germany** Slide 24

- **Find** Germany on the map

**ACTIVITY | S1U4L1: The Gigue**

Slide 25

- **Read** about the gigue (pronounced sheg)

**MEET THE MUSICIAN | S1U4L1: Johann Sebastian Bach** Slide 26

- **Learn** about Bach

**LISTENING | Brandenburg Concerto No. 5, Third Movement**

Slide 27

- **Listen** to the gigue in the *Brandenburg Concerto No. 5*.
- **Ask:** "What families of instruments do you hear?"

**iLISTENING MAP | Brandenburg Concerto No. 5, Third Movement**

Slide 28 / **Listening Map:**



**RESOURCE MASTERS: Grade 6,  
Unit 4, Lesson 1 (pg. 168)**

- **Follow** the listening map (to know what is playing)
- **Listen** for the *soloists* and the *tutti* (whole orchestra) parts

**PLAYALONG | S1U4L1:**

**Brandenburg Concerto No. 5**

Slide 28

- **Perform** the Playalong with the music (snap, clap, pat, step)

**THINK! | S1U4L1: Instrument from  
Different Families** Slide 29

- **Answer** the Think! questions

**MUSIC SKILLS | Conduct, Tone  
Color, Notation**

**ACTIVITY | Conducting Patterns**

Slide 30

- **Compare** conducting patterns in 2, 3, and 4

**PLAY FLUTE TODAY | Intro**

Video/Audio Recordings

- **Play video** PLAY FLUTE TODAY | Intro
- **Play audio recordings:**
  - *Bashana Haba'ah (In the Year to Come)* (Stereo Mix)
  - *Tsing Chun U Chü (Youth Dance Song)* (Stereo Mix)
- **Practice identifying** tone color/timbre (the characterist quality of a sound produced) with these two pieces:

**HISTORY AND CULTURE | Johann  
Sebastian Bach**

**BACH'S FIGHT FOR FREEDOM |**

**S01 Titles VIDEO**

- **Watch** video

**LINK | Mathematics**

**DOCUMENT: RESOURCE  
MASTERS | Grade 6 4•5 page 60 -  
NEED CALCULATORS**

- **Use a calculator** to find the frequencies of the following pitches

**WRAP UP**



**VIRTUAL FRETTED**  
**INSTRUMENTS | Strings (Bass, Guitar, Banjo, Ukulele)** Slide 31 /  
**DOCUMENT: SONG ANTHOLOGY |**  
**Grade 6 / pg. 180**

- **Sing** "Mama Don't 'Low" accompanied by virtual guitar or other virtual chordal instruments (Song is Slide 32)
- **Describe** what you did to improve your playing and how you would evaluate yourself

**Materials / Resources / Technology**

**Classroom Materials:**

- Instruments: unpitched percussion, guitars
- Resource Master 4•4 (Instrument Families)
- Resource Master 4•5 (Tempered Tuning)
- Resource Master LM•9 (Listening Map: Brandenburg Concerto No. 5)
- Spotlight on MIDI Project 8 (Mama Don't 'Low)