



Monday 09/18/2023	Tuesday 09/19/2023	Wednesday 09/20/2023	Thursday 09/21/2023	Friday 09/22/2023
<b>Breakfast Duty</b> 8:00am - 8:30am	<b>Breakfast Duty</b> 8:00am - 8:30am	<b>Breakfast Duty</b> 8:00am - 8:30am	<b>Breakfast Duty</b> 8:00am - 8:30am	<b>Breakfast Duty</b> 8:00am - 8:30am
<b>Band/Choir - 7 &amp; 8 (Woodwinds) 8:35am - 9:30am</b>	Band/Choir - 7 & 8 (Brass/Other) 8:35am - 9:30am	<b>Band/Choir - 7 &amp; 8 (Woodwinds) 8:35am - 9:30am</b>	Band/Choir - 7 & 8 (Brass/Other) 8:35am - 9:30am	Band/Choir - 7 & 8 (Brass/Other) 8:35am - 9:30am
<b>Lesson 5: Harmony</b>	<b>Lesson 5: Harmony</b>	<b>Lesson 6: Expression</b>	<b>Lesson 6: Expression</b>	<b>Lesson 7: Form and Timbre</b>
<b>Standards</b>	<b>Standards</b>	<b>Standards</b>	<b>Standards</b>	<b>Standards</b>
<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:Cr2.1.7a</b> Select, organize, develop and document personal musical ideas for arrangements, songs, and compositions within AB, ABA, or theme and variation forms that demonstrate unity and variety and convey expressive intent.</p> <p><b>MU:Cr3.1.7a</b> Evaluate their own work, applying selected criteria such as appropriate application of</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:Cr2.1.7a</b> Select, organize, develop and document personal musical ideas for arrangements, songs, and compositions within AB, ABA, or theme and variation forms that demonstrate unity and variety and convey expressive intent.</p> <p><b>MU:Cr3.1.7a</b> Evaluate their own work, applying selected criteria such as appropriate application of</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:Cn10.0.7a</b> Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to 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:Cr2.1.7a</b> Select, organize, develop and document personal musical ideas for</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:Cn10.0.7a</b> Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to 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:Cr2.1.7a</b> Select, organize, develop and document personal musical ideas for</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:Cn10.0.7a</b> Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.</p> <p><b>MU:Cn11.0.7a</b> Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.</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</p>



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

**Objectives:**

- Harmony
- Prepare for the Winter Concert

**Lesson / Instruction**

**INTRODUCTION**  
Musicians add more dimension to time and sound elements with a vertical sound relationship called harmony. Harmonic relationships developed in later music history and were not found in all world music.

**TRIADS**

**ACTIVITY | Triad**  
**Inversions** Slide  
The simultaneous sound of tones is called **harmony**. Groups of two or more pitches that sound together are called **chords**. In traditional harmony, chords are built on intervals of 3rds. Chords made of three pitches are called **triads**.

When a triad is written as two consecutive 3rds, the triad is in root position. The lowest pitch in a triad in root position is called the **root**. The middle pitch is called the 3rd because it is an interval of a 3rd above the root. Likewise, the top tone is called a 5th because it is a 5th above the root. Chords or triads are often found as **inversions**. **Inversions** are the chord or triad pitches used in a pattern other than root position. The triad must be repositioned in root position in order to name the triad by its root.

**ACTIVITY | Qualities of Triad**  
There are four types or qualities of triads. These are major, minor, diminished, and augmented. When the quality of the 3rd is major and the 5th is perfect, the

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**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:Cr3.1.7a** Evaluate their own work, applying selected criteria such as appropriate application of elements of music including style, form, and use of sound sources.

**MU:Cr3.1.7b** Describe the rationale for making revisions to the music based on evaluation criteria and feedback from others (teacher and peers).

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

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create musical work(s) that meet appropriate criteria.

**MU:Cr1.1.7a** Generate rhythmic, melodic, and harmonic phrases and variations over harmonic accompaniments within AB, ABA, or theme and variation forms that convey expressive intent.

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quality of the triad is major. **Major triads** are built on any pitch by putting together these intervals above a given root. A **minor triad** contains a minor 3rd and perfect 5th above the root. A diminished triad also has a minor 3rd above the root, but the quality of the 5th is diminished. An augmented triad is built with a major 3rd and an augmented 5th.

**VIRTUAL INSTRUMENTS**

**| Keyboards (Organ, Piano, Electric Piano, Harpsichord)**  
*Interactive*

**ACTIVITY | Triads of a Major Scale**

Triads can be built on any scale pitch. The pitches in the triad are all pitches contained in the scale. We label triads with Roman numerals below the staff to show the position of the triad in the scale. The tonic triad is built on the first note of the scale and labeled with the Roman numeral I. Uppercase numerals indicate major triads. Lowercase numerals indicate minor triads. Diminished triads are marked with lowercase numerals and a degree sign (vii°). This indicates that the diminished chord contains a minor 3rd and diminished 5th. Augmented triads are marked with uppercase numerals and a plus sign (V+). This indicates that the augmented chord contains a major 3rd and an augmented 5th.

Chords are also labeled with chord symbols above the staff. Chord symbols indicate the root of the chord by pitch name and the quality of the chord. All symbols use uppercase letters. Other symbols are added to show the quality of the chord.

In major keys there are three major triads, three minor triads, and one

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

**MU:Re9.1.7a** Select from teacher-provided criteria to evaluate musical works or performances.

- Objectives:**
- Music expression
    - Tempo
    - Dynamics
    - Articulation

**Lesson / Instruction**

**INTRODUCTION**

Musical expression is made up of such things as tempo, dynamics, and articulation. By using these, music is made more expressive and interesting.

**TEMPO**  
Tempo is the pace with which music moves

**Have students:** Use the chart as a reference for tempo terms, symbols, and definitions

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others (teacher and peers).

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

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

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

**MU:Pr4.3.7a** Perform contrasting pieces of music demonstrating their



diminished triad.

**ACTIVITY | Triads of a Minor Scale**

Minor keys have several possible chord qualities, as there are three forms of minor scales. Frequently used chord qualities are shown.

**SEVENTH CHORDS**

**ACTIVITY | Seventh Chords**

A seventh chord is a four-note chord that combines a triad with an interval of a 7th above the root. There are five commonly used 7th chords in major and minor tonalities. These are the major 7th, dominant 7th, minor 7th, half-diminished 7th, and the diminished 7th chords.

- A major 7th chord combines a major triad and a major 7th
- A dominant 7th chord combines a major triad with a minor 7th.
- A minor 7th chord combines a minor triad with a minor 7th.
- A half-diminished chord, minor 7 5, combines a diminished triad with a minor 7th.
- A diminished chord combines a diminished triad with a diminished 7th

**ACTIVITY | Seventh Chords Built on the Major Scale**

Just like triads, 7th chords can be built on every note in a scale. The qualities of 7th chords in a major key are shown on the slide. Notice that the dominant 7th chord is unique to the dominant tone of the scale.

**ACTIVITY | Seventh Chords Built on the Minor Scale**

The 7th chords commonly used in minor keys are shown on the slide. Notice that the dominant 7th chord is used on the dominant note in a minor key just as it is in the major key.

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Term	Symbol	Definition	Term	Symbol	Definition
a tempo		in normal time, or a return to the preceding tempo	a tempo		in normal time, or a return to the preceding tempo
accelerando	accel.	a gradual increase in tempo, gradually growing faster	accelerando	accel.	a gradual increase in tempo, gradually growing faster
adagio		slow tempo, but not as slow as largo	adagio		slow tempo, but not as slow as largo
allegretto		a little slower than allegro	allegretto		a little slower than allegro
allegro		fast and lively tempo	allegro		fast and lively tempo
andante		moderately slow; a walking tempo	andante		moderately slow; a walking tempo
andantino		a little faster than andante	andantino		a little faster than andante
animato		with spirit	animato		with spirit
largo		very slow	largo		very slow
lento		slow	lento		slow
moderato	mod.	moderate tempo	moderato	mod.	moderate tempo
presto		very fast; faster than allegro	presto		very fast; faster than allegro
ritardando	rit.	the gradual slowing of tempo, gradually growing slower;	ritardando	rit.	the gradual slowing of tempo, gradually growing slower;

interpretations of the elements of music and expressive qualities (such as dynamics, tempo, articulation/style, and phrasing) convey intent.

**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:Pr6.1.7a** Perform the music with technical accuracy and stylistic expression to convey the creator's intent.

**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:Re8.1** Interpret - Support interpretations of musical works that reflect creators'/performers' expressive intent.

**MU:Re7.2.7a** Classify and explain how the



The most commonly used qualities of 7th chords are the dominant 7th and minor 7th. Some styles of music use very few 7th chords. Folk music is typically limited to triads, the dominant 7th, and occasionally, minor 7th chords. Other styles, such as jazz, regularly use all types of 7th chords.

**PRIMARY CHORDS**

**ACTIVITY | Primary Chords**

Primary chords are the principal harmonies in a tonality. The primary chords in major keys are tonic, subdominant, and dominant.

**ACTIVITY | Harmonizing the Notes of the Major Scale**

These chords collectively contain all the notes in the major scale. Every pitch in a simple melody can be harmonized with one of these chords.

**ACTIVITY | Chord Transposer**  
Interactive

**SECONDARY CHORDS**

**iSCORE | Harmonized Melody**

The other chords in a major key are secondary chords. Secondary chords substitute for primary chords to add interesting contrast to the music.

**Primary chord:** I  
IV V7  
**Secondary chord:** iii or vi ii or vi vii°

Secondary chords are typically found in the middle of musical phrases. Primary chords are typically used to harmonize the beginnings and ends of phrases.

**ACTIVITY | Minor Key Primary Triads**

The primary chords in minor are also tonic, subdominant, and

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		also called ritard			also called ritard

**DYNAMICS**

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Term	Symbol	Definition	Term	Symbol	Definition
crescendo	<i>cresc.</i>	a gradual increase in the loudness of a sound	crescendo	<i>cresc.</i>	a gradual increase in the loudness of a sound
decrescendo	<i>decresc.</i>	a gradual decrease in the loudness of a sound	decrescendo	<i>decresc.</i>	a gradual decrease in the loudness of a sound
diminuendo	<i>dim.</i>	a gradual decrease in the loudness of a sound; decrescendo	diminuendo	<i>dim.</i>	a gradual decrease in the loudness of a sound; decrescendo
forte		loud	forte		loud
fortissimo		very loud	fortissimo		very loud
mezzo forte		medium loud	mezzo forte		medium loud
mezzo piano		medium soft	mezzo piano		medium soft
pianissimo		very soft	pianissimo		very soft
piano		soft	piano		soft

**ARTICULATION**

Articulation is the clarity and distinct rendition in musical performance.  
**Have students:** Use the chart as a reference for articulation terms, symbols, and definitions.

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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:Re9.1.7a** Select from teacher-provided criteria to evaluate musical works or performances.

**Objectives:**  
• Learn about Form and Timbre and classification of instruments  
• Learn about music classifications and terms  
• Continue to learn about reading music and playing an instrument

**Lesson / Instruction**

**INTRODUCTION**  
Form and timbre are two elements used in creating music.

**FORM**  
• The structure and design of a composition (a piece of music)  
• Incorporates:

- Repetition - repeating something
- Contrast - using something different
- Unity - using same/similar ideas to hold a piece together, variety using new ideas for interest and to avoid sameness
- **Form** starts with small segments called phrases:
  - An antecedent phrase is the "question" phrase.
  - Followed by a consequent phrase or "answer" phrase
  - Ends with a cadence that can sound either unfinished or finished



dominant, but the quality of the tonic and subdominant chords is minor. This makes the minor tonality distinctive from the major tonality.

**Prep 9:20am - 11:30am**

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

**Music - Pre K 12:15pm - 1:00pm**

**Grade PreK | Spotlight on Music: Unit 1: Who We Are: Opener**

**Standards**

**MU:Cr2.1.PreKa** With substantial guidance, explore favorite musical ideas (such as movements, vocalizations, or instrumental accompaniments).

**Objectives:**

- Children sing and play at school.

**Lesson / Instruction**

**GOAL:** Introduce the unit theme, Who We Are

**UNIT THEME | Who We Are**

- Slide 1
- Display** the slide Who We Are. Invite children to describe the picture
- Tell children** the name of the unit
- Read** the Essential Question and encourage children to respond
- Explain** that music can help us to get to know each other and have fun.

**LISTEN | Hello Song**

iSONG | Hello Song Slide and **Grade PreK Song Anthology, pp. 22-23**

**Have children:**

- Listen to "Hello Song" and pat the beat of the song with you.
- Shake hands with a neighbor and say How do you do?
- Listen to the song again and shake hands every time they hear the words How do you do?

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

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

**Dribbling and Passing Unit (Feet)**

**Standards**

- 2.1b** Explore toys and objects with hands and mouth.
- 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.
- 2.2d** Develop coordination to use motor skills with toys.
- 2.2e** Demonstrate skills to move in the environment.
- 2.2f** Refine motor coordination and skills to play with toys and people.
- 2.2i** Manipulate objects with large muscles.
- 2.3b** Focus eyes on near and far objects.

Term	Symbol	Definition	Symbol	Definition
glissando	gliss.	a continuous or sliding movement from one pitch to the other	gliss.	<b>Sequence</b> is the repetition of a melodic idea or <b>phrase</b> at a higher or lower pitch level. <b>Phrases</b> can be combined to create longer continuous segments called sections. <b>Graphic form</b> is a one-movement form that uses a repetition of the music for each new verse. <b>Binary form</b> is a two-part form, also known as <b>AB form</b>
legato	sometimes a curved line like a slur	a smooth articulation of a series of tones each connected to the next	sometimes a curved line like a slur	a smooth articulation of a series of tones, each connected to the next
melismatic	slurs will mark the pitches used on the syllables	a melody in which each syllable of text is set to several pitches	slurs will mark the pitches used on the syllables	a melody in which each syllable of text is set to several pitches
staccato	a dot above or below the note	played in a detached manner, as opposed to legato	a dot above or below the note	played in a detached manner, as opposed to legato
syllabic		a melodic setting in which each syllable of text is sung to one pitch		a melodic setting in which each syllable of text is sung to one pitch
tremolo	trem.	an effect found in string or keyboard music that involves the quick repetition of one or two pitches; in singing it refers to excessive use of vibrato	trem.	an effect found in string or keyboard music that involves the quick repetition of one or two pitches; in singing it refers to excessive use of vibrato



**SING | Hello Song**

**Have children:**

- Echo-speak the words from the song with proper voice inflection
- Echo-sing short phrases from the song
- Sing the song; then sing the song while shaking hands with a partner **Hello Song (Stereo Mix) Audio**

**REACHING ALL**

**LEARNERS | Inclusion**

Greetings are a part of every culture

- Invite children to describe other ways to greet others. (hug, kiss, wave, etc.)
- Children may enjoy learning other greetings:
  - Jambo (jam bo)—Swahili
  - Hola (o la)—Spanish
  - Buenos días (bwe nos ði as)—Spanish
  - Aloha (a lo ha)—Hawaiian
  - Shalom (sha lom)—Hebrew
  - Bonjour (bo ?ur)—French
  - Marhaba (ma? xa ba)—Arabic
  - Howkola (how ko la)—Lakota
  - Swatdi (swat di)—Thai

**LISTEN | 'Round in a Circle**

**Have children:**

- Sit in a circle
- Pat the beat as they echo the **rhyme** "Round in a Circle" one line at a time
- Invite children to take turns saying "My name is \_\_\_\_\_," repeating the rhyme after each child has had a turn.
  - This does not have to be done with the beat this early in the year*
  - During the parts of the game that involve individual speaking and echoing, stop patting and let each child say his or her name in their own special way.*

**MOVEMENT | Forming a Circle**

It may be difficult for children to form a circle without some assistance. One way of helping is to have children form a line and hold hands. Then lead the line of children around

**2.3c** Calm with assistance.

**2.3h** Adapt movements to specific situations.

**4.1a** Notice and imitate gestures.

**4.1b** Repeat actions again and again to see effects.

**4.1e** Investigate how things move.

**4.1g** Show interest in new activities.

**4.2b** Engage familiar adults and children in interactions.

**4.2f** Make decisions and choices.

**4.2h** Plan and achieve a goal.

**4.3d** Explore objects by repeating and varying the approach.

**4.3f** Develop skills through repetitive practice.

**4.5a** Act on an object to make sound or movement.

**1.8c** Demonstrate feeling safe with familiar adults.

**1.8e** Respond to requests made by familiar adults.

**1.9d** Play side by side with another child.

**Objective:**

- Effective Dribbling and Passing Skills with Hands

**Lesson / Instruction**

**Procedures: (10 min)**

- 3 Laps
- Drinks
- Bathroom

**Warm-up (5 min)**

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

Students work on new

instrumental piece for the winter concert  
Lunch 11:30am - 12:15pm

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

**Lesson 3: Spotlight on Fun**

**Standards**

**MU:Cr2.1.Ka** With guidance, demonstrate and choose favorite musical ideas.

**MU:Cr3.2.Ka** With guidance, demonstrate a final version of personal musical ideas to peers.

**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 how music provides ways to show feelings.

**Lesson / Instruction**

GOAL: Sing with Expression and move, "If You're Happy"

**ANALYZE | Opening**

**Text SLIDE: IN THE SPOTLIGHT | SOU0L3:**

- Spotlight on Fun
- Display the slide Spotlight on Fun.

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

Students work on new

instrumental piece for the winter concert  
Lunch 11:30am - 12:15pm

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

**Dribbling and Passing Unit (Feet)**

**Standards**

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

**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.

**1.PE.18** Understand that challenges in physical activities can lead to success; and

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

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

**Objectives:**

- Dribbling and Passing Effectively
- Kicking for Accuracy

**Lesson / Instruction**

**Procedures: (10 min)**

- 3 Laps
- Drinks
- Bathroom

the same throughout

- Antiphonal** (sung by two groups) also occurs in a call-and-response manner in music

8. **Other segments** at the beginning or end or connecting sections:

- Introduction** occurs before the main part of the song begins
- Interlude** might be used between sections to transition from one to the next
- Coda** is a concluding section of a piece of music that is used to end the music

1. A **fugue** is a complex polyphonic composition:

- Starts with a **subject**, the main melody
- Followed by **answers in other voices that imitate the subject** (this is the most distinctive part of the fugue)
- A **countersubject** is a secondary melodic pattern used at the same time as the subject in a fugue
- An **episode** is a section of a fugue in which the subject is not heard (it's a connective passage)

2. **Sonata-allegro form** is an elaborate **ABA** form comprised of three sections:

- Exposition - opening section in which the main thematic material is given its first complete statement (theme(s) are "exposed")
- Development - thematic reworkings and modifications occur (material is "developed")
- Recapitulation - last section, basically a repetition of the Exposition ("recap" or summary)

3. **Jazz** often uses a **twelve-bar blues** or **16-bar blues form** with



to form a circle. You may also wish to use tape to make a circle on the floor for children to follow.

**REACHING ALL LEARNERS | Gifted and Talented**

**Name Games**

- Introduce other name games that reinforce taking turns and saying first names
- Have children take turns around the circle playing one or more of these name games:
  1. Individual says their first name, then the group echoes
  2. Individual says and claps the rhythm of their first name, then the group echoes the name and claps the rhythm
  3. Individual says: "My name is \_\_\_\_\_," then the group says, "His/her name is \_\_\_\_\_"
  4. Individual says: "My name is \_\_\_\_\_, and next to me is \_\_\_\_\_." (continue around the circle)

**WRAP UP**

- Tell children that the song they sang today, "Hello Song," has a question— How do you do?
- Explain that this question is an old-fashioned way to say, "It's nice to meet you." It is not a real question, and it does not need an answer.
- Invite pairs of children to say, "How do you do?" to each other, then sing the song.

**SCHOOL TO HOME**

SONG ANTHOLOGY | Grade PreK / "Hello Song," pp. 22–23

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

**Spotlight on Concepts Unit 1: Together Through Music: Lesson 1: Step to the Beat**

**Standards**

**MU:Cr2.1.2b** Use iconic or standard notation and/or

- Alphabet Walk (Card 11) **NEED ALPHABET LETTERS**

**Go Fitness - Tag You're It! - Aerobic Games (12 min)**

- Partner Dodge (Card 97) **Change partners every three minutes**

**Go Activity (15 min)**

- **Dribbling and Passing (hands)**
  - Ball Handling Skills (Card 222)
  - Pass It On Game (Card 223)

**Cool-down (5 min)**

- Simon Says (Card 5)

**Materials / Resources / Technology**

- Alphabet Letters
- Bouncy Balls

**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.6** Analyze opportunities for participating in physical activities outside health enhancement class.
- 4.PE.10** Demonstrate responsible behavior in independent group situations.
- 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.

- **Discuss** with children things that make them happy and ways they show that they are happy. (smiling, singing, dancing, skipping)

**LISTEN | If You're Happy**

**SLIDE: iSONG | If You're Happy DOCUMENT: Song Anthology, p. 67**

- Have children listen to "If You're Happy" to see how the song suggests expressing happiness. (clap your hands, tap your foot, nod your head, do all three)

**SING | If You're Happy**

**AUDIO: If You're Happy (Stereo Mix)**

**Have children:**

- Sing along with expression and do the actions for each verse as you play the song.
- Name the movement in the song that made no sound. (nod your head)
- Think of other movements that make no sound and sing the song with these new words. (smile for me, wink your eye, wave your hand, wiggle your nose)

**MUSIC SKILLS | Play**

**AUDIO: If You're Happy (Instrumental)**

**Play (musical game):**

- **Have children** add unpitched instruments on each action; for example, clap—tambourine, tap—drum, nod—triangles.

**Create:**

- **Play** a game creating new verses for this seasonal song about being happy (or not) at the start of school.
- **Work with** children to write additional verses.
- **Sing** the song with the new verses, using the instrumental track.
  - *If you're happy and you know it, strike a pose/shout hurrah/let's all laugh*
  - *If you're angry and you know it, frown and growl; If you're sleepy and you know it, snore and whistle.*

**LINKS | Reading**

**Reading: Initial**

**Consonant Sound— H**

- Have children find words beginning with H in the first verse of the song. (happy, hands) Write the words on the

**Warm-up (5 min)**

- Alphabet Walk (Card 11) **NEED ALPHABET LETTERS**

**Go Fitness - Tag You're It! - Aerobic Games (12 min)**

- Partner Dodge (Card 97) **Change partners every three minutes**

**Go Activity (15 min)**

- **Dribbling and Passing**
  - Kick for Accuracy (Card 207)
  - Run the course with a partner passing back and forth

**Cool-down (5 min)**

- Simon Says

**Materials / Resources / Technology**

- Alpaebet Cards
- Soccer Ball

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

**Lesson 4: Patriotic Medley**

**Standards**

**MU:Pr4.2.3a** Demonstrate understanding of the structure in music selected for performance.

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

**MU:Re7.2.3a** Demonstrate and describe how a response to music can be informed by the structure, the use of the elements of music, and context (such as personal and social).

**Objectives:**

- Be introduced to a medley dedicated to America

**Lesson / Instruction**

a set progression of chords

1. Jazz also may use an **AABA form**.
2. The **B** section is sometimes referred to as the bridge in jazz because it connects the **A** sections

**TIMBRE (Tone Color)**

The timbre or tone color (describing sound) of music can be classified in various ways (broad or more specific) :

1. Classification of families of instruments: **string**, **woodwind**, **brass**, **percussion**, and **electronic**

2. Based on how sound is produced:
  - aerophones
  - idiophones
  - membranophones
  - chordophones
  - electrophones
    - **Examples** of how instruments are classified are:
      - Aerophone s can be from woodwind or brass families
      - Percussion family can include idiophones such as a rattle and membranophones such as a drum
      - Chordophones include the bowed string family as well as string instruments that are plucked such as a dulcimer
      - Electronic instruments are electrophones

3. Orchestral Instrument Ranges (Interactive):
  - **Play** virtual instruments to experiment with this form of classification

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

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



recording technology to combine, sequence, and document personal musical ideas.

**Objectives:**

- Signal to show identification of beat and rhythm

**Lesson / Instruction**

**CONCEPT OVERVIEW | S1U1L1: Step to the Beat**

- Give students an overview of the lesson using this slide

**iSONG | Dance, Dance, Dance!**

**Have students:**

- Listen to "Dance, Dance, Dance!"
- Invite them to move to the song:
  - Hop, jump, and dance in the A section
  - Pat the beat in the B section
    - Hopping is done on one foot
    - Jumping is done on two feet

**ACTIVITY | S1U1L1: Mary Poppins**

**Read:**

- In 1934, P. L. Travers created one of the most beloved characters in the history of children's books. Read about Mary Poppins

**LISTEN | Step in Time**

Step in Time (Stereo Mix)

- Tell students they will learn to recognize beat with a song about stepping in time
  - The steady pulse you feel in music is called beat .
  - Pat with the beat as you learn this song.
  - Then march to it!
- Listen to "Step in Time." and do actions

**SING | Step in Time**

- Invite students to sing the song (iSONG | Step in Time)
- Use Song Anthology p. 210 to practice following stacked verses. The blue tint helps focus the eyes on the verses.

**MOVE | Step in Time**

In a circle have students:

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

**4.PE.18** Rate the enjoyment of participating in challenging and mastered physical activities; and

**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.
- Practice sports, manipulative, and locomotor skills
- Develop physical fitness through non-elimination games

**Lesson / Instruction**

**Procedures: (10 min)**

- Bathroom
- Drinks
- 3 Laps

**(5 min) Warm Up**

1. Fast Walk (Card 4)

**(10 min) Go Fitness: Cardiovascular**

**Activities: Aerobic Games**      **Materials:** 1 plastic hoop, 4 bean bags per 4-5 students

1. Barker's Hoopla (Card 59)

**(25 min) Go Activity: Volleyball: CATCH Challenge 1**

**Materials:** 1 Volleyball per 3-5 students/hoops, net

1. Circle Keep-It Up (card 589)

2. Hoop Serve (Card 590)

**(5 min) Cool-down**

board. As children sing the song, have them think these words without singing them, substituting a gesture for each word as you point to it.

**MOVEMENT | Non-locomotor Movement**

**"If You're Happy"**

- This song gives children the opportunity to explore and dramatize a range of emotions.
- Have them stand in one place and learn the following words and actions.
- If you're happy and you know it, give a smile: give OK sign twice.
- If you're sad and you know it, shed a tear: say Boo, hoo , rub eyes.
- If you're scared and you know it, hide your eyes: say Oh, no! and turn head and cover eyes.
- If you're angry and you know it, stamp your feet: make an angry face and stamp twice.
- If you're loving and you know it, give a hug: put arms around self and rock side to side.

**Once children know the words:**

- Have them walk as they sing and do the motions in front of classmates nearby allows them to relate to a variety of classmates)

**WRAP UP**

- Ask children to think of ways that they can make other people happy, such as being kind to them, being friendly, and being helpful.
- Invite them to sing "If You're Happy and You Know It" again as a game:
  - With some children performing the actions
  - With others playing instruments on key words.
- Assess children's ability to play the game as they sing.

**SCHOOL TO HOME DOCUMENT:** "If You're Happy," pg. 67 SONG ANTHOLOGY | Grade K

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

**DESCRIBE | Medley**

**SLIDE: IN THE SPOTLIGHT | S0U1L4: Lesson 4**

- Have students look at the title of the song.
- Tell them that a medley is made up of two or more songs combined - a "Patriotic Medley."
  - "You're a Grand Old Flag,"
  - "This Land is Your Land"
  - "America the Beautiful"
- Ask if students are familiar with any of these songs
- Invite a volunteer to read aloud the introduction

**LISTEN | Patriotic Medley**      **SLIDE: iSONG | Patriotic Medley**

**Have students:**

- Listen to "Patriotic Medley" as they follow the lyrics.
- Identify when the song changes occur by raising their hands.
- Call attention to the first and second endings and repeat sign used in the Song Anthology

**SING | Patriotic Medley**

- Ask students to sing the medley with the recording. Use: Piano Accompaniments p. S7

**MOVE | Patriotic Medley**

- Divide students into three groups and assign each group one song from the medley.
- Have each group stand and sing their assigned song with the recording.

**MOVEMENT | Patterned Movement**

"Patriotic Medley"

**Formation:** Circle; students have red, white, and/or blue scarves, ribbons, or paper

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

**Standards**

**MU:Pr4.1.1a** With limited guidance, demonstrate and discuss personal interest in, knowledge about, and purpose of varied musical selections.

**MU:Pr4.2.1a** With limited guidance, demonstrate knowledge of music concepts (such as beat and melodic contour) in music from a variety of cultures selected for performance.

**MU:Pr6.1.1a** With limited guidance, perform music for a specific purpose with expression.

**Objectives:**

- Children will learn to keep a steady beat as they listen and perform

**Lesson / Instruction**

**GOAL:** Introduce the unit theme, Say Hello with a Song

**UNIT THEME | Say Hello with a Song**

- Discuss the unit theme and the Essential Question with children. **SLIDE: UNIT 1 | S1U1L0: Say Hello with a Song**
- Tell them that as they listen to the songs in the unit, they should try to remember the names of songs they like.
- Explain that the first song they will listen to is "Gilly, Gilly, Gilly Good Morning."
- Ask children to echo speak the song title and describe what mood these words



- **Ask students** to choose a partner to invent new movements for "Step in Time."
- **Decide** whether they will face each other or stand side by side.
- **Create** new phrases and choose how they will show the phrases
- **Develop** and practice their movements
- **Share** them with the class.

**MOVE | Sheep in the Meadow**

**While standing in a circle, have students:**

- **Echo you** and pat with the beat to learn "Sheep in the Meadow."
- **Move** to the song. (See MOVEMENT | Game for Sheep in the Meadow below)
  - **Game: "Sheep in the Meadow"**  
Have students bounce lightly with the beat for the first part of the chant. Tell them to take one jump in toward the center of the circle when their birth month is called. For a challenge, say the months in backward order. When students hear their birth month, have them jump back to their original place in the circle.

**POETRY | S1U1L: Sheep in the Meadow SLIDE**

- **Read** the poem "Sheep in the Meadow."
- **Pat** the steady beat.

**ACTIVITY | S1U1L1:**

**Move to Sheep in the Meadow**

**Have students:**

- **Watch** the animation of the poem and emphasize the bold words
- **Say** the poem and follow the beats

**ANALYZE | Rhythm:**

- **Ask for a volunteer** to read about rhythm
- **Tell students:**
  - When you jump rope, you jump with the beat
  - Move to the beat and say the jump-rope rhyme
  - Skipping rope started a long time ago
    - At first mostly boys played it

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

**Materials / Resources / Technology**

- Music
- Polyspots
- Hula Hoops
- Frisbees

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

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

**VOLLEYBALL UNIT**

**Standards**

- 3.PE.7** Engage in the activities of health enhancement class without teacher prompting
- 3.PE.13** Recognize the role of rules and etiquette in physical activity with peers.
- 3.PE.6** Chart participation in physical activities outside health enhancement class.
- 3.PE.10** Practice personal

**Lesson 4: Pentatonic in Two Keys (Broken into Several Lessons)**

**Standards**

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

**MU:Cr1.1.5a** Improve rhythmic, melodic, and harmonic ideas, and explain connection to specific purpose and context (such as social, cultural, and historical).

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

**MU:Pr4.2.5a** Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, form, and harmony) in music selected for performance.

**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:Pr5.1.5a** Apply teacher-provided and

streamers in one or both hands.

**A Section:** March counterclockwise (8 beats); stand and shake streamers low 4 beats, high 4 beats (8 beats).  
March clockwise (8 beats); stand and shake streamers going low to high (8 beats).  
Repeat A Section. Rest 4 beats for transition.

**B Section:** Sashay counterclockwise (8 beats); bounce with hands on knees (8 beats).  
Reverse (16 beats); 3 steps into center shaking streamers at different levels; freeze on beat 4 and repeat; reverse back to circle (16 beats). Repeat first 16 beats of B.

**C Section:** Face counterclockwise and sway left and right into circle (streamers high) and out (streamers low) with slow steps (16 beats).  
Reverse direction (16 beats). Face center and sway in (streamers up) and out (streamers low); repeat (8 beats total). For ending, walk to center shaking streamers low and raising hands slowly (8 beats).

**MOVEMENT | Additional Patterned Movement**

- **Use: Piano Accompaniments p. S7** for additional choreography to use with "Patriotic Medley."

**WRAP UP**

- **Have students** name ways that the songs in the medley show patriotism for America.
- **Have students** stand and sing the entire medley together as a class.

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

suggest. (happy, friendly)

- Then play "Gilly, Gilly, Gilly Good Morning," using the audio in the iSong. **SLIDE: iSONG | Gilly, Gilly, Gilly Good Morning**

**LISTEN | Gilly, Gilly, Gilly Good Morning SLIDE: iSONG | Gilly, Gilly, Gilly Good Morning**

Have children:

- Listen to the song, patting with the beat during the A section and rolling arms during the B section. (Roll arms forward around one another for first phrase, and reverse for second phrase).
- Listen to the first phrase of the song and identify the voice as that of an adult woman.
- Listen to the B section and identify the voices as children's voices.
- Listen to the repeat of the first section and identify the voices as children's voices and a woman's voice singing together.
- Listen again and move to show which voice type they hear by raising one finger for a woman's voice, one hand for children's voices, and two hands for a woman's voice and children's voices together.

**PERFORM | Gilly, Gilly, Gilly Good Morning**

**SLIDE: LISTENING | Gilly, Gilly, Gilly Good Morning**

Have children:

- **Listen** again to "Gilly, Gilly, Gilly Good Morning," waving to one another each time they hear the words good morning.
- **Sing** the song with the motions.
- **Suggest** and perform new movements to each section of the song.

**PERFORMANCE | Choreography Notes**

For choreography to use with songs in this unit use:

- **SLIDE: PIANO ACCOMPANIMENT | "Gilly, Gilly, Gilly Good Morning," p. 69**



- Now girls play it too
- Have students** form two groups and say the first section of the rhyme, "Sheep in the Meadow"
  - 1st Group claps the rhythm of the words
  - 2nd Group pats with the beat
  - Switch roles and repeat
  - Have students discuss what they were doing. (One group clapped the rhythm, the other patted the beat.)

**SING | I'm Gonna Sing**  
Use Piano  
Accompaniments p. 140

**Have students:**

- Listen** to "I'm Gonna Sing" and pat with the steady beat.
- Form** two groups and sing the song.
  - One group claps the rhythm of the words (*the long and short sounds in a song are called rhythm*)
  - One group pats with the beat

**HISTORY AND CULTURE | Spirituals**  
**Read:**

"I'm Gonna Sing" is an African American spiritual—a religious song that originated during the days of slavery in the United States. Spirituals helped bring comfort and hope to a suffering people, and some gave enslaved people information about how to escape. Even after the abolishment of slavery in 1865, spirituals have been a unifying voice in the history of African Americans. "I'm Gonna Sing" was most likely created in the late 1700s and sung in the circle of the Ring Shout, a counterclockwise dance ritual that originated in Africa.

**REACHING ALL LEARNERS | Inclusion & Gifted and Talented**  
**Inclusion:**  
If any students are physically not able to clap, they may use any mobility they have to demonstrate

responsibility in teacher-directed activities.

**3.PE.15** Discuss ways to accept other's ideas, cultural diversity, and body types during games and physical activities.

**3.PE.12** Accept and implement specific corrective teacher feedback.

**3.PE.9** Recognize the importance of warm-up and cool-down activities related to vigorous physical activity.

**3.PE.11** Work independently for extended periods of time.

**3.PE.14** Support and work cooperatively with others.

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

**3.PE.1** Perform a combination of motor skills in various contexts.

**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.
- Practice sports, manipulative, and locomotor skills
- Develop physical fitness through non-elimination games

**Lesson / Instruction**  
**Procedures: (10 min)**

- Bathroom

established criteria and feedback to evaluate the accuracy and expressiveness of ensemble and personal performances.

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

**MU:Re7.1.5a** Demonstrate and explain, citing evidence, how selected music connects to and is influenced by specific interests, experiences, purposes, or contexts.

**MU:Re9.1.5a** Evaluate musical works and performances, applying established criteria, and explain appropriateness to the context, citing evidence from the elements of music.

**Objectives:**

- Read and sing patterns in C and G pentatonic using pitch syllables and pitch letter names.
- Practice Recorders/Get ready for Winter Concert

**Lesson / Instruction**  
**PRACTICE: Identify tonal center, pitches, key, and range of a song**

**SING | Amazing Grace**  
**Hand out Song: SONG ANTHOLOGY | Grade 5: pg. 14-15**

- Tell students** about "Amazing Grace" so they know they will perform a varied repertoire of songs representative of diverse cultures. (See HISTORY AND CULTURE | John Newton, below.)

**Lesson 4: Patriotic Medley**

**Standards**

**MU:Cn11.0.4a** Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

**MU:Cr2.1.4a** Demonstrate selected and organized musical ideas for an improvisation, arrangement, or composition to express intent, and explain connection to purpose and context.

**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:Pr6.1.4b** Demonstrate performance decorum and audience etiquette appropriate for the context, venue, and genre.

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

- SLIDE: PIANO ACCOMPANIMENT | "Sing After Me," p. 205**
- VIDEO: SOM G1 | JJ Choreography Gilly Good Morning Front**
- VIDEO: SOM G1 | JJ Choreography Gilly Good Morning Back**
- VIDEO: SOM G1 | JJ Choreography Gilly Good Morning Split Screen**

**PROGRAM IDEAS | Say Hello with a Song**

- Suggested Prop:**  
Prepare a large card with the word ECHO on it for the closing song.
- Unpitched Instruments:** Drum, tambourine, triangle and woodblock.
- Narrator:** "When you got to school this morning, did you say 'hello' to your friends? Tomorrow, go up to a friend with a great big smile and say, 'Gilly, gilly, gilly good morning!'"
- Opener:** (Sing "Gilly, Gilly, Gilly Good Morning," playing a triangle on the word gilly, a woodblock on minnie, a tambourine on mack, and a drum on mo.)
- Narrator:** "Say hello to Miss Mary Mack, a new friend, who paid fifty cents to see something special. Hold up 1-2-3 fingers as you hear words repeated three times." (Sing "Miss Mary Mack.")
- Narrator:** "In faraway France, people say "bonjour" instead of "hello" to greet someone. They say "mes amis" to mean "my friends." We will sing a song using only those new words in French and also in English." (Sing "Bonjour, mes amis.")
- Narrator:** "Next, say hello to a special friend named Willum, a man who had seven sons! Count to seven as we show you what each of



steady beat or the rhythm of the words (for example, by tapping fingers or nodding head).

Gifted and Talented:

Invite students to pat with the beat and then clap the rhythm of the melody to "I'm Gonna Sing" without teacher help. As an extra exercise, have students sing through "I'm Gonna Sing" as they pat the beat.

**MUSIC SKILLS | Play**

- **Divide** students into pairs
- **Have** one student play a steady beat on a percussion instrument and the other sing "I'm Gonna Sing"
  - Then switch roles and repeat

**ANALYZE | Beat**

**WORKSHEET:**

**RESOURCE MASTERS | Grade 2 | Resource Master 1•4, p. 5**

**Have students:**

- **Discuss** whether keeping the beat helps them stay together while they sing.
- **Answer and discuss** the Think! question. **SLIDE: THINK! | S1U1L1: Rhythm and Beat**(Note: *Clicking on an answer line in any THINK! slide causes a text box to open for that line in which you or students may type an answer. To continue an answer on the next line, click to open a new text box or click enter/return and resume typing.*)

**PROGRESS**

**CHECKPOINT Informal Assessment**

Have students sing "I'm Gonna Sing" again, this time with eyes closed, as you tap the beat with a pencil or clap the rhythm. Tell them to listen carefully as they sing, and signal to show what they heard—put hands on head for rhythm, hands on knees for beat.

**Optional Reteaching**

If students have difficulty distinguishing between beat and rhythm, reinforce the idea that beat is steady

- Drinks
- 3 Laps

**(5 min) Warm Up**

1. Fast Walk (Card 4)

**(10 min) Go Fitness:**

**Cardiovascular**

**Activities: Aerobic**

**Games Materials: 1**

plastic hoop, 4 bean bags per 4-5 students

1. Barker's Hoopla (Card 59)

**(25 min) Go Activity:**

**Volleyball: CATCH**

**Challenge 1**

**Materials:** 1 Volleyball

per 3-5 students/hoops, net

1. Circle Keep-It Up (card 589)
2. Hoop Serve (Card 590)

**(5 min) Cool-down**

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

**Materials / Resources / Technology**

- Music
- Polyspots
- Hula Hoops
- Frisbees

- **Play the song** **iSONG | Amazing Grace** and ask students to notice the tonal center (tonic)
- **Have students sing the song**, noticing the range.
- **Tell students** that this hymn is known and loved by many people. When performed you will add a traditional hymn to your repertoire of songs from diverse cultures.

**HISTORY AND CULTURE | John Newton**

**Read:**

John Newton (1725–1807) was eleven when he went to sea with his father, and eventually became captain of a slave ship. In 1748, Newton decided to change his life. He renounced slavery, and in 1764, at the age of 39, he became a Christian minister. He wrote hundreds of hymns. The most famous of these was called "Faith's Review and Expectation," which is known today as "Amazing Grace."

**MEET THE MUSICIAN | S1U1L4: John**

**Newton SLIDE**

- **Read about** what inspired John Newton to write the words to "Amazing Grace."

**American Sign Language (ASL)**

**SOM G5 | ASL Amazing Grace Instruction VIDEO**

**O:** provides stepwise instruction on signing the song **SOM G5 | ASL Amazing Grace Demo VIDEO:** signing demonstration with a recording of the song

- **Hand out: DOCUMENT: Introduction to Signed Songs: Resource Master p. 173**
- **Teach students to sign** "Amazing Grace" while they sing using the **VIDEOS (listed above)**

**Objectives:**

- Learn how specific songs make Americans feel proud.

**Lesson / Instruction**

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

**DESCRIBE | Pride in Your Country SLIDE: IN THE SPOTLIGHT | S0U1L4: Lesson 4**

- **Discuss** with students how certain songs can make people feel pride for America. Ask students to describe what aspects of America they would sing about.
- **Tell** students that they will learn a medley of patriotic songs that express pride in The United States of America.

**Have students:**

- **Volunteer** to read the text from the slide aloud.
- **Discuss** the photo and how it is connected to having pride in America.

**LISTEN | Patriotic**

**Medley SLIDE: iSONG | Patriotic Medley**

- **Ask** students to follow along with lyrics as they listen to "Patriotic Medley." (**Use Song Anthology p. 191 if you wish students to practice repeat signs.**)
- **Have them identify** the songs in the medley. ("You're a Grand Old Flag," "This Land Is Your Land," "America the Beautiful")

**SING | Patriotic Medley**

- **Invite** students to perform music representative of America by having them stand and sing the medley.
- **Encourage** them to use expression and follow the different tempos. (**Use the recorded accompaniment or Piano Accompaniments p. S5 as appropriate.**)

**MOVEMENT | Patterned**

**Movement SLIDE:**

- his sons could do." (Sing "Willum," counting on fingers.)
- **Narrator:** "You can help on the last song. When you see the 'echo' sign held up, please sing the words you have just heard. It's easy and fun to sing an echo. You'll see!"
- **Closer:** (Sing "Sing After Me.")

**WRAP UP**

- **Play** recording of "Gilly, Gilly, Gilly Good Morning" again and invite children to **show** when they hear different voices by:
  - Raising one finger for a woman's voice
  - One hand for children's voices, and two hands for a woman's voice and children's voices together
- **Assess** each child's ability to distinguish between the voices.
- **Ask children** to summarize what they learned as they listened to "Gilly, Gilly, Gilly Good Morning."
- **Have children sing** "Gilly, Gilly, Gilly Good Morning" again with energy and expression.

**PORTFOLIO | Creative Unit Project SLIDE:**

**Resource Masters 1•2 and 1•3, pages 3–4.**

- **Tell** children that they will be working in groups to create and perform a piece at the end of the unit.
- **The performance will be assessed** on ability to sing at a tempo set by steady beat and move with a steady beat.

**SCHOOL TO HOME**

- **Send home SLIDE: School-to-Home Letter for Unit 1, Resource Master 1•1, page 1**

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

**Dribbling and Kicking Unit (Feet)**

**Standards**



and always the same. Have students watch while you draw a short horizontal line for each beat as you sing the song. Sing it again and have students take turns pointing to each line on the beat. Then, sing the song a phrase at a time; clap the rhythm with the students and then notate it on the board with shorter and longer marks above the beat line. Ask them which row of lines shows the rhythm of their words and which shows the beat.

**WRAP UP**

- Ask students to tell how they showed beat and rhythm in the lesson. (They moved with the beat and spoke and clapped in rhythm.)

**Notes / Reflection**

Standards not listed:

MU.K-4.5c

MU.K-4.6c

MU.K-4.6e

MU.K-4.6f

MU.Pr4.2.2a

MU.Pr6.1.2a

MU.Pr6.1.2b

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

**Lesson 4:  
Pentatonic in Two  
Keys (Broken into  
Several Lessons)**

**Standards**

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

**MU:Cr1.1.5a** Improve rhythmic, melodic, and harmonic ideas, and explain connection to specific purpose and context (such as social, cultural, and historical).

**MU:Cr1.1.5b** Generate musical ideas

- This provides introductory and philosophical information about how to use ASL in vocal performance
- This can support hearing impaired students in feeling more included in the performance.

**READ | Pitches**

**ACTIVITY | S1U1L4:**

**Amazing Grace Pitches**

Read the pitches and answer four questions about the song:

- Tell students that the pitches on the staff are the pitches of "Amazing Grace."
- Have them discuss the answer choices on each page in the slideshow as they identify the tonal center, name the pitches, and tell the key and range of the melody.
- Tell students that the pitches of the melody of "Amazing Grace" form a pentatonic scale with a range of an octave.

**PRACTICE: Sing a song in different keys to reinforce range**

**ANALYZE | Range**

- Ask students to look at notation in "Amazing Grace" (p. 10) compared to that of "In That Great Git'n Up Mornin'" (p. 131).
  - "Amazing Grace" has a range from so | to so, while "In That Great Git'n Up Mornin'" has a range from do to do
  - "Amazing Grace" has a range from D | to D while "In That Great Git'n Up Mornin'" ranges from C to C
  - They both have a range of an octave.

**Compare and Contrast**

Have students:

- Sing "Amazing Grace" in the key of D pentatonic (starting on A below middle C).
- Sing "Amazing Grace" in the key of C pentatonic (starting on G below middle C).

**MOVEMENT | Patriotic Medley**

- Tell students they will move in groups to patriotic repertoire, using locomotor skills that take them from place to place.

**"Patriotic Medley"**

**Formation:** Circle; students have red, white, and/or blue scarves, ribbons, or paper streamers in one or both hands.

**A Section:** March counterclockwise (8 beats); stand and shake streamers low 4 beats, high 4 beats (8 beats). March clockwise (8 beats); stand and shake streamers going low to high (8 beats). Repeat A Section. Rest 4 beats for transition.

**B Section:** Sashay counterclockwise (8 beats); bounce with hands on knees (8 beats). Reverse (16 beats); 3 steps into center as streamers shake at different levels; freeze on beat 4 and repeat; reverse back to circle (16 beats). Repeat first 16 beats of B.

**C Section:** Face counterclockwise and sway left and right (into circle, streamers high and out, streamers low) with slow steps (16 beats). Reverse direction (16 beats). Face center and sway in (streamers up) and out (streamers low); repeat (8 beats total). For ending, walk into center shaking streamers low (8 beats). Raise hands slowly, shaking streamers (8 beats).

**ARRANGE | Patriotic Songs**

- Invite students to suggest additional patriotic songs that could be added to this medley and how they could be incorporated.

**WRAP UP**

- Ask students to think of different ways in which Americans show respect when singing patriotic songs. (standing, right hand over heart, hats off, singing respectfully)

**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.

**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.

**Objective:**

- Effective Dribbling and Passing Skills with Hands

**Lesson / Instruction**



(such as rhythms, melodies, and accompaniment patterns) within specific related tonalities, meters, and simple chord changes.

**MU:Pr4.2.5a** Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, form, and harmony) in music selected for performance.

**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:Pr5.1.5a** Apply teacher-provided and established criteria and feedback to evaluate the accuracy and expressiveness of ensemble and personal performances.

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

**MU:Re7.1.5a** Demonstrate and explain, citing evidence, how selected music connects to and is influenced by specific interests, experiences,

- *To provide additional experiences with key and range, change the key in the interactive song to allow hearing and singing with the recording in the keys of F and B flat.*

**GRAPHIC ORGANIZER | Venn Diagram—2 SLIDE**

- Look at the notation for "Amazing Grace" and "In That Great Git'n Up Mornin'." Compare the ranges of the two songs.
- Invite students to form groups based on their range and key preference, and sing "Amazing Grace" for each other using their best key
- Have students complete **Resource Master 1-7, p. 8 and 9. (The Answer Key is on p. 197)**

**MUSIC SKILLS | Listen. Hand Signs. MIDI.**

**Recorder PITCH SOUNDS AND SYMBOLS SLIDE**

Have students:

- Sing "Amazing Grace," then stop singing on your (visible or audible) signal while continuing to sing the song in their heads, then sing out loud again on the next signal. This will help them develop their inner hearing of melody. Provide an audible beat on woodblock or drum as they practice this
- Have students use hand signs as they sing "Amazing Grace" with **pitch syllables**.
  - Ask students to practice using the **slide PITCH SOUNDS AND SYMBOLS**
  - Ask students to use the Settings button to choose Scale = so pentatonic and Pitch for do = G.
  - Ask students to click the letter names or pitch syllable names below the staff in random order and have them echo-sing the pitches while making the hand signs.

- Have the class choose at least one way of showing respect and sing the medley again, paying attention to good posture and breath support.

**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

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

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

**Dribbling and Passing Unit (Feet)**

**Standards**

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

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

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

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

**2.PE.12** Accept specific corrective



purposes, or contexts.

**MU:Re9.1.5a** Evaluate musical works and performances, applying established criteria, and explain appropriateness to the context, citing evidence from the elements of music.

**Objectives:**

- Read and sing patterns in C and G pentatonic using pitch syllables and pitch letter names.
- Practice Recorders/Get ready for Winter Concert

**Lesson / Instruction**

Motivate  
EXPLORE: Experience vocal ranges

**INTRODUCTION**

**CONCEPT OVERVIEW | S1U1L4: Pentatonic in Two Keys**

- Give students an overview of the lesson using this slide

**SONG | Reach**

- Ask volunteers to sing a few measures from "Reach," choosing their own starting pitch
  - Use the controls in the interactive song to offer three different starting pitches, or allow students to choose any pitch they want to try.
- Point out that each person sings some pitches better than others.

Develop  
LABEL: Determine the range of a song.

**DESCRIBE | Range and Key**

- Ask:**
- Have you ever noticed that a certain song was better for your voice than another?
  - If a song is too high or too low for your voice, it is harder to sing?

**ACTIVITY | S1U1L4: Two Keys SLIDE**

Read about key

**Materials / Resources / Technology**

**Classroom Materials:**

- **Instruments:** resonator bells, Orff instruments, finger cymbals
- Resource Master 1•7 (Song Ranges)
- Resource Master 1•8 (Mid-Unit Review)
- Spotlight on MIDI Project 2 (Amazing Grace)

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

**VOLLEYBALL UNIT**

**Standards**

**5.PE.15** Accept other's ideas, cultural diversity, and body types by engaging in 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.19** Analyze the social benefits gained from participating in physical activity.

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

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

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

**5.PE.4** Combine spatial concepts with locomotor and nonlocomotor movements for small

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.

**Objective:**

- Effective Dribbling and Passing Skills with Hands

**Lesson / Instruction**

**Procedures: (10 min)**

- 3 Laps
- Drinks
- Bathroom

**Warm-up (5 min)**

- Alphabet Walk (Card 11) **NEED ALPHABET LETTERS**

**Go Fitness/ Cardiovascular Activity (12 min)**

- Alphabet Walk (Card 11)

**Go Activity (15 min)**

- **Dribbling and Passing**
  - Kick for Accuracy (Card 207)
  - Run the course with a partner passing back and forth

**Cool-down (5 min)**

- Simon Says (Card 5)

**Materials / Resources / Technology**

- Soccer Ball



- **Explain** the relationship of a series of pitches to a tonal center is the key
- If the distance from the lowest to the highest pitch of a song is its range can you:
  - **Identify** the lowest and highest pitches in "In That Great Git'n Up Mornin'" to discover the range
  - **Ask** them to look at the notation on **Song Anthology p. 131** to determine the range. (C to C' an octave)

**iSONG | In That Great Git'n Up Mornin (Unison)**

**Evaluate**

- **Have students sing** "In That Great Git'n Up Mornin'" in the key of G pentatonic. (Begin on D, then C, then B flat) **Ask students** how it felt to sing in each key and which felt better to them.
- **Explain** that some keys suit the range of your voice better than others. Everyone's voice is different, so your most comfortable key may not be the same as your neighbor's

**Materials / Resources / Technology**

**Classroom Materials:**

- **Instruments:** resonator bells, Orff instruments, finger cymbals
- Resource Master 1•7 (Song Ranges)
- Resource Master 1•8 (Mid-Unit Review)
- Spotlight on MIDI Project 2 (Amazing Grace)

Break 2:30pm - 2:45pm

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

**Section 1:Unit 4, Lesson 1: Learning to Play (continued)**

**Standards**

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

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.

**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

**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.
- Practice sports, manipulative, and locomotor skills
- Develop physical fitness through non-elimination games

**Lesson / Instruction**

**Procedures: (10 min)**

- Bathroom
- Drinks
- 3 Laps

**(5 min) Warm Up**

1. Fast Walk (Card 4)

**(10 min) Go Fitness:**

**Cardiovascular**

**Activities: Aerobic**

**Games Materials: 1**



**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 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,

plastic hoop, 4 bean bags per 4-5 students  
1. Barker's Hoopla (Card 59)

**(25 min) Go Activity:**

**Volleyball: CATCH Challenge 1**

**Materials:** 1 Volleyball per 3-5 students/hoops, net

1. Circle Keep-It Up (card 589)
2. Hoop Serve (Card 590)

**(5 min) Cool-down**

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

**Materials / Resources / Technology**

- Music
- Polyspots
- Hula Hoops
- Frisbees

Break 2:30pm - 2:45pm

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

**Section 1: Unit 4, Lesson 1: Learning to Play (continued)**

**Standards**

**MU:Cn10.0** Connect 10 - Synthesize and relate knowledge and



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 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.

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 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



**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 instruments families

**Lesson / Instruction**

**SING | Mama Don't 'Low**

- **Listen** to "Mama Don't 'Low." **Slide 14:** **iSONG | Mama Don't 'Low**
- **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, Lesson 1** 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**

**DOCUMENT: Slide 17 / Spotlight on MIDI Project 8 page 21**

- Use **Spotlight on MIDI Project 8 Document**

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 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



to work with tone colors, the pentatonic scale, and create keyboard accompaniments

**REACHING ALL LEARNERS | English**

**Language Learners**

- **Ask students** to read the title of the song "Mama Don't 'Low."
- **Explain** that this is an American folk song that uses non-standard English.
- **Explain that the title in standard English would be "Mama Doesn't Allow" or "Mother Does Not Allow."**
- **Discuss** other words used in the song, such as pickin' and harmonizin' that have a dropped letter.
- **Have students** pair up to write the non-standard English words alongside the standard spelling of the words
- **Have students** sing the song lyrics with standard spelling.

**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 and**

**DOCUMENT: Song**

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

**Analyze**

- **Have students find** repetition (such as words, pitch, rhythm, chords) in the song to help them memorize "Mama Don't 'Low."
- **Use the Graphic Organizer** to organize the chords in the 16 measure accompaniment.
- **Place the chord** for each measure in one box to fill 16 boxes/ measures.

**VIRTUAL FRETTED**

**INSTRUMENTS | Strings**

**(Bass, Guitar, Banjo,**

**Ukulele) Slide 20 / Use**

Song Anthology p. 180 /

**Students need**

**computers**

**Guitar**

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 instruments families

**Lesson / Instruction**

**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



- **Have some students** play the chords G, C, and D on the first beat of each measure to accompany "Mama Don't 'Low."
  - **Maybe have** the guitar players play all the chords **or** to assign one chord to each student to play.
- **Have students demonstrate** characteristic guitar timbre alone or in a group.
- **Evaluate** their tone. They may use real or Virtual Guitar/ Virtual Banjo (chord) or Virtual Electric Bass (root or root/fifth)
- **Select an instrument and play** the chords G, C, and D on the first beat of each measure to accompany "Mama Don't 'Low."

[Apply and Close](#)

**REACHING ALL LEARNERS | English Language Learners**

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

**Review Rhythms:** Before beginning the APPLY AND CLOSE section, review the the triplet and dotted eighth and sixteenth patterns in two-four meter.

1. **Point to** the appropriate notes while explaining the following:
  - A quarter note in two-four meter is one beat long.
  - A note divided into three parts in two-four meter creates a triplet.
  - A quarter note is as long as a triplet of three eighth notes.
  - A dot after a note makes the note longer by half its value.
  - A dotted eighth and sixteenth note in two-four meter is a long-short pattern within one quarter note.
2. **Write on the board** the notes in the first two measures of the first rhythm pattern, placing the notes in the second measure below those of the first and aligning the beats so students can see the relationship.

"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**



**GOAL: Play unpitched percussion instruments.**

**PLAY | Playalong for Brandenburg Concerto**

1. **Have students read** about the rhythms in the Brandenburg Concerto **SLIDE: ACTIVITY | S1U4L1: Rhythms in Brandenburg Concerto No. 5**
2. **Have student do Playalong SLIDE: PLAYALONG | S1U4L1: Brandenburg Concerto No. 5**
  - **Have students:**
    - **Read** the Playalong rhythms
    - **Play** rhythms on assigned parts of the body without the listening
3. **Have students read** Playing Checklist, then transfer rhythms to unpitched percussion instruments **SLIDE: ACTIVITY | S1U4L1: Playing Checklist**
  - **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

**SLIDE: LOCATOR MAP |**

**Germany Slide:**

**LOCATOR MAP |**

**Germany**

- **Find** Germany on the map. **Bach came from Germany.**

**SLIDE: ACTIVITY |**

**S1U4L1: The Gigue**

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

**SLIDE: MEET THE**

**MUSICIAN | S1U4L1:**

**Johann Sebastian Bach**

- **Learn** about Bach

**SLIDE: LISTENING |**

**Brandenburg Concerto**

**No. 5, Third Movement**

- **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:



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

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

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

**SLIDE: PLAYALONG | S1U4L1: Brandenburg Concerto No. 5**

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

**SLIDE: THINK! | S1U4L1: Instrument from Different Families**

- **Have students** answer the Think! question
- **Ask** them how the instruments they choose will contribute to their song's sound.

**MUSIC SKILLS |**

**Conduct, Tone Color, Notation** **SLIDE:**

**ACTIVITY | Conducting Patterns**

- **Ask students** to conduct the Brandenburg Concerto in time
- **Have them** contrast the pattern to conducting in and time.

**SLIDE: VIDEO: PLAY**

**FLUTE TODAY | Intro**

**Tone Color**

- **Play video for more** Information about the flute
  - The first part "Intro" is this video
- **Play audio** recordings for more practice with tone color:
  - *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

**Notation**

- **Show students** or have students find various kinds of notation.
- **Have them describe** the notation of music of

- *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)



diverse periods, styles, or cultures.

- Examples: Bach's manuscript found on the Listening slide, illuminated manuscript with 4-line staff, handwritten 5-line staff, computer generated, iconic representation, solfège, tablature, shaped notes, Braille, Jazz font.

### **HISTORY AND CULTURE**

#### **Johann Sebastian**

##### **BacReah**

##### **Read:**

German composer Johann Sebastian Bach (1685–1750) was born into a family that had produced musicians for many generations. In fact, almost every town in Bach's province had a family member as a town musician, church organist, or choirmaster. An excellent organist himself, Bach wrote much of his finest music for organ and clavier. (Clavier means keyboard.) A gigue is a lively dance in 2/4 or 6/8 similar to an Irish jig dance.

##### **VIDEO: BACH'S FIGHT FOR FREEDOM | S01**

##### **Titles**

- **Show the video**  
Bach's Fight for Freedom found in the Resources tab. There are 19 parts. The first part "Opening" is here

##### **LINK | Mathematics**

##### **DOCUMENT:**

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

##### **Tempered Tuning**

- **Explain:** Most keyboard instruments use tempered tuning, which makes all scales sound in tune.
- **Have students** explore the math behind tempered tuning by completing Resource Master 4•5 p. 60. *The Answer Key is on p. 196.*
- **Relate this** to acoustics and frequencies as properties of sound.



**PROGRESS**

**CHECKPOINT**

**Informal Assessment**

- **Distribute cards** to students with the words woodwind, string, brass, percussion, and electronic written on them. Make sure each student has a card.
- **Have students identify** categories of sound by raising cards with the correct instrument family as you say the names or show pictures of different instruments and sounds.

**WRAP UP**

**Have students:**

- **List** the different categories that instruments fall into, based on how their sound is produced.
- **Sing** "Mama Don't 'Low" accompanied by guitars or other chordal instruments.
  - **Use SLIDE:**  
VIRTUAL  
FRETTED  
INSTRUMENTS |  
Strings (Bass,  
Guitar, Banjo,  
Ukulele) and **Song  
Anthology p.180**
- **Describe** what they did to improve their playing and how they would evaluate themselves.

**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)