



Monday 09/25/2023	Tuesday 09/26/2023	Wednesday 09/27/2023	Thursday 09/28/2023	Friday 09/29/2023
<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>	<b>Band/Choir - 7 &amp; 8 (Brass/Other) 8:35am - 9:30am</b>	<b>Band/Choir - 7 &amp; 8 (Woodwinds) 8:35am - 9:30am</b>	<b>Band/Choir - 7 &amp; 8 (Brass/Other) 8:35am - 9:30am</b>	<b>Band/Choir - 7 &amp; 8 (Woodwinds) 8:35am - 9:30am</b>
<b>Lesson 7: Form and Timbre</b>	<b>Grade 6: Section 2: Unit 1: Lesson 1: Basic Pitches and Rhythms (Review of Basic Theory)</b>	<b>Grade 6: Section 2: Unit 1: Lesson 1: Basic Pitches and Rhythms (Review of Basic Theory)</b>	<b>Grade 6: Section 2: Unit 1: Lesson 2: Practice with Pitches and Rhythms</b>	<b>Grade 6: Section 2: Unit 1: Lesson 2: Practice with Pitches and Rhythms</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: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>	<p><b>MU:Pr4.2.7b</b> When analyzing selected music, read and identify by name or function standard symbols for rhythm, pitch articulation, dynamics, tempo, and form.</p> <p><b>MU:Pr5.1.7a</b> 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.</p> <p><b>MU:Re7.2.7b</b> Identify and compare the context of music from a variety of genres, cultures, and historical periods.</p>	<p><b>MU:Pr4.2.7b</b> When analyzing selected music, read and identify by name or function standard symbols for rhythm, pitch articulation, dynamics, tempo, and form.</p> <p><b>MU:Pr5.1.7a</b> 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.</p> <p><b>MU:Re7.2.7b</b> Identify and compare the context of music from a variety of genres, cultures, and historical periods.</p>	<p><b>MU:Cr1.1.7a</b> Generate rhythmic, melodic, and harmonic phrases and variations over harmonic accompaniments within AB, ABA, or theme and variation forms that convey expressive intent.</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:Cr2.1.7b</b> Use standard and/or iconic notation and/or audio/ video recording to document personal simple rhythmic phrases, melodic phrases, and harmonic sequences.</p> <p><b>MU:Pr4.2.7b</b> When analyzing selected music, read and identify by name or function standard</p>	<p><b>MU:Cr1.1.7a</b> Generate rhythmic, melodic, and harmonic phrases and variations over harmonic accompaniments within AB, ABA, or theme and variation forms that convey expressive intent.</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:Cr2.1.7b</b> Use standard and/or iconic notation and/or audio/ video recording to document personal simple rhythmic phrases, melodic phrases, and harmonic sequences.</p> <p><b>MU:Pr4.2.7b</b> When analyzing selected music, read and identify by name or function standard</p>
<b>Objectives:</b>	<b>Objectives:</b>	<b>Objectives:</b>		
<ul style="list-style-type: none"> <li>Read a song with do, re, mi, and basic rhythms</li> <li>Piano and Guitar play with song "Good News"</li> </ul>	<ul style="list-style-type: none"> <li>Read a song with do, re, mi, and basic rhythms</li> <li>Piano and Guitar play with song "Good News"</li> </ul>	<ul style="list-style-type: none"> <li>Read a song with do, re, mi, and basic rhythms</li> <li>Piano and Guitar play with song "Good News"</li> </ul>		
<b>Lesson / Instruction</b>	<b>Lesson / Instruction</b>	<b>Lesson / Instruction</b>		
<b>READ   Good News</b>	<b>READ   Good News</b>	<b>READ   Good News</b>		
Give students an overview of the lesson.	Give students an overview of the lesson.	Give students an overview of the lesson.		



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.

**MU:Cr2.1.7a** 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.

**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

**CONCEPT OVERVIEW | S2U1L1: Basic Pitches and Rhythms**

**ACTIVITY | S2U1L1: Read Rhythms in Meter in 4**

- Review various rhythms. Find them in the song
- Have students identify the meter and review its meaning. ( ; 4 beats per measure, quarter note gets one beat)
- Have students work in groups, with one group saying and clapping the words in rhythm and the other group patting the beat; switch and repeat.
- Find the meter signature in "Good News" and give its meaning. Read the rhythms in this spiritual.

**PITCH SOUNDS AND SYMBOLS**

- Find lines in "Good News" with the same melody. (1 and 3)
- Read the pitches and rhythms in this spiritual.
- Observe the accents to make your singing expressive. Sing "Good News."

**Have students:**

- Listen to and sing "Good News" with the recording.

**MUSIC SKILLS | Analyze Circle of Fifths**

**Have students:**

- Investigate the Circle of Fifths to find the key of "Good News."
- Have them find the key signature of "Good News" in the blue circle and click on it. This will highlight a wedge with information related to the key signature.
  - The green circle tells the number of sharps or flats.
  - The yellow circle tells the major key.
  - The red circle tells the minor key.
- Have students look at the pitches in the song and determine if the song is G major or E minor.
- Point out that as you go clockwise around the circle, each key is a fifth away from the last one.

**VIRTUAL WIND INSTRUMENTS |**

**Woodwinds (Recorder).**

**CONCEPT OVERVIEW | S2U1L1: Basic Pitches and Rhythms**

**ACTIVITY | S2U1L1: Read Rhythms in Meter in 4**

- Review various rhythms. Find them in the song
- Have students identify the meter and review its meaning. ( ; 4 beats per measure, quarter note gets one beat)
- Have students work in groups, with one group saying and clapping the words in rhythm and the other group patting the beat; switch and repeat.
- Find the meter signature in "Good News" and give its meaning. Read the rhythms in this spiritual.

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- Find lines in "Good News" with the same melody. (1 and 3)
- Read the pitches and rhythms in this spiritual.
- Observe the accents to make your singing expressive. Sing "Good News."

**Have students:**

- Listen to and sing "Good News" with the recording.

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  - The red circle tells the minor key.
- Have students look at the pitches in the song and determine if the song is G major or E minor.
- Point out that as you go clockwise around the circle, each key is a fifth away from the last one.

**VIRTUAL WIND INSTRUMENTS |**

**Woodwinds (Recorder).**

symbols for rhythm, pitch articulation, dynamics, tempo, and form.

**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.

**Objectives:**

- Read a song with basic pitches, rhythms, and slurs

**Lesson / Instruction**

**CONCEPT OVERVIEW | S2U1L2: Basic Pitches and Rhythms**

- Give students and overview of the lesson.

**Have students:**

- Read an African American spiritual.
- Identify the meter and find the half notes in the refrain using Song Anthology p. 246. ( ; mm. 1, 3, 5, 8)
- Read about the order of the song in the student text in the Song Anthology, and identify the basic form. (Refrain to first ending; verse; refrain to second ending; verse; refrain to third ending. ABABA or ABA form)
- Read the words of the song in rhythm.
- Look at Song Anthology page 246.
  - This spiritual has a first, second, and third ending.
  - The D.C. al Fine directs you to the beginning of the song and to the third ending, marked Fine.
  - Identify the form with letter names. Read the words in rhythm.

**Have students:**

- Find the slurs in the song (mm. 2, 4, 6 of verse; mm. 2, 4, 6 of refrain) and review

symbols for rhythm, pitch articulation, dynamics, tempo, and form.

**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.

**Objectives:**

- Read a song with basic pitches, rhythms, and slurs

**Lesson / Instruction**

**CONCEPT OVERVIEW | S2U1L2: Basic Pitches and Rhythms**

- Give students and overview of the lesson.

**Have students:**

- Read an African American spiritual.
- Identify the meter and find the half notes in the refrain using Song Anthology p. 246. ( ; mm. 1, 3, 5, 8)
- Read about the order of the song in the student text in the Song Anthology, and identify the basic form. (Refrain to first ending; verse; refrain to second ending; verse; refrain to third ending. ABABA or ABA form)
- Read the words of the song in rhythm.
- Look at Song Anthology page 246.
  - This spiritual has a first, second, and third ending.
  - The D.C. al Fine directs you to the beginning of the song and to the third ending, marked Fine.
  - Identify the form with letter names. Read the words in rhythm.

**Have students:**

- Find the slurs in the song (mm. 2, 4, 6 of verse; mm. 2, 4, 6 of refrain) and review



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

**Flute, Oboe, Clarinet, and Bassoon)**

- Have students use the Virtual Wind Instruments/Recorder to play recorder sounds on a keyboard.
- Play "Good News" on the keyboard with the recorder sounds.
- Have students play a guitar accompaniment to "Good News" in the key of C. (C and easy G chord)

**GUITAR | Grades 6-8**

- Play an accompaniment to "Good News" on guitar in the key of C. It only uses two chords, C and G. Use Guitar G•2 page 5.
- Have students use Guitar G•10 p. 29 for a guitar strum pattern for the C and G chord accompaniment.
- Add a strum pattern to your accompaniment using Guitar G•10 page 29.
- If the class is sharing guitars, have some students work with C and G chords on Virtual Guitars while they are waiting their turn. They can click on the chord symbol to get a strum.

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

**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

**Flute, Oboe, Clarinet, and Bassoon)**

- Have students use the Virtual Wind Instruments to play sounds
- Play "Good News" on the keyboard with the recorder sounds.
- Have students play a **Clarinet?** accompaniment to "Good News" in the key of C.

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

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

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

**Section 1: Spotlight on Concepts | Unit 1: Music Moves Me | Lesson 1: Move to the Beat**

**Standards**

- MU:Cr3.2** Present - Share creative musical work that conveys intent, demonstrates craftsmanship, and exhibits originality.
- MU:Pr4.1.Ka** With guidance, demonstrate and state personal interest in varied musical selections.
- MU:Pr4.2.Ka** With guidance, explore and demonstrate awareness of music contrasts (such as high/low, loud/soft, same/different) in a variety of music selected for performance.
- MU:Re7.1.Ka** With guidance, list personal interests and experiences and demonstrate why they prefer some

their meaning. (Slurs show where a word or syllable is sung on more than one pitch.)

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

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

**PE - 1 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.
- 2.3c** Calm with assistance.

their meaning. (Slurs show where a word or syllable is sung on more than one pitch.)

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

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

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

**Section 1: Unit 1: Lesson 1: Steady Beat, No Steady Beat**

**Standards**

- MU:Cn11.0.1a** Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
- MU:Cr1.1.1a** With limited guidance, create musical ideas (such as answering a musical question) for a specific purpose.
- MU:Cr1.1.1b** With limited guidance, generate musical ideas in multiple tonalities (such as major and minor) and meters (such as duple and triple).
- MU:Cn11.0** Connect 11 - Relate musical ideas and works with varied context to deepen understanding.
- 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.



interpretations of the elements of music and expressive qualities (such as dynamics, tempo, timbre, 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

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.

**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.

music selections over others.

**MU:Re9.1.Ka** With guidance, apply personal and expressive preferences in the evaluation of music.

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

**MU:Cr1.1.Kb** With guidance, generate musical ideas (such as movements or motives).

**MU:Cr2.1.Ka** With guidance, organize personal musical ideas using iconic notation and/or recording technology.

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

**8** Understanding relationships between music, the other arts, and disciplines outside the arts.

**MU:Cn11.0.Ka** Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

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

**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 a 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:**
- Traveling
  - Fleeing, Dodging, Turning, Twisting, Stretching
  - Dribbling, Kicking, Passing and Trapping

**Lesson / Instruction**

- Procedures: (10 min)**
- 3 Laps
  - Drinks
  - Bathroom
- Warm-up (5 min)**

**MU:Re8.1.1a** With limited guidance, demonstrate and identify expressive qualities (such as dynamics and tempo) that reflect creators'/performers' expressive intent.

**Objectives:**

- Perform sounds and movements to show the difference between steady beat and no steady beat.

**Lesson / Instruction**

Motivate

**INTRODUCTION**

**SLIDE: CONCEPT OVERVIEW |**

**S1U1L1:Steady Beat, No Steady Beat**

- Give children an overview of the lesson using this slide

**EXPLORE: Describe sounds as steady or not steady.**

**DESCRIBE | Everyday Sounds**

- Invite children to tell about sounds they hear every day. (people talking, cars honking, clocks ticking, birds singing)
- Ask them to describe how some sounds are steady and some are not. (Clocks are steady; birds singing are not.)

**MOVE | Gilly, Gilly, Gilly Good Morning**

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

- Have children listen to "Gilly, Gilly, Gilly Good Morning," keeping the steady beat by:
  - **Patting** during section A and
  - **Tapping feet** during section B. (Click the audio for the song in the Overview above or use the iSong.)
- Use the front, back, or split view videos for movement to "Gilly, Gilly, Gilly Good Morning."
  - **Show Video: SOM G1 | JJ Choreography Gilly**



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**

**Show class MIDI video (e-mail)**

**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

**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:**

- Traveling
- Fleeing, Dodging, Turning, Twisting, Stretching
- Dribbling, Kicking, Passing and Trapping

**Lesson / Instruction**

**Procedures: (10 min)**

- 3 Laps
- Drinks
- Bathroom

**Warm-up (5 min)**

- Sticky Popcorn (Card 15)

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

- Find the Treasure (Card 100)  
**Need:** Bean or small item

**Go Activity (15 min) - Dribbling and Passing (feet)**

- Triangle Pass (Card 209) **Need: (per 3-5 students)** 1 ball, 4 cones, 3 bean bags
- **Cool-down (5 min)**  
• Sticky Popcorn (Card 15)

**Materials / Resources / Technology**

- Cones
- Hula Hoops
- Soccer Ball

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

**VOLLEYBALL UNIT**

**Standards**

**4.PE.4** Understand the concept of open spaces to activities such as combination

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

**1** Singing, alone and with others, a varied repertoire of music.

**2** Performing on instruments, alone and with others, a varied repertoire of music.

**3** Improvising melodies, variations, and accompaniments.

**6** Listening to, analyzing, and describing music.

**7** Evaluating music and music performances.

**Objectives:**

- Move to show the beat of a song.

**Lesson / Instruction**

**Motivate**

**INTRODUCTION: SLIDE: CONCEPT OVERVIEW | S1U1L1: Move to the Beat**

- Give children an overview of the lesson using this slide.

**iSONG | All Work Together**

- Ask children to mirror you as you pat eight steady beats, then stop.
- Repeat several times.
- Have children listen to "All Work Together," mirroring you in patting to the beat. (Avoid mentioning the word beat.)

**TEACHER TO TEACHER | Minimizing Verbal Instruction**

The younger the child, the less verbal instruction should be used. With

- Walking Talking Spelling Bees (Card 14)

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

- Octopus Tag (Card 98)

**Go Activity (15 min) - Dribbling and Passing (feet)**

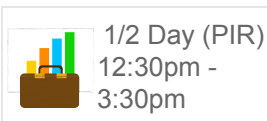
- Frozen Dribble (Card 213)

**Cool-down (5 min)**

- Partner High-5 Together (Card 12)

**Materials / Resources / Technology**

- Cones
- Hula Hoops
- Soccer Ball



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

**Section 1:Unit 1: Opener: Music for the Fun of It!**

**Standards**

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

**MU:Re7.1.3a** Demonstrate and describe how selected music connects to and is influenced by specific interests, experiences, or purposes.

**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).

Good Morning Front

- **Show Video: SOM G1 | JJ Choreography Gilly Good Morning Back**
- **Show Video: SOM G1 | JJ Choreography Gilly Good Morning Split Screen**

**Develop**

**EXPLORE: Pat/clap steady beat with a speech piece.**

**MOVE | Hey Children. Who's in Town?**

**SLIDE: iSONG | Hey, Children, Who's in Town?**

- **Have children** listen to "Hey, Children, Who's in Town?" and echo each phrase in the speech piece, patting with the strong beats and clapping with the weak beats.

**SLIDE: LISTENING | Hey, Children, Who's in Town?**

- **Invite children** to say and pat-clap the whole piece, then echo four children's names before repeating.

**REACHING ALL**

**LEARNERS | English Language Learners**

**ELL Adaptation**

- **Gestures to Help Explain Meaning of Words in a Chant** Before children listen to "Hey, Children, Who's in Town?" recite each line and demonstrate a gesture for each that will help convey its meaning. Then proceed with the lesson as written.

**ELL Intervention**

**Strategies**

- **Early Production and Speech Emergence** Have children come up with a one-word label for each gesture used to convey the meaning of the lines.
- **Intermediate and Advanced Fluency** Invite children to discuss which gestures used in the chant are their favorites.

**LABEL: Identify steady sounds as beat.**

**LISTEN / PAT | Steady Beat with Miss Mary Mack**

**Mack SLIDE: iSONG | Miss Mary Mack**

- **Invite children** to listen to "Miss Mary Mack" and pat with the beat,



unfinished or finished

**Sequence** is the repetition of a melodic idea or *phrase* at a higher or lower pitch level. *Phrases* can be combined to create longer segments called sections.

- Strophic form** is a **one-part** form that uses a repetition of the music for each new verse.
- Binary form** is a **two-part** form, also known as **AB** form
  - Verses-Refrain** form is an **AB** form
    - Refrain** or Chorus: (of melody and text) is repeated at intervals in a song, *often followed by each verse*
    - Verse**: Section of song, *often followed by a refrain/chorus*
- Ternary form** is a **three-part form**, such as **ABA**
  - Song form** is ternary form with **ABA** sections
- Rondo** is a composition consisting of a **recurring theme alternating** with contrasting sections such as **ABACA**
- Composed** is a form that has **different music for each verse**
- Canon** is a form where **parts enter at different times**, but have the same melody throughout
  - Round** is a form of canon
- Imitation** - exact repetition or resemblance between parts
  - Echo song** is an example of imitation between voices
  - Call and response** is a form with a question-and-answer pattern in which a group responds to a leader
    - Sometimes the **response** is a phrase that is the same throughout
  - Antiphonal** (sung by two groups) also occurs in a call-and-response manner in music
- Other segments** at the beginning or end or connecting sections:
  - Introduction** occurs before

skills, small-sided practice tasks, gymnastics, and dance environments.

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

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

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

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

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

kindergartners, keep phrases short and concise. This frees them to focus their listening on the music instead of lengthy verbal instructions.

- Avoid explaining beforehand what they will learn; instead, allow them to first learn by doing, then tell or demonstrate what they learned.
- Allow labeling to come later.

**REACHING ALL LEARNERS | Gifted and Talented**

- Invite children to find ways to move with the beat, such as nodding their heads, shrugging shoulders, wiggling hips, bouncing on toes, shifting weight from side to side, bending and straightening, twisting, tapping a partner on the shoulder, or moving arms and legs—first one side, then the other.

**Develop**

**DESCRIBE | Early in the Morning SLIDE: ACTIVITY | S1U1L1: Music Moves Me**

- Display the slide.
- Invite children to talk about their routines early in the morning.

**EXPLORE: Pat to the steady beat of a poem. LISTEN | Poem SLIDE: POETRY | S1U1L1: Singing-Time**

Have children:

- Echo you on each line of the poem "Singing-Time."
- Pat to the beat and mirror you, as you read the entire poem.
- Describe how they were moving. (Accept all reasonable answers; for example, they always did the same movement at the same speed.)

**LINKS | Mathematics SLIDE: ACTIVITY | S1U1L1: Tell Time**

**Mathematics: Tell Time**

- Using the clock face of the slide draw the clock hands to show a time in early morning that is "singing time" as described in the poem—the time children wake up.

**MU:Re9.1.3a** Evaluate musical works and performances, applying established criteria, and describe appropriateness to the context.

**Objectives:**

- Sharing music makes learning fun

**Lesson / Instruction**

**GOAL: Introduce the unit theme, Music for the Fun of It!**

**UNIT THEME | Music for the Fun of It!**

**SLIDE: UNIT 1 | S1U1L0: Music for the Fun of It!**

- Tell class** that they are starting a unit with the theme, Music for the Fun of It!
- Ask students** why they think music adds fun to different activities.
- Explain** to class that music is something people enjoy when they get together.
  - People *sing it, dance to it, share it, learn about it, and have fun with it.*

**Have students:**

- Read** about the unit theme and volunteer to describe how students in the picture are sharing through music (*bring fun to many things you do*)
- Read** and discuss with a partner each listing in Coming Attractions

**GOAL: Learn the unit theme song. "Simon Says."**

**SING | Simon Says SLIDE: iSONG | Simon Says and DOCUMENT: Piano Accompaniments p. 275**

- Point out** to students that the unit theme song is a musical way to play the game Simon Says.

**Have students:**

- Read** the lyrics as they listen to "Simon Says."
- Sing** along with the recording as you play it again.
  - Call attention** to the repeat signs

**MOVE | Simon Says**

noting when the music gets faster.

- Ask children** to describe what they were feeling in the music as they patted. (*beat, a steady feeling*)
- Tell children** that this steady feeling is called a "steady beat."

**SLIDE: ACTIVITY | S1U1L1: Steady Beat with Miss Mary Mack**

- Display the slide** and model for children how to tap each black beat bar with the steady beat while listening
- Ask volunteers** to take turns tapping the bars with the beat.

**SING | Miss Mary Mack DOCUMENT: SONG ANTHOLOGY | Grade 1 pg. 129**

- Have children** echoing phrases of the song until they know it.
- Tap** the beat bars with the steady beat as children sing and pat knees with the beat.

**HISTORY AND CULTURE | Street Games**

**Read:**

A traditional street game, "Miss Mary Mack" is played with a jump rope or pattern of hand claps. Street games are more than games; they are also a form of social interaction, a chance for children to get together and create their own fun. "Miss Mary Mack," as with most street games, involves cooperating with others. Children have to work together to decide on the rules, figure out how to sing the chant, form strategies, and so on.

**LINKS | Physical Education**

**Jump Rope** "Miss Mary Mack" is often played as a jump-rope game. To play, two children hold the ends of the rope while one or more children jump over the middle as everyone sings "Miss Mary Mack." The rope turners should be far enough apart so that the rope goes over the jumper's head but just barely touches the ground as it goes under the feet of the jumper(s).



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

- 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)
- 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)
- Jazz** often uses a **twelve-bar blues** or **16-bar blues form** with a set progression of chords
  - Jazz also may use an **AABA form**.
  - 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) :

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

**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.
- 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**

- Stretch-er-cise (Card 281)

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

**Activities: Aerobic Games**

- Veins and Arteries (Card 30)

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

**Materials:** 1 Volleyball and hoop per pair

- Hoop Serve (Card 590)
- Practice volleyball game with net

**(5 min) Cool-down**

- Stretching

**Materials / Resources / Technology**

- 12" Fabric or Rope to hang on to between partners
- Hula Hoops
- Score Sheets
- Fitness Flash Cards (88, 89, 95, 103)

- Then say the time for children and have them repeat it.
- Repeat the activity with other times, such as "music class" time, lunchtime, and reading time.

**MOVEMENT | Mirroring and Positive Reinforcement**

- Without verbal directions beyond "Let me see your eyes, please," act out the above poem as you read it.
- Most kindergartners will imitate you without further instruction.
- Compliment them on their ability to match your actions.
- Eventually, all the children will get the idea and join in mirroring you.

Positive reinforcement works best with kindergartners. Children respond well to praise, and it is important to foster their love for music in a positive environment. Avoid criticizing them. Additionally, avoid praising them when their performance is substandard. Compliment them with specific and honest praise for what they do well after each activity.

**LABEL: Identify steady beat.**

**IDENTIFY | Steady Beat**  
Tell children that the way they were moving is called moving to the steady beat.

**PRACTICE: Choose and perform new movements to the beat.**

**MOVE | All Work Together SLIDE: All Work Together (Stereo Mix)**

- Invite children to think of other ways to move in place to the steady beat (for example: swinging, swaying, or any other gross non-locomotor movement).
- Have them move to "All Work Together," singing along as they are able.
- Repeat the activity and assess whether children can perform gross non-locomotor

**When students have learned the song, invite them to respond to the lyrics by moving. Have students:**

- Find the actions in the lyrics of the song and move to the words while singing the song.:
  - put hands in the air;
  - shake them;
  - put hands on hips;
  - let backbone slip (wiggle entire body);
  - put hands on head;
  - hands at sides;
  - shake hands to the left,
  - then to the right.

**MOVEMENT | Patterned Movement**

- Use **DOCUMENT: Piano Accompaniments p. 275** for choreography

**HISTORY AND CULTURE | Royal Pair**

**Read:**

**Royal Pair: Games We Play** This playful dance by the Kathy Dunn Hamrick Dance Company (2001) was performed to original, live music. It included a video introduction that showed how choreographers glean movement material from ordinary life experiences. The choreography explored abstract versions of popular children's games such as: Simon Says, leapfrog, hopscotch, freeze tag, and musical chairs, with transitions of running, skipping, and rhythmic hopping and stamping.

**GOAL: Introduce a game to learn names, Concentration.**

**LINK | Language Arts**

**SLIDE: POETRY | S1U1L0: Concentration**

- Have students follow along** as you read the words to "Concentration."
- Establish** a four-beat rhythm pattern using the following motions: pat-clap-snap-snap.
- Read** the words during the "snap-snap" part of

**Apply and Close**  
**PRACTICE: Pat and clap with the beat.**

**ANALYZE | Steady Beat and No Steady Beat**  
**SLIDE: POETRY | S1U1L1: Ears, Far and Near**

- Tell children** that they will listen to the poem "Ears, Far and Near" to hear about things that have a steady beat and no steady beat.
- Have them pat** with the beat as you read them the poem.

**R-Controlled Vowels**

- Then ask children** to clap a steady, four-beat rhythm as you read each of these repeated lines:
  - Walk far away (rest), and then come near (rest), / Listen for a sound, then tell me what you hear (rest).*

**IDENTIFY | Steady Beat and No Steady Beat**  
**SLIDE: ACTIVITY | S1U1L1: Steady Beat, No Steady Beat**

- Have children identify** which pictures show steady beat and which show no steady beat.
  - Steady Beat:** Jumping rope, bouncing ball, running dog has steady beat
  - No Steady Beat:** Woman sweeping, mom pushing baby in carriage, butterfly, men moving piano, girl saying "Hi"

**REACHING ALL LEARNERS | English Language Learners**  
**ELL Adaptation**

- Vocabulary:** Steady Help children read the title of Lesson 1, "Steady Beat, No Steady Beat," at the top. Help them to understand steady means "not changing," or "the same." Show children how the beat is the same and does not change. Invite children to experiment with the concept by having them play the same beat, by patting knees or using the tops of their desks as drums, for one minute.
- Vocabulary: Beat** Before beginning the



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:
    - Aerophones 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

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

Unit 1: Who We Are: Lesson 2: Music Has Patterns

**Standards**

MU:Cn11.0.PreKa D  
emonstrate understanding of relationships between

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.6** Chart participation in physical activities outside health enhancement class.

**3.PE.13** Recognize the role of rules and etiquette in physical activity with peers.

**3.PE.10** Practice personal 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.9** Recognize the importance of warm-up and cool-down activities related to vigorous physical activity.

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

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

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

movements accurately with the steady beat.

**MUSIC SKILLS | Vocal Development**

All children are able to speak and sing in both heavier and lighter registrations. However, children will model only the vocal usage they hear.

- Help them practice** using and recognizing speaking in heavier and lighter registration using nursery rhymes or songs with a narrow range. With practice, vocal range will increase, and children will be able to use the full range of their voices.
- Remind** children that good posture ("standing tall") will help them use their voices effectively. As children learn to control their voices, encourage them to treat the vocal experiments of others with respect.

**Apply and Close**

**LISTEN | Time to Sing**

**SLIDE: iSONG | Time to Sing**

- Introduce "Time to Sing" to children by playing the song.

**PRACTICE: Move to the beat.**

**MOVE | Time to Sing**

- Ask** children to first mirror you in patting, clapping, swaying, stepping in place, or any other gross non-locomotor movement to the steady beat of "Time to Sing."
- Then have children** identify the ways of moving to the beat as shown on the slide **ACTIVITY | Move to the Beat** and as mentioned in the song. ("Time to Sing" is recommended for listening only at this grade level.)

**REACHING ALL LEARNERS | English Language Learners**

**SLIDE: ACTIVITY | S1U1L1: Action Words ELL Adaptation**

**Vocabulary: Clap and Tap** Before beginning the Listen section of the lesson, introduce "Time to Sing" by having children look at slide **ACTIVITY | Action Words** and identify

the pattern. (Note: the words go in column order).

- For example:**  
[pat-clap]  
Concentration!  
[pat-clap] Do the rock.

**GAME | Concentration**

**Have students:**

- Form groups** of eight to learn one another's names (middle names?)
- Play** the game while reading "Concentration" aloud and introducing one another to the class.

**ANALYZE | Music and Games**

- Ask students** to discuss how music adds to the fun of the games Simon Says and Concentration.

**WRAP UP**

- Have students summarize** in their own words what they understand about the theme of the unit. (Music adds fun to different activities.)
- If time allows**, as a class, have students play Concentration again, saying each name in rhythm.

**PORTFOLIO | Creative Unit Project Directions:**

Resource Masters 1•2, p. 3, Worksheets: 1•3, p. 4

**Creative Unit Project Opener:**

- Tell students** that during this unit they will be creating games using speech and rhythm patterns.
- Discuss** criteria for this project: performing as an ensemble, maintaining a steady beat, matching body percussion to the rhythm of the words.
  - The games should teach** something and be fun to do
  - Have students think** of games they like to play
  - Ask them to consider** things, in addition to names, that a game could teach.

**Rubric/Self-Assessment**

**Use Resource Masters 1•13, p. 15 and 1•14, p. 16 to guide students' work on the Creative Unit Project.**

lesson, ask children to pat their legs several times along with you. Instruct them to start and stop when you do and to say "beat" for each pat. Repeat the activity and have children tap their feet along with you. Then, write the word beat on the board, and point to it as you say the word several times. Next, show the pictures from **ACTIVITY | Steady Beat, No Steady Beat** to reinforce the meaning of steady. Then, proceed with the lesson as written.

**ELL Intervention**

**Strategies**

- Preproduction** Write the word beat on the board, and ask children to point to the board every time you say the word aloud.
- Early Production and Speech Emergence** Have children write the word beat when you start and conclude the music activity.

**PERFORM | Miss Mary Mack Hand Patterns**

**SLIDE: iSONG | Miss Mary Mack**

**Have children learn** this hand pattern and perform it with each phrase of "Miss Mary Mack." (X=cross arms on chest; P=clap partner's hands)

2/4 | clap | X clap | P rest | P rest | P ||

**Try the following activity to reinforce steady beat:**

- Have children form a circle.
- Put a set of drumsticks in the center.
- Have the class clap a steady beat in time.
- Have a volunteer walk to the center of the circle and tap each drumstick to the class's clapping.
- The class will stop clapping on your signal, but the person in the center will keep tapping out a steady beat at the tempo provided by class.
- This can be done at different tempos for each student.

**Repeat the pattern for each stanza.** Once the pattern is learned, children can speed up the rhythm



music and the other arts, other disciplines, varied contexts, and daily life.

**MU:Cr1.1.PreKa** With substantial guidance, explore and experience a variety of music.

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

**Objectives:**

- Children will explore rhythmic patterns.

**Lesson / Instruction**

**INTRODUCTION**

Give children an overview of the lesson using the following slide.

**LET'S BEGIN | Patterns Everywhere**

**ACTIVITY | S1U1L2: Patterns**

Display the slide *Patterns*.

**Have children:**

- Identify** the objects pictured. (wall/floor with tiles; sea shell) Children will use vocabulary known to them
- Describe** the wall/floor pattern on the left. (tiny tiles, same shapes, four diamond shapes on top, four diamond shapes below) Children may or may not be able to count the shapes, and they may not know the word diamond
- Clap** as you tap each of eight shapes with a steady beat, moving left to right; top row, then bottom row.
- Describe** the sea shell on the right. (spiral, "circles")
- Draw** a spiral shape in the air to model the shell, circling from the inside out.

**PLAY | Rhythmic Patterns**

**ACTIVITY | S1U1L2: Playing Patterns**

Encourage children to:

**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
- Drinks
- 3 Laps

**(5 min) Warm Up**

- Stretch-er-cise (Card 281)

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

**Activities: Aerobic Games**

- Veins and Arteries (Card 30)

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

**Challenge 1**

**Materials:** 1 Volleyball and hoop per pair

- Hoop Serve (Card 590)
- Practice volleyball game with net

**(5 min) Cool-down**

- Stretching

**Materials /**

**Resources /**

**Technology**

- 12" Fabric or Rope to hang on to between partners
- Hula Hoops
- Score Sheets
- Fitness Flash Cards (88, 89, 95, 103)

the ways that the two boys are moving to the beat (clapping hands, tapping toes). Review the terms clap and tap, and ask children to perform each action while saying what they are doing (for example, "clap clap" or "tap tap"). Then, play the recording of the song for the class, and tell children to listen for the words clap and tap.

**Review Vocabulary in Song Text** When teaching "Time to Sing" in the Sing section of the lesson, use gestures and movements to promote understanding of the key words in the text such as time, sing, song, two, you, me, clap, hands, rhythm, hi, hello, let's, and know. Ask children to mirror your actions in addition to echoing the words.

**ELL Intervention Strategies**

**Preproduction** Have children use the ELL slide with action words clap or tap and have them tap the appropriate picture when you perform these movements.

**Early Production and Speech Emergence** Have children say the word clap or tap each time they hear the words or see the movements performed.

**Preproduction** Say some of the words from "Time to Sing" practiced in the lesson and have children make body movements that represent the words.

**Intermediate and Advanced Fluency** Have children make up a short sentence using a few of the words taught in the lesson. Invite volunteers to present their sentences along with gestures and/or movements.

**SING | Time to Sing**

**AUDIO:** Time to Sing

- These pages also will be the basis for students' and your evaluations of the final outcome of the project.
- Use the criteria as a checklist to indicate whether or not specific criteria are being met as work on the project progresses.
- Encourage students to add to the list of criteria to guide and monitor their work. When the project is complete, use the rubric to assess their work and performances.
- Students can use the self-assessment to evaluate their own and others' performances and to generate constructive suggestions.

**BULLETIN BOARD | Four**

**Ways to Use the Voice**

**Make a bulletin board illustrating the four ways the voice may be used.**

- Using a sheet of paper fitting the bulletin board, divide the paper into four equal boxes using a marker.
- In each box, list one of the ways the voice can be used. For example:
  - In the upper left-hand box, list *Talking*
  - In the lower left-hand box, list *Whispering*
  - List *Singing* and *Calling* in the other two boxes
  - Make pictures of a student doing *each of these things* and encourage your students to bring in pictures of themselves illustrating them using these four voices.

**SCHOOL TO HOME |**

**Letter Home**

- Send copies of the **School-to-Home Letter for Unit 1, Resource Master 1-1, p. 1**, home with students

**PROGRAM IDEAS |**

**Simon Says**

**Music for the Fun of It!**

The songs in Unit 1 remind students how music can make almost any activity more fun. For a program, students could stage a production of the game Simon Says.

to make the game more challenging.

**PROGRESS**

**CHECKPOINT**

**Informal Assessment**

Display the slide **ACTIVITY | Steady Beat, No Steady Beat** again and have children pat with the beat in response to you pointing to steady beat pictures, and make a different sound and movement when you point to pictures representing no steady beat.

**Optional Reteaching**

Choose children who are patting and moving correctly, and have them model the correct responses. Divide the class in half, and have each half do only one of the activities.

**WRAP UP**

- Ask children to describe** how they showed steady beat and no steady beat in the lesson.
  - (They patted with the steady beat, and moved and made sounds differently for no steady beat.)
- Close by singing** "Miss Mary Mack" once more, patting with the beat.

**PORTFOLIO | Creative**

**Unit Project**

**Creative Unit Project [2 of 6]**

- Have children** form small unit-project groups and begin their unit project by talking about sounds in the environment that have a steady beat and those that have no steady beat.
- Use** examples of sounds found around your school as a way to begin the discussion.
- Children can use** **Resource Master 1-4, page 5** as a **Worksheet**. The **Answer Key p.192**.

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

**Dribbling and Passing Unit (Feet)**



- **Identify** the objects pictured in the slide. (apples, colored pencils) (Point out that each frame contains three or four of the same object, but the same objects have different colors.)
- **Describe** the apples on the left. (apples of different colors: green and red apples)
- **Discuss** how they would represent the pattern with sound. (Accept all reasonable answers. You might want to suggest patting, clapping, or tapping.)
- **Represent** the pattern using sound and four steady beats as you point to each apple. (You may wish to have just one volunteer represent the pattern with sound at a time.)
- **Continue** the same way with the pattern of pencils.

**TEACHER TO TEACHER**

**| Dramatization**

Children at this age delight in dramatization.

- As children perform movements and act out ideas, teach them to follow your cues.
- **Use** marked movements when pointing to each shape, and place your hands behind your back or put a finger to your lips to signal silence.

**LISTEN | The Cat's**

**Fugue**

**LISTENING | Sonata in G minor (The Cat's Fugue)**

**Invite children to:**

- **Explore** hand, foot, and body movements, such as wiggling fingers, stepping or tapping feet, and shrugging shoulders, to create a small pattern. (You may wish to guide children to use a simple pattern of two movements as a starting point.)

**MOVEMENT | Creative**

**Movement**

- **Perform** their pattern while listening to Scarlatti's "Sonata in G Minor." (Display the listening slide and read aloud the title and composer.)

**MUSIC SKILLS | Pat with**

**the Beat**

**The Cat and I Keep the Beat**

**(Stereo Mix) and SLIDE: ACTIVITY | S1U1L1:**

**Action Words**

- **Have children** echo you on the words, then listen to the song again.
- **Invite children** to sing along as they are able and identify the steady beat by clapping hands or tapping toes to the beat.

**LINKS | Reading**

**SLIDE: ACTIVITY |**

**S1U1L1: Time to Sing**

**Literacy Thorough Music**

Music time can provide important opportunities for kindergarten children to use their growing reading skills in identifying reading decodable words, such as sing, clap, tap, say.

- **Display** the interactive slide ACTIVITY | Time to Sing.
- **Point** to one word on the left, saying the initial sound.
- **Tell** children that the word starts with that sound.
- **Ask a volunteer** to click on the word to reveal the meaning of the word.
- **Encourage** children to identify sight words in books, and in the classroom.

**MOVEMENT | Time to**

**Sing**

**Patterned Movement:**

**Time to Sing Formation:**

circle, holding hands. Move with Beats 1 and 3 in the verses of this song.

**Verse 1:** Four slow steps\* counterclockwise on It's time to sing a song or two . Point to someone, to self, to self, and to someone on You with me and me with you . Four slow steps counterclockwise on Time for us to sing a-while . Pat, clap, and pat on Hey, hey, hey.

**Verse 2:** Repeat Phrases 1, 3, and 4; Phrase 2 = four claps.

**Verse 3:** Repeat the movement for Phrases 1, 3, and 4, but substitute four toe taps for Phrase 2.

**Opener:** Students sing the unit theme song, "Simon Says."

**Narrator:** "Simon says sing a song that tells a story." (Sing "When I First Came to This Land.")

**Narrator:** "Simon says sing a counting song from Hungary." (Sing "Egy üveg alma.")

**Narrator:** "Sing and clap a fun clapping game song." (Sing "Billy.")

**Narrator:** "Simon didn't say!" (pause) "Simon says sing a nonsense song from Singapore." (Sing "Chan mali chan.")

**Closer:** "Simon says sing and dance "The Happy Wanderer.""

**PERFORMANCE |**

**Choreography Notes**

**Choreography Notes** For choreography to use with songs in this unit, see this grade level's Piano Accompaniments. The following song in this unit has choreography notes:  
• "Simon Says"

**Materials /**

**Resources /**

**Technology**

**Classroom Materials:**

- Resource Master 1•1 (School-to-Home Letter)
- Resource Master 1•2 (Creative Unit Project)
- Resource Master 1•3 (Creative Unit Project)
- Resource Master 1•13 (Self-Assessment)
- Resource Master 1•14 (Teacher Assessment)

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

**Section 1:Unit 1: Opener: Music for Everyone**

**Standards**

**MU:Cn11.0.4a** Demonstrate understanding of relationships between

**Standards**

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

**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.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

**Objective:**

- Traveling
- Fleeing, Dodging, Turning, Twisting, Stretching
- Dribbling, Kicking, Passing and Trapping

**Lesson / Instruction**

**Procedures: (10 min)**



- Children often enjoy learning to keep a steady beat to recorded music while patting or moving with a stuffed animal. Ask children to bring their favorite stuffed animal to preschool.
- While seated on the floor holding their stuffed animals in their laps, have them listen to 10–20 seconds of the listening selection.
- Explain that the stuffed animals will help them keep the steady beat. Model patting to the music with a steady beat. Encourage children to pat their stuffed animals along with the beat. If children experience difficulty feeling the beat, gently tap it on their shoulders while they pat their stuffed animal.

**TEACHER TO TEACHER | Teaching Tips**

**Be Patient Have high expectations, but be willing to try new approaches.**

- **Give** directions one step at a time. Break complex tasks into small steps.
- **Ask** children to recall instructions in their own words. If needed, repeat instructions.
- **Maximize** each child's chances for success by capitalizing on his or her strengths.
- **Modify** expectations. For example, if there are three objectives for a lesson, expect the child to achieve one.

**SING | My Body**

**Invite children to:**

- **Echo** you as you demonstrate the **8th notes** rhythms in "Mi cuerpo": hands (clap clap clap), feet (stamp stamp stamp), sing (La la la), and wiggle (Cha cha cha).
- **Listen** to the English version of the song "Mi cuerpo" (My Body), the second section in the interactive song, and perform the rhythm patterns. (Use Form in the controls in the song.)
- **Use** the locator map to show some Spanish speaking countries.

**PRONUNCIATION | Mi**

**cuerpo**

- a f a ther
- e a pe
- i b ee

**Refrain:** Free locomotor movement around the room, waving to others. Return to circle in time for next verse.

**\*Try eight quick steps for more excitement.** As with all movement in Kindergarten, don't expect all children to move accurately to the beat when walking. For a more advanced dance, have partners hold hands in scattered formation. Have them do the dance, circling themselves on Phrases 1 and 3. They find a new partner on the refrain.

**LISTEN | Tutira Mai Nga Iwi SLIDE: LISTENING | Tutira Mai Nga Iwi**

- **Display** the slide LISTENING | Tutira Mai Nga Iwi.
- **Invite children to:**
  - **Talk about** the picture. (Then, read aloud the title. Explain that it means: Here we are, people together.)
  - **Listen to** and move to the beat of "Tutira Mai Nga Iwi."
  - **Explain** to children that a slow piece of music such as this selection, receives the musical name **adagio**, a Italian musical word.

**LISTEN / READ | Follow the Beat**

**SLIDE: ACTIVITY | S1U1L1: Follow the Beat**

*A tapping page* encourages children to become actively engaged in both music making and basic reading skills, such as keeping a steady beat, rhythmic chanting, and left-to-right tracking.

- **Display** the tapping slide.
- **Demonstrate** using a finger to tap the pictures.
- **Have children** perform the steady beat on their knees as you tap the pictures with "Tutira Mai Nga Iwi."
- **Ask a volunteer** to tap on the slide.

**HISTORY AND CULTURE | Tutira Mai Nga Iwi**

**SLIDE: LOCATOR MAP | New Zealand**

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:Pr4.1.4a** Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge, context, and technical skill.

**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:Pr4.2.4b** When analyzing selected music, read and perform using iconic and/or standard notation.

**MU:Pr4.2.4c** Explain how context (such as social and cultural) informs a performance.

**MU:Pr4.3.4a** Demonstrate and explain how intent is conveyed through interpretive decisions and expressive qualities (such as dynamics, tempo, and timbre).

**MU:Pr5.1.4a** Apply teacher-provided and collaboratively-

- 3 Laps
- Drinks
- Bathroom
- Warm-up (5 min)**
  - Walking Talking Spelling Bees (Card 14)

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

- Octopus Tag (Card 98)

**Go Activity (15 min) - Dribbling and Passing (feet)**

- Frozen Dribble (Card 213)

**Cool-down (5 min)**

- Partner High-5 Together (Card 12)

**Materials / Resources / Technology**

- Alphabet Cards
- Bouncy Balls

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

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

**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.



- o o bey
- u m oo n
- ? flipped r
- β b without lips touching

**MOVE | Body Patterns**

**ACTIVITY | My Body Patterns**

**Have children:**

- **Describe** the pictures on the slide.
- **Discuss** how they would perform the top pattern. (clapping three times) Continue with the other two patterns. (stamping three times; wiggling three times)
- **Identify** the similarities. (Each figure is repeated three times.)
- **Play** rhythm instruments using the rhythmic patterns. Encourage them to sing along.

**TEACHER TO TEACHER | Teaching World Music**

**As the teacher of multicultural music,**

**remember these points:**

- **Learn** the song well before you teach it, including foreign language lyrics. Children will immediately recognize your confidence and feel more comfortable learning the song.
- **To involve children** in the music, add clapping, moving, a rhythm, or a word game.
- **Maximize** ways for individuals to take part, such as playing instruments or performing an accompanying dance.

**LINKS | Reading**

**ACTIVITY | S1U1L7:**

**Singing in a Sequence**

- Reading:** Sequence of Events Sequencing is reinforced by singing and ordering pictures.
- When the song and movements of "Mi cuerpo" are familiar, say "The song lists four ways we can make music with our bodies. What are these four ways?" (Clap hands, stamp feet, sing, whole body does "cha-cha-cha.")
  - **Display** the slide and ask children, "In our song, what is the first way we can make music?" (clap hands)
  - **Have a volunteer** drag and drop the correct

**Read:** The folk song "Tutira Mai Nga Iwi" is a Maori song from the island country of New Zealand.

- The Maori people are the indigenous people of New Zealand.
- It is believed that the Maori used canoes to migrate from Polynesia to their current home about one thousand years ago.

The words of "Tutira Mai Nga Iwi" are translated as:

- *Here we are, people together.*
- *We seek knowledge and fellowship.*
- *With love, we follow the light.*
- *Oh, people, let us be one.*

**PROGRESS**

**CHECKPOINT**

**Informal Assessment**

- **Ask children** to close their eyes and move to the beat in a way of their choice.
- **Observe** how children use their non-locomotor movement to the beat.

**Optional Reteaching**

- **Have children mirror** you once again in moving to the beat of "Time to Sing."

**PORTFOLIO | Creative**

**Unit Project**

**LINK:** [http://catalog.mcgraw-hill.com/repository/protected\\_content/COMPOUND/50001409/74/30/index.html](http://catalog.mcgraw-hill.com/repository/protected_content/COMPOUND/50001409/74/30/index.html)

**Creative Unit Project [2 of 6]**

- **Tell children** that they will move to the beat with two poems ??? - one about a snail and one about a caterpillar.
- **Discuss** the two animals and how they might move as each.
- *(Avoid discussing different rates of speed.)*
- **Invite** volunteers to show each creature's movements.

**WRAP UP**

- **Guide** children to recall that they were moving to the steady beat in the lesson.
- **Ask** them to identify the steady beat by choosing a way to move as they listen to or sing "All Work Together."

**SCHOOL TO HOME:**

**SHEET MUSIC: SONG**

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

**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.

**MU:Re7.2.4a** Demonstrate and explain how responses to music are informed by the structure, the use of the elements of music, and context (such as social and cultural).

**MU:Re9.1.4a** Evaluate musical works and performances, applying established criteria, and explain appropriateness to the context.

**Objectives:**

- Learn ways in which music has something to offer everyone

**Lesson / Instruction**

**GOAL:** Introduce the unit theme, Music for Everyone

**UNIT THEME | Music for Everyone** **SLIDE: UNIT 1 | S1U1L0: Music for Everyone**

**Have students:**

- **Read** about the unit theme "Music for

**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.

**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 a object to make sound or movement.

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



picture in the first target area.

- **Continue to complete** the sequence of the song. (Optional: Distribute envelopes with pictures to children.
- **Ask children** to order their own pictures as the song is slowly being sung. Sing the song again as children point to each picture at the appropriate time.)

**PROGRESS CHECKPOINT**

**Informal Assessment**

- **Invite** children to look for patterns in the classroom. You might want to display patterns, such as "triangle, claves, triangle, claves," and let children discover them.

**Optional Reteaching**

- **Form two groups** of classroom objects, such as a basket with instruments, and four instruments aligned.
- **Discuss** the difference with children.
- **Guide** children to discuss that sounds can also be scattered or in patterns.

**SCHOOL TO HOME:**  
SONG ANTHOLOGY | Grade PreK: [Document](#)

- Mi cuerpo: "My Body"

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

**Standards**

**MU:Cn10.0.2a** Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

**MU:Cr1.1.2a** Improve rhythmic and melodic patterns and musical ideas for a specific purpose.

**Objectives:**

- Move to show higher and lower pitches.

**Lesson / Instruction**

**ANTHOLOGY | Grade K**  
["Time to Sing," p. 160.]

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

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

**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**

**WRAP UP**

- **Invite** students to complete the interactive activity by matching the correct key and range to each melodic fragment.

**Have students:**

- **Explain** how they can use a song's notation to determine its range.
- **Ask** them what other terms they can use to describe a melody. (tonal center, key)
- **Tell a classmate** the pitch letter names and pitch syllables in C and G pentatonic.
- **Sing** "Amazing Grace" once more, using their own personal expression.

**iSONG | Amazing Grace**

**Ask:**

- How can a song's notation help you explain its melodic range? What other words or terms can you use to describe the melody of a song?
- Which do you like better, "Reach," "In That Great Git'n Up Mornin'," or "Amazing Grace"?
- Give reasons for your preference and use music vocabulary to help explain.
- **Perform** "Amazing Grace" once more, using your own personal expression, and adding it to your repertoire of songs from diverse cultures.
- Now that you've learned "Amazing Grace" and heard it performed in different ways, **evaluate your performance** using

Everyone" in the student text.

- **Discuss** the Essential Question.
- **Look** at the photograph. Discuss how sharing music at a celebration or parade connects to the unit theme.
- **Preview** the unit by reading and discussing with a partner the Coming Attractions.
- **Discuss** how they can make a difference in someone's life by using music.
- **Discuss** the unit theme with students. Ask them how and why they think music has something to offer everyone.
- **Tell** the class that they will learn how sharing music makes a difference in peoples' lives.
- **Explain** that they will learn music that fosters feelings of hope, happiness, friendship, and peace.
- **Discuss** how sharing this kind of music can promote tolerance of diversity.

**GOAL:** Introduce the unit theme song, *Something for Me, Something for You*.

**ANALYZE | Something for Me, Something for You** **SLIDE: ACTIVITY | S1U1L0: Messages in Music**

- **Tell students** that the unit theme song "Something for Me, Something for You" contains an important message.
- **Explain** that the song is a collaboration of Larry Long, a musician working for civil rights in the same vein as Pete Seeger and Woody Guthrie, and J. D. Steele, a composer, singer, and producer who comes from a prominent African American family of gospel musicians.
  - The composers consulted their sons (rap music fans aged 11 and 13) and invited rap artist Brian Herron to polish the lyrics for dialect authenticity.
- **Have students** look at the slide "Messages in Music."

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

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

**Objective:**

- Traveling
- Fleeing, Dodging, Turning, Twisting, Stretching
- Dribbling, Kicking, Passing and Trapping

**Lesson / Instruction**

**Procedures: (10 min)**

- 3 Laps
- Drinks
- Bathroom

**Warm-up (5 min)**

- Walking Talking Spelling Bees (Card 14)

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

- Octopus Tag (Card 98)

**Go Activity (15 min) - Dribbling and Passing (feet)**

- Frozen Dribble (Card 213)

**Cool-down (5 min)**

- Partner High-5 Together (Card 12)

**Materials / Resources / Technology**

- Cones
- Hula Hoops
- Soccer Ball



**INTRODUCTION**

- Give students an overview of the lesson using this slide.

**Compare and Contrast**

([POETRY | S1U1L: Sheep in the Meadow](#))

- Invite students to echo you as you say the jump-rope rhyme, "Sheep in the Meadow." Use higher and lower levels of pitch, and show the levels with your hands for visual reinforcement.
- Ask students to decide if all the sounds were the same. Explain that they used higher and lower sounds in the jump-rope rhyme that time. Tell students that they are going to learn more about higher and lower sounds in music.

**LISTEN | Check It Out!**

[Check It Out! \(It's About Respect\) \(Stereo Mix\):](#)

**Audio**

- Invite students to listen to the song "Check It Out! (It's About Respect)."
- Have them: Listen for the higher and lower pitches in the song.

Play the song again and show the higher and lower levels of pitch with your hands as they listen. Have students:

- Listen again for the higher and lower pitches in the song, singing along as they are able.
- Tell what they think the words of the song mean.
- Give examples of how they can respect others, themselves, and the Earth.
- Explain why showing respect can sometimes be a hard thing to do.
- Use [Song Anthology pp. 32-33](#) to see the words of the complete song, follow a repeat sign, and follow sections.

**LINKS | Social Studies**

**U.S. Constitution**

- Explain that the United States Constitution is a plan and set of rules that governs our country. Have students create a classroom constitution. Invite them to brainstorm "articles" such as Be Honest, Do Acts of Kindness, Keep Anger in Control, Solve

- the specific criteria you created earlier.
- How might you improve your performance?

**PORTFOLIO | Creative Unit Project**

**Creative Unit Project [5 of 6]**

- Have unit-project groups play their melody with the ostinatos created in Lesson 3 on pitched instruments such as resonator bells, barred instruments, or recorders.
- Create an A B form by singing the refrain of "In That Great Git'n Up Mornin'" as an A section, then playing their composition as a B section at the same tempo.
- Perform the two "sections" in different forms: A B A, A A B A, or other forms they may devise.
- Have groups decide which form they like best and explain how their ideas extend the expression of the song.
- Have them practice for the **assessment. Portfolio Opportunity**

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

**VOLLEYBALL UNIT**

**Standards**

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

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

**5.PE.6** Chart and analyze fitness benefits of physical activity outside health enhancement class.

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

**DOCUMENT: Song**

[Anthology "Something for Me, Something for You." p. 222](#)

**Have students:**

- Read the lyrics
- Listen to the recording of **AUDIO: Something for Me, Something for You (Stereo Mix)**
- Work with a partner to discuss the meaning of the lyrics
- Explain to students that music can express messages of happiness, hope, and friendship. "Something for Me, Something for You" is a song about how a little sharing between friends can make a big difference

**DESCRIBE | Something**

**for Me, Something for You**

- Have students describe how "Something for Me, Something for You" encourages tolerance. (*The words describe the importance of creating a future that "shuts down" hatred and racism and embraces friendship and peace.*)

**REACHING ALL**

**LEARNERS | English**

**Language Learners**

- Help students read the lyrics of the song "Something for Me, Something for You."
- Provide background on Dr. Martin Luther King, Jr. and the famous "I Have a Dream" speech.
- Explain that American English, like all languages, has colloquialisms such as Yo!, Put-downs are wack, as well as gotta and gonna. Add that compound words are common in English, including: something, somebody, everybody, and sometimes.
- Have more English proficient students work with students to change the colloquialisms to standard English.

**LINK | Social Studies**

**Read:**



Problems, Be Respectful, and Be Fair.

- **Write** the articles on a two-column chart. Help groups discuss what each article will entail in the classroom and list positive behaviors in the chart.
- **All class members sign** the document to agree to follow the rules.

**MUSIC SKILLS | Analyze:**  
**SONG ANTHOLOGY |**  
**Grade 2: pg. 32**

**Analyze:**

- **Have students** look at the notation of the B section of "Check It Out! (It's About Respect)" as you play the melody on the piano. Have them point to each note as you play.
- **Play** the melody again, directing students to listen with their eyes closed, and signal the lowest pitch (friends) with hands on their knees, and highest pitch (be) with hands on their shoulders.

**REACHING ALL LEARNERS | English Language Learners**

- **Explain** that two words can be joined to form a contraction, in which an apostrophe replaces a letter or sound. Write "It's About Respect" and "It Is About Respect."
- **Ask** students what letter or sound was replaced. Ask students to find other contractions in the song and tell which words were combined and which letters were removed.
- **Explain** that contractions are also used to shorten a word. For example, Treat 'em = Treat them. Others are made up of many words together without an apostrophe. For example, Gotta = Got to.

**MOVE | Melodic**  
**Direction:** SOM G2 | JJ  
Choreography Check It Out Front: **Video**

- **Have students** echo the first phrase, It's about respect!, and assess that they are able to show the melodic direction (higher and lower pitches) with their hands.

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

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

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

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

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

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

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

**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

- Dr. Martin Luther King, Jr. Dr. King was an American civil rights leader.
- Verse 1 of the rap portion of "Something for Me, Something for You" refers to Dr. King's dream, which comes from his famous speech, "I Have a Dream," delivered on the steps at the Lincoln Memorial in Washington, D.C., on August 28, 1963.
- **Have students research** to find recordings of the original speech and describe how Dr. King used the rhythm and intonation of his voice to convey his message.

**SING | Something for Me, Something for You**

**SLIDE: iSONG |**  
**Something for Me, Something for You**

- **Invite students to sing** "Something for Me, Something for You" with the **audio**.

**GOAL:** Move to the beat of the unit theme song, Something for Me, Something for You.

**MOVE | Something for Me, Something for You**

- **Tell students** that the rhythm of a song helps lead a listener through a piece of music.
- **Before students sing** "Something for Me, Something for You" again, ask them to focus on its beat.
- **Explain** that they will clap to the beat with you as they sing the song again.
- **Have students mirror** you as you clap with the beat and they sing and rap along with the recording.

**PORTFOLIO | Creative Unit Project**  
**Creative Unit Project Opener**

- **Tell students** that, as a unit project, they will be creating rhythmic word chains and performing them with a speech piece spoken in canon.
- **Their performance will be assessed** on how well they matched the word chain to the rhythm, how accurately



- Use the following videos to teach the choreography for "Check It Out!"

**SING | Step in Time:**  
**iSONG | Step in Time**  
Invite students to sing "Step in Time." Have students:

- Echo** the first phrase showing the melodic direction with their hands.
- Sing** the song again, showing the melodic direction for step in time when these words occur.
- Discuss** whether the melodic direction of these words is always the same in the song. (No; the last time, melody moves upward.)

**LISTEN | Engine, Engine Number Nine:**  
**iLISTENING MAP | Engine, Engine Number Nine**

Invite students to:

- Listen** to "Engine, Engine Number Nine" while looking at the pattern of the train cars.
- Explain** to them that two cars stand for a beat, and one engine stands for a beat.
- Invite** students to complete "High and Low" activity in Resource Masters 1•5, p. 6.

**MOVE | Engine, Engine Number Nine**  
**Have students:**

- Stand up** straight on higher pitches and bend their knees on lower ones.
- Create** movement for "Engine, Engine Number Nine."
  - Have students form "trains" of 4-5 children each.
  - Each train decides upon a place in the room to be their "train station."
  - They begin and end their movement in their station.
  - Have each student lightly hold onto the shoulders of the child in front of him or her as their trains move through the shared space.
  - The leader is responsible for each train moving safely by looking for open places in the room. At the

- Develop physical fitness through non-elimination games

**Lesson / Instruction**

**Procedures: (10 min)**

- Bathroom
- Drinks
- 3 Laps

**(5 min) Warm Up**

- Stretch-er-cise (Card 281)

**(10 min) Go Fitness: Cardiovascular**  
**Activities: Aerobic Games**

- Veins and Arteries (Card 30)

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

**Materials:** 1 Volleyball and hoop per pair

- Hoop Serve (Card 590)
- Practice volleyball game with net

**(5 min) Cool-down**

- Stretching

**Materials / Resources / Technology**

- 12" Fabric or Rope to hang on to between partners
- Hula Hoops
- Score Sheets
- Fitness Flash Cards (88, 89, 95, 103)

Break 2:30pm - 2:45pm

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

**Section 2: Unit 1  
Lesson 3: Create with Pitches and Rhythms**

**Standards**

**MU:Cn11.0.6a** Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

**MU:Cr1.1** Imagine - Generate musical ideas for various

they performed the rhythm, and how well they performed the canon.

- See directions** on Resource Master 1•2, p. 3 and 1•3, p. 4, which function as Worksheets for students to use throughout the unit.
- Use Resource Masters 1•13, p. 15 and 1•14, p. 16 for Rubric/Self-Assessment** for students to guide their work

- These pages also will be the basis for students' and your evaluations of the final outcome of the project.
- Use the criteria as a checklist to indicate whether or not specific criteria are being met as work on the project progresses.
- Encourage students to add to the list of criteria to guide and monitor their work.
- When the project is complete, use the rubric to assess their work and performances.
- Students can use the self-assessment to evaluate their own and others' performances and to generate constructive suggestions.

**WRAP UP**

- Ask students** to describe what they learned about the unit theme. (*Sharing music can make a difference in everyone's life by promoting respect and tolerance for diversity and by encouraging friendship and peace among all people.*)
- Have students sing** "Something for Me, Something for You" again, clapping to the beat to keep in tempo.

**BULLETIN BOARD | What Can Music Give Us?**  
**Label the bulletin board "What Can Music Give Us?"**

- Divide the board** into four squares. In three of them, put a picture of a person the students know something about.
- Select** three people from different cultures and time periods and have different needs (eg., Daniel Boone,



teacher's signal, the leader becomes the "caboose," and a new train leader moves to the front of each line.

**SING | Engine, Engine**

**Number Nine: ACTIVITY | S1U1L2: Higher and Lower**

**Melody: Interactive**

- **Ask** a volunteer to read about notes and the staff.
- **Explain** that higher and lower pitches are shown with notes on a staff in music.
- **Ask** for a volunteer to read the definitions of pitch and melody aloud.

**Then have students:**

- **Look** at the notation for "Engine, Engine Number Nine" and compare the notes with the train cars on the Listening Map slide.
- **Tell** students:
  - Pitch is how high or low a sound is.
  - A group of pitches is a melody
  - Notes shown on five lines is called a staff.
- **Discuss** whether the higher and lower positions are the same. (They are.)

**REACHING ALL**

**LEARNERS | English**

**Language Learners**

- **Read** the title Higher and Lower Melody with students.
- **Explain** how students can compare two or more things by using words that compare, such as comparative adjectives.
- **Explain** how -er can be added to an adjective to compare two things: high + er = higher; low + er = lower.
- **Encourage** more English proficient students to provide other comparative adjectives of their own, first providing the adjective that formed the comparative.
- **Ask** students to read the title of the song "Engine, Engine Number Nine," explaining that in English, a train locomotive is also called engine.

**ORFF**

**ORCHESTRATIONS |**

**Grade 2: Document**

- Use Orff Orchestration O-1 for a full

purposes and contexts.

**MU:Pr4.2.6b** When analyzing selected music, read and identify by name or function standard symbols for rhythm, pitch, articulation, and dynamics.

**Objectives:**

- Create a three-tone melody.

**Lesson / Instruction**

**READ | Words of**

**Wisdom SLIDE:**

**CONCEPT OVERVIEW |**

**S2U1L3: Create with**

**Pitches and Rhythms**

- **Give students** an overview of the lesson using this slide.

**DOCUMENT: Song**

**Anthology p. 291**

- **Have students read** the rhythm of the song, tapping to the beat.

**SLIDE: ACTIVITY |**

**S2U1L3: Melodic**

**Movement (1 of 2)**

- **Invite students to interact** with the slide in order to review how melodies move.

**SLIDE: ACTIVITY |**

**S2U1L3: Melodic**

**Movement (2 of 2)**

- **Tell students** melodies move in three ways: repeated notes, **steps, and skips or leaps.**
- **Find examples** of these in "Words of Wisdom." Some examples are **tinted**
- **Ask students to find** additional instances of repeated notes, steps, and skips in the song.

**SLIDE: PITCH SOUNDS**

**AND SYMBOLS**

You *may* wish to use Pitch

Sounds and Symbols:

- **Use the Settings** button to choose **Scale** = do pentatonic; **Pitch** for do = G; and to deselect Pitch Syllables except for do re mi.
- **Invite students** to explore clicking the pitch syllable names below the staff to hear each pitch sung, in any order, and to practice singing along with **Song Anthology p. 291**

Martin Luther King, Jr., and King Tut).

- **Clarify** that the three profiles should elicit from students what music can offer different people.
- **Write** these things under each person. In the fourth square, draw a blank person, labeled Me.
- **Students write** things in that square that they feel music offers them.

**SCHOOL TO HOME |**

**Letter Home**

- **School-to-Home Letter for Unit 1, Resource Master 1-1, p. 1**

**PROGRAM IDEAS |**

**Music for Everyone**

**Music For Everyone**

- Unit 1 includes a wide variety of songs, both folk and composed, from all over the world.
- The songs collectively convey a theme that music can be shared by people from all walks of life.
- Invite students to write a script that follows this theme, including information about the origin and style of each song.
- The program could include audience participation with the songs "Something for Me, Something for You," and "Somos el barco."
- A possible sequence for the program could be: "My Town, My World," "A Journey," "Ame fure," "Octopus's Garden," "Bu-Vah," "Li'l Liza Jane," "Somos el barco," "Allundé, Alluia," "Old Abram Brown," "A la puerta del cielo," "Peace Round," and "Something for Me, Something for You."

**PERFORMANCE |**

**Choreography Notes**

**Choreography Notes**

- **For choreography to use** with songs in this unit, see this grade level's Piano Accompaniments.
- **See also** the videos Kids Gotta Move for demonstrations of selected movements.
- The following songs in this unit have choreography notes:
  - "Ame fure," Piano Accompaniments p. 9



arrangement of "Engine, Engine Number Nine."

**COMPARE | Music and**  
**Art: ART GALLERY | Train**  
**Station: Interactive**

**Infer:**

- Have students look at Train Station by Konstantin Rodko.
- Ask** them to decide how a melody would follow the direction of objects in the painting.

**PROGRESS**  
**CHECKPOINT: Engine, Engine Number Nine (Stereo Mix): Audio**

**Informal Assessment**

- Ask students** to sing "Engine, Engine Number Nine" with eyes closed, and identify higher and lower pitches by bending and straightening their knees.

**Optional Reteaching**

- If students cannot distinguish between lower and higher pitches, have them play the two pitches of the song on an Orff instrument.
- Remove all the bars except G and E and turn the instrument so that the higher bar is physically highest when students play.

**WRAP UP: Engine, Engine Number Nine (Stereo Mix): Audio**

- Ask** students to recall the definition of pitch and melody. (how high or low a sound is; a group of pitches)
- Invite** them to sing "Engine, Engine Number Nine," and assess how they move to show the higher and lower pitches.

**PORTFOLIO | Creative Unit Project: RESOURCE MASTERS | Grade 2: Document Creative Unit Project [3 of 6]**  
Understanding higher and lower pitches helps students develop skills needed to create their melody.

- Have each unit** project group use two bells with different pitches and practice singing the words of the first line of "Engine, Engine Number Nine."

and using the hand signs.

- Discuss** the meanings of the sayings in it.

**SLIDE: iSONG | Words of Wisdom**

**Have students:**

- Sing** the melody with the words, then sing along with the recording.
- Discuss** the meanings of the sayings.

**IMPROVISE | Melodies**  
**SLIDE: SOCIAL STUDIES | Franklin's Sayings**

- Tell students** they will improvise melodies based on the sayings Franklin published in Poor Richard's Almanac.
- Read slide** and invite them to discuss the meanings of each of these sayings.

**HISTORY AND CULTURE | Benjamin Franklin**  
**Read:** Benjamin Franklin (1706–1790)

- A signer of both the Declaration of Independence and the Constitution, Benjamin Franklin was also a printer, philosopher, and scientist.
- Franklin is renowned for his many inventions, notably a musical instrument called the glass harmonica.
- For 25 years, Franklin wrote and published Poor Richard's Almanac, a collection of advice, information, and comments on daily life.

**Display or distribute**  
**DOCUMENT: Resource Master R•2, p. 110, and**  
**have students:**

- Read** each saying in rhythm, tapping to the beat.
- Recite** the saying as they play the rhythm.
- Select** sayings for their improvisations.
- Create** melodic phrases by improvising with repeated notes, steps, and skips using do, re, and mi (G, A, B).
- Combine** the patterns into pairs and use as an accompaniment to interludes between repetitions of the song.

**SLIDE: VIRTUAL MALLET PERCUSSION |**

- "Something for Me, Something for You," Piano Accompaniments p. 275

**Materials / Resources / Technology**  
**Classroom Materials**  
Resource Master 1•1 (School-to-Home Letter)  
Resource Master 1•2 (Creative Unit Project)  
Resource Master 1•3 (Creative Unit Project)  
Resource Master 1•13 (Self-Assessment)  
Resource Master 1•14 (Teacher Assessment)



- **Have them improvise** using these given guidelines, and then create different patterns, alternating between the higher and lower pitches. (Use Resource Master 1•3, p. 4, STEP 2.)
- **Have children use** the **VIRTUAL MALLET PERCUSSION | Orff Mallet Percussion: Slide** while improvising melodic patterns, using the guidelines above, until they find a pattern they like during the activity.

**Notes / Reflection**

Other Standards not Listed:  
MU.K-4.1a  
MU.K-4.5b  
MU.K-4.6b  
MU.K-4.6e  
MU.K-4.8b  
MU.Pr4.2.2a  
MU.Pr5.1.2a

Orff Mallet Percussion (Xylophones, Metallophones, and Glockenspiels)

**Have students:**

- **Improvise a melody** on one of these sayings.
- **Listen for** repeated notes, steps, and skips or leaps *in your classmates' melodies*.
- **Share** the steps it took to improvise melodies.
- **Improvise** new melodic interludes to accompany "Words of Wisdom."

**MUSIC SKILLS |**

**Recorder SLIDE:**

**VIRTUAL RECORDER |**

**Recorder Fingerings**

- **Have students** use the slide to play the melody of "Words of Wisdom" on recorder.
- **Show** the recorder fingering (slide) to teach or **review the pitches GAB**.

**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 (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, 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**

**RECORDER | Grades 5-6**

- Use Recorder R•4 (Fill in the Blanks) p. 7 for a playalong for "Amazing Grace." It uses the pitches DEGAB. Teacher directions on p. 8.

**PORTFOLIO | Self-**

**Evaluation**

**Have students:**

- **Create a checklist or a rubric** for evaluating their vocal skills, such as breath support, tone quality, and diction. A checklist might include such questions as:
  - Did I take a breath only at the end of a phrase?
  - Did I control my breath so that there was enough breath to last until the end of the phrase?
  - Was my vocal quality appropriate for the song?
  - Could the words be understood?
- **Have students evaluate a variety of their informal or formal performances** using these criteria.
  - Create criteria for evaluating your vocal performances.
  - Evaluate your performance of "In That Great Git'n Up Mornin'" using those specific criteria.
  - After you learn "Amazing Grace" and hear it performed in different ways, evaluate yours and other performances



using the same specific criteria.

**REACHING ALL LEARNERS | Gifted and Talented**

- **Assign a solo** to a talented singer during each verse of "Amazing Grace." Encourage the singers to improvise embellishments to the song's melody.

**PRACTICE: Read pentatonic melody patterns.**

**READ | Pentatonic Scales**

- **Ask students to sing** the pentatonic scales with pitch letter names and pitch syllables.

**ACTIVITY | S1U1L4: Two**

**Scales**

- **Read** the pitches of these scales.
- **Have students read** the four melodic patterns, extending the pentatonic pitches to low so and high do . (Use only the notation for now; complete the interactive activity in the Wrap Up.)

**ACTIVITY | S1U1L4: Determine Key and Range**

- **Read** the four pentatonic patterns

**MUSIC SKILLS | Notate, Play, and Analyze**

**Notate:**

- **Have students write** 8-beat G-pentatonic patterns using standard staff notation.
- **Have them extend** their patterns by including pitches below do.
- **Then invite students to work in pairs** to reproduce each other's patterns.
  - **Ask them to combine** their patterns.
  - After they decide how to best combine them, **have them write these longer melodies using staff notation.**
  - **Have them write and reproduce** thes



e longer pentatonic patterns, assessing their own work for correct pitches and rhythms.

**ACTIVITY | Staff Paper |**

**Four 5-line Staves**

- **Create and notate a G-pentatonic melodic pattern.** Make it 8 beats long and include pitches below do.
- **Play your pattern for a partner.**
- **After listening, show** how it goes by echo-singing it or notating it.
- **Then combine your patterns** to create and write a longer pattern.
- **Review the pitches and rhythms** to make sure the longer pattern is written correctly.
- **Echo-sing or play back** this longer pentatonic pattern.

**Play**

- **Have students play** the C- or G-pentatonic scales and/or the melody of "Amazing Grace" on a mallet instrument.
- **Ask them to name the pentatonic scale** used for the melody of "Amazing Grace." Reinforce good playing posture, mallet technique, and instrument care.

**VIRTUAL MALLETT  
PERCUSSION | Orff  
Mallet Percussion  
(Xylophones,  
Metallophones, and  
Glockenspiels)**

**Analyze**

- **Have students identify** the genres of music under which "Amazing Grace" and "In That Great Git'n Up Mornin'" would be classified. (hymn/spiritual)
- **Ask them** what other songs in this unit would fall into these genres. *Critical Thinking: Classify*

**PLAY | Harmony**

- **Have students play** harmony parts with "Amazing Grace" using resonator bells or Orff mallet



instruments. Play finger cymbals on the downbeat of mm. 8 and 16.

**PARTS TO PLAY |**

**S1U1L4: Amazing Grace**

- **Accompany** the song without using the recording
- **Teach students** additional instrumental parts using **Orff Orchestration O•2**.

**ORFF**

**ORCHESTRATIONS |**

**Grade 5: Document**

- **Accompany** "Amazing Grace" with different parts.

**LINKS | Language Arts**

**Read:**

**Prefixes.** Penta-, meaning "five," is a prefix common to several words. Students have learned that in music, a scale containing the five pitches do re mi so la is called a pentatonic scale.

- **Have students name** other things made up of a set of five that use the prefix penta-:
  - *pentagon*, a polygon with five sides and five angles
  - *pentathlon*, a track and field contest of five events
  - *pentameter*, a line of verse consisting of five metrical feet
  - *pentahedron*, a polyhedron with five faces)

**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 2:Unit 1:  
Lesson 2: Practice  
Basic Rhythms and  
Pitches**

**Standards**

**MU:Cn11.0.6a** Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

**MU:Pr4.2.6b** When analyzing selected music, read and identify by name or function standard symbols for rhythm, pitch, articulation, and dynamics.

**MU:Pr4.3.6a** Perform a selected piece of music demonstrating how their interpretations of the elements of music and the expressive qualities (such as dynamics, tempo, timbre, articulation/style, and phrasing) convey intent.

**Objectives:**

- Read eighth, quarter, and half notes.
- Trace the melodic contour of a do-re-mi song.

**Lesson / Instruction**

**READ | Babylon's Fallin'**

**SLIDE: CONCEPT**

**OVERVIEW | S2U1L2:  
Practice Basic Rhythms  
and Pitches**

- **Give students** an overview of the lesson using this slide.

**SLIDE: ACTIVITY |**

**S2U1L2: Rhythm Definition  
Diagram**

- **Review** the rhythm definitions.

**Have students:**

- **Look at** the notation on **Song Anthology p. 18.**



- **Describe** the lengths of the notes in the song.
- **Identify** terms and symbols referring to meter, such as meter and
- **Clap and read** the rhythm of the song.
- **Listen** to "Babylon's Fallin'," patting with the beat and following the notation.
- **Read** the words in rhythm. **SONG ANTHOLOGY | Grade 5: Document/**
- **Find** the half notes, quarter notes, and eighth-note pairs in the notation of "Babylon's Fallin'."
- **Define** the word meter and identify the symbol for the meter of this song. Read the song's rhythm.

**Have students:**

- **Review** ways they can interpret meter, such as by performing a pat-clap pattern or conducting.
- **Practice conducting** in two
- **Then conduct** the song. (On the slide, set **Meter = 2 and Tempo = 80.**)

**ACTIVITY | Conducting**

**Patterns**

**Ask:**

- **What** are some ways to show you understand meter while you are performing?
- **How** does the conducting pattern help you interpret the meter?
  - You may wish to use Pitch Sounds and Symbols. Use the Settings button to choose:
    - Scale = do pentatonic
    - Pitch for do = G; and to deselect Pitch Syllables except for do re mi.
    - **Invite** students to explore clicking the pitch syllable names below the staff to hear each pitch sung, in any order.
    - **Have them** practice singing along using the hand signs.

**PITCH SOUNDS AND**

**SYMBOLS**

- **Click** the pitch syllable names in any order.



- **Echo** the pitches and practice the hand signs.

**Have students:**

- **Refer to Song Anthology p. 18 to read** the song with pitch syllables.
- **Sing the song and trace** the melodic contour (SHAPE OF THE MELODY). **iSONG | Babylon's Fallin'**
- **Sing the song from memory**, without looking at the music.
- **Take turns conducting** as the others sing.

**Have students:**

- **Review** the symbol for the meter, then recall terms that refer to meter. (2 beats per measure, strong beat)
- **Perform** the song they just memorized while interpreting the meter with appropriate body percussion, movement, or conducting pattern.
- **Explain** to a partner the symbol for meter and some words you use to discuss it. Then move or conduct to show how you understand and perform this meter.

**LINKS | Language Arts**

**Read:** Use of the Apostrophe.

The title "*Babylon's Fallin'*" is an example of two different ways in which the apostrophe mark is used in place of a letter. In the first case, two words— Babylon and is —are combined to make a single word, Babylon's. This is known as a contraction. In the next word, the letter g is omitted from falling to create a shortened form of the word, fallin'. Have students create new lyrics by using contractions and shortened words with apostrophes.

**MUSIC SKILLS |**

**Recorder**

**MATERIALS:**

**Recorder R•1, p.1 and Teacher plans on p.2, A Note to the Teacher is on p. ii**

**Recorder**

- **Learn the pitches** BAG and play "Hot Cross Buns."

**RECORDER | Grades 5-6**



- **Invite** students who know the fingerings for B A G to play the melody of "Babylon's Fallin'." They may review the fingerings using the slide.

**VIRTUAL RECORDER |**

**Recorder Fingerings**

- **Play** the melody of "Babylon's Fallin'" on recorder.

**Practice Song for  
Winter Concert**