



Monday 10/02/2023	Tuesday 10/03/2023	Wednesday 10/04/2023	Thursday 10/05/2023	Friday 10/06/2023
Breakfast Duty 8:00am - 8:30am	Breakfast Duty 8:00am - 8:30am	Breakfast Duty 8:00am - 8:30am	Breakfast Duty 8:00am - 8:30am	Breakfast Duty 8:00am - 8:30am
Band/Choir - 7 & 8 (Woodwinds) 8:35am - 9:30am	Band/Choir - 7 & 8 (Brass/Other) 8:35am - 9:30am	Band/Choir - 7 & 8 (Woodwinds) 8:35am - 9:30am	Band/Choir - 7 & 8 (Brass/Other) 8:35am - 9:30am	Band/Choir - 7 & 8 (Brass/Other) 8:35am - 9:30am
Grade 6: Section 2: Unit 1: Lesson 1: Basic Pitches and Rhythms (Play "Good News" as an Orchestra)	Grade 6: Section 2: Unit 1: Lesson 1: Basic Pitches and Rhythms (Play "Good News" as an Orchestra)	Grade 6 Spotlight on Music Section 2: Unit 1 Lesson 4: Sing Low So and Low La	Grade 6 Spotlight on Music Section 2: Unit 1 Lesson 4: Sing Low So and Low La	Grade 6 Spotlight on Music Section 2: Unit 1 Lesson 6: Sing Sixteenth Notes
Standards MU:Pr4.2.7b When analyzing selected music, read and identify by name or function standard symbols for rhythm, pitch articulation, dynamics, tempo, and form. MU:Pr5.1.7a Identify and apply collaboratively-developed criteria (such as demonstrating correct interpretation of notation, technical skill of performer, originality, emotional impact, and interest) to rehearse, refine, and determine when the music is ready to perform. MU:Re7.2.7b Identify and compare the context of music from a variety of genres, cultures, and historical periods.	Standards MU:Pr4.2.7b When analyzing selected music, read and identify by name or function standard symbols for rhythm, pitch articulation, dynamics, tempo, and form. MU:Pr5.1.7a Identify and apply collaboratively-developed criteria (such as demonstrating correct interpretation of notation, technical skill of performer, originality, emotional impact, and interest) to rehearse, refine, and determine when the music is ready to perform. MU:Re7.2.7b Identify and compare the context of music from a variety of genres, cultures, and historical periods.	Standards MU:Pr4.2.7b When analyzing selected music, read and identify by name or function standard symbols for rhythm, pitch articulation, dynamics, tempo, and form. MU: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:Re8.1 Interpret - Support interpretations of musical works that reflect creators'/performers' expressive intent. MU:Pr6.1.7a Perform the music with technical accuracy and stylistic expression to convey the creator's intent. MU:Pr5.1 Rehearse, Evaluate and Refine -	Standards MU:Pr4.2.7b When analyzing selected music, read and identify by name or function standard symbols for rhythm, pitch articulation, dynamics, tempo, and form. MU: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:Re8.1 Interpret - Support interpretations of musical works that reflect creators'/performers' expressive intent. MU:Pr6.1.7a Perform the music with technical accuracy and stylistic expression to convey the creator's intent. MU:Pr5.1 Rehearse, Evaluate and Refine -	Standards MU:Pr4.2.7b When analyzing selected music, read and identify by name or function standard symbols for rhythm, pitch articulation, dynamics, tempo, and form. MU:Pr5.1.7a Identify and apply collaboratively-developed criteria (such as demonstrating correct interpretation of notation, technical skill of performer, originality, emotional impact, and interest) to rehearse, refine, and determine when the music is ready to perform. MU:Re7.1.7a Select or choose contrasting music to listen to and compare the connections to specific interests or experiences for a specific purpose. MU:Re7.2.7b Identify and compare the context of music from a variety of genres, cultures, and historical periods.
Objectives: <ul style="list-style-type: none"> Read a song with do, re, mi, and basic rhythms Piano and Guitar play with song "Good News" Lesson / Instruction READ Good News Tell the students they will play a song that may have	Objectives: <ul style="list-style-type: none"> Read a song with do, re, mi, and basic rhythms Piano and Guitar play with song "Good News" Lesson / Instruction READ Good News Tell the students they will play a song that may have			



been sung by enslaved Africans trying to escape to the North.

SLIDE: PITCH SOUNDS AND SYMBOLS

DOCUMENT: "Good News" Song (Anthology pg. 104)

Have students:

- **Practice G A B/ do re mi on the staff with Pitch Sounds and Symbols.**
- **Select pitches G A B / use Settings Wheel**
- **Show** the pitch syllables, letter names, hand signs, **and/or** the staff.)
- **Identify do, re, and mi (G A B)** on the staff.
- **Observe the accents** to make your singing **expressive/emphasis.** Sing "Good News."
- **Echo** you as you sing *do-re-mi* (G-A-B) patterns. (You may play them on the slide also.)
- **Find** rhythms in the song "Good News"
- **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.

Have students:

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

MUSIC SKILLS | Analyze SLIDE: ACTIVITY | 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

been sung by enslaved Africans trying to escape to the North.

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- **Select pitches G A B / use Settings Wheel**
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- **Identify do, re, and mi (G A B)** on the staff.
- **Observe the accents** to make your singing **expressive/emphasis.** Sing "Good News."
- **Echo** you as you sing *do-re-mi* (G-A-B) patterns. (You may play them on the slide also.)
- **Find** rhythms in the song "Good News"
- **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.

Have students:

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

MUSIC SKILLS | Analyze SLIDE: ACTIVITY | Circle of Fifths

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Evaluate and refine personal and ensemble performances, individually or in collaboration with others.

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

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

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

MU: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: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 Evaluate and Refine - Evaluate and refine selected musical ideas to create musical work(s) that meet appropriate criteria.

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MU:Cr3.1 Evaluate and Refine - Evaluate and refine selected musical ideas to create musical work(s) that meet appropriate criteria.

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

Objectives:

- Read and listen for sixteenth-note rhythms.

Lesson / Instruction

READ | Salamanca Market

CONCEPT OVERVIEW | S2U1L6: Sing Sixteenth Notes: Interactive

Give students an overview of the lesson.

ACTIVITY | Identify Rhythm and Pitch: Interactive

Have students:

- Read about, describe, and clap sixteenth notes.
- Have students identify the missing pitch in the pitch ladder. (do | or C |)

SONG ANTHOLOGY | Grade 6: Document "Salamanca Market" p. 249

Have students:

- **Identify the meter** of "Salamanca Market."
- **Read the rhythm** of "Salamanca Market" from Song Anthology p. 249 saying:
 - *Sal-a-man-ca* for sixteenth notes
 - *Mar-ket* for eighth-note pairs
 - *Day for the quarter note, then with the words.*
- **Identify** do and sight-read the song with pitch syllables and hand signs. (C)

iSONG | Salamanca Market: Interactive

- **Have students sight-sing** the song with the words in unison (or canon) then sing with the recording.

MUSIC SKILLS | Guitar

- **Use Guitar G#22 (The Major Scale) p. 53** to learn to play the C-major scale on guitar. (2 pages).
 - Students can then learn the melody of



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, Flute, Oboe, Clarinet, and Bassoon)

- Have students** use the Virtual Wind Instruments/Recorder to play recorder sounds on a keyboard.
- Play "Good News" on individual instruments**

GUITAR | Grades 6-8
DOCUMENT: Guitar G•2 p.5 chords C & G
DOCUMENT: Guitar G•10 page 29 strumming pattern

- Play an accompaniment** to "Good News" on guitar in the key of C. It only uses two chords, C and G..
- Add a strum pattern** for 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.

Materials / Resources / Technology

Classroom Materials:

- Instruments:** recorder or other melody instrument
- Guitar G•2** (Introduction to Chords)
- Guitar G•10** (Flashy Splashy Chords)
- Resource Masters R•25–R•30** (Beat Bars, Pitch Ladder, Curwen Hand Signals, Pitch

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.

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Objectives:

- Read a song with so | and la

Lesson / Instruction

DOCUMENT: SONG ANTHOLOGY | Grade 6 pg. 223 "Our Goodman"

Have students identify:

- Meter** of "Our Goodman" Song Anthology p. 223. (2/2=two beats per measure, half note gets one beat)
- Type of scale** used in the song. (pentatonic, only 5 notes, G pentatonic with the pitches D E G A B
- What is a chord?** (Three or more notes played together)
- What is the **first note** of a **chord** called? (root)
- What is the **first note** of a **scale** called? (tonic which is also the last note in a scale)

Prep 9:33am - 11:30am

Lunch 11:30am - 12:15pm

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

Grade K | Spotlight on Music Section 1:Unit 1 Lesson 2: Faster and Slower

Standards

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

MU: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.

Objectives:

- Read a song with so | and la

Lesson / Instruction

DOCUMENT: SONG ANTHOLOGY | Grade 6 pg. 223 "Our Goodman"

Have students identify:

- Meter** of "Our Goodman" Song Anthology p. 223. (2/2=two beats per measure, half note gets one beat)
- Type of scale** used in the song. (pentatonic, only 5 notes, G pentatonic with the pitches D E G A B
- What is a chord?** (Three or more notes played together)
- What is the **first note** of a **chord** called? (root)
- What is the **first note** of a **scale** called? (tonic which is also the last note in a scale)

Prep 9:33am - 11:30am

Lunch 11:30am - 12:15pm

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

Dribbling and Passing Unit (Feet)

Standards

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

1.PE.3 Move in self-space.

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

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

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

"Salamanca Market."

- Use Guitar G•5 p. 15** for an accompaniment to "Salamanca Market" using C, F, G7 chords

LISTEN | Concerto Grosso

MEET THE MUSICIAN | S2U1L6: George Frideric Handel: Interactive

Have students:

- Sight-read and pat the four-measure rhythm on the slide with alternating hands, saying:
- Bach for **1/4 note notes**
- Handel for **2 eighth notes**
- Per-go-le-si for **16th notes**
- Pulse the hands** in the air for the rests.

Listen to Concerto Grosso Opus 6, No. 11, signaling or patting the rhythm when they hear similar rhythms. (Sometimes there are more measures of each rhythm.)

HISTORY AND CULTURE | George Frideric Handel

German composer George Frideric Handel (1685–1759) studied the harpsichord, oboe, and organ as a child. However, his father wanted him to pursue a career in law, so he put off his musical studies until after his father died. He studied in Italy but later settled in England. Handel became one of the great masters of the Baroque period, writing works in many different genres, including the concerto grosso

ADDITIONAL RESOURCES | Handel HANDEL'S LAST CHANCE | S01 Titles: Video

- Have students watch "Handel's Last Chance"** The Opening
- Refer to Resources | Composers and Lyricists | George Frideric Handel** for an article on this composer.

Materials / Resources / Technology



Stairs, Note Values, Scale Brackets)

Prep 9:33am - 11:30am

Lunch 11:30am - 12:15pm

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

Unit 1: Who We Are, Lesson 1: Music Moves Me

Standards

MU:Cn11.0.PreKa Demonstrate understanding of relationships between 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).

MU:Pr4.2.PreKa With substantial guidance, explore and demonstrate awareness of musical contrasts.

Objectives:

- Children will move to show recognition of when a song ends

Lesson / Instruction

ACTIVITY | S1U1L1: Are We There Yet? Slide 1 LET'S BEGIN | Are We There Yet?

Ask students:

- What do you see at the beginning of the trip?
- What is at the end?

ACTIVITY | S1U1L1:

Beginning and Ending Slide 2

Hand Signals, Pitch Stairs, Note Values, Scale Brackets)

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.

2.3c Calm with assistance.

4.1a Notice and imitate gestures.

4.1b Repeat actions again and again to see effects.

4.1e Investigate how things move.

4.1g Show interest in new activities.

4.2b Engage familiar adults and children in interactions.

4.2f Make decisions and choices.

4.2h Plan and achieve a goal.

4.3d Explore objects by repeating and varying the approach.

4.3f Develop skills through repetitive practice.

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

1.8c Demonstrate feeling safe with familiar adults.

1.8e Respond to requests made by familiar adults.

MU:Cr3.1.Ka With guidance, apply personal, peer, and teacher feedback in refining personal musical ideas.

MU:Re7.1.Ka With guidance, list personal interests and experiences and demonstrate why they prefer some music selections over others.

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

Objectives:

- Move to show faster and slower tempos.

Lesson / Instruction

INTRODUCTION

Give children an overview of the lesson using this slide.

iSONG | Walk to School: Interactive

SONG ANTHOLOGY |

Grade K: Document

- Invite children to listen** to the American folk song "Walk to School" mirroring you in patting to the beat. (Show the changing tempos without comment.)
- Have children listen** to the song again and sing along. Compliment them on following you and tell them they are ready to learn something new about beat today.

DESCRIBE | A Poem

POETRY | S1U1L2: Just Watch: Interactive

- Ask children to listen** as you read the poem "Just Watch," by Myra Cohn Livingston. (three verses: slower; last verse: faster)
- Invite them to describe** how the speeds of the reading of the sections differ.

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

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

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

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

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

1.PE.15 Discuss ways to accept other's ideas, cultural diversity, and body types.

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

Objective:

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

Lesson / Instruction

Procedures: (10 min)

- 3 Laps
- Drinks
- Bathroom

Warm-up (5 min)

- Simon Says (Card 5)

Go Fitness - CATCH 'em Quick Activities (12 min)

- Shaping Up (Card 60)

Need: 4 cones

to designate each activity area

Go Activity (15 min)

- Dribbling and Kicking (feet)

- Team Passing (Card 211) **Need:** One cone in between each

Instruments: unpitched instruments

Guitar G•5 (More Full Chords: Salamanca Market)

Guitar G•22 (The Major Scale)

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



DESCRIBE | Beginning and Ending

- Ask students:**
- Tell the beginning.
 - What will the ending be?

ACTIVITY | S1U1L1: Two

Sound Colors Slide 3
(Click each picture to get the ending)

MUSIC SKILLS | Describe

- Ask students:**
- What do you hear in the beginning?
 - What do you hear at the ending?

MOVEMENT | The Hokey

Pokey Slide 4

MOVE | The Hokey Pokey

1. Sing and move with the song

LISTENING MAP | The Hokey Pokey Slide 5

FIND | Beginning and

Ending

- Find what happens at the end

ACTIVITY | S1U1L5:

Opposites Slide 6

(Students select the correct pic) Play

LINKS | Movement

- Find the picture that shows the word.
- Find the picture that shows the opposite. Name it.
- Move to show opposites.

iSONG | Head and

Shoulders, Knees and

Toes Slide 7

SING | Head and

Shoulders, Knees and

Toes

- Sing along!

ACTIVITY | Two Sound

Colors (accordion,

banjo)

- Play each instrument

SCHOOL TO

HOME Provide copies of

each song to all students

We moved to these songs:

1. "The Hokey Pokey," p. 26.
2. "Head and Shoulders, Knees and Toes," p. 21.

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

Lesson 3: Reading Quarter Notes, Paired Eighth Notes, and Quarter Rest Rhythms

1.9d Play side by side with another child.

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.

2.2g Demonstrate increased ability to use skills requiring balance.

2.2h Perform large motor movement alone or with others.

2.2i Manipulate objects with large muscles.

2.3b Focus eyes on near and far objects.

2.3f Demonstrate an awareness of her body in space.

2.3i Demonstrate concepts through movement.

IDENTIFY | Faster and Slower

- Ask children to listen as you read the poem "Just Watch," by Myra Cohn Livingston. (three verses: slower; last verse: faster)
- Invite them to describe how the speeds of the reading of the sections differ.

LINKS | Reading

- Ask children to listen as you read the poem "Just Watch," by Myra Cohn Livingston. (three verses: slower; last verse: faster)
- Invite them to describe how the speeds of the reading of the sections differ.

LINKS | Language Arts

ACTIVITY | S1U1L2:

Slower and Faster:

Interactive

Faster and Slower Help children to relate the terms faster and slower to other situations. Invite them to give circumstances in which they might walk to school or elsewhere faster or slower. (Sample answers: faster if they are late, slower if they are tired) **Critical Thinking:**

Compare and Contrast

- Display the slide **ACTIVITY | Slower and Faster** to reinforce these two concepts.
- Invite a volunteer to select a picture and decide if it shows faster or slower.
- Encourage the child to explain. (Speed is relative and the explanation will provide feedback.)

MOVE | At Different

Tempos

- Ask children to listen to the poem again and pat to the tempos they hear.
- Ask them to act out the poem, moving as the words suggested and following the speed at which you read.
- Invite volunteers to walk to the beat as you say the poem and tap to the beat on a drum. (Match each child's tempo, rather than asking them to match yours. Ask the class to pat with your drumbeat.)

SING | Walk to School

ACTIVITY | S1U1L2: Walk to School: Interactive

student and one in the middle of the circle

Cool-down (5 min)

- Simon Says (Card 5)

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).

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!

from a variety of cultures selected for performance.

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

INTRODUCTION

SLIDE: CONCEPT

OVERVIEW |

S1U1L1: Steady Beat, No Steady Beat

- Give children an overview of the lesson using this slide

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 Good Morning Front**
 - **Show Video: SOM G1 | JJ**



Standards

MU:Cr1.1.2b Generate musical patterns and ideas within the context of a given tonality (such as major and minor) and meter (such as duple and triple).

MU:Cr2.1.2a Demonstrate and explain personal reasons for selecting patterns and ideas for music that represent expressive intent.

MU:Cr3.1.2a Interpret and apply personal, peer, and teacher feedback to revise personal music.

MU:Cr3.2.2a Convey expressive intent for a specific purpose by presenting a final version of personal musical ideas to peers or informal audience.

MU:Pr4.2.2a Demonstrate knowledge of music concepts (such as tonality and meter) in music from a variety of cultures selected for performance.

MU:Pr6.1.2b Perform appropriately for the audience and purpose.

Objectives:

- Read quarter notes, eighth notes, and quarter rests.

Lesson / Instruction

SING | Engine, Engine Number Nine

SLIDE: CONCEPT OVERVIEW | S1U1L3: Reading Rhythms

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

2.3h Adapt movements to specific situations.

2.4a React to participation in daily routines.

2.4c Indicate needs and wants.

2.4d Take and interest in meeting physical needs.

2.4g Participate in bathroom routines with growing independence.

2.6a Attempt new large and small motor activities.

2.6b Participate in simple movement games.

2.6f Participate in physically active games with peers.

2.7d Recognize rules and follow basic safety instructions.

2.7e Identify who has hurt or made him or her feel bad.

2.7f Understand and anticipate potential consequences of disregarding rules.

2.7h Make choices about behaviors or activities when presented with alternatives.

Objective:

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

Lesson / Instruction

Procedures: (10 min)

- 3 Laps
- Drinks
- Bathroom

Warm-up (5 min)

- Simon Says (Card 5)

Display the slide "Walk to School."

Invite children to:

- **Describe the picture.** (children walking to school or returning home from school)
- **Sing** "Walk to School" twice, first patting, then walking to show the different tempos. (Have them move in small groups through shared space, or as a class in one large circle. They need not match the beat, but should show that they hear the different speeds in the music.

TEACHER TO TEACHER | Extra Help with Self-Spaces

Extra Help with Self-Spaces Give each child a circle of yarn—four-foot lengths with ends tied together—to place around themselves the first time they "find" their self-spaces. To help children define their own space in this first lesson, have them do all stationary movements inside the yarn circle. (You may wish to store the yarn circles in individual envelopes to prevent tangling.)

MOVEMENT | Shared Space

Locomotor Movement: Shared Space Teaching children how to move through shared space is important at any age. They will learn to respect others' personal space, move with more flexibility in the classroom, and develop better physical control. To introduce the idea of shared space to the class, have each child find a place in the room that is their "home-base." This will be their assigned beginning spot any time they are to move through shared space.

Then, help them space themselves evenly throughout the area (no crowded or empty spaces). Ask children to draw an imaginary circle around themselves and tell them that all the area inside the

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

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.

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

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.

LISTEN / PAT | Steady

Beat with Miss Mary

Mack SLIDE: iSONG |

Miss Mary Mack

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



SLIDE: iLISTENING MAP | Engine, Engine Number Nine

DOCUMENT: Song Anthology | Grade 2, p.74

- **Have students sing** each line of "Engine, Engine Number Nine" patting with the beat.
- **Ask** how many sounds can you hear for each beat. (2, 2, 2, 1)
- **Ask** them how they think musicians know when to sing shorter or longer sounds.

READ | Song Rhythm

SLIDE: ACTIVITY |

S1U1L3: Reading

Rhythms

Have students:

- **Read** about quarter notes and eighth notes.
- **Read** the rhythm of "Engine, Engine Number Nine," saying *nine* for ♩ and *engine* for ♪

Tell students:

- You that you can show one sound to a beat with a quarter note
- You can show two equal sounds to a beat with two eighth notes

LISTEN | I Bought Me a

Cat

SLIDE: LISTENING | I Bought Me a Cat

- Have students listen to "I Bought Me a Cat" (*listening*) performed by William Warfield.
- Listen for beats of silence in this song.

AUDIO: Bought Me a Cat (Stereo Mix)

- Then have them sing to "I Bought Me a Cat" (*song*)

HISTORY AND CULTURE

| Aaron Copland

Read:

Composer, educator, conductor, and pianist, Aaron Copland (1900–1990) was born in New York City. Considered one of the leading composers of his time, he helped create distinctly American-sounding music. He is probably best known for a simple, folk-inspired type of music. In this Copland arrangement of "I Bought Me a Cat," goose, cow, and horse are sung on different pitches, perhaps to better imitate the sound of the animals. The last verse of the song, I bought me a wife, has

Go Fitness - CATCH 'em Quick Activities (12 min)

- Shaping Up (Card 60)

Need: 4 cones

to designate each activity area

Go Activity (15 min)

- Dribbling and Kicking

(feet)

- Team Passing (Card 211) **Need:** One cone in between each student and one in the middle of the circle

Cool-down (5 min)

- Simon Says (Card 5)

Materials /

Resources /

Technology

- Cones
- Hula Hoops
- Soccer Ball

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

VOLLEYBALL UNIT

Standards

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

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

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

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

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

4.PE.9 Engage in warm-up and cool-

circle is their "self-space."

Ask them to remember their self-space in some secret way. Then have them walk to a drumbeat, "carrying" their self-spaces with them, not intruding into the self-spaces of others and freezing when the drumbeat stops. On a signal, they each return to their own home-base.

LISTEN | Walking Song

- **Invite children to listen** to "Walking Song" from Acadian Songs and Dances by Virgil Thomson (without looking at the listening map), to see what they notice about its speed. (It has two different tempos: faster and slower.)

Compare and Contrast

(Optional: See the next two blades for additional suggestions about how to use the listening map. **MUSIC SKILLS |** Listen offers an extensive lesson on using the listening map with regard to tempo changes, form, and tone color.)

ANALYZE | Using a Listening Map

iLISTENING MAP | Walking Song from Acadian Songs and Dances: **Interactive** Display the listening map "Walking Song."

- **Ask children to look** at the slide and identify how the pictures show faster and slower beat. (tilt of body, swing of arms, the fence posts closer together or farther apart)

Use Illustrations

- **Ask children** to listen to the selection again as you help them follow the listening map.
- **Guide them to notice** the same and different sections. (The form and tempo are: A—faster, B—slower, A—faster. The second A section may be called A | since it is not exactly the same as the first A section in all ways, but for the

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 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

- **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** echo-sing 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).

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



show when the repeated parts happen.

- **Play** rhythm instruments as you listen.

SLIDE: MEET THE MUSICIAN | S1U1L3: Percy Grainger

- **Ask a volunteer to read** about the composer, Percy Grainger.
- Tell students Percy Grainger is the person who composed "Country Gardens." Read about Percy Grainger.

MUSIC SKILLS | Listen
SLIDE: ACTIVITY | S1U1L3: Country Gardens Theme

- Have students listen as you play the A section theme from "Country Gardens" on the piano (**LEARN!**)
 - This will help them identify the different sections as they follow the map.
 - Then have students play along with the map, following all repeat signs as ABABA.

MOVEMENT | Patterned
Movement IF TIME ALLOWS

"Country Gardens" Have students learn a simple Morris Dance routine for "Country Gardens." The piece is ABABA.

Formation: Partners standing shoulder-to-shoulder, facing another set of partners. All hold sticks. Rest position for sticks is on one shoulder. "Opposite" is the person in the pair across.

A Section:
Beats 1–4 Starting with R foot, step to the side, close left, step side. Beats 5–8 Repeat with L foot, moving L. Beats 9–12 Walk four steps forward to face opposite. Beats 12–16 Tap opposite's stick three times. Repeat Beats 1–16, but moving back on Beats 9–12, and tapping partner's stick three times. Repeat all movements for Beats 1–16.

B Section:
Beats 1–8 Walk four steps back, stepping to the rhythm of the triangle part

2. Practice volleyball game with net
(5 min) Cool-down
1. Simon Says

Recess 1:45pm - 2:00pm

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

VOLLEYBALL UNIT

Standards

3.PE.7 Engage in the activities of health enhancement class without teacher prompting

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

3.PE.6 Chart participation in physical activities outside health enhancement class.

3.PE.10 Practice personal 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

the game. In this game, children demonstrate their ability to aurally identify the tone color of specific instruments. While they listen to the music, children should click the instrument they hear when it begins to play.

HISTORY AND CULTURE | Virgil Thomson
American composer Virgil Thomson (1896–1989) was born in Kansas City, Missouri. A composer in almost every genre of music, he also was the chief music critic for the New York Herald Tribune from 1937 to 1951. Thomson started playing the piano at age five, and by 12 he was a paid organist at the Calvary Baptist Church. "Walking Song" is from a score he wrote for a 1948 movie, Louisiana Story, about the experiences of a young boy caught in the battle for land between the oil industry and its Acadian (Cajun) inhabitants.

MUSIC SKILLS | Read
Read
As children track the images and sections on the listening map, help them to use the direction the boy faces as a guide for reading from left to right. This will prepare children to read both words and sentences, as well as musical notation.

REACHING ALL LEARNERS | Inclusion
Inclusion Some children may be able to move at their own "personal tempos," but not be able to change tempos or match a given beat. Reinforce what each child can do correctly without drawing attention to incorrect responses. Allow each child to experience different tempos by "walking" their hands on a drumhead. If necessary, gently hold and guide the child's hands in playing a slow or fast tempo. Then ask the child,

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.

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

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 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



Beats 9–16 Walk eight steps forward, toward opposite, stepping to the rhythm of the triangle part. Repeat all movements for Beats 1–16. Tap opposite's stick to the rhythm of the drum part for the next 16 beats. Repeat the movement for Beats 1–16 of the A Section.

LINKS | Science

Read:
Botany Gardens use nature's gifts to add beauty to an area. Flowers provide color, trees offer shade and fruit, and many plants can be used as food, spices, or medicine. But humans aren't the only ones who benefit from gardens. Birds and insects are attracted to the colors, fruit, and flowers of a garden, too. These animals also provide a service to the plants. When insects or birds eat the nectar of a flower, or the fruit or seed of a plant or tree, they are helping that plant to reproduce. They spread pollen from flower to flower or drop seeds far away where the plant may grow in a healthier place.

NOTATE | Rhythm Patterns

SLIDE: THINK! | S1U1L3: One and Two Sounds Per Beat with Words

- Answer the question on the Think! slide.

SLIDE: ACTIVITY | S1U1L3: Sort the Sounds

- **Write** the animal rhythm patterns on the board. Clap the rhythm patterns.
- **Read** each pattern, saying rose for J and tu-lip for JJ
- Use **Resource Master 1•6, p. 7**, for more practice with reading rhythms. The **Answer Key is on p. 185**.
 - **Complete this activity** for more practice with reading rhythms.

PROGRESS CHECKPOINT
Informal Assessment

extended periods of time.

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

1. Stretch-er-cise (Card 281)

(10 min) Go Fitness: Cardiovascular

Activities: Aerobic Games

1. Crows and Cranes (Card 37)

(25 min) Go Activity: Volleyball: CATCH Challenge III

Materials: 1 Volleyball and 2 base markers per 4 students

1. Volleyball Serveball (Card 594-595)
2. Practice volleyball game with net

(5 min) Cool-down

1. Simon Says

if verbal, to tell which tempo was played. If the child is non-verbal, ask for a response the child can give; for example, if he/she can nod "yes" or "no," ask, "Did you play slow?" or "Did you play fast?"

SCHOOL TO HOME | Research

GRAPHIC ORGANIZER | Column—2: Interactive

- **Invite children to research** selections with faster and slower tempi in personal interviews, online research, and the library.
- **Encourage them to record or draw their findings** and then report to the class. You may want to share the graphic organizer with them.

PROGRESS CHECKPOINT

Informal Assessment

- Ask children to move to "Walking Song," showing the different speeds. (Children may move in one large circle or through shared space; they need not match the beat, but should show recognition of the different speeds of the music).

Optional Reteaching

- Form three groups.
- Have each group walk to just one section of the music.
- Switch roles and repeat.

PORTFOLIO | Creative Unit Project

ACTIVITY | S1U1L2: Unit 1: Creative Project B: Interactive

Creative Unit Project [3 of 6]

- **Display** the slide for the Unit Project.
- **Have children practice** their planned snail and caterpillar movements. Then have volunteers move at their own "personal tempo" to show one creature's movement. Invite the remainder of the class to identify the steady beat by patting the beat of each child's "personal tempo."

WRAP UP

- **Have children recall** that they have been listening to music that is faster and slower.

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

- 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 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

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 unit project by talking about sounds in the environment:
 - that *have a steady beat*
 - 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)

Standards

2.1b Explore toys and objects with hands and mouth.

2.3c Calm with assistance.

4.1a Notice and imitate gestures.

4.1b Repeat actions again and again to see effects.



- Number each of the four rhythm patterns on the board for reference.
- Clap one of the patterns and have students signal the number of the pattern you clapped. Continue with the other patterns.

WRAP UP SLIDE: iSONG

| | Bought Me a Cat

- Ask students to recall the rhythm notation they read. (quarter notes, eighth notes, quarter rests)
- Invite them to perform "I Bought Me a Cat", singing the animal sounds expressively.

PORTFOLIO | Creative Unit Project

DOCUMENT: Resource Master 1•3, p. 4, STEP 3 Creative Unit Project [4 of 6]

Understanding quarter notes and (2) eighth notes helps students develop the skills needed to create the rhythm for their melody.

- **Have students in their project groups** pat the beat, being careful to stay together for eight beats.
- **Then have them create** a rhythm pattern using ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓, and ? for their eight-beat bar pattern.
- **Invite them to practice playing** the rhythm pattern on instruments.
- **Evaluate** how well each group stays together when performing their rhythm patterns:
 - easily
 - with some difficulty
 - with great difficulty

Materials /

Resources /

Technology

Classroom Materials

- Unpitched instruments: rhythm sticks, wood blocks, triangles, drums
- Resource Master 1•6 (Rhythm for a Poem)
- Resource Master 1•3 (Creative Unit Project)

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

Lesson 6: Hearing and Seeing Textures

- **Invite them to sing** "Walk to School" again, with attention to patting at different tempos.

SCHOOL TO HOME SONG ANTHOLOGY | Grade K: Document POETRY | S1U1L2: Just Watch: Interactive

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

Lesson 7: Swing into a Form

Standards

MU:Cn10.0.5a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

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

MU:Re8.1.5a Demonstrate and explain how the expressive qualities (such as dynamics, tempo, timbre, and articulation) are used in performers' and personal interpretations to reflect expressive intent.

Objectives:

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-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

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.

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.



Standards

MU:Cn10.0.5a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

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

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

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

- Show recognition of A B A form through movement.

Lesson / Instruction

INTRODUCTION

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

CONCEPT OVERVIEW |

S1U1L7: Swing into a

Form: Interactive

- Invite students to name songs they remember from this unit and to identify and sing one of their favorites.
- Explain that today they will sing a song in a style that is uniquely American, and learn another way to describe music—by looking at its design, or plan.

DESCRIBE | Form

Read about form with the students.

- Ask them to review and sing "Uncle Pen," and name the two sections of the song. (verse and refrain)
- Ask them whether they remember another way to name the two sections. (A and B sections)
- Have students stand and sing the song again, tapping heels on the downbeats during the A section (verse) and clapping to the beat during the B section (refrain).

iSONG | Uncle Pen:

Interactive

Explain

- The order of phrases and section in music creates form.
- In music, form is described with letters.
- For example, A and B can represent sections of music that have contrasting melodies.

IDENTIFY | Form of

Three Songs

- Play "In That Great Git'n Up Mornin'" (Unison) (Stereo Mix) Audio and discuss the contrasting sections and form.
 - Listen for the form of "In That Great Git'n Up Mornin'."
- Play "Sing, Sing, Sing." Ask students to count the number of sections in the song as they move freely, feeling the beat.
 - Guide students to identify the large form in this song

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 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

2.2e Demonstrate skills to move in the environment.

2.2f Refine motor coordination and skills to play with toys and people.

2.2g Demonstrate increased ability to use skills requiring balance.

2.2h Perform large motor movement alone or with others.

2.2i Manipulate objects with large muscles.

2.3b Focus eyes on near and far objects.

2.3f Demonstrate an awareness of her body in space.

2.3i Demonstrate concepts through movement.

2.3h Adapt movements to specific situations.

2.4a React to participation in daily routines.

2.4c Indicate needs and wants.

2.4d Take and interest in meeting physical needs.

2.4g Participate in bathroom routines with growing independence.

2.6a Attempt new large and small motor activities.

2.6b Participate in simple movement games.

2.6f Participate in physically active games with peers.



collaboration with others.

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

Objectives:

- Identify the difference in texture between two pieces of Native American music.

Lesson / Instruction

INTRODUCTION

SLIDE: CONCEPT

OVERVIEW | S1U1L6:

Hearing and Seeing Textures

- Give students an overview** of the lesson using this slide.
- Have students name** local Native American groups and tell what they know about their music.
- Point out** that Native Americans have traditional songs and dances that are important in their culture.
- Tell students** that they will hear several Native American songs.
 - As they compare the songs, they will learn to describe differences in the music they hear. /EXPLORE: Hear unaccompanied flute music.

LISTEN | Athabascan

Song

SLIDE: LISTENING |

Athabascan Song

- Ask for a volunteer to read** about "Athabascan Song."
- Play** the selection for the students, inviting them to listen closely so that they can describe the sounds they hear. (melody played by flute)
- Explain:**
 - The Athabascans are a Native American people who live in Alaska and along the Pacific Coasts of Canada and the US.
 - They are related to the Navajos, who live in the southwestern United States.

and describe it using letters. (two verses, each with the form A A B A)

- Listen for the form** of "Sing, Sing, Sing."
- Fill in the chart** with your answers.

ACTIVITY | S1U1L7: Form Diagram: Interactive

- Have them look** at the notation on **Song Anthology p. 226** to describe the form symbols shown there. (A in triangle, B in circle at upper left of each section's starting point)
- Point out:**
 - "You probably noticed the two sections of "Sing, Sing, Sing."
 - Look at the song notation. The A section occurred twice, followed by the B section, followed by a return of the A section, creating AABA form.
 - What symbols show this form in the song notation?
- Have students practice** identifying form with another example on **Resource Master 1•11, p. 13**. The **Answer Key is on p. 197**.
- Guide them to consider** the repeat signs, the number of verses, and the Da Capo al Fine.
- Complete this page** to identify the form of another song.

SING | Sing, Sing Sing

iSONG | Sing, Sing,

Sing: Interactive

- Have students sing the song. Call attention to the notation of low B below the ledger line in "Sing, Sing, Sing."

ACTIVITY | S1U1L7: Learn

About Swing: Interactive

- Ask students to read about** jazz and swing. Invite students to write a sentence summarizing an interesting fact they learned
- Learn to identify** and describe a style of jazz called swing.

HISTORY AND CULTURE

| Big Bands

Read:

A big band is typically made up of a rhythm section of piano, string bass, drum set, and guitar. To this are added

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."

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*

2.7d Recognize rules and follow basic safety instructions.

2.7e Identify who has hurt or made him or her feel bad.

2.7f Understand and anticipate potential consequences of disregarding rules.

2.7h Make choices about behaviors or activities when presented with alternatives.

Objective:

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

Lesson / Instruction

Procedures: (10 min)

- 3 Laps
- Drinks
- Bathroom

Warm-up (5 min)

- Simon Says (Card 5)

Go Fitness - CATCH 'em Quick Activities (12 min)

- Shaping Up (Card 60)
 - Need:** 4 cones to designate each activity area

Go Activity (15 min) - Dribbling and Kicking (feet)

- Team Passing (Card 211)
 - Need:** One cone in between each student and one in the middle of the circle

Cool-down (5 min)

- Simon Says (Card 5)

Materials / Resources / Technology

- Cones
- Hula Hoops
- Soccer Ball

Recess 1:45pm - 2:00pm

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

Dribbling and Passing Unit (Feet)



HISTORY AND CULTURE

| R. Carlos Nakai

Read:
R. Carlos Nakai R. Carlos Nakai (b. 1946) is a flutist of Navajo-Ute heritage. In the "Athabascan Song," he performs his Native American flute arrangement of a traditional bead-chant song, "When They Saw Each Other." Bead chants are used during healing ceremonies by the Athabascan and Navajo peoples. Nakai studied classical trumpet first, then went on to master the Native American flute. He tries to honor Native American musical traditions as well as develop new ways to present this music. His flute is handcrafted of wood, and is similar to the recorder.

ANALYZE | Texture

LABEL: Describe the texture of music as thick or thin.

Read about Texture:

- Musical lines occurring at the same time form texture
- Texture can be describe as thin or thick
- When few melodic or rhythmic lines occur, the texture is thin
- When many melodic or rhythmic lines occur at the same time, the texture is thick.
- Each time another line is added, the texture becomes thicker

Listen to some of "Athabascan Song" again and describe its texture.

- Would you describe the texture of "Athabascan Song" as thick or thin? (THIN)

DESCRIBE | Tone Colors

- **Have students describe** the tone colors of the flute. (thin, breathy, airy)

DESCRIBE | Texture

SLIDE: LISTENING |

Pigeon Dance

- **Listen to** "Pigeon Dance" and compare its texture to that of "Athabascan Song." ("Athabascan Song" has a thinner texture.)

saxophones, trumpets, trombones, sometimes clarinet and flute, and a vocalist. This type of ensemble was most popular from 1935 to 1945. The music was meant for dancing to—the Lindy Hop, or Jitterbug, became a worldwide dance craze. Musicians such as Fletcher Henderson, Louis Armstrong, and Duke Ellington are three of the most famous jazz musicians and band leaders.

LISTEN | Sing, Sing, Sing

- **Have students study** the still map and locate the instruments pictured in the bandstand, the key, all form icons and musical labels, and other images, such as the musical pathway and dancers.
- **Have them read about** a historic jazz concert, then listen to "Sing, Sing, Sing (with a Swing)." Ask them to compare the Benny Goodman Orchestra sound with that of the ensemble that performs the accompaniment on their song recording.

iLISTENING MAP | Sing, Sing, Sing (with a Swing): Interactive

Read:
Carnegie Hall is a well-known concert hall in New York City. Many famous musicians have performed there, including the King of Swing, Benny Goodman. On January 16, 1938, the Benny Goodman Orchestra, a popular big band, played one of the most talked-about jazz concerts in Carnegie Hall. The musicians just couldn't stop playing "Sing, Sing, Sing." The audience members were out of their seats and dancing in the aisles. The musicians kept improvising right up to the very intense and swinging end.

MUSIC SKILLS | Listen. Tone Color

- **Use these additional activities** with the "Sing, Sing, Sing"

"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:**
- 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

Standards

- 2.1b** Explore toys and objects with hands and mouth.
- 2.3c** Calm with assistance.
- 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.
- 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.



SLIDE: ACTIVITY |

S1U1L6: Native American Crafts

- **Look at** the textures in the crafts.
- **Ask:** Which one seems "thinner"? Why?

ART GALLERY |

Watching for Dancing Partners

SLIDE: ART GALLERY |

Watching for Dancing Partners

- **Look for** texture in a sculpture
- **Describe** texture

MUSIC SKILLS | Vocal Development and Listen

Vocal Development

- **Have students describe** the difference in vocal quality between the voices heard in "Pigeon Dance" and the voices they have heard in other songs in this unit.
- **Point out** that different cultures use, value, or admire different vocal qualities, and each one requires a different technique.

Listen

- **Have students describe** what they hear in "Pigeon Dance." (solo and group voices singing, drum, rattles, metallic bells, Native American language)

DESCRIBE | Designs

SLIDE: ACTIVITY | S1U1L6: Representing Texture

- **Ask students** to look at the designs and match each to one of the selections heard.

SLIDE: THINK! | S1U1L6:

Musical Textures

- **Discuss** the Think! question with the class
- **Encourage** them to use what they learned from the examples of textures in visual art to create appropriate designs.
- **Use** the in slide spaces to draw your designs.

SING | Eka Muda

SLIDE: iSONG | Eka Muda (Red Mule)

Have students read about and listen to "Eka Muda."

- "Eka Muda" has been a popular hand-game song of the Comanche people for many years.
- Other nations play the same game and sing their own version of the song.

interactive listening map.

Tone Color

- **Have students look at** the key in the bandstand area.
- **Make sure they understand** that the color behind each instrument represents the instrument in the musical pathway. (The conductor's baton represents the entire big band.)
- **Play the map** and follow the highlighting in the pathway, listening for the featured instruments.
- **Using the Audio Only button**, have students aurally identify instruments without the aid of the animation.

Form

- **Have students identify** the order of the music. (Intro, song 1, solo, break, song 2, break, fade out)
- **Have them name** the form of the song "Sing, Sing, Sing." (AABA) Then play the map and have them raise one hand when they hear the A sections and two hands when they hear the B section of the song "Sing, Sing, Sing."
- **You may wish to point out** the additional song "Christopher Columbus," by Leon "Chu" Berry, that also appears in this arrangement.

Game

- **Have students click** the Games button to find instructions for a tone color game.
- **After they click Start**, they will see that the musical pathway has some areas grayed out.
 - At these areas, students listen to identify the predominant instrument playing and click on its box in the bandstand.
 - If they select the correct instrument, its color will fill in the gray area and they will gain a point.

Tone Color

- **Extend students' experiences** with ensembles and instrumental tone colors.
- **Guide them** to distinguish between an orchestra and a band.

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 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

1. **These pages also will be the basis for students' and your evaluations of the final outcome of the project.**
2. **Use the criteria as a checklist to indicate whether or not specific criteria are being met as work on the project progresses.**
3. **Encourage students to add to the list of criteria to guide and monitor their work.**
4. **When the project is complete, use the rubric to assess their work and performances.**
5. **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

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.

2.2g Demonstrate increased ability to use skills requiring balance.

2.2h Perform large motor movement alone or with others.

2.2i Manipulate objects with large muscles.

2.3b Focus eyes on near and far objects.

2.3f Demonstrate an awareness of her body in space.

2.3i Demonstrate concepts through movement.

2.3h Adapt movements to specific situations.

2.4a React to participation in daily routines.

2.4c Indicate needs and wants.

2.4d Take and interest in meeting physical needs.

2.4g Participate in bathroom routines with growing independence.



- The game is popular with people of all ages.
- In the Comanche language, eka muda means "You're no smarter than a red mule."
- The words are sung to tease members of the other team as the hand game is played.

Listen to "Eka Muda."

SONG ANTHOLOGY |

Grade 5

SLIDE:

iPRONUNCIATION | Eka Muda (Red Mule)

- Play the pronunciation so that students can practice the Comanche words.
 a f a ther ?
 i t
 e ch a otic u
 m oo n
- **Sing** the song with no accompaniment, then accompanied by the drum part, and finally by singing while clapping to the beat as some play the drum part.
- **Describe** how the texture changed as parts were added. (Thin texture became thicker.)

SLIDE: PLAYALONG |

S1U1L6: Eka Muda

- **Sing** "Eka Muda" with no accompaniment.
- **Sing and add** the drum part.
- **Clap, sing, and play** the drum part.
- **Ask:** What happened to the texture in "Eka Muda" as you added parts?

PROGRESS

CHECKPOINT

Informal Assessment

- **Have students signal** to identify differences in texture between "Athabaskan Song" and "Eka Muda" by raising an index finger for thinner texture and an open hand for thicker texture.

WRAP UP

- **Ask students** which culture the musical game they played comes from and review that it uses fine motor skills. (*Comanche*)

Materials / Resources / Technology

Instruments: drums, rattles, shakers

Other: counting sticks and "bones" or substitutes

- **Point out** that "Sing, Sing, Sing (with a Swing)" was played by a type of band.
 - Bands have mostly wind instruments along with percussion support.
 - They may be seated on a stage or marching to a choreographed routine.
 - Orchestras include string sections with violins, violas, cellos, and basses as well as wind and percussion sections. Orchestras are seated.
- **Invite students to listen** to an example of an orchestra such as the one playing American Salute. At the beginning, wind and percussion instruments are very pronounced and the music suggests a military band. Have students notice how the strings eventually become more obvious.

American Salute (Gould):
Audio

MOVE | Show AABA Form

Have students:

- Read about swing dancing.
- With a partner, learn the 16-count step-touch pattern for the A sections of "Sing, Sing, Sing."
- Move in a different direction for the second A section.
- Create a new pattern for the B section.

ACTIVITY | S1U1L7:

Swing Dance Steps: Interactive

Read:

- Swing was also a popular dance. The young people of the 1930s were crazy about this lively dance.
- Many of the movements were improvised. The jitterbug was one form of this dance.

Move to swing music.

- Have students choose a "body facing" from the photos on the pupil page, practice it with a partner, and perform the movements with the song.

ACTIVITY | S1U1L7: Body Facings in Swing: Interactive

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, 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,"

2.6a Attempt new large and small motor activities.

2.6b Participate in simple movement games.

2.6f Participate in physically active games with peers.

2.7d Recognize rules and follow basic safety instructions.

2.7e Identify who has hurt or made him or her feel bad.

2.7f Understand and anticipate potential consequences of disregarding rules.

2.7h Make choices about behaviors or activities when presented with alternatives.

Objective:

- Traveling
- Fleeting, Dodging, Turning, Twisting, Stretching
- Dribbling, Kicking, Passing

Lesson / Instruction

Procedures: (10 min)

- 3 Laps
- Drinks
- Bathroom

Warm-up (5 min)

- Simon Says (Card 5)

Go Fitness - CATCH 'em Quick Activities (12 min)

- Shaping Up (Card 60)
Need: 4 cones to designate each activity area

Go Activity (15 min) - Dribbling and Kicking (feet)

- Team Passing (Card 211) **Need:** One cone in between each student and one in the middle of the circle

Cool-down (5 min)

- Simon Says (Card 5)

Materials / Resources / Technology



**Resource Master 1•10
(Adding Layers)**

Break 2:30pm -
2:45pm

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

Lesson 4: Sing with So

Standards

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

Objectives:

- Sing with so
- Read fermata and upbeat

Lesson / Instruction

READ | Fermata and Upbeat

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

CONCEPT OVERVIEW | S2U1L4: Sing with So: Interactive

- **Have students** refer to Song Anthology p. 181 to study the notation of "O, I'm Gonna Sing."
- **Define** fermata and have students identify the symbol as they read the rhythm.
 - A fermata means to hold that note longer than its value. Find the fermata in the song.

Play "O, I'm Gonna Sing." (Stereo Mix): Audio

- **Review** the definition of upbeat and discuss the effect of the fermata on the upbeat.
- **Encourage students** to recall other songs that have an upbeat, such as "In That Great Git'n Up Mornin'."
 - "O, I'm Gonna Sing" begins with an upbeat, a note that comes before the first full measure.
- **Ask:**

In swing dancing, dancers change their body facing while doing the steps. Body facing in swing dance refers to how the body surfaces of one dancer relate to the body surfaces of the other dancer: front to front, side by side, front to back. Try different body facings. Then put the steps and body facings together and have fun swing dancing!

MOVEMENT | Locomotor Movement

Sing, Sing, Sing If students need help with their movement for "Sing, Sing, Sing," you might suggest the following step touch pattern.

- A section: R L R (L touch), L R L (R touch) 2 times
- A section: R L R (L touch), L R L (R touch) 2 times
- B section: R (L touch), L (R touch) 4 times
- A section: R L R (L touch), L R L (R touch) 2 times
- When students are comfortable with these locomotor patterns, they can add direction changes: for example, side to side for the A section and forward/backward for the B section.

REACHING ALL LEARNERS | Inclusion

Students with limited gross-motor ability may be able to perform the steps and create new steps by moving their hands in a pattern on top of their desk. Have students

PORTFOLIO | Evaluation Evaluation

- Give students criteria to evaluate their movement showing A A B A form. Did the movement:
- Use the steps shown in the book for the A and B sections? Yes/No/Not Sure
- Change direction on the second A section? Yes/No/Not Sure
- Keep with the beat? Yes/No/Not Sure
- Change movement when each new section begins? Yes/No/Not Sure
- What suggestions can you make to help your

"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

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

Materials /

Resources / Technology

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)

- Cones
- Hula Hoops
- Soccer Ball



- **How** does the fermata affect the upbeat of this song?
- **What** other songs do you know that begin with an upbeat?

READ | Pitches

- **Use the Settings button** to choose Scale = do pentatonic and Pitch for do = F.
- **Deselect** Pitch Syllables except for do re mi so.
- **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 using the hand signs.

PITCH SOUNDS AND SYMBOLS: Interactive

- **Click the pitch syllable names** in any order. Echo the pitches and practice the hand signs.
- **Have students read** the song's melody with pitch syllables and hand signs; have them name the pitch added to do, re, and mi. (so)

ACTIVITY | S2U1L4:
Adding to Do Re Mi:

Interactive

- Read the melody of "O, I'm Gonna Sing" with pitch syllables and hand signs. What pitch do you find other than do re mi?
- Ask students to sing "O, I'm Gonna Sing" with the words. (The interactive starts with a whole note instead of a pickup note with a fermata above it.)

iSONG | O, I'm Gonna Sing: **Interactive** and Piano Accompaniments p. 313 for an accompaniment to "O, I'm Gonna Sing.":

DOCUMENT

- **Sing the song** with the words.

REACHING ALL

LEARNERS | Inclusion

A student who is hearing impaired or deaf may be challenged to participate fully in a music class. You

classmates improve the way they showed the change from one section to another?

MOVEMENT | Patterned

Movement Performance

Choreography: Sing, Sing, Sing See Piano

Accompaniments p. 404 for additional

choreography to use with "Sing, Sing, Sing."

Patterned Movement:

Sing, Sing, Sing Have students try basic swing-dance steps. First have them practice a toe-heel step. Step with the ball of the foot, then bring the heel down (2 beats). Girls start on right foot, boys on left foot. Then have students dance the basic 6-beat step.

Formation: Partners face each other, holding hands. Beats 1–4: Girls: Toe-heel on R foot; toe-heel on L foot.

Boys: Toe-heel on L foot; toe-heel on R foot.

Beats 5–6: Girls: Step R foot back, then step L foot in place.

Boys: Step L foot back, then step R foot in place.

MOVEMENT | Creative

Movement

In That Great Git'n Up Mornin' Once students have defined form and labeled contrasting sections, make them aware of two common musical forms, ABA and rondo. Tell them that a rondo has an A section that repeats between as many different contrasting sections as desired, so a rondo could be shown as ABACA or ABACABA, for example.

- **Invite students** to create three contrasting movements to use with the refrain (A section), verse (B section), and a new 16-beat interlude (C section) in "In That Great Git'n Up Mornin'." Have them practice the song and movement to show ABA form (refrain-verse-refrain).
- **Then have students divide into two groups**, a small one to



can help the student by touching the shoulder or giving a wave to get the student's attention before speaking or starting an activity. To keep the student on task, have him or her point to the words of the song as the class sings.

MUSIC SKILLS | Guitar, Keyboard and VIRTUAL FRETTE

INSTRUMENTS | Strings (Bass, Guitar, Banjo, Ukulele): Interactive

- **Invite** advanced guitar students to play the chords shown above the staff of "O, I'm Gonna Sing."
- **Students might also play** the chords on the Virtual Guitar.
- **This could be done live or by slowing the tempo** of the iSong and turning off the Instruments so that only the Vocals are heard.

VIRTUAL INSTRUMENTS | Keyboards (Organ, Piano, Electric Piano, Harpsichord): Interactive

- **Invite students to play** the melody of "O, I'm Gonna Sing" on a keyboard. The melody falls under the hand well with the right thumb on F.
- The melody **could also be played** on the Virtual Keyboard.
Student Text

play instruments and a large group to sing and move. Guide the small group to improvise a 16-beat section on C pentatonic pitches.

- **When they are ready**, have the two groups perform and move to show an ABACA or ABACABA rondo.

LINKS | Art Show Same and Different Sections

Visually Review with students that they listen for same and different sections to understand the form of a song or musical selection. Tell them that visual arts can show same and different as well. Have them draw or paint a picture that represents ABA or AABA form. They may include abstract or realistic shapes or objects. Encourage them to think about contrasting elements such as shape, color, size, texture, and pattern.

PROGRESS CHECKPOINT Sing, Sing (Stereo Mix) Audio

Informal Assessment

- **Invite students to perform** their swing dance with a partner for another couple during "Sing, Sing, Sing."
- Switch roles.
- Invite the class to discuss how each pair showed the A A B A form through movement and give suggestions for improvement. (See PORTFOLIO | Evaluation, below.)

Materials / Resources / Technology

Classroom Materials
Resource Master 1•11
(Musical Form)

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.

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.1 Exhibit competency in fundamental motor skills and selected



combinations of skills.

5.PE.16 Apply safety principles with physical 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

1. Stretch-er-cise (Card 281)

(10 min) Go Fitness:

Cardiovascular

Activities: Aerobic Games

1. Crows and Cranes (Card 37)

(25 min) Go Activity:

Volleyball: CATCH

Challenge III

Materials: 1 Volleyball and 2 base markers per 4 students

1. Volleyball Serveball (Card 594-595)
2. Practice volleyball game with net

(5 min) Cool-down

1. Simon Says

Break 2:30pm - 2:45pm

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

Lesson 5: Sing a Pentatonic Song

Standards

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

MU:Pr6.1.6a Perform the music with technical accuracy to convey the creator's intent.

Objectives:

- Sing a pentatonic song.

Lesson / Instruction

READ | Deta, Deta

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

CONCEPT OVERVIEW | S2U1L5: Sing a Pentatonic Song: Interactive

- **Ask students** to identify rhythms in "Deta, Deta" as they look at Song Anthology p. 58. (quarter notes, quarter rests, eighth notes)

SONG ANTHOLOGY | Grade 5: Document

- **Name** the rhythms in "Deta, Deta."
- **Play** the pronunciation for "Deta, Deta" so students can learn the Japanese words for the song. Have students say either the Japanese or English words in rhythm.

iPRONUNCIATION | Deta,

Deta: Interactive

- **Learn** the Japanese words to "Deta, Deta." Say the words in rhythm.
- **Name** the pitch syllables and identify the scale. (do, re, mi, so, la; pentatonic)
- **Identify** where do appears on the staff. (F in space 1)
- **Practice** singing pitches as you point to them on the pitch stairs.

ACTIVITY | S2U1L5: Pentatonic Scale: Interactive

- **Practice singing** the scale as your teacher points to the pitch syllables.
- **Have students refer** to the Song Anthology



- again and invite them to sing the song with pitch syllables and hand signs.
- **Read the melody** of "Deta, Deta" with pitch syllables and hand signs.
 - **Have students sing** the words without, then with, the recording of "Deta, Deta."

iSONG | Deta, Deta (The Moon): **Interactive**

- **Sing** this five-tone Japanese song.
- **Use Piano Accompaniments p. 96** for an accompaniment to "Deta, Deta."

EVALUATE | Expression

Have students:

- **Ascribe dynamics** and phrasing to the song.
- **Sing with their chosen expressive markings.** (Use the mixer on the slide to adjust the volume of the recorded vocal track so that students can perform the song as they've planned.)
- **Assess** whether they've sung expressively.
- **Suggest** expressive movement and move in this way as they sing.
- **Ask:** How would you sing "Deta, Deta" expressively?
- **Have students sing** this Japanese song as a group once more to add it to their varied repertoire.
 - Sing "Deta, Deta" once more to add it to your varied repertoire.

MUSIC SKILLS | Read, Orff Instruments, and

Create

Read

- **Invite students** to form pairs or small groups and choose an instrument for pitch reference.
- **Have them play** the musical concentration game following the directions on **Resource Master R•3, p. 111.**
- **Play the game** using the cards on these three pages. Then arrange and play a pentatonic melody.

ORFF

ORCHESTRATIONS I

Grade 5: Document O•18: "Deta, Deta."

- **Play** this with "Deta, Deta." **VIRTUAL MALLETT**



PERCUSSION | Orff
Mallet Percussion
(Xylophones,
Metallophones, and
Glockenspiels):
Interactive

Create

- **Have students create** rhythmic or melodic patterns to add special effects to "Deta, Deta."
- **Encourage** students to explore vocal, percussion, and synthesized possibilities (such as alternating A-C on Virtual Banjo or other pitched instrument).
- **If needed, suggest** sounds such as rising arpeggios (set up bells F A C) for the moon coming out and a gong for the tray. Have students choose patterns that are easy to remember and add their effects to each line as they sing the song.