



Monday 10/23/2023	Tuesday 10/24/2023	Wednesday 10/25/2023	Thursday 10/26/2023	Friday 10/27/2023
Red Ribbon Week 7:00am - 7:01am	Red Ribbon Week 7:00am - 7:01am	Red Ribbon Week 7:00am - 7:01am	Red Ribbon Week 7:00am - 7:01am	Red Ribbon Week 7:00am - 7:01am
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
Have Students Concentrate on Learning Music for the Concert this Week	Have Students Concentrate on Learning Music for the Concert this Week	Have Students Concentrate on Learning Music for the Concert this Week	Have Students Concentrate on Learning Music for the Concert this Week	Have Students Concentrate on Learning Music for the Concert this Week
Standards <p>MU:Cn10.0 Connect 10 - Synthesize and relate knowledge and personal experiences to make music.</p> <p>MU:Cr3.1 Evaluate and Refine - Evaluate and refine selected musical ideas to create musical work(s) that meet appropriate criteria.</p> <p>MU:Cr2.1.7a Select, organize, develop and document personal musical ideas for arrangements, songs, and compositions within AB, ABA, or theme and variation forms that demonstrate unity and variety and convey expressive intent.</p> <p>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.</p>	Standards <p>MU:Cn10.0 Connect 10 - Synthesize and relate knowledge and personal experiences to make music.</p> <p>MU:Cr3.1 Evaluate and Refine - Evaluate and refine selected musical ideas to create musical work(s) that meet appropriate criteria.</p> <p>MU:Cr2.1.7a Select, organize, develop and document personal musical ideas for arrangements, songs, and compositions within AB, ABA, or theme and variation forms that demonstrate unity and variety and convey expressive intent.</p> <p>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.</p>	Standards <p>MU:Cn10.0 Connect 10 - Synthesize and relate knowledge and personal experiences to make music.</p> <p>MU:Cr3.1 Evaluate and Refine - Evaluate and refine selected musical ideas to create musical work(s) that meet appropriate criteria.</p> <p>MU:Cr2.1.7a Select, organize, develop and document personal musical ideas for arrangements, songs, and compositions within AB, ABA, or theme and variation forms that demonstrate unity and variety and convey expressive intent.</p> <p>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.</p>	Standards <p>MU:Cn10.0 Connect 10 - Synthesize and relate knowledge and personal experiences to make music.</p> <p>MU:Cr3.1 Evaluate and Refine - Evaluate and refine selected musical ideas to create musical work(s) that meet appropriate criteria.</p> <p>MU:Cr2.1.7a Select, organize, develop and document personal musical ideas for arrangements, songs, and compositions within AB, ABA, or theme and variation forms that demonstrate unity and variety and convey expressive intent.</p> <p>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.</p>	Standards <p>MU:Cn10.0 Connect 10 - Synthesize and relate knowledge and personal experiences to make music.</p> <p>MU:Cr3.1 Evaluate and Refine - Evaluate and refine selected musical ideas to create musical work(s) that meet appropriate criteria.</p> <p>MU:Cr2.1.7a Select, organize, develop and document personal musical ideas for arrangements, songs, and compositions within AB, ABA, or theme and variation forms that demonstrate unity and variety and convey expressive intent.</p> <p>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.</p>



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

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

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

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

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

MU:Pr6.1 Present - Perform expressively, with appropriate interpretation and technical accuracy, and in a manner appropriate to the audience and context.

MU:Pr4.1.7a Apply collaboratively-developed criteria for selecting music of contrasting styles for a program with a

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specific purpose and/or context and, after discussion, identify expressive qualities, technical challenges, and reasons for choices.

MU:Pr4.2.7a Explain and demonstrate the structure of contrasting pieces of music selected for performance and how elements of music are used.

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

MU:Pr4.3.7a Perform contrasting pieces of music demonstrating their interpretations of the elements of music and expressive qualities (such as dynamics, tempo, timbre, articulation/style, and phrasing) convey intent.

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

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

MU:Re9.1 Evaluate - Support evaluations of musical works and performances based on analysis, interpretation, and established criteria.

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

MU:Re8.1.7a Support personal interpretation of contrasting programs of music and explain how creators' or performers' apply the elements of music and expressive qualities, within genres, cultures, and historical periods to convey expressive intent.

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

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

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audio/ video recording to document personal rhythmic phrases, melodic phrases, and harmonic sequences.

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

MU:Cr3.1.8b Describe the rationale for refining works by explaining the choices, based on evaluation criteria.

MU:Pr4.3.8a Perform contrasting pieces of music, demonstrating as well as explaining how the music's intent is conveyed by their interpretations of the elements of music and expressive qualities (such as dynamics, tempo, timbre, articulation/ style, and phrasing).

MU:Pr5.1.8a Identify and apply personally-developed criteria (such as demonstrating correct interpretation of notation, technical skill of performer, originality, emotional impact, variety, and interest) to rehearse, refine, and determine when the music is ready to perform.

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<p>and culturally authentic practices in music to convey the creator's intent.</p> <p>MU:Re7.2.8a Comp are how the elements of music and expressive qualities relate to the structure within programs of music.</p> <p>MU:Re9.1.8a Apply appropriate personally-developed criteria to evaluate musical works or performances.</p>	<p>and culturally authentic practices in music to convey the creator's intent.</p> <p>MU:Re7.2.8a Comp are how the elements of music and expressive qualities relate to the structure within programs of music.</p> <p>MU:Re9.1.8a Apply appropriate personally-developed criteria to evaluate musical works or performances.</p>	<p>and culturally authentic practices in music to convey the creator's intent.</p> <p>MU:Re7.2.8a Comp are how the elements of music and expressive qualities relate to the structure within programs of music.</p> <p>MU:Re9.1.8a Apply appropriate personally-developed criteria to evaluate musical works or performances.</p>	<p>and culturally authentic practices in music to convey the creator's intent.</p> <p>MU:Re7.2.8a Comp are how the elements of music and expressive qualities relate to the structure within programs of music.</p> <p>MU:Re9.1.8a Apply appropriate personally-developed criteria to evaluate musical works or performances.</p>	<p>and culturally authentic practices in music to convey the creator's intent.</p> <p>MU:Re7.2.8a Comp are how the elements of music and expressive qualities relate to the structure within programs of music.</p> <p>MU:Re9.1.8a Apply appropriate personally-developed criteria to evaluate musical works or performances.</p>
<p>Objectives:</p> <ul style="list-style-type: none"> Students will work on perfecting their part in the music ensemble and/or their own individual performance piecex for the winter concert. 	<p>Objectives:</p> <ul style="list-style-type: none"> Students will work on perfecting their part in the music ensemble and/or their own individual performance piecex for the winter concert. 	<p>Objectives:</p> <ul style="list-style-type: none"> Students will work on perfecting their part in the music ensemble and/or their own individual performance piecex for the winter concert. 	<p>Objectives:</p> <ul style="list-style-type: none"> Students will work on perfecting their part in the music ensemble and/or their own individual performance piecex for the winter concert. 	<p>Objectives:</p> <ul style="list-style-type: none"> Students will work on perfecting their part in the music ensemble and/or their own individual performance piecex for the winter concert.
<p>Lesson / Instruction</p> <p>Students will spend the next few weeks concentrating on playing and perfecting their part in the inxtrumental piece and singing pieces they have selected for the winter concert.</p>	<p>Lesson / Instruction</p> <p>Students will spend the next few weeks concentrating on playing and perfecting their part in the inxtrumental piece and singing pieces they have selected for the winter concert.</p>	<p>Lesson / Instruction</p> <p>Students will spend the next few weeks concentrating on playing and perfecting their part in the inxtrumental piece and singing pieces they have selected for the winter concert.</p>	<p>Lesson / Instruction</p> <p>Students will spend the next few weeks concentrating on playing and perfecting their part in the inxtrumental piece and singing pieces they have selected for the winter concert.</p>	<p>Lesson / Instruction</p> <p>Students will spend the next few weeks concentrating on playing and perfecting their part in the inxtrumental piece and singing pieces they have selected for the winter concert.</p>
<p>Prep 9:33am - 11:30am</p>	<p>Prep 9:33am - 11:30am</p>	<p>Prep 9:33am - 11:30am</p>	<p>Prep 9:33am - 11:30am</p>	<p>Prep 9:33am - 11:30am</p>
<p>Lunch 11:30am - 12:15pm</p>	<p>Lunch 11:30am - 12:15pm</p>	<p>Lunch 11:30am - 12:15pm</p>	<p>Lunch 11:30am - 12:15pm</p>	<p>Lunch 11:30am - 12:15pm</p>
<p>Music - Pre K 12:15pm - 1:00pm</p> <p>Grade PreK Spotlight on Music Unit 2: Making Friends Lesson 1: Songs Have a Variety of Sounds</p> <p>Standards</p> <p>MU:Cn11.0.PreKa D emonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.</p>	<p>PE - Pre K 12:15pm - 1:00pm</p> <p>Bowling Unit</p> <p>Standards</p> <p>2.1c Exhibit a variety of small motor skills.</p> <p>2.1f Perform increasingly more sophisticated actions requiring hand-eye coordination.</p> <p>2.2a Exhibit physical reflexes in response to stimulation.</p> <p>2.2b Develop muscle tone and</p>	<p>Music - Kinder 12:15pm - 1:00pm</p> <p>Standards</p> <p>MU:Cn10.0.Ka Dem onstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.</p> <p>MU:Cn11.0.Ka Dem onstrate understanding of relationships between music and the other arts, other disciplines,</p>	<p>PE - 1 12:15pm - 1:00pm</p> <p>Bowling Unit</p> <p>Standards</p> <p>1.PE.17 Identify physical activity as a component of good health.</p> <p>1.PE.1 Perform most basic locomotor, nonlocomotor, and manipulative skills using mature patterns.</p>	<p>Music - 1 12:15pm - 1:00pm</p> <p>Grade 1 Spotlight on Music Section 1:Unit 1 Lesson 4: Melodic Shapes</p> <p>Standards</p> <p>MU:Cn10.0.1a Dem onstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.</p>



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:Cr2.1.PreKb With substantial guidance, select and keep track of the order for performing original musical ideas, using iconic notation and/or recording technology.

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

MU:Re7.2.PreKa With substantial guidance, explore musical contrasts in music.

Objectives:

- Children will describe instrumental and vocal tone colors.

Lesson / Instruction

INTRODUCTION

Give children an overview of the lesson using the following slide **CONCEPT OVERVIEW | S1U2L1: Songs Have a Variety of Sounds: Interactive**

LET'S BEGIN | Viva Violins

LISTENING | Gigue from Sonata for Violin and Continuo: Interactive

- Guide** children to form a circle.
- Display** the listening slide, allowing children to talk about the picture. (violin player)
- Play** "Gigue" and ask them to listen 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.

2.3c Calm with assistance.

2.3f Demonstrate an awareness of her body in space.

2.3i Demonstrate concepts through movement.

2.4a React to participation in daily routines.

2.4c Indicate needs and wants.

2.4d Take and interest in meeting physical needs.

2.4e Participate in healthy routines.

2.4f Communicate with an adult when not feeling well.

varied contexts, and daily life.

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

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

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

MU:Pr4.3.Ka With guidance, demonstrate awareness of expressive qualities (such as voice quality, dynamics, and tempo) that support the creators' expressive intent.

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

Objectives:

- Signal to show recognition of singing voice.

Lesson / Instruction

INTRODUCTION

CONCEPT OVERVIEW | S1U1L5: Our Five Voices: Interactive

POETRY | S1U1L5: Neat Feet: Interactive

- Invite children to look** carefully at their shoes, then tell one thing that is special. (possible answers: color, pattern)
- Explain** to children that they will listen to a

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

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

1.PE.8 Understand muscles that grow strong with physical activity.

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

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

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

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

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

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

1.PE.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.

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

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:Cr2.1.1b With limited guidance, use iconic or standard notation and/or recording technology to document and organize personal musical ideas.

MU:Re7.1.1a With limited guidance, identify and demonstrate how personal interests and experiences influence musical selection for specific purposes.

Objectives:

- Match a vocal contour to a visual representation.

Lesson / Instruction

INTRODUCTION

CONCEPT OVERVIEW | S1U1L4: Melodic Shapes: Interactive

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

DESCRIBE | Upward and Downward in Willum

iLISTENING MAP | Willum: Interactive

- Have children review** "Willum," following the arrows on the slide.
- Ask them** what the arrows with dots show. (how the melody moves upward and downward)

LISTEN / DESCRIBE | Sleep, Bonnie Bairnie

ACTIVITY | S1U1L4: Sleep, Bonnie Bairnie: Interactive

- Play "Sleep, Bonnie Bairnie" and invite children to listen for when the melody goes upward, downward, and when it stays the same.



move their hands, painting in the "air" with the steady beat, or as they wish.

ACTIVITY | S1U2L1: Two Sound Colors (violin, harpsichord): Interactive

- Display the slide ACTIVITY | Two Sound Colors and tell children about the instruments pictured.
- Play the solo instrument excerpts and discuss how the two instruments sound.
- Guide children to discover that these two instruments play together in "Gigue." (The continuo part includes both the keyboard and a cello.)
- Play the recording of "Gigue" again and ask children to move when they hear the violin playing (throughout).
 - *You may wish to have a colleague or a child's family member come to class and demonstrate the violin.*

HISTORY AND CULTURE | Archangelo Corelli

Archangelo Corelli (1653–1713) was an Italian violinist and composer during the era known as the Baroque period (approximately 1600 to 1750). He lived and worked a full generation before the composers Handel and Bach. He was also very well-known and highly regarded in his lifetime as a teacher, and the first person to establish and set down the basics of good violin technique—with special emphasis on creating beautiful tone quality on the instrument. His compositions were widely popular and very influential throughout Europe. Corelli is still regarded as one of the giants of music.

LINKS | Drama

ACTIVITY | S1U2L6: Orchestra: Interactive

Drama: Play in the "Orchestra" This activity can help children learn more about an orchestra as a large group of people

2.4g Participate in bathroom routines with growing independence.

2.6a Attempt new large and small motor activities.

2.6b Participate in simple movement games.

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

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

2.6f Participate in physically active games with peers.

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

2.7b Respond to cues from caregiver regarding obvious signs of danger or previous warnings.

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

2.7d Recognize rules and follow basic safety instructions.

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

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

poem. Say, "Let me remember how it starts."

- Then pause as if remembering the first line of the poem (using your inner voice) and ask them to listen as you read "Neat Feet" aloud, alternating between your speaking and whispering voices.

DESCRIBE | Our Five Voices

ACTIVITY | S1U1L5: The Five Voices: Interactive

- **Have children describe** the voices you used. (inner voice, speaking voice, whispering voice)
- **Point out** that when we think, we use the inner voice.
- **Discuss** other ways the voice can be used. (calling voice, singing voice)

COMPARE | Music and Fine Art

ART GALLERY | O-Bon Festival: Interactive

- **Invite children** to look at the art gallery slide.
- **Encourage** them to use their inner voice to imagine which voice children in the fine art might be using. (calling or singing)
- **Have them echo** as you say each phrase of "Neat Feet" using the five voices.
- **Invite** the children to use their inner voice to say the title of the poem.

LINKS | Art

Art Gallery: Art Connects to Music Kobayashi Eitaku was born in Edo, Japan. He became the official painter and was given the status of samurai for the li family. Later he created illustrations for books on history and children's games. The print in COMPARE | Music and Fine Art is a color woodcut from the book "Children's Games," printed in 1888. The people shown are celebrating the Japanese festival, Obon. Eitaku drew lines to create this print. Line in music refers to the way a melody moves higher and lower. Have children sing a song and move their hands to show

1.PE.19 Describe positive results gained from participating in physical activities with others.

Objective:

- The purpose of this activity is to have the students practice bowling technique while working in small groups, while also practicing basic math skills by keeping score on a score sheet
- Bowling (underhand toss/throw), process of taking turns, good sportsmanship and counting skills
- Working on gross and fine motor skills

Lesson / Instruction

Warm Up Procedure: (10 min)

- 3 Laps
- Drinks
- Bathroom
- Stretching

Share the History of

Bowling:

1. The earliest known forms of bowling date back to ancient Egypt
2. Wall drawings of bowling were found in a royal Egyptian tomb dated to 5200 BC and miniature pins and balls were found in an Egyptian child's grave around that time as well
3. Thought to be a child's game involving stone balls, a miniature alabaster vase-shaped figures
4. Later in 1895 in Egypt they found balls made using the husks of grains, covered in leather, and bound with string
5. Other balls made of porcelain have also been found, indicating that these were rolled along the ground rather than thrown due to their size and weight

Set Up: Go over bowling (underhand toss/throw)

cues prior to activity.

1. Face the target
2. Step with opposite foot from throwing hand
3. Tick- Arm goes back like a grandfather clock

ACTIVITY | S1U1L4:

Sleep, Bonnie Bairnie

Melodic Shape:

Interactive

- **Sing each phrase** for the children (or play the audio from the slide) and ask them to echo with hand direction movements.
- **Then play the audio** and have a volunteer arrange the arrows to show the song's melodic shape. (upward/downward, same, upward/downward, same)

SING | Sleep, Bonnie

Bairnie

iSONG | Sleep, Bonnie

Bairnie: Interactive

- **Have children sing** the song and pat with the beat.
- **Ask them** if the speed of the beat is fast or slow. (slow)
- **Explain** that this speed of the beat is called largo and this slow, soothing song is used to help a baby sleep.
- **Invite children to sing** this largo song, moving as if they are rocking a baby with each slow beat.

LINKS | Health

The Importance of Sleep

Everyone sleeps, even fish in the sea! Sleeping is as important as breathing and eating. In fact, people can survive longer without food than they can without sleep. Scientists aren't exactly sure why we need sleep, but they think it helps our brains work better. The amount of sleep you need varies with age.

- Babies need around 16–17 hours a day.
- Most first-graders need 8–10 hours a night.

HISTORY AND CULTURE

| Sleep, Bonnie Bairnie

"Sleep, Bonnie Bairnie"

The words to this song are in Gaelic, a language spoken mainly in Ireland and Scotland. During the reign of Elizabeth I, Gaelic gave way to English as the everyday language and many of the songs were translated into English and passed down through the generations that way. At the end of the nineteenth



playing instruments together and develop imaginative play. Have available small percussion instruments for children to play.

Display the slide and talk about the instruments from the four families in the orchestra. (strings, woodwinds, brass, percussion) Explain that one role of the conductor is to show the whole group or sections when to play and when to stop playing.

Invite children to:

- Discuss how they could signal a group to play or stop playing without using words. (*Accept all reasonable answers.*)
- Choose an instrument to play in the class "orchestra."
- Form four groups, regardless of the instruments chosen. (Mark four areas in the room and organize children to sit or stand in them.)
- Play their instruments as you "conduct" with a scarf. (Addressing each group one at a time, wave the scarf in front of you to signal playing and hide it behind you to signal not playing. Be sure to make eye contact with each group when you want them to play.)

LISTEN | Rise, Sally, Rise
iSONG | Rise, Sally, Rise:
Interactive
Song Anthology, p. 59, and Piano
Accompaniments, p. 78.
Say: "Let's listen to different sounds of the voice in the song 'Rise, Sally, Rise.'"

Have children:

- **Listen** to the song and add actions for what's described. (You may wish to use the choreography in the Song Anthology.)
- **Clap** the Ch-ch-ch-ch pattern in measure 4.
- **Talk** about the difference between

2.7i Control or appropriately express intense emotions most of the time.

Objective:

- The purpose of this activity is to have the students practice bowling technique while working in small groups, while also practicing basic math skills by keeping score on a score sheet
- Bowling (underhand toss/throw), process of taking turns, good sportsmanship and counting skills
- Working on gross and fine motor skills

Lesson / Instruction

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5. Other balls made of porcelain have also been found, indicating that these were rolled along the ground rather than thrown due to their size and weight

Set Up: Go over bowling (underhand toss/throw)

cues prior to activity.

1. Face the target
2. Step with opposite foot from throwing hand
3. Tick- Arm goes back like a grandfather clock
4. Tock- Arm swings forward to release the ball

the shape, or line, of the melody.

IDENTIFY | Five Voices

LISTENING |

SoundCheck: Echoing

Four Kinds of Voices:

Interactive

- **Play** the SoundCheck "Echoing Four Kinds of Voices."
- **Then discuss** with children the voices we use.
- **Ask them** which voice was missing in the audio. (inner voice)
- **Discuss** with children why it may not be recorded. (We use inner voice when we think.)

ACTIVITY | S1U1L5: Our

Five Voices: Interactive

- **Invite children** to predict the voice represented by each word in the slide
- **Have volunteers** reveal the pictures by clicking on the words.

IDENTIFY | Voices Used

to Read a Poem

POETRY | S1U1L5: A

Hippo in the House:

Interactive

Read "A Hippo in the House" for children.

Performance

Suggestions for suggested vocal qualities

- Use a whispering speaking voice for the first line.
- Use a loud speaking voice for the second line
- Use a normal speaking voice on each line about the other animals.
- Use a calling voice for *But a hippo in the house.*

LISTEN | I Got Shoes

iSONG | I Got Shoes:

Interactive

Invite children to:

- **Listen** to "I Got Shoes."
- **Identify** what type of voice is used. (singing)
- **Identify** who is singing on the recording. (mainly children and adults)

SING | I Got Shoes

I Got Shoes (Stereo Mix):

Audio

Have children:

- **Listen again**, singing along. (Note that, in keeping with gospel style, the verses

4. Tock- Arm swings forward to release the ball
5. Have students use the saying "Tick-Tock goes the Clock" and that will help them remember the cues for the underhand toss
6. Place students in groups of 3 and give them a "bowling alley" to play (three pieces of floor tape will be marked in a triangle formation for each group of students to play)
7. Once each group has their "bowling alley" area, send each group to retrieve three pins, choice of bowling ball, scoring sheet and a pencil
8. Demonstrate with two students how to take turns and keep score and set the pins up using the floor tape.

Procedure:

1. The students take turns rolling the ball using proper technique trying to knock down the three pins. The student will get one turn at a time. After the student takes their own turn, he/she will write down their score on their sheet. It will then be another students' turn. The three students rotate their turns and keep track of their score.
2. Students set the pins for each turn by placing the pins on the floor tape
3. Set up the pins ball right against the wall
4. The score sheet reminds students of whose turn it is

Variations:

1. This lesson can be taught to all grade levels with the distance of bowling being increased
2. More bowling pins can be utilized to make it a more traditional bowling game with more floor tape
3. Students can take two turns in a row to work on "spares"
4. Vocabulary of bowling could also be introduced

Assessment Ideas:

1. The score sheet is a great way to see if the students are taking

and beginning of the twentieth centuries, however, a Gaelic revival resulted in the publication of many traditional and new Gaelic songs and tales.

HISTORY AND CULTURE

Lullabies

The word "lullaby" was formed from the word lull (to soothe or calm) and the word by (as in "goodbye"). The word perfectly defines a lullaby: a song intended to quiet children and help them relax and sleep. All lullabies use simple language and syllabic meter with a melody. Lullabies are classified as "folk literature" because they come from the oral tradition, like legends, myths, and ballads. Sing a lullaby to students and ask them how it makes them feel.

LISTEN | La ranita cri

iSONG | La ranita cri (The Little Frog Croaks):

Interactive

You may wish to preview the interactive song "La ranita cri."

ACTIVITY | S1U1L4:

Upward and Downward with Frogs: Interactive

Have children:

- **Listen** to the Latin American song "La ranita cri" ("The Little Frog Croaks"), and discover that the melody moves upward and downward.
- **Describe** the sequence of patterns (upward, upward, upward, downward), tracing the melodic shape in the air.
- **Find** the frog picture that represents upward (top frog) and the frog that represents downward (bottom frog) on the slide and take turns pointing to them as they listen again.
- **Listen again** and trace the dot contour with a finger for each frog as they hear the melody.

SING | La ranita cri



"words" and "sounds" (Ch-ch-ch-ch) in the song.

SING | Rise, Sally, Rise
Rise, Sally, Rise (Stereo Mix): **Audio**

Once the children know the Ch-ch-ch-ch-ch-ch vocal pattern in "Rise, Sally, Rise," apply the idea of vocal sounds to instrument playing.

Invite children to:

- **Echo** you saying and patting or clapping the Ch-ch-ch-ch-ch rhythm pattern.
- **Explore** new vocal sounds to replace the Ch-ch-ch-ch-ch and the sounds of body percussion
 - such as *Boo-boo-be-boo-boo* or *Da-da-dee-da-da*.
- **Sing** the song using the new vocal sounds for the pattern in measure 4.

TEACHER TO TEACHER | Teaching Tips

Ways to Lead Patting the Beat Find different ways to help children keep the beat, such as nodding their heads, shrugging shoulders, wiggling hips, bouncing on toes, shifting weight from side to side, bending and straightening, twisting, tapping a partner on the shoulder, moving arms and legs—first on one side, then the other.

LISTEN | Wee Willie Winkie

iSONG | Wee Willie Winkie: Interactive

Invite children to:

- Listen to "Wee Willie Winkie."
- Talk about the voices heard. (speaking and singing voices) Echo-speak the rhyme, one line at a time, patting to the beat.
- Sing the song **Song Anthology, p. 74, and Piano Accompaniments, p. 93.**

LINKS | Reading

ACTIVITY | S1U2L7: Wee Willie Winkie Words: Interactive

Reading: My First Words
Use the slide to help children explore letter shapes in words from "Wee Willie Winkie."

Invite children to:

- **Click** on each picture tile to reveal the

5. Have students use the saying "Tick-Tock goes the Clock" and that will help them remember the cues for the underhand toss
6. Place students in groups of 3 and give them a "bowling alley" to play (three pieces of floor tape will be marked in a triangle formation for each group of students to play)
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Variations:

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2. More bowling pins can be utilized to make it a more traditional bowling game with more floor tape
3. Students can take two turns in a row to work on "spares"
4. Vocabulary of bowling could also be introduced

Assessment Ideas:

1. The **score sheet** is a great way to see if the students are taking equal amounts of turns, playing fairly, sharing, keeping accurate scores and to

modulate as they proceed: verses 3 and 4 are sung in F# major, verse 5 in G major.)

- **Divide into five groups**, each group walking to the beat of the song for one verse as all sing the song.

MUSIC SKILLS | Listen LISTENING | I Got Shoes: Interactive

Listen:

- **Have children describe** what they hear in the recording by Sweet Honey in the Rock. They might hear that there are many parts being sung at one time.
- **Ask** what kind of voices they hear. (adult female singing voices) Ask if they hear instruments. (no)
- **Point out** to children that some of the singers sing the tune children learned, and others sing higher and lower vocal parts.

HISTORY AND CULTURE | Sweet Honey in the Rock

Sweet Honey in the Rock
This Grammy Award-winning ensemble was founded in 1973 by Dr. Bernice Johnson Reagon. The all-female septet sings a cappella, playing along on hand percussion instruments on most songs. The musicians draw from the music of the African American church, namely spirituals, hymns, and gospel, as well as jazz and blues. Performances are simultaneously interpreted in American Sign Language. After 30 years of leading and performing with the ensemble, Dr. Reagon retired in 2004.

- Have children listen for the voice being used.

PROGRESS CHECKPOINT

Informal Assessment

- Have children listen with eyes closed to "I Got Shoes" performed by Sweet Honey in the Rock.
- As you name the five kinds of voices, have them raise a hand in front of their chests when you name the kind of voice they heard in the recording. (singing voice)

equal amounts of turns, playing fairly, sharing, keeping accurate scores and to see if the students have the ability to find the sum of their scores after the completion of the activity

2. A rubric for good teamwork and sportsmanship can be used if effective objectives are utilized
3. A rubric for bowling technique can also be used for psycho-motor assessment of skills
4. Adaptations for Students with Disabilities can be done by altering the distance of the pins, or how far apart the pins are Students can also be teamed with helpers to keep score if necessary.

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

Grade 3 | Spotlight on Music Section 1:Unit 1 Lesson 2: The Shape of Melody

Standards

MU:Cr1.1.3a Improve rhythmic and melodic ideas, and describe connection to specific purpose and context (such as personal and social).

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

MU:Pr4.2.3b When analyzing selected music, read and perform rhythmic patterns and melodic phrases using iconic and standard notation.

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

MU:Re7.1.3a Demonstrate and describe

ACTIVITY | S1U1L4: Draw Melodic Contour

Squiggles: Interactive

- **Have children sing each phrase and show the melodic shape** with their hands. You may wish to have children point to upward and downward frogs on the slide above as they sing.
- **Use the blanks on the slide** to draw squiggles that show a contour of your choice.
- **Invite children to trace** the squiggle shapes on the slide with their fingers, imagining the sound they might represent.
- **Then allow time** for them to experiment with their own vocal squiggles.

HISTORY AND CULTURE | Latin America

American countries south of the United States where people speak Spanish, Portuguese, and French are Latin American countries. The term "Latin America" was first proposed by the French during their occupation of Mexico (1862–1867). The French hoped that by referring to all Latin people in the Americas as one group, it would support their efforts to expand. Mexican citizens expelled the French, but kept the term Latino—a person of Spanish American or Portuguese American culture.

MUSIC SKILLS | Create, Improvise

Create Provide each child with a blank sheet of colored paper and some crayons. Invite children to create their own pictorial representations of melodic shape as you play a familiar song for them. Encourage volunteers to share their pictures with the class.

Improvise Ask a volunteer to improvise a melody that follows his or her illustration.



corresponding word. (run, town, lock, bed)

- **Trace** the shape of each letter in the word with their finger.

SING | Wee Willie Winkie
Wee Willie Winkie (Stereo Mix): Audio

Have children:

- **Sing** the song "Wee Willie Winkie."
- **Clap** at the end of each musical phrase.

MOVEMENT | Wee Willie Winkie Game
Wee Willie Winkie Have children work in five groups or "towns." Say the first two lines as one child from each group carefully walks through the "town." Say the third line as the child stops in front of another child, and then calls, "Are the children in their beds, for it's eight o'clock." The second child then becomes Wee Willie Winkie and the game continues. Continue playing the game until each child has had a turn.

PLAY | Wee Willie Winkie
ACTIVITY | S1U2L7: Play with Willie Winkie! :Interactive
Provide children with a basket of assorted instruments (triangle, wood block, hand drum, finger cymbals, sand blocks, claves). Display the slide.

Invite children to:

- **Discuss** what the pictures on the right illustrate. (each line of the song/rhyme)
- **Name** the instruments on the left. (left column: triangle, wood block, hand drum; right column: finger cymbals, sand blocks, claves) Allow children to explore the sound of the instruments.
 - (Optional: You might want to use the virtual Percussion Instruments or the Glossary of Instruments in Resources.)
- **Decide as a class** what instrument should be used to play at the end of each line as volunteers drag the instruments to the corresponding picture. (Answers will vary.)

see if the students have the ability to find the sum of their scores after the completion of the activity

2. A rubric for good teamwork and sportsmanship can be used if effective objectives are utilized
3. A rubric for bowling technique can also be used for psycho-motor assessment of skills
4. Adaptations for Students with Disabilities can be done by altering the distance of the pins, or how far apart the pins are

Students can also be teamed with helpers to keep score if necessary.

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

FRISBEE UNIT

Standards

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

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

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

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

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

Objective:

- Increase cardiovascular efficiency

Lesson / Instruction

GO OUTSIDE FOR THIS ACTIVITY!

Procedures: (10 min)

- Bathroom
- Drinks

- Ask them to identify if adults or children sing on the recording. (adults)
- Ask them to identify if men or women sing on the recording. (women)

Optional Reteaching
If children have difficulty identifying the singing voices on the recording, have them listen to the SoundCheck again.

WRAP UP

- **Have children echo you** on "Neat Feet," using speaking, whispering, and calling voices.
- **Ask them to listen** as you say or whisper words describing shoes and, one by one, line up like "quiet mice" when their shoes are described.

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

Grade 5 | Spotlight on Music Section 1: Unit 2 Opener: Coming to America

Standards

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

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

MU:Pr4.1.5a Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge, and

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).

Objectives:

- Show lower and higher pitch patterns by clapping and snapping.

Lesson / Instruction

INTRODUCTION

CONCEPT OVERVIEW | S1U1L2: The Shape of Melody: Interactive

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

Chan mali chan (Stereo Mix): Audio

- **Tell students** they will listen to "Chan mali chan," a song from Singapore.
- **Ask them to review** the rhythm of the words and beat by clapping the rhythm of the words chan mali chan, oi! oi! during the refrain and patting the steady beat during the verse.
- *You may wish to call attention to the D.C. al Fine and Fine in the Song Anthology.*

HISTORY AND CULTURE

| Malaysia

LOCATOR MAP | Singapore: Interactive

Malaysia Singapore was once part of the Malaysian Federation and enjoys strong cultural ties with Malaysia. Located on the Malay Peninsula between Singapore and Thailand, Malaysia also occupies the northern part of the island of Borneo. Its capital is Kuala Lumpur. Most of Malaysia is made up of jungle and swamps. The east coast of peninsular

PROGRESS CHECKPOINT

ACTIVITY | S1U1L4: Draw Melodic Contour

Squiggles: Interactive

Informal Assessment

Invite children to listen as you model each of the vocal squiggles you drew on the slide with blank rectangles. (You may wish to draw new squiggles and sing them, or use children's own squiggles that they created). They should point to the one that they hear. (Mix up the order.)

ACTIVITY | S1U1L4: Sleep, Bonnie Bairnie

Melodic Shape: Interactive

Optional Reteaching

Ask children to trace the shape as you make the sound, then practice with several other squiggles that the students draw on paper or on the board. Listen as several children make sounds following the squiggles, and point to the correct squiggle, then imagine and trace other squiggle shapes, making a matching melodic contour sound.

WRAP UP

POETRY | S1U1L1: Ears, Far and Near: Interactive

- **Ask children** to tell ways they have used their eyes and ears to understand melodic shapes and tunes.
- **Read** "Ears, Far and Near" to the class and allow them to add the squiggle sounds created during the lesson.

ACTIVITY | S1U1L4: Singapore: Sleep, Bonnie Bairnie: Interactive

- **Have children sing** the largo tempo song "Sleep, Bonnie Bairnie" again as if they are helping a baby to sleep, rocking with each slow beat.
- **Assess** their understanding of the meaning of largo as a relatively slow tempo.

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



- **Sing** the song, playing the selected instruments.
- **Talk about** the different sounds of the instruments.

HISTORY AND CULTURE
| Wee Willie Winkie

The rhyme was written by William Miller (1810–1872), “the Laureate of the Nursery.” Published in 1841, it is the first of five verses in a poem said to be about King William IV of England. It has long been a favorite of children and adults alike.

TEACHER TO TEACHER
| Decision Making

Decision Making As you assess decision making, note what motivates children’s choices: Peer/ teacher imitation? Object color/shape/sound? Associations with objects?

Observe how children make decisions about tone color.

PROGRESS
CHECKPOINT

Informal Assessment
Ask children to identify the voice of a child or an instrument while you play it out of their sight. Observe whether children say “voice” or the correct instrument name.

Optional Reteaching
If children have difficulty identifying the sounds accurately, begin by showing two sources and then produce those sounds for children. Then hide the instrument (or child whose voice they will hear) and ask children to identify the sound.

WRAP UP

- Remind children that they heard instrumental sounds and vocal sounds that include singing and speaking in this lesson.
- **Tell them** that we recognize the sounds of instruments or voices around us because each one has its own special sound or tone color.

- 3 Laps
- Meet in the Center Circle

Warm-up (5 min)

- Fast Walk (Card 4)

Go Fitness (12 min)

- Veins and Arteries (Card 30) Use for 2 or 3 lessons

Go Activity (15 min)

- Flying Disk (Card 421-424): Skill Development Activity (2-4 mins.)
 - Throwing
 - Backhand Throw
 - Forehand Throw
 - Curving the Flying Disk
 - Catching
 - Alligator Catch
 - Thumbs Down Catch
 - Thumbs Up Catch
 - Safety
 - "Throw to, not at others"
 - "Look before they throw"
 - "Follow start and stop signals"

Cool-down (5 min)

- The S Trail (Card 5)

Notes:

Have students follow the leaders in an S pattern, then switch the person in the back to the the front.

Recess 1:45pm - 2:00pm

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

FRISBEE UNIT

Standards

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

3.PE.4 Recognize the concept of open space in movement context.

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

3.PE.10 Practice personal

context, as well as their personal and others' technical skill.

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

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

Objectives:

- Learn about music brought to the United States by immigrants of diverse heritage.

Lesson / Instruction

UNIT THEME | Coming to America

UNIT 2 | S1U2L0: Coming to America: Interactive

- **Discuss** the unit theme with students and ask them why people might want to move to a new country.
- **Tell students** that in this unit they will learn about some of the music brought to the United States by immigrants.
- **Have them share** ideas about the Essential Question, then have a volunteer read aloud the Coming Attractions.

POETRY | The New Colossus (excerpt):

- Interactive**
- **Point out** to students that the Statue of Liberty is a welcome sight for people seeking freedom and opportunity in the United States.
 - **Have students read** the excerpt from "The New Colossus."

LISTEN | Give Me Your Tired, Your Poor

LISTENING | Give Me Your Tired, Your Poor:

Interactive

Have students:

- **Notice** the words of the poem as they listen to "Give Me Your Tired, Your Poor."

Malaysia is the region of Kelantan, which is known for its elaborate kites and shadow plays. Have students look at the locator map. Ask them to identify where Singapore is located. (Southeast Asia, visible on the map as a small yellow dot at the southern tip of the Malay Peninsula)

LISTEN | Melodic

Movement

iPRONUNCIATION | Chan mali chan: Interactive

- **Tell students** that songs have shape and can move upward or downward.
- **Have students listen again** and show melodic movement by pointing up or down when they hear chan mali chan, oi! oi!
- **Have students listen to the pronunciation** for "Chan mali chan" to become familiar with the words.

SING | Chan mali chan

iSONG | Chan mali chan: Interactive

- **Have students sing** "Chan mali chan." Encourage them to include it in the varied repertoire they can sing.

Read: "Chan mali chan" tells the story of a baby goat walking to town. He talks with people he meets along the way. The words of the refrain do not mean anything at all—they are just fun to sing!

ACTIVITY | S1U1L2:

Refrain Clap and Snap: Interactive

- **Have students sing** the refrain, clapping on the words chan mali chan and snapping on oi! oi!
- **Then have them listen again**, lowering their hands (for example, from eye level to shoulder level to waist level) for each repetition of the pattern to illustrate the downward sequential movement of the melodic phrases.

HISTORY AND CULTURE

| Glenn Miller

MEET THE MUSICIAN | S1U1L2: Glenn Miller:

Interactive

Bowling Unit

Standards

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

K.PE.3 Move in different pathways, general space with different speeds, and in personal space to a rhythm.

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

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

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

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

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

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

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

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

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

K.PE.15 Follow teacher directions for



SCHOOL TO HOME

"Rise, Sally, Rise," p. 59
"Wee Willie Winkie," p. 74

Materials / Resources / Technology

Classroom Materials:
Instruments: shakers;
basket of assorted rhythm instruments

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

Grade 2 | Spotlight on Music Section 1:Unit 1 Lesson 6: Loud and Soft in Music

Standards

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

MU:Pr4.2.2b When analyzing selected music, read and perform rhythmic and melodic patterns using iconic or standard notation.

MU:Pr4.3.2a Demonstrate understanding of expressive qualities (such as dynamics and tempo) and how creators use them to convey expressive intent.

MU:Pr6.1.2a Perform music for a specific purpose with expression and technical accuracy.

MU:Re8.1.2a Demonstrate knowledge of music concepts and how they support creators'/ performers' expressive intent.

MU:Re9.1.2a Apply personal and expressive

responsibility in teacher-directed activities.

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

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

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

Objective:

- Increase cardiovascular efficiency

Lesson / Instruction

GO OUTSIDE FOR THIS ACTIVITY!

Procedures: (10 min)

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

Warm-up (5 min)

- Fast Walk (Card 4)

Go Fitness (12 min)

- Veins and Arteries (Card 30) Use for 2 or 3 lessons

Go Activity (15 min)

- Flying Disk (Card 421-424): Skill Development Activity (2-4 mins.)
 - Throwing
 - Backhand Throw
 - Forehand Throw
 - Curving the Flying Disk
 - Catching
 - Alligator Catch
 - Thumbs Down Catch
 - Thumbs Up Catch
 - Safety
 - "Throw to, not at others"
 - "Look before they throw"
 - "Follow start and stop signals"

Cool-down (5 min)

- The S Trail (Card 5)

Notes:

Have students follow the leaders in an S pattern,

- Describe the song, its message, and its mood. (choral, message of welcome; inspiring mood)

HISTORY AND CULTURE

The Statue of Liberty

The Statue of Liberty French sculptor Frédéric-Auguste Bartholdi created the Statue of Liberty. It was titled "Liberty Enlightening the World" and was presented as a gift from France to the United States in celebration of the country's centennial in 1876. The statue's parts were shipped from France to the United States in enormous crates. It was erected on its pedestal in 1886. Over the years the statue has become a symbol of freedom to people from around the world. In 1903 a bronze plaque displaying Emma Lazarus's poem "The New Colossus" was added to the statue.

COMPARE | Poetry.

Music, Fine Art

Have students:

- Compare how the poem, music, and fine art (Statue of Liberty) express welcome and freedom. (through words, sounds, and materials)
- Discuss with a partner what kinds of dreams people moving to a new country might have.

DESCRIBE | Meaning of Lyrics

- Direct students to read about the unit theme song, "The Power of the Dream."
- Before students sing the song, ask them to read the lyrics on Song Anthology p. 202 to see what qualities help immigrants turn their dreams into reality.

REACHING ALL

LEARNERS | English

Language Learners

- Ask students to read the lyrics to "The Power of the Dream."
- Comment that the "American Dream" is a popular concept that relates to the exceptional nature of America, a land of immigrants who strive

Glenn Miller (1904–1944)

was born in Iowa and started playing musical instruments when his family was living in Nebraska.

- Miller started college in Colorado, but his love of music took over and he dropped out to become a professional musician.
- He toured with several orchestras, including Benny Goodman's.
- In 1935, Miller made his first record under his own name and soon had his own band.
- Many of his recordings are famous and are still favorites today.
- Glenn Miller used an orchestra to play his music.
- Besides writing his own music and conducting it, Miller also played the trombone.

Invite a volunteer to read aloud the biography of Glenn Miller.

LISTEN | String of Pearls

iLISTENING MAP | A

String of Pearls:

Interactive

- Tell students that "A String of Pearls" is a song from the 1930s.
- Have students read about "A String of Pearls" and read the definition of melody.
- Then have them listen to the selection using the listening map and determine each direction the melody moves.

ACTIVITY | S1U1L2: Pitch and Melody: Interactive

Explain:

- A melody is a string of connected pitches moving upward, downward, or repeating the same pitches.
- Pitch is the highness or lowness of a sound. Every melody has a shape. Look at the diagram to compare pitch and melody.

SING | I's the B'y

LOCATOR MAP |

Newfoundland: Interactive

- Have students refer to the Song Anthology p. 112 to look at "I's the B'y" to

safe participation and proper use of equipment with minimal reminders.

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

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

Objective:

- The purpose of this activity is to have the students practice bowling technique while working in small groups, while also practicing basic math skills by keeping score on a score sheet
- Bowling (underhand toss/throw), process of taking turns, good sportsmanship and counting skills
- Working on gross and fine motor skills

Lesson / Instruction

Warm Up Procedure: (10 min)

- 3 Laps
- Drinks
- Bathroom
- Stretching

Share the History of

Bowling:

- The earliest known forms of bowling date back to ancient Egypt
- Wall drawings of bowling were found in a royal Egyptian tomb dated to 5200 BC and miniature pins and balls were found in an Egyptian child's grave around that time as well
- Thought to be a child's game involving stone balls, a miniature alabaster vase-shaped figures
- Later in 1895 in Egypt they found balls made using the husks of grains, covered in leather, and bound with string
- Other balls made of porcelain have also been found, indicating that these were rolled along the ground rather than thrown due to their size and weight



preferences in the evaluation of music for specific purposes.

Objectives:

- Perform a poem following piano and forte indications.

Lesson / Instruction

LISTEN | Gavotte fantastique

CONCEPT OVERVIEW | S1U1L6: Loud and Soft in Music: Interactive

Give students an overview of the lesson using this slide.

LISTENING | Gavotte fantastique: Interactive

- Invite students to listen to "Gavotte fantastique" and move to show when they hear changes in loud and soft by raising their hand when it gets loud.
- Explain that contrasts of loud and soft make music more interesting.

HISTORY AND CULTURE | Amy Beach

Amy Beach (1867–1944) has been called the first great woman composer from the United States. She played the piano but wrote music for many different instruments, as well as for orchestras and choirs. One of the ways she studied composing was to write out from memory pieces by great composers. Then she looked at their music to see if she was right. Her music was so popular that "Amy Beach clubs" popped up all across the country.

MOVE | Dynamic Levels ACTIVITY | S1U1L6: Forte and Piano: Interactive

Teach and discuss with students the Italian expressive terms forte, which means "loud," and piano, which means "soft." Explain that many classical music terms have their origin in the Italian language. Ask students to name and discuss any other Italian words they

then switch the person in the back to the the front.

to reach the goals they have set.

- Add** that a dream really means a vision or a goal. Go over the figurative aspects of the song: "magic spark that lights the fire of our imagination" or "the dawn of man."
- Ask students** to write about or draw a picture of their own "American Dream."

SING | The Power of the Dream

iSONG | The Power of the Dream: Interactive

- Tell students** that tempo is the speed of the beat.
- Referring to the Song Anthology, **have them identify** the tempo term rit., the abbreviation for ritardando.
 - That means the beat gradually slows down.
- Ask them to decide** on how they will interpret the ritardando when they sing the song.
- Guide them to perform** it that way as they sing "The Power of the Dream" with expression.

COMPARE | Musical Styles

GRAPHIC ORGANIZER | Compare—2: Interactive

- Have students use the organizer** to compare "The Power of the Dream" to "Give Me Your Tired, Your Poor." Write "musical style" and "meaning" in the left column and put the song titles at the tops of the middle and right columns.
- Add students' responses** within the middle and right columns. (style: solo voice vs choral; meaning: realizing power of a dream vs. U.S. welcoming)

WRAP UP

- Ask students to describe** what they learned about the unit theme. (Possible answer: People from around the world hope for and dream of freedom.)

Have students:

- Share a dream** for their future with a partner.
- Sing** "The Power of the Dream" again.

see the shape of the melody.

iSONG | I's the B'y: Interactive

- Have students sing** the song and determine when the pitches repeat or move up or down.
- Encourage them to use terms such as sound, melody, and pitch** to describe what they heard. (repeat—mm. 1, 2, 3, 5, 6, 8, 9, 11, 13, 15, and 16; move down—mm. 2, 6, 7, 10, 14, and 15; move up—4, 7, 12, and 15)

For more information about melody in "I's the B'y," see Resource Master 1•5, p. 6. The Answer Key is on p. 188.

LINK | Social Studies Newfoundland and Labrador A province on the east coast of Canada, Newfoundland has two sections; Labrador is on the mainland, and Newfoundland is an island. The surrounding coastal waters offer some of the world's best fishing. Small fishing fleets sail from the excellent harbors. In the late 1400s, John Cabot sailed to Newfoundland and reported that the waters were full of cod. Since that time, fishing has been a major source of trade. The fishermen still catch mostly cod, but they also bring in fish such as sole and herring.

PROGRESS CHECKPOINT

iSONG | Chan mali chan: Interactive

Informal Assessment

Have students sing the refrain to "Chan mali chan" again, clapping at waist level on the words chan mali chan and snapping above their heads on oi! oi! to show higher or lower pitch patterns.

Optional Reteaching

Have students stand in a circle so they can see one another. Repeat the informal assessment.

Set Up: Go over bowling (underhand toss/throw) cues prior to activity.

- Face the target
- Step with opposite foot from throwing hand
- Tick- Arm goes back like a grandfather clock
- Tock- Arm swings forward to release the ball
- Have students use the saying "Tick-Tock goes the Clock" and that will help them remember the cues for the underhand toss
- Place students in groups of 3 and give them a "bowling alley" to play (three pieces of floor tape will be marked in a triangle formation for each group of students to play)
- Once each group has their "bowling alley" area, send each group to retrieve three pins, choice of bowling ball, scoring sheet and a pencil
- Demonstrate with two students how to take turns and keep score and set the pins up using the floor tape.

Procedure:

- The students take turns rolling the ball using proper technique trying to knock down the three pins. The student will get one turn at a time. After the student takes their own turn, he/she will write down their score on their sheet. It will then be another students' turn. The three students rotate their turns and keep track of their score.
- Students set the pins for each turn by placing the pins on the floor tape
- Set up the pins ball right against the wall
- The score sheet reminds students of whose turn it is

Variations:

- This lesson can be taught to all grade levels with the distance of bowling being increased
- More bowling pins can be utilized to make it a more traditional



know that are used for musical expression.

Ask a volunteer to read aloud the paragraph about dynamics, forte, and piano. Have students:

- Think of gestures that match the dynamic levels of "Gavotte fantastique."
- Listen to the selection again and move to show the different dynamic levels (loud and soft) with the gestures they planned. (See **MOVEMENT | Creative Movement**, below.)

MOVEMENT | Creative Movement
"Gavotte fantastique" A simple way to show loud and soft dynamics in music is through movement. Explain the entire activity to students before getting started.

A Section: Have students sit, facing a partner. One person is the leader and uses big movements for loud and small for soft. His or her partner mirrors the leader's movements. (Note: there is a pause at the end of the A section.)

B Section: Have the leader stand, posing as if a statue. Tell the partner to move around the leader, responding to the music. On your signal, have students switch roles. When the section ends, tell all students to freeze. (Note: there is a pause at the end of the B section.)

Ask students to sit, mirroring their partner again, for the repeat of the A section. This time, though, the other person is the leader. On the loud ending, tell all students to stand and do large, independent movements. On the last note, all students freeze in a dramatic tableau.

LISTEN / SING | Baby Beluga

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

FRISBEE UNIT

Standards

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

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

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

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

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

Objective:

- Increase cardiovascular efficiency

Lesson / Instruction

GO OUTSIDE FOR THIS ACTIVITY!

Procedures: (10 min)

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

Warm-up (5 min)

- Fast Walk (Card 4)

Go Fitness (12 min)

- Veins and Arteries (Card 30) Use for 2 or 3 lessons

Go Activity (15 min)

- Flying Disk (Card 421-424): Skill Development Activity (2-4 mins.)
 - Throwing
 - Backhand Throw
 - Forehand Throw
 - Curving the Flying Disk
 - Catching
 - Alligator Catch

WRAP UP

A String of Pearls (Gray):

Audio

- **Guide students to realize** that they added two folk songs from different cultures to their repertoire.
- **Have them use words such as** pitch, melody, upward, downward, and same, to describe what they hear in "Chan mali chan."
- **Ask students** whether oi! oi! is up or down. (up)
- **Then have them choose, as a class,** either "Chan mali chan" or "A String of Pearls" to perform again with arm movements.

Materials / Resources / Technology

Classroom Materials
Resource Master 1•5 (Listen Up!)

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

Grade 4 | Spotlight on Music Section 1:Unit 1 Lesson 2: Shape Up and Ship Out!

Standards

MU:Cn10.0.4a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

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

- bowling game with more floor tape
- 3. Students can take two turns in a row to work on "spares"
- 4. Vocabulary of bowling could also be introduced

Assessment Ideas:

1. The **score sheet** is a great way to see if the students are taking equal amounts of turns, playing fairly, sharing, keeping accurate scores and to see if the students have the ability to find the sum of their scores after the completion of the activity
2. A rubric for good teamwork and sportsmanship can be used if effective objectives are utilized
3. A rubric for bowling technique can also be used for psycho-motor assessment of skills
4. Adaptations for Students with Disabilities can be done by altering the distance of the pins, or how far apart the pins are. Students can also be teamed with helpers to keep score if necessary.

Recess 1:45pm - 2:00pm

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

Bowling Unit

Standards

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

2.PE.3 Identify games, sports, or dances performed in other cultures.

2.PE.6 Describe physical activities outside health enhancement class.

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



SONG ANTHOLOGY |
Grade 2: Document

Have students:

- Find the **f** and **p** markings in "Baby Beluga. **Song Anthology**, pp. 16-17.

iSONG | Baby Beluga:

Interactive

Have students:

- Listen** to "Baby Beluga" and move with the gestures they previously planned for forte and piano.
- Sing** the song with forte (loud) and piano (soft) dynamics.

DESCRIBE | Story and Instruments

POETRY | S1U1L6: Loose

Tooth: Interactive

Have students:

- Read** "Loose Tooth" aloud together.
- Discuss** the story it tells.

Have students:

- Read** "Loose Tooth" again, this time observing the dynamic markings.
- Circle the dynamic markings in the music with the Pencil Tool.** (See **Song Anthology**, p. 133.)
- Identify** and distinguish different ways they can use their voice for the dynamics forte (speak loudly or shout) and piano (speak softly or whisper).

ACTIVITY | S1U1L6: Play

Words: Interactive

- Look at** the Activity slide and call out the appropriate instrument when you name the respective words.
- Choose one** of the five instruments: tambourine, triangle, hand drum, woodblock, finger cymbals.

LINKS | Language Arts

The Tooth Fairy Folktale

The tooth fairy is not just part of American folklore. In Japan, if a child loses a lower baby tooth, it is thrown onto the roof so the new healthy tooth will grow upward. An upper tooth is thrown underneath the house so a new healthy tooth will grow downward. Like American children,

- Thumbs Down Catch
- Thumbs Up Catch
- Safety
 - "Throw to, not at others"
 - "Look before they throw"
 - "Follow start and stop signals"

Cool-down (5 min)

- The S Trail (Card 5)

Notes:

Have students follow the leaders in an S pattern, then switch the person in the back to the the front.

Break 2:30pm - 2:45pm

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

Lesson 8: Compare Syncopated Rhythms

Standards

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

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

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

Objectives:

- Compare syncopated rhythms.

Lesson / Instruction

READ | 'Way Down Yonder in the Brickyard
CONCEPT OVERVIEW | S2U2L8: Compare

related tonalities (such as major and minor) and meters.

MU:Cr2.1.4b Use standard and/or iconic notation and/or recording technology to document personal rhythmic, melodic, and simple harmonic musical ideas.

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

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

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

MU:Pr5.1.4b Rehearse to refine technical accuracy and expressive qualities, and address performance challenges.

Objectives:

- Point to visual representations of melodic contour to match them to a musical example.

Lesson / Instruction

INTRODUCTION
CONCEPT OVERVIEW | S1U1L2: Shape Up and Ship Out!: Interactive
• **Share with students** an overview of this lesson.

2.PE.8 Identify physical activities which contribute to developing strength and fitness.

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

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

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

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

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

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

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

2.PE.19 Discuss positive results gained from participating in physical activities with others.

Objective:

- The purpose of this activity is to have the students practice bowling technique while working in small groups, while also practicing basic math skills by keeping score on a score sheet
- Bowling (underhand toss/throw), process of



Mexican children put their baby teeth under their pillows, but a mouse, not a fairy, takes it and leaves behind some money during the night. In France the tooth fairy leaves a present instead of money, and in Italy children simply keep their baby teeth as keepsakes.

REACHING ALL LEARNERS | English Language Learners

Gifted and Talented Have skilled students compose a two-note melody for "Loose Tooth" using syllables so and mi. Instruct them to use the rhythm already written in the poem. If time permits, they may write some percussive background music using the instruments from the diagram or instruments that are available in the classroom.

PLAY | Instruments

iSONG | **Loose Tooth:**

Interactive

- **Have students say** the poem together, following the dynamic markings, and clap the rhythm as they go.
- **Hand out index cards** and have students practice writing the forte and piano dynamic symbols.
- **Assess** each student's ability to write the symbols correctly.

ACTIVITY | S1U1L6: **Play**

Words: Interactive

- Have students create the appropriate instrument sounds to accompany the poem.

Have students:

- **Say** the poem, this time thinking—not saying—the assigned words.
- **Play** the appropriate instruments assigned to the words as they say the poem again.
 - *(You may wish to first make only loose tooth silent, then wiggly, jiggly,*

Syncopated Rhythms: Interactive

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

THINK! | S2U2L8:

Compare Rhythms: Interactive

Have students:

- **Read** three rhythms from "Way Down Yonder in the Brickyard" and compare and contrast them.
- **Compare** the pattern with the pattern. Discover that the first pattern is exactly twice as long.
- **Say** the words of the three patterns on the slide in rhythm.

SONG ANTHOLOGY |

Grade 5: **Document**

- **Have students refer** to the notation on **Song Anthology p. 276** to read the words of the entire song in rhythm.

PITCH SOUNDS AND SYMBOLS: Interactive

- Use the Settings button on this slide to choose Scale = do pentatonic and Pitch for do = C.
- 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.
- Ask students to return to Song Anthology p. 276 to sing "Way Down Yonder in the Brickyard" with pitch syllables.

iSONG | "Way Down Yonder in the Brickyard: **Interactive**

- **Have students sing** "Way Down Yonder in the Brickyard" with the words.

IMPROVISE | Pentatonic Phrases

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

- **Have students** clap the rhythm of the response, then take turns improvising with it in C pentatonic after the class sings each call.
- **Then invite students** to use the rhythms of both the calls and

- **Discuss with students** the difference between ordinary speech and singing. (Most speech is on one pitch or very few pitches; music usually is on many different pitches.)

SONG ANTHOLOGY | Grade 4: **Document**

- **Have students refer** to **Song Anthology p. 149** and ask them to imitate you as you let your hand trace the pitch of your voice.
- **First speak a line** of "My Town, My World," then sing the line. Explain that, in today's lesson, they will be exploring the shape of melodies.

MOVE | Somos el barco

Somos el barco (Stereo Mix): **Audio**

Have students:

- **Read** the definitions of pitch and melody.
- **Listen** to "Somos el barco."
- **Listen** to the song again and move their hands up and down to show the melodic shape.

ACTIVITY | S1U1L2:

Melodic Shape:

Interactive

- **Have students draw** a line from dot-to-dot to see a contour shape. Share with them that the melodic shape is similar to the shape that they created when they moved their hands up and down in the air showing the melodic shape of "Somos el Barco."
- **Ask students to match** the first shape to a phrase in the song. (measures 1–2) Then ask students to find the place in the music that the second shape matches. (Refrain: measures 9–12)

HISTORY AND CULTURE

| **Lorre Wyatt**

Lorre Wyatt (b. 1945) The composer of "Somos el barco," Lorre Wyatt, was inspired to write the song when he was a member of the crew of an environmental sailing boat on the Hudson River in 1962. The words used in this song, We are the boat, we are the sea; I sail in you, you sail in me, express deep feelings that

taking turns, good sportsmanship and counting skills

- Working on gross and fine motor skills

Lesson / Instruction

Warm Up Procedure: (10 min)

- 3 Laps
- Drinks
- Bathroom
- Stretching

Share the History of

Bowling:

1. The earliest known forms of bowling date back to ancient Egypt
2. Wall drawings of bowling were found in a royal Egyptian tomb dated to 5200 BC and miniature pins and balls were found in an Egyptian child's grave around that time as well
3. Thought to be a child's game involving stone balls, a miniature alabaster vase-shaped figures
4. Later in 1895 in Egypt they found balls made using the husks of grains, covered in leather, and bound with string
5. Other balls made of porcelain have also been found, indicating that these were rolled along the ground rather than thrown due to their size and weight

Set Up: Go over bowling (underhand toss/throw)

cues prior to activity.

1. Face the target
2. Step with opposite foot from throwing hand
3. Tick- Arm goes back like a grandfather clock
4. Tock- Arm swings forward to release the ball
5. Have students use the saying "Tick-Tock goes the Clock" and that will help them remember the cues for the underhand toss
6. Place students in groups of 3 and give them a "bowling alley" to play (three pieces of floor tape will be marked in a triangle formation for each group of students to play)



and finally quarter, hole, and head.)

MUSIC SKILLS | Rhythm

Rhythm Students can learn a great deal about music through setting words to rhythm.

- **Discuss** how the words to the poem "Loose Tooth" are set to rhythm.
- **Point out** to students how the words we tend to speak quickly are "short notes"(1/8 notes) and the words we tend to speak more slowly are written as "long notes" (1/4 or 1/2).
- **Encourage** students to bring or recite other poems they know that can also be set to rhythm.
- **Have volunteers write** the poems on the board, then have the class discuss how the words in the poem can be set to rhythms students know.

PROGRESS

CHECKPOINT

Informal Assessment

Ask students to perform a musical version of "Loose Tooth." Instead of saying the poem, invite some students to play the rhythm of the poem on rhythm sticks, while others play the five instruments on the key words, as before. Check that all students follow the indicated dynamics.

Student Text: Perform the rhythm of "Loose Tooth" following the forte and piano dynamics.

Optional Reteaching

Have students review the dynamic markings in the poem and write the markings and their meanings on the board. Ask them to say each word at the dynamic level its definition calls for. (Say forte loudly and piano softly.)

Student Text: Write the forte and piano dynamic symbols on the board. Say the word "forte"

responses to improvise their own musical questions and answers.

MOVEMENT | Game

Game: 'Way Down Yonder in the Brickyard
Have students learn the ring play, or circle game.

Formation: Circle, with one person in center. All movements are to the beat, except as noted. On Remember me all point to themselves.

A section: Starting on the right foot, step-clap-step-clap in place, while center person performs the same movement inside the circle.

B section: Center person chooses a partner in the circle; they both perform the step-clap movement on the words step it down.

C section: Center person swings with partner, stopping in partner's place in the circle. Partner is the new center person. Repeat.

Have students perform the musical game again while singing "'Way Down Yonder in the Brickyard."

LISTEN | King Stephen

Overture

LISTENING | King Stephen Overture:

Interactive

- **Have students listen to King Stephen (Overture)**, raising a hand when they hear syncopation.

Materials / Resources / Technology

Classroom Materials

Instruments: pitched instruments (C pentatonic)
Resource Master R•8
(Improvising on Themes)

people and the environment are all one.

LINKS | Art

Boats Although boats move forward in the water, they also move up and down with the ocean waves.

- **Have the class brainstorm** ways to show a boat's movement visually.
 - Eg. they might use curves or lines (with arrows to indicate movement), show humans and animals standing unsteadily on the deck, or create a series of pictures (like an animated cartoon) with the boat in slightly different positions.
- **Have each student select** his or her favorite way and then draw a boat moving on the sea.

SING | Somos el barco

iSONG | Somos el barco

(We Are the Boat):

Interactive

Have students:

- **Listen to** the song again as they follow the words and notation.
- **Sing** the English part of the song, moving one hand up and down to show the melodic shape of the complete song.

PRONUNCIATION |

Somos el barco

iPRONUNCIATION |

Somos el barco (We Are the Boat): Interactive

- **Help students learn** the Spanish pronunciation of "Somos el barco."
- **Then have them sing** the complete song.

LISTEN | A la puerta del cielo

LOCATOR MAP | Spain:

Interactive

- **Ask students to locate** Spain on their locator map for this song.

ACTIVITY | S1U1L2:

Contour: Interactive

- **Ask students to read about** melodic contour.

iSONG | A la puerta del

cielo (At the Gate of

Heaven): Interactive

Have students:

- **Listen to** the Spanish song "A la puerta del cielo," **following the**

7. Once each group has their "bowling alley" area, send each group to retrieve three pins, choice of bowling ball, scoring sheet and a pencil
8. Demonstrate with two students how to take turns and keep score and set the pins up using the floor tape.

Procedure:

1. The students take turns rolling the ball using proper technique trying to knock down the three pins. The student will get one turn at a time. After the student takes their own turn, he/she will write down their score on their sheet. It will then be another students' turn. The three students rotate their turns and keep track of their score.
2. Students set the pins for each turn by placing the pins on the floor tape
3. Set up the pins ball right against the wall
4. The score sheet reminds students of whose turn it is

Variations:

1. This lesson can be taught to all grade levels with the distance of bowling being increased
2. More bowling pins can be utilized to make it a more traditional bowling game with more floor tape
3. Students can take two turns in a row to work on "spares"
4. Vocabulary of bowling could also be introduced

Assessment Ideas:

1. The **score sheet** is a great way to see if the students are taking equal amounts of turns, playing fairly, sharing, keeping accurate scores and to see if the students have the ability to find the sum of their scores after the completion of the activity
2. A rubric for good teamwork and sportsmanship can be used if effective objectives are utilized
3. A rubric for bowling technique can also be used for psycho-motor assessment of skills
4. Adaptations for Students with Disabilities ca be done by altering the distance of the pins, or how far



loudly and the work
"piano" softly.

WRAP UP

- **Have students review** the term and abbreviation in music for each forte and piano (*f* and *p*)
- **Have them read** the *f* and *p* dynamic markings in the Song Anthology, pp. 16-17.
- **Evaluate students** as they sing "Baby Beluga" using the loud and soft or forte and piano dynamics marked.
- **Assess how students listen and move** to show the different dynamic levels in the song.

**Materials /
Resources /
Technology**

Classroom Materials
Unpitched instruments:
tambourine, triangle, hand
drum, woodblock, finger
cymbals, rhythm sticks

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

**Grade 5 | Spotlight
on Music Section
1:Unit 1 Unit
Assessment:
Spotlight Your
Success!**

Standards

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

MU:Cr3.1.5a Evalua-
te, refine, and
document revisions
to personal music,
applying teacher-
provided and
collaboratively-
developed criteria
and feedback, and

**notation on Song
Anthology p. 3.**

- **Identify** the first *duérmete* on line 3 as the word sung on the highest pitches in the melody.
- **Have students listen** to "A la puerta del cielo," tracing the melodic contour with a finger in Song Anthology p. 3, on the board, or in the air as the iSong is played.

Main Idea

Identify the words that begin lines 1, 2, and 4 as those sung on the lowest pitch.

ACTIVITY | S1U1L2:

Melodic Shape:

Interactive

- **Play this game** to understand how pitches rise and fall.

**MOVE | Melodic Contour
in Adagio**

**iLISTENING MAP | Adagio
(excerpt) from Concierto
de Aranjuez: Interactive**

- **Point out** the melodic contour line above the roofline of the buildings on the still listening map. (The building shown is in the style of the Royal Palace in the town of Aranjuez in Madrid, Spain.)
- **Have students locate** the section labels at the bottom of the map and notice that the second box is labeled A with a superscript. Ask students what they think this indicates. (The second A section is similar to but a little different from the first A section.)

Have students:

- **Follow** the contour of the melody line of the listening map with the animation, showing the contour with their hand.
- **Listen to** the still map and follow the graphic notation, crouching at the beginning, then gradually rising as the melodic contour ascends. Return to the crouch as it ends.
- **Ask students** to describe what was different about the melody when the guitar played it. (It had extra notes and sounded fancier.)
- **Explain** that the extra notes and fancy playing are called ornamentation.

apart the pins are
Students can also be
teamed with helpers to
keep score if
necessary.



explain rationale for changes.

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

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

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

MU:Pr5.1.5b Rehearse to refine technical accuracy and expressive qualities to address challenges, and show improvement over time.

Lesson / Instruction

UNIT REVIEW

- **Remind students** that in this unit they have learned about the music of America.
 - They heard a song about Americans, a speech piece, a spiritual, and a song with Spanish words.
 - They have also listened for various note values and for pentatonic pitches.
- **Have students echo-clap** rhythm patterns using $\frac{1}{4}$, 2 8th, $\frac{1}{4}$ rest and
 - You or a student may be the leader, creating the patterns.
 - Patterns may also be written on the board.

ASSESSMENT OPTIONS

- Use **Resource Master 1-13**, pp. 15-16 for

MEET THE MUSICIAN |
S1U1L2: Joaquín Rodrigo:

Interactive

- **Invite students to read about** the musician, Joaquín Rodrigo, and discuss how his blindness affected his relationship with music.

MUSIC SKILLS | Tone

Color

Tone Color

- **Have students listen** to the audio only of the "Adagio" listening map and identify the instruments. (classical guitar and English horn)
- **Invite students to describe** the tone colors of the English horn and classical guitar. Ask them how each is played. (The English horn is a wind instrument and the player blows through a double reed; the guitar is a string instrument and the player plucks or strums the strings with the fingers.)
- **Talk about** how an English horn can hold a note longer than the guitar can because the player can sustain the air pressure in the reed. By contrast, the guitar sound fades out quickly after the string is plucked.
- **Discuss with the class** that this may be the purpose of the ornamentation in the guitar melody: to sustain the sound of longer notes and make the melody sound continuous.

ANALYZE | Melodic

Contours

ACTIVITY | S1U1L2:

Compare Contours:

Interactive

Have students:

- **Look at** these representations of **melodic contour**.
- Describe and compare the melodic shapes.
- **Predict** how each shape will sound by humming or whistling.
- **Listen to** the excerpts and check their predictions. Find the line that appears twice in "A la puerta del cielo." (line 1 appears twice)

PROGRESS

CHECKPOINT

ACTIVITY | S1U1L2:

Melodic Shape:

Interactive



written test. **Answer**
Key is on p. 197

REVIEW

UNIT REVIEW | S1U1L9:

Review: Interactive

- **Display** each page in the slideshow, read the question aloud and guide students to read all answers shown.
- **Read** the letters of the possible answers to the class.
- **Have each student signal** with a palm close to the chest when his or her answer is read. You may invite a student volunteer to choose an answer on the slide. (1. d; 2. c; 3. a; 4. b)

READ AND LISTEN

UNIT REVIEW | S1U1L9:

Read and Listen:

Interactive

- **Display each page in the slideshow, read the question aloud and guide students to read all answers shown.**
- **Have students listen** to the audio.
- **Read** the letters of the possible answers to the class.
- **Have each student signal** with a palm close to the chest when his or her answer is read. You may invite a student volunteer to choose an answer on the slide. (1. b; 2. b)

THINK!

UNIT REVIEW | S1U1L9:

Think!: Interactive (\$ SLIDES)

- **Encourage** students to answer the questions thoughtfully, using complete sentences.
- **You may use** the Write activity as a discussion question.
- **You may have student volunteers type** individual or group answers on each slide. (Note: Clicking on an answer line in any THINK! slide causes a text box to open for that line in which you or students may type an answer.
- **To continue an answer on the next line**, click to open a new text box or click enter/return and resume typing.)

Portfolio Opportunity

1. Both songs have pentatonic melodies.
2. Answers will vary.

iSONG | A la puerta del cielo (At the Gate of Heaven): Interactive

Informal Assessment

Have students listen to different lines of "A la puerta del cielo" and have them determine which graphic represents what they hear. Then ask them to point to the notes as they listen to the song.

WRAP UP

- **Ask students to discuss** how they showed melodic contour in today's selections. (body movements, words, hands, instruments)



3. Come, all kinds of Americans, sing a song of freedom and stand as one.
4. Answers will vary.

CREATE AND PERFORM

UNIT REVIEW | S1U1L9:

Create and Perform:

Interactive

- **Have partners or groups follow** the instructions to create a melody with pentatonic pitches in the key of C or G.
- **Check for** two or more dynamics, and give feedback to each pair or group based on the instructions.
- **Ask them to justify** what they are changing or not changing as they revise their work.

PORTFOLIO | Creative

Unit Project

- Finish Creative Unit project from 2 weeks ago

**Materials /
Resources /
Technology**

Classroom Materials

Instruments: various pitched instruments
Resource Master 1•2 (Creative Unit Project)
Resource Master 1•3 (Creative Unit Project)
Resource Master 1•13 (Unit Review)
Resource Master 1•14 (Self-Assessment)
Resource Master 1•15 (Teacher Assessment)

Break 2:30pm - 2:45pm

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

Grade 5 | Spotlight on Music Section 2: Unit 2 Lesson 7: Practice with Rhythms and Pitches

Standards

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



harmonic musical ideas.

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

Objectives:

- Read a song with syncopation and low la.

Lesson / Instruction

READ | Rhythms

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

CONCEPT OVERVIEW | S2U2L7: Practice with Rhythms and Pitches: Interactive

Have students:

Refer to *Song Anthology* p. 231 for the notation of "Somebody's Knockin' at Your Door.": **DOCUMENT**

- **Listen to** the song and identify the syncopated pattern (mm. 1, 5, 11, 13)
- **Find** the slurred pattern, the tied half notes, and the fermata. (m. 9; mm. 3–4, 7–8; end of line 3)
- **Clap** the rhythm of the song and read the words in rhythm, patting to the beat.

RESOURCE MASTERS | Grade 5: Document

Have students

- **Practice writing syncopated rhythms using Resource Master R•7, p. 117: DOCUMENT**

PLAY | Rhythm Ostinato

ACTIVITY | Staff Paper | Four 5-line Staves:

Interactive

- **Play** the last two measures of the ostinato below for the class.
- **Ask students** to reproduce the rhythm they hear by notating it or by clapping or playing it back to you.

PLAYALONG | S2U2L7: Somebody's Knockin' at Your Door: Interactive

VIRTUAL PERCUSSION | Percussion (Drums, Bells, Shakers, and Scrapers):

Interactive

- **Have students** form two groups, one to sing



the song and the other to say, tap, or play the ostinato on a woodblock during the tied half notes and the two measures of rest in lines 5 and 6

READ | Pitches

- **Use** the Settings button on this slide to choose Scale = la pentatonic and Pitch for do = E ; add high do by selecting it in the Pitch Syllables column.
- **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:

- **Use the notation** on Song Anthology p. 231 to find measures with low la. (mm. 2, 12, 14, 18)
- **Identify** the song as pentatonic and discuss the range of the pentatonic melody and which pitch extends it below do.
- **Sing** the song with pitch syllables.

iSONG | Somebody's

Knockin' at Your Door:

Interactive

- Have students sing the song with the words.

MUSIC SKILLS | Orff

Instruments and

Improvise

Orff Instruments

- **Have students learn** the Orff accompaniment for "Somebody's Knockin' at Your Door" on Orff Orchestration O•20.ORFF ORCHESTRATIONS I Grade 5: **Document**

VIRTUAL MALLET

PERCUSSION | Orff Mallet

Percussion (Xylophones,

Metallophones, and

Glockenspiels):

Interactive

Improvise

- Have students improvise melodic embellishments as they sing the song, especially on long



notes or during the rests.
Materials / Resources / Technology Classroom Materials Instruments: woodblock Resource Master R•7 (Writing Syncopation)