




Monday 11/06/2023	Tuesday 11/07/2023	Wednesday 11/08/2023	Thursday 11/09/2023	Friday 11/10/2023
<p>Breakfast Duty 8:00am - 8:30am</p>	<p>Breakfast Duty 8:00am - 8:30am</p>	<p>Breakfast Duty 8:00am - 8:30am</p>	<p>Breakfast Duty 8:00am - 8:30am</p>	 No School
<p>Band/Choir - 7 & 8 (Woodwinds) 8:35am - 9:30am</p>	<p>Band/Choir - 7 & 8 (Brass/Other) 8:35am - 9:30am</p>	<p>Band/Choir - 7 & 8 (Woodwinds) 8:35am - 9:30am</p>	<p>Band/Choir - 7 & 8 (Brass/Other) 8:35am - 9:30am</p>	
<p>Have Students Concentrate on Learning Music for the Concert this Week</p>	<p>Have Students Concentrate on Learning Music for the Concert this Week</p>	<p>Have Students Concentrate on Learning Music for the Concert this Week</p>	<p>Have Students Concentrate on Learning Music for the Concert this Week</p>	
<p>Standards</p> <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> <p>MU:Cr3.1.7a Evaluate their own work, applying selected</p>	<p>Standards</p> <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> <p>MU:Cr3.1.7a Evaluate their own work, applying selected</p>	<p>Standards</p> <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> <p>MU:Cr3.1.7a Evaluate their own work, applying selected</p>	<p>Standards</p> <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> <p>MU:Cr3.1.7a Evaluate their own work, applying selected</p>	



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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 specific purpose and/or context and, after discussion, identify

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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: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.

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Objectives:

- Students will work on perfecting their part in the music ensemble and/or their own individual performance pieces for the winter concert.

Lesson / Instruction

Students will spend the next few weeks concentrating on playing and perfecting their part in the instrumental piece and singing pieces they have selected for the winter concert.

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Prep 9:33am - 11:20am

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Lunch 11:20am - 12:12pm

Lunch 11:20am - 12:12pm

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Lunch 11:20am - 12:12pm

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

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

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

Grade PreK | Unit 2: Making Friends | Lesson 4: High-Low, Here We Go

Jump Rope Activities

Grade K | Section 1: Unit 2: Opener: Music Helps Me Learn

Standards

Standards

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

2.1c Exhibit a variety of small motor skills.
2.1e Engage in self-help skills.
2.1f Perform increasingly more sophisticated actions requiring hand-eye coordination.

MU:Cr2.1.PreKa With substantial guidance, explore


2.2a Exhibit physical reflexes in response to stimulation.

Standards

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

MU:Cr1.1.5a Improve rhythmic, melodic, and harmonic ideas,

1/2 Day Parent/Teacher Conferences 12:30pm - 7:00pm





favorite musical ideas (such as movements, vocalizations, or instrumental accompaniments).

MU:Cr3.1.PreKa With substantial guidance, consider personal, peer, and teacher feedback when demonstrating and refining personal musical ideas.

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

MU:Pr5.1.PreKb With substantial guidance, apply personal, peer, and teacher feedback to refine performances.

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

Objectives:

- Children will respond to high, middle, and lower vocal sounds.

Lesson / Instruction

Motivate

INTRODUCTION

CONCEPT OVERVIEW | S1U2L4: High-Low, Here We Go: Interactive

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

LET'S BEGIN | High-Low. Here We Go

ACTIVITY | S1U2L4: High-Low, Here We Go: Interactive

Have children:

- **Discuss** where they hear music in their everyday lives, such as radio, television, and recordings.
- **Name** other interesting sounds that sometimes seem like music, such

2.2b Develop muscle tone and strength in trunk, neck, head, arms and legs.

2.2c Use developing motor skills to move more independently.

2.2d Develop coordination to use motor skills with toys.

2.2e Demonstrate skills to move in the environment.

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

2.2g Demonstrate increased ability to use skills requiring balance.

2.2h Perform large motor movement alone or with others.

2.2i Manipulate objects with large muscles.

2.3b Focus eyes on near and far objects.

2.3c Calm with assistance.

2.3f Demonstrate an awareness of her body in space.

2.3g Practice sensory integration.

2.3h Adapt movements to specific situations.

2.3i Demonstrate concepts through movement.

2.4a React to participation in daily routines.

2.4b Demonstrate increased ability to self-soothe and fall asleep.

and explain connection to specific purpose and context (such as social, cultural, and historical).

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

Objectives:

- Children learn many things through music at school.

Lesson / Instruction

GOAL: Introduce the unit theme, Music Helps Me Learn

UNIT THEME | Music

Helps Me Learn

UNIT 2 | S1U2L0: Music Helps Me Learn:

Interactive

- **Display** the slide Music Helps Me Learn. Invite children to describe the picture.
- **Tell children** the name of the unit.
- **Read** the Essential Question and encourage children to respond.
- **Explain** that music can help them learn about new places, people, and ideas.

LISTEN | The Best That I

Can Be!

iSONG | The Best That I

Can Be! Interactive

- **Have children listen** to "The Best That I Can Be!", listening for rhyming words in the song.
- **Stop the recording between verses** to help them identify the rhyming words.
 - Verse 1: stand/ grand, late/ celebrate;
 - Refrain: me/see/ be;
 - Verse 2: Everyone/ fun, along/song;
 - Verse 3: it/fit, me/ possibility
- **Invite children to listen again** while patting with the beat.

PERFORMANCE | Songs with Choreography

Notes

Choreography Notes For choreography to use with songs in this unit, see this grade level's Piano



- as birds singing, bells ringing,
- **Listen to** the sound of each object, and use a hand to show by "painting" in the air if it is high or low. (Observe children's reactions.)
 - **Talk about** which sounds seem to be "up" or "high" (kettle, garbage truck beeps) and which sounds seem to be "down" or "low." (vacuum cleaner, ship)

LISTEN | High, Middle, and Low

POETRY | S1U2L4:
Where's the Ball?:
Interactive

Use a beach ball to designate high sounds (ball over head), middle sounds (ball at belly button), and low sounds (ball at toes).

Demonstrate each level and say the rhyme as follows:

*Where's the ball,
can you tell me?
Here's the ball, it's
over me.*

*(in a high
voice)*

*Here's the ball, it's
around me.*

*(middle level
voice)*

*Here's the ball, it's
under me.*

(low voice)

Repeat and invite children to respond using a high, middle, or low voice. Give each child a chance to use the ball to lead the class in this activity.

TEACHER TO TEACHER

| Teacher Tips

Gestures help express musical meaning, aid in learning, and are important to cognitive development—and, they influence pitch accuracy.

LINKS | Movement

GLOSSARY OF INSTRUMENTS | Trumpet:
Interactive

**Creative Movement:
Responding to Music**

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.

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.

2.6c Initiate active play, exploration, and engagement with the environment.

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

2.6f Participate in physically active games with peers.

2.6g Recognize the positive feelings experienced during and after physical activity.

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

Accompaniments. The following songs in this unit have choreography notes:

- "The Best That I Can Be!"
- "They Were Tall"

See **Piano**

Accompaniments, pp. 17–18 and 221–223.

SING | The Best That I Can Be!

The Best That I Can Be!

(Stereo Mix): Audio

- **Have children listen** again to "The Best That I Can Be!"
- **Ask them to mirror you** as you make large gestures on the rhyming syllables and invite them to sing along as they are able.

LISTEN | Hickory, Dickory, Dock

POETRY | S1U2L0:

Hickory, Dickory, Dock:

Interactive

iSONG | Hickory, Dickory,

Dock **(Spoken):**

Interactive

- **Have children listen as you read** "Hickory, Dickory, Dock," speaking rhythmically. (See notation for reference.)

WRAP UP

- **Have children discuss** the message of the song "The Best That I Can Be!" (everyone should work together, doing the best job possible)
- **Then invite them to** "do their very best" in reciting "Hickory, Dickory, Dock" together.

SCHOOL TO HOME |

Letter

Resource Master 2•1, pp.

15–16: **DOCUMENT**

- **Print** double sided English and Spanish

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

Recorders

Standards

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

MU:Cr3.1 Evaluate and Refine - Evaluate



Materials: scarves or paper streamers

This activity can help children develop coordination as they express feelings through movement and dance. Display the slide about the trumpet.

Have children:

- **Listen to** the sound.
- **Listen again, moving** a scarf or streamer to show what they hear in the music.

MUSIC AND MOVEMENT
| Exploring Creative

Movement: Video

- **Invite children** to watch the video about creative movement for ideas how to move.

LISTENING | Trumpet Sonata in D major, Z. 850, III. Allegro: Interactive

Display the listening slide. Invite children to:

- **Listen** for the trumpet.
- **Listen again**, moving a scarf or streamer to show what they hear in the music.

Develop

LISTEN / MOVE | High,

Middle, Low

iSONG | Bickle, Bockle: Interactive

Invite children to:

- **Put their hands together** and move them like a fish as they listen to "Bickle, Bockle."
- **Echo you** as you sing the last melodic phrase just choose me while touching head, belly button, and toes to show the melody: high, middle, low.

SING | Bickle, Bockle

Bickle Bockle (Stereo Mix): Audio

Invite children to:

- **Put their hands together** and move them like a fish again as they listen to "Bickle, Bockle."
- **Echo you** as you sing the last melodic phrase just choose me while touching head, belly button, and toes to show the melody while singing.
- **Sing** the song as they "swim" around the room until the words just choose me. At this

behaviors an 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.

2.7f Understand and anticipate potential consequences of disregarding rules.

2.7g Recognize and describe the reasons for rules.

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

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

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

Objective:

- Traveling
- Non-manipulative skills (twisting, balancing, stretching, turning, curling)
- Jumping, landing, transferring weight
- Develop cardiovascular fitness, practice basic jump rope skills

Kindergarten:

- Jump over a line or rope using two-foot patterns (double and single bounce)

1st Grade:

- Jump a swinging rope (long or short) using single and double bounces
- Correctly turn a short jump rope

2nd Grade:

- Jump a self-turned rope both forward and backward
- Jump overhead turning long rope

Lesson / Instruction

Procedure: (10 min)

and refine selected musical ideas to create musical work(s) that meet appropriate criteria.

MU:Cr3.2 Present - Share creative musical work that conveys intent, demonstrates craftsmanship, and exhibits originality.

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

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



point, they stop and move to show the melody of the phrase.

LINKS | Reading
ACTIVITY | S1U2L7: A
Bickle of Fun: **Interactive**

Reading: A "Bickle" of Fun with Initial Consonants
Initial consonants can be reinforced through a children's song with nonsense words. Display the slide.

Have children:

- **Sing** "Bickle, Bockle."
- **Name** the initial four words in the song. (bickle, bockle, blue bottle)
- **Echo** you as you say the words, stressing the initial consonant "B."
- **Point** to the letter B and explain to children that this is the letter for the sound /b/.
- **Invite children** to play a game, saying the four words with a new initial consonant.
- **Model** using the letter "M"—mickle, mockle, moo mottle.
- **Continue** the game with other letters, pointing to them on the slide as children say the new nonsense words.

SING | Autumn Leaves
ACTIVITY | S1U2L4:
Autumn: **Interactive**
Autumn Leaves (Stereo Mix): **Audio**

Have children:

- **Describe the picture** on the slide. (tree leaves in autumn)
- **Listen to the song** "Autumn Leaves" and watch you move your hand following the shape of the melody.
 - **measure 1–2 low-middle, measure 3–4, low-middle, measure 5–6, high-middle, measure. 7–8, middle-low**
- **Echo you and follow your movements** as you sing the song and move a hand up and down to show the melody.

MOVE | Leaves in the Wind
iSONG | Autumn Leaves: **Interactive**

- **Invite children to move** through space as leaves in the wind,

- Bathroom
- Drinks
- 3 Laps

Warm Up: (5 min)

1. The S Trail (Card 7)

Go Fitness: Limber Limbs: Stretching Activities (10 min)

1. Let's Stick Together (Card 167)

Go Activity: Jump Rope Activities (25 min)

Materials: Jump ropes (stand on rope with handles reaching armpits)

1. Freestyle (Card 274)

Materials: 1 jump rope per student, Jump Rope Task Cards (282-294)

REVIEW: Glossy of Terms:

Walk and Jump: Turn rope while walking forward

Double Bounce: Jump with both feet twice for each rope turn

Single Bounce: Jump with both feet once for every rope turn

Straddle: Jump and land with feet apart or together

Skier: Jump side to side over a line

Hop: Jump on one foot

Rocker: Start with 1 foot in front (keep that foot in front) and rock from the front foot to the back foot

"X": Cross one foot in front of the other and jump, uncross and jump

Backward: Turn rope

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

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

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

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

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



while listening to the song "Autumn Leaves."

- **Guide children to follow** the direction of the melody using one scarf.

Apply and Close
LISTEN | One, Two, Three, Four, Five
iLISTENING MAP | One, Two, Three, Four, Five: Interactive

Have children:

- **Watch the listening map** "One, Two, Three, Four, Five" while they pat with the beat.
- **Describe** the pictures.
- **Listen again** to find out how the tones move.
- **Guide children to notice** that the numbers and the fish move from middle to high to middle to low.)
- **Listen as you play or sing** two different pitches and tell if the second one is higher or lower than the first. (Move your hand to show the position of the tones.)
- **Play the animation** for "One, Two, Three, Four, Five" again and ask children to sing along as they are able, moving a hand up and down with the song.

LINKS | Reading
ACTIVITY | S1U2L7: Fishing for Numbers: Interactive

Reading: Fishing for Number Ordering
Learning numbers is an important reading and mathematical skill.

Have children:

- **Describe the pictures** on the slide. (numbers and fish)
- **Sing the beginning** of the song as you point to the target box with five fish (bottom middle).
- **Click and drag** the numeral 5 to cover that target box.
- **Find the numeral that matches** the number of fish in each target box.

ACTIVITY | S1U2L7: More Numbers: Interactive

- **For an additional challenge**, use the slide with numbers 7–10.

LINKS | Reading

backward and jump
Bell: Jump forward and backward over a line
Wounded Duck: Jump with heels in and toes out, then heels out and toes in
Side-swing: Swing the rope to one side of the body, then swing overhead and jump
Criss-Cross Arms: Turn rope forward and cross arms in front (hug yourself). Jump forward, uncross arms and jump again
Double Under: With 1 jump, pass the rope under your feet twice (lift knees and rotate the rope faster with your wrist)

Cool-down: (5 min)
1. Stretching

PE - 4 1:00pm - 1:45pm
FRISBEE UNIT
Standards
4.PE.3 Discuss the origin of a variety of games, sports, or dances, including traditional and contemporary American Indian contributions and cultures.
4.PE.1 Use a combination of motor skills to engage in a variety of activities.

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.

Lesson / Instruction

- **Continue to work on recorders exclusively** until we are closer to playing the piece through and in unison.

PE - 5 1:45pm - 2:30pm
FRISBEE UNIT
Standards
4.PE.3 Discuss the origin of a variety of games, sports, or dances, including traditional and contemporary American Indian contributions and cultures.
4.PE.1 Use a combination of motor skills to engage in a variety of activities.
4.PE.4 Understand the concept of open spaces to activities such as combination skills, small-sided practice tasks, gymnastics, and dance environments.
4.PE.7 Actively engages in the activities of health enhancement class, both teacher-directed and independent.
4.PE.9 Engage in warm-up and cool-down activities related to cardio-respiratory fitness assessment.



RESOURCE MASTERS |
Grade PreK: **Document**

Reading: Sequence of Events

- **Mount the Resource Masters, p. 4**, on heavier paper and then cut on the heavy lines to form a jigsaw puzzle.
- **Children can order** the first four phrases of the song "One, Two, Three, Four, Five" as they put the jigsaw puzzle together.

PROGRESS

CHECKPOINT

Informal Assessment

Have children sing the song "Autumn Leaves" again, moving their hands like leaves in the wind. Observe how children match movement with voices to show high, middle, or low.

Optional Reteaching

Ask children to mirror you as you sing the song and move your hands with the melody.

WRAP UP

SONG | One, Two, Three, Four, Five: Interactive

- **Ask children to recall** that they listened for high, middle, and low tones. Invite children to sing "One, Two, Three, Four, Five" again.

Materials / Resources / Technology

Optional: beach ball, scarves or paper streamers
Resource Master • 4 ("One, Two, Three, Four, Five")

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

Grade 2 | Section 1: Unit 1 | Lesson 7: Play Pitched Instruments

Standards

MU:Cr1.1.2a Improve rhythmic and melodic patterns and

4.PE.4 Understand the concept of open spaces to activities such as combination skills, small-sided practice tasks, gymnastics, and dance environments.

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

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

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

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

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

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

Objective:

- Cardiovascular Efficiency, Muscular Strength, flexibility

Lesson / Instruction

Procedures: (10 min)

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

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

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

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

Objective:

- Cardiovascular Efficiency, Muscular Strength, flexibility

Lesson / Instruction

Procedures: (10 min)

- Bathroom
- Drinks
- 3 Laps

Explain History of Frisbee:

The Frisbee was created by an American inventor, Walter Frederick Morrison, in 1948. Fred Morrison and his wife liked to play by throwing upside-down cake pans to each other on the beaches in California. Throwing cake or pie pans wasn't new, but Fred Morrison had the idea to make a plastic version. It was, however, one of the Wham-O founders, Rich Knerr who decided to name the disc-like toy "Frisbee" before its official launch in 1957. It was first sold by the Wham-O toy company on January. 23,



musical ideas for a specific purpose.

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

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

MU:Pr5.1.2a Apply established criteria to judge the accuracy, expressiveness, and effectiveness of performances.

MU:Re7.2.2a Describe how specific music concepts are used to support a specific purpose in music.

Objectives:

- Sing patterns with so and mi (melody/pitch)

Lesson / Instruction

Motivate

SING | Chichipapa

CONCEPT OVERVIEW | S1U1L7: Play Pitched

Instruments: Interactive

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

iSONG | Chichipapa (The Sparrows' Singing School):

Interactive

- Tell students that they will learn about pitch.
- Invite them to begin by listening to "Chichipapa," and singing along as they are able.
- Tell students that they will play the pitches so and mi on instruments.
- Tell them they will also use these pitches to create their own melodies.

TEACHER TO TEACHER

| Pitched Instruments

- Bathroom
- Drinks
- 3 Laps

Explain History of Frisbee:

The Frisbee was created by an American inventor, Walter Frederick Morrison, in 1948. Fred Morrison and his wife liked to play by throwing upside-down cake pans to each other on the beaches in California. Throwing cake or pie pans wasn't new, but Fred Morrison had the idea to make a plastic version. It was, however, one of the Wham-O founders, Rich Knerr who decided to name the disc-like toy "Frisbee" before its official launch in 1957. It was first sold by the Wham-O toy company on January. 23, in 1957 — as the "Pluto Platter." Wham-O changed the name the following year as a misspelled homage to the popular New England pastime of tossing around pie tins from Connecticut's Frisbee Pie Company.

Warm-up (5 min)

- Count Down (Card 12) **Need:** Music and Polyspots

Go Fitness (12 min)

- Veins and Arteries (Card 30)

Go Activity (15 min)

1. Flying Disk CATCH CHALLENGE Level 1 - **Repair the Ozone** (Card 429) **Need: hula hoops and Frisbees**
2. Flying Disk CATCH CHALLENGE Level 2 - **Keep Away** (Card 431) **Need: Frisbees**

Cool-down (5 min)

- High 5 in the Middle (Card 9)

Recess 1:45pm - 2:00pm

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

FRISBEE UNIT

Standards

- 3.PE.1** Perform a combination of motor

in 1957 — as the "Pluto Platter." Wham-O changed the name the following year as a misspelled homage to the popular New England pastime of tossing around pie tins from Connecticut's Frisbee Pie Company.

Warm-up (5 min)

- Count Down (Card 12) **Need: Music and Polyspots**

Go Fitness (12 min)

- Veins and Arteries (Card 30) **Need: Cones**

Go Activity (15 min)

1. Flying Disk CATCH CHALLENGE Level 1 - **Repair the Ozone** (Card 429) **Need: hula hoops and Frisbees**
2. Flying Disk CATCH CHALLENGE Level 2 - **Keep Away** (Card 431) **Need: Frisbees**

Cool-down (5 min)

- High 5 in the Middle (Card 9)

Break 2:30pm - 2:45pm

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

Grade 5 | Section 2: Unit 3: Lesson 6: Sing in Six/Eight Meter

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.

MU:Re7.2.5a Demonstrate and explain, citing evidence, how responses to music



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

Interactive

- Invite children to play each instrument on the slide.
- Ask them which are the highest and lowest instruments.

Develop

PRACTICE: Improve using so and mi.

EVALUATE | High and Low Sound

ACTIVITY | S1U1L7: Carl Orff: Interactive

- Ask a volunteer to read about Carl Orff and Orff instruments aloud.
- Ask students to decide which instrument would sound highest and which would sound the lowest.
 - They can tell by the size.
 - The soprano glockenspiel is the highest.
 - The bass xylophone and metallophones are the lowest

ACTIVITY | S1U1L7: Orff Instruments: Interactive

REACHING ALL

LEARNERS | English

Language Learners

- Ask students to look at the instruments in the diagram.
- Explain that in a choir:
 - the lower women's voice part is called *alto*
 - the higher women's voice part is called *soprano*. In men's voices,
 - the lower men's voice part is called *bass*
 - the higher men's voice is called *tenor*.
- Comment that these same adjectives are applied to instruments.
- Point out that in Spanish, *alto* means "tall or high," but that in music *alto* is lower than *soprano*.
- Add that in German *glocken* means "bells" and *spiel* means "play."

IMPROVISE | Interlude

iSONG | Chichipapa (The Sparrows' Singing School):

Interactive

skills in various contexts.

3.PE.3 Discuss the origin of a game, sport or dance, including traditional and contemporary American Indian contributions and cultures.

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

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

3.PE.10 Practice personal 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.

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

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

Objective:

are informed by the structure, the use of the elements of music, and context (such as social, cultural, and historical).

Objectives:

- Read fa and ti in six-eight meter.

Lesson / Instruction

READ | Vive l'amour
CONCEPT OVERVIEW | S2U3L6: Sing in Six/Eight Meter: Interactive

Have students:

- Practice clapping or playing the three patterns.
- Identify the meter signature of the rhythm patterns. (6/8)
- Explain what the compound duple meter signature means. (dotted quarter note gets the beat, there are two beats in a measure, each beat can be divided into three smaller beats)

PLAYALONG | S2U3L6:

Vive l'amour: Interactive

Have students:

- Refer to the notation of "Vive l'amour" on Song Anthology p. 275.
- Identify the fermata at the beginning of the song and recall its meaning.
- Read the words of the first verse in rhythm, patting to the beat, or conducting in meter.
- Notice where 3 rhythm patterns clapped are in song. (Pattern 1: mm 1-2, 5-6, 9-10, 11-12; Pattern 2: mm. 3-4, 7-8, 15-16; Pattern 3: mm. 13-14)
- Identify the form. (AB or Verse/Refrain)

PITCH SOUNDS AND

SYMBOLS: Interactive

- Use the Settings button on this slide to choose Scale = major and Pitch for do = G.
- Deselect so la ti do | and select the lower so | la | ti | in the Pitch Syllables column. (These selections will enable students to practice with all the pitches of "Vive l'amour" except for low B or mi |.)
- Invite students to explore clicking the pitch syllable names below the staff to hear



Have students:

- **Tap the rhythm** of "Chichipapa" using alternating hands.
- **Sing the song, tap the rhythm** of the song as an interlude, and sing the song again.
- **Repeat what they just did (sing-interlude-sing), but instead** of tapping during the interlude, **ask one student to improvise the interlude by playing so and mi (D and B) to the rhythm of the song.**
- **Take turns improvising** the interlude.

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

Interactive

- **Invite students to play** Orff instruments with "Chichipapa" using the Virtual Mallet Percussion slide.

PRACTICE: Reinforce reading so and mi on the staff.

ANALYZE | Pitches

ACTIVITY | S1U1L7: So and Mi: Interactive

- **Ask a volunteer to read** aloud about so and mi from the slide.
- **Explain** that so and mi can be in different places, but their relationship to each other is always the same.

RESOURCE MASTERS |

Grade 2: Resource Master 1•10, p. 12.

Answer Key p. 185:

Documents

- **For additional practice** use this activity for more practice

PITCH SOUNDS AND SYMBOLS: Interactive

- **Have students practice finding so and mi** using the Pitch Sounds and Symbols slide.

Apply and Close

PRACTICE: Sing and play so and mi in two keys

SING | Lemonade

- Cardiovascular Efficiency, Muscular Strength, flexibility

Lesson / Instruction

Procedures: (10 min)

- Bathroom
- Drinks
- 3 Laps

Explain History of

Frisbee:

The Frisbee was created by an American inventor, Walter Frederick Morrison, in 1948. Fred Morrison and his wife liked to play by throwing upside-down cake pans to each other on the beaches in California. Throwing cake or pie pans wasn't new, but Fred Morrison had the idea to make a plastic version. It was, however, one of the Wham-O founders, Rich Knerr who decided to name the disc-like toy "Frisbee" before its official launch in 1957. It was first sold by the Wham-O toy company on January. 23, in 1957 — as the "Pluto Platter." Wham-O changed the name the following year as a misspelled homage to the popular New England pastime of tossing around pie tins from Connecticut's Frisbee Pie Company.

Warm-up (5 min)

- Count Down (Card 12) **Need: Music and Polyspots**

Go Fitness (12 min)

- Veins and Arteries (Card 30) **Need: Cones**

Go Activity (15 min)

1. Flying Disk CATCH CHALLENGE Level 1 - **Repair the Ozone** (Card 429) **Need: hula hoops and Frisbees**
2. Flying Disk CATCH CHALLENGE Level 2 - **Keep Away** (Card 431) **Need: Frisbees**

Cool-down (5 min)

- High 5 in the Middle (Card 9)

each pitch sung, in any order, and to practice singing along using the hand signs.

Have students:

- **Continue to read** the notation on Song Anthology p. 275 to identify do. (G on line 2)
- **Name** all of the pitches in the song. (low mi, low so, low la, low ti, do, re, mi, fa)
- **Find** repeated phrases. (lines 1 and 2)
- **Sing** the patterns in the song that contain ti and the patterns that contain fa.
- **Sing "Vive l'amour"** with pitch syllables.

iSONG | Vive l'amour:

Interactive

Have students:

- **Sing** the song with the words.
- **Review** which meter signature they know for compound duple meter and what that term means.

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

Interactive

- **Have students** form groups to clap or play each ostinato while the class sings the song.

MOVEMENT | Locomotor

Movement

Locomotor Movement:

Vive l'amour Have students learn the dance.

Formation: Traditional square dance formation (four couples, one on each side forming an imaginary square, boy to left of girl partner).

Verse: With arms crossed and hands joined, all circle partners counterclockwise for 8 steps. Turn and repeat with left hands joined, circling clockwise 8 steps.

Refrain: Boys side-gallop (sashay) around the square, behind the girls, going one position past their previous partners to the next girl, who becomes their new partner. The dance is repeated.

MOVEMENT | Patterned Movement



ACTIVITY | S1U1L7:

Lemonade: Interactive

- **Have students sing** "Lemonade" on G and E, first with pitch syllables and hand signs, and then with words.
- **Ask students to sing** the song on D and B in the same way.
 - **Give the starting pitches using the Pitch Sounds and Symbols** slide or play along on a pitched instrument in order to support the singing.
 - Using the slide offers a flexible way to introduce reading note names in treble clef; after you have used the Settings window to select the pitches, toggle the letter names on and off by clicking the C, D, E... button.)

PLAY | Orff Instruments

PLAYALONG | S1U1L7:

Lemonade: Interactive

- **Hold up** one of the Orff or other pitched instruments (or choose one of the instruments on the Virtual Mallet Percussion slide).
- **Ask a volunteer to play** *so* and *mi* on G and E, and then on D and B.
- **Invite students to describe** the relationship of the two pitches as they see and hear the notes they played.

Lemonade (Stereo Mix):

Audio

Have students:

- **Look at** the Orff score on the Playalong slide.
- **Read and clap** the rhythm notation of the soprano glockenspiel part in meter; then say the pitch syllable names of each note. (*mi, so*)
- **Sing** "Lemonade" and pat the strong beat of the bass xylophone part.
- **Play both parts** as an accompaniment to the song on Orff instruments or using the Virtual Mallet Percussion slide.

REACHING ALL

LEARNERS | Gifted and Talented

Skilled students can try "Lemonade," as a round.

SOM G5 | JJ

Choreography Viva l'amore

Split Screen: Video

Performance

Choreography: Vive l'amour

- **Have students learn** John Jacobson's performance choreography for "Vive l'amour."

MUSIC SKILLS | Notate

ACTIVITY | Staff Paper |

Four 5-line Staves:

Interactive

Notate

- **Have students** notate the pitches of the song in order of appearance, without duplicating any, on the first staff.
- **Guide them** to include the treble clef and any accidentals needed.
- **Have them** then notate the same pitches but reorder them from lowest to highest on the second staff. Finally, have them write the notes of a G-major scale, starting on G, on the third staff.
- **Invite them** to compare the scale to the pitch set on the second staff.
- **Point out** that the pitch set includes all the notes of a major scale.



- **Divide students** into two groups, and have the first group start singing first.
- **Have second group** begin singing when the first group reaches the beginning of the third measure.
- **Expand into** as many as four groups with third group starting when second group reaches beginning of the third measure, and the fourth group starting when the third group reaches the third measure.
- **Conduct by cuing** in each group at the appropriate time.

TEACHER TO TEACHER

| Teaching with Orff

Instruments

ORFF

ORCHESTRATIONS |

Grade 2: Document

Using Orff instruments for musical experiences provides students with a variety of opportunities. Have students play together as an ensemble or create an accompaniment for storytelling and movement. With their distinctive tone colors, Orff Instruments make the different parts clear and precise. Using materials that include both folk and composed music, along with chants, rhymes, and poetry, **Spotlight on Orff Orchestrations** offers instrumentation, specific methods for teaching orchestrations, as well as opportunities for creativity and improvisation. Pages iv-2 include an Introduction and General Suggestions. **Teacher plans are one the page before each score.**

PRACTICE: Read so and mi in a new song.

SING | She'll Be Comin'

Round the Mountain

- **Ask students to find so and mi** in "She'll Be Comin' 'Round the Mountain." (See **Song Anthology, p. 200.**)

iSONG | She'll Be Comin'

'Round the Mountain:

Interactive

Have students:



- **Listen to** "She'll Be Comin' 'Round the Mountain" and sing along.
- **Speak the words and practice playing** so and mi on toot toot.
- **Sing the song** and play so and mi on toot toot.

LINKS | Social Studies

Read:

History of Railroad

Songs American railroads have always been an important part of folk art. Composers were fascinated by railroads, and railroad songs became a part of American music. As tracks began to crisscross the continent during the late nineteenth century, songs were composed to greet and honor the arrival of the "iron horse." Also, the laborers who laid mile after mile of tracks sang songs as they worked.

HISTORY AND CULTURE

'She'll Be Comin'

'Round the Mountain

Read:

"She'll Be Comin' Round the Mountain" was originally an African American spiritual. It became a popular Appalachian song when workers laying railway tracks heard it and began singing it while they worked. Soon, railway workers all across America were singing "She'll Be Comin' 'Round the Mountain." At that time, the arrival of a train into a small country town, bringing people or goods from another town, was considered a special occasion.

MUSIC SKILLS | Sing

Sing

- **Divide students** into two groups.
- **Have the first group** sing the lyrics to "She'll Be Comin' 'Round the Mountain."
- **Have the second group** says the toot toot, whoa back and yum, yum parts on so and mi.
- **If time permits,** switch roles and repeat.



PROGRESS

CHECKPOINT

PLAYALONG | S1U1L7:

Lemonade: Interactive

Informal Assessment

- **Have students sing** the soprano glockenspiel part for "Lemonade" on B and D with pitch syllables and hand signs.
- **Have them sing it again** with their eyes closed.

Optional Reteaching

- **Review** pitch syllables and hand signs for the instrument part of "Lemonade."
- **Have students choose partners** and watch one another singing the part, helping and commenting as needed.

WRAP UP

ACTIVITY | S1U1L7: So

and Mi: Interactive

- **Have students recall** what happens when so and mi are in different places. (Their relationship to each other stays the same.)

She'll Be Comin' 'Round the Mountain (Stereo Mix):

Audio

- **Invite students to sing** "She'll Be Comin' 'Round the Mountain" once more.

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

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

Standards

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

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



cultural, and historical).

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

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

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

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

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

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

MU:Re7.1.5a Demonstrate and explain, citing evidence, how selected music connects to and is



influenced by specific interests, experiences, purposes, or contexts.

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

Objectives:

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

Lesson / Instruction

[PRACTICE: Identify tonal center, pitches, key, and range of a song](#)

SING | Amazing Grace

Hand out Song: SONG ANTHOLOGY | Grade 5: pg. 14-15

- **Tell students** about "Amazing Grace" so they know they will perform a varied repertoire of songs representative of diverse cultures. (See HISTORY AND CULTURE | John Newton, below.)
- **Play the song** **SONG | Amazing Grace** and ask students to notice the tonal center (tonic)
- **Have students sing the song**, noticing the range.
- **Tell students** that this hymn is known and loved by many people. When performed you will add a traditional hymn to your repertoire of songs from diverse cultures.

HISTORY AND CULTURE

| John Newton

Read:

John Newton (1725–1807) was eleven when he went to sea with his father, and eventually became captain of a slave ship. In 1748, Newton decided to change



his life. He renounced slavery, and in 1764, at the age of 39, he became a Christian minister. He wrote hundreds of hymns. The most famous of these was called "Faith's Review and Expectation," which is known today as "Amazing Grace."

MEET THE MUSICIAN |

S1U1L4: John

Newton SLIDE

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

American Sign Language (ASL)

SOM G5 | ASL

Amazing Grace

Instruction VIDEO

O: provides stepwise instruction on signing the song

SOM G5 | ASL

Amazing Grace

Demo VIDEO: signing demonstration with a recording of the song

- **Hand out: DOCUMENT: Introduction to Signed Songs: Resource Master p. 173**
- **Teach students to sign** "Amazing Grace" while they sing using the **VIDEOS** (*listed above*)
 - This provides introductory and philosophical information about how to use ASL in vocal performance
 - This can support hearing impaired students in feeling more included in the performance.

READ | Pitches

ACTIVITY | S1U1L4:

Amazing Grace Pitches

Read the pitches and answer four questions about the song:

- **Tell students** that the pitches on the staff are the pitches of "Amazing Grace."
- **Have them discuss** the answer choices on each page in the slideshow as they *identify the tonal center, name the pitches, and tell the*



key and range of the melody.

- **Tell students** that the pitches of the melody of "Amazing Grace" form a pentatonic scale with a range of an octave.

PRACTICE: Sing a song in different keys to reinforce range

ANALYZE | Range

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

Compare and Contrast

Have students:

- Sing "Amazing Grace" in the key of D pentatonic (starting on A below middle C).
- Sing "Amazing Grace" in the key of C pentatonic (starting on G below middle C).
 - *To provide additional experiences with key and range, change the key in the interactive song to allow hearing and singing with the recording in the keys of F and B flat.*

GRAPHIC ORGANIZER |

Venn Diagram—2 SLIDE

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



9. (The Answer Key is on p. 197)

**MUSIC SKILLS | Listen,
Hand Signs, MIDI,
Recorder**

PITCH SOUNDS AND

SYMBOLS SLIDE

Have students:

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

**Materials /
Resources /
Technology**

Classroom Materials:

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

Break 2:30pm -
2:45pm

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

**Grade 5 | Section 2:
Unit 3: Lesson 5:
Major Scales (for
Grade 6)**



Standards

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

Objectives:

- Read, sing, and play a major scale.

Lesson / Instruction

READ | Da pacem

Domine

CONCEPT OVERVIEW |

S2U3L5: Major Scales:

Interactive

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

ACTIVITY | S2U3L5: Major

Scale: **Interactive**

Have students:

- **Read and sing** the scale, first with pitch syllables, then with letter names.
- **Find** the half steps in the scale. (between mi and fa and between ti and high do)
- **Listen for** the half steps as they sing the scale again.
- **Identify** it as a major scale.
- **Echo-sing** as you sing melodic patterns while pointing to the pitches on the pitch stairs.

SONG ANTHOLOGY |

Grade 5: **Document**

Have students:

- **Refer to** the notation for "**Da pacem Domine**" on Song Anthology p. 50.
- **Read** the first phrase in each vocal part with pitch syllables.
- **Point out** as they read Part 2, that they are reading pitches that extend the melody below do .

iPRONUNCIATION | Da

pacem Domine:

Interactive

- **Ask students to listen** to the pronunciation for "Da pacem Domine" to learn the Latin words.

iSONG | Da pacem

Domine (Give Us Peace):

Interactive

- **Have student sing** Parts 1 and 2 separately. Then have them sing "Da pacem Domine" in Latin and English in two parts.



MUSIC SKILLS | Analyze.

Notate, Keyboard, Play

ACTIVITY | Staff Paper |

Four 5-line Staves:

Interactive

Analyze

- **Guide students** through reading the words of "Da pacem Domine" and discuss the mood generated by them.
- **Ask students** to analyze and discuss the musical elements that contribute to the mood of the song.
 - Elements such as the slow tempo; smooth, largely stepwise melodic contour; gentle rhythm; medium vocal range; and pleasant harmony created by the canon all add to a peaceful expression of the words.
- **Ask students** to think of favorite songs in which musical elements contribute to the expression of the words in a clear way.

Notate

- **Have students** notate the pitches of Part 1 in order from lowest to highest on the first staff.
- **Guide them** to include the treble clef and any accidentals needed.
- **Ask them to notate** the pitches of Part 2, also in order from lowest to highest, on the second staff.
- **Ask them to combine** these two sets of pitches into one longer set on the third staff.
- **Have them write** the notes of a G-major scale starting on G on the fourth staff.
- **Help them compare** the scale to the combined pitch set on the third staff.
- **Point out** that the pitch set they notated includes all the notes of a major scale.

VIRTUAL INSTRUMENTS

| Keyboards (Organ,

Piano, Electric Piano,

Harpsichord): **Interactive**

Keyboard

- **Invite students** who are learning keyboard skills to play the two parts of "Da pacem Domine" as a duet.
 - They may play on one keyboard or



more than one device.

- **Point out** that each part has a range of five pitches, so students should use all five fingers and will not need to change hand position.
- **Ensure** that each student playing Part 2 positions his or her hand to have the third finger reach F .
 - They might experiment with other tone colors available on the keyboards.

VIRTUAL INSTRUMENT |

Dulcimer: **Interactive**

Play

- **Have students play** a duet on Virtual Hammered Dulcimers for "*Da pacem Domine.*"
 - *All pitches are found in the second column of letters.*
 - *The pitches can be played an octave higher using the left column of pitches.*