



Monday 01/08/2024

**Breakfast Duty 8:00am - 8:30am**

**Band/Choir - 7 & 8 (Group A) 8:35am - 9:30am**

**Music Theory Game: Music Bingo**

**Standards**

- MU:Cn10.0** Connect 10 - Synthesize and relate knowledge and personal experiences to make music.
- MU:Cn10.0.8a** Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
- MU:Cr1.1** Imagine - Generate musical ideas for various purposes and contexts.
- MU:Cr2.1** Plan and Make - Select and develop musical ideas for defined purposes and contexts
- MU:Cr3.1** Evaluate and Refine - Evaluate 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:Cr1.1.8a** Generate rhythmic, melodic and harmonic phrases and harmonic accompaniments within expanded forms (including introductions, transitions, and codas) that convey expressive intent.
- MU:Cr2.1.8a** Select, organize, and document personal musical ideas for arrangements, songs, and compositions within expanded forms that demonstrate tension and release, unity and variety, balance, and convey expressive intent.
- MU:Cr2.1.8b** Use standard and/or iconic notation and/or 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:Cr3.2.8a** Present the final version of their documented personal composition, song, or arrangement, using craftsmanship and originality to demonstrate the application of compositional techniques for creating unity and variety, tension and release, and balance to convey expressive intent.
- MU:Pr5.1** Rehearse, Evaluate and Refine - Evaluate and refine personal and ensemble performances, individually or in collaboration with others.
- MU:Cr1.1.7a** Generate rhythmic, melodic, and harmonic phrases and variations over harmonic accompaniments within AB, ABA, or theme and variation forms that convey expressive intent.
- MU:Cr2.1.7a** Select, organize, develop and document personal musical ideas for arrangements, songs, and compositions within AB, ABA, or theme and variation forms that demonstrate unity and variety and convey expressive intent.
- MU:Cr2.1.7b** Use standard and/or iconic notation and/or audio/ video recording to document personal simple rhythmic phrases, melodic phrases, and harmonic sequences.
- MU:Cr3.1.7a** Evaluate their own work, applying selected criteria such as appropriate application of elements of music including style, form, and use of sound sources.
- MU:Cr3.1.7b** Describe the rationale for making revisions to the music based on evaluation criteria and feedback from others (teacher and peers).
- MU:Cr3.2.7a** Present the final version of their documented personal composition, song, or arrangement, using craftsmanship and originality to demonstrate unity and variety, and convey expressive intent.
- MU:Pr6.1** Present - Perform expressively, with appropriate interpretation and technical accuracy, and in a manner appropriate to the audience and context.
- MU:Pr4.2.7a** 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.
- MU:Pr6.1.7a** Perform the music with technical accuracy and stylistic expression to convey the creator's intent.
- MU:Pr6.1.7b** Demonstrate performance decorum (such as stage presence, attire, and behavior) and audience etiquette appropriate for venue, purpose, and context.
- MU:Re7.1** Select - Choose music appropriate for a specific purpose or context.
- MU:Re9.1.7a** Select from teacher-provided criteria to evaluate musical works or performances.

**Objectives:**

- **Re-introduce music theory concepts in order to get ready for song writing**
- Explain that after the quarter is over they will begin writing their songs
  - Explain song writing process
  - Have students select an instrument for new quarter (end of Jan) - this is the only time students can change instruments

**Lesson / Instruction**

**Have students:**

- **Reteach and Review** music theory in preparation for song writing

**On January 23rd begin:**

- **Explain** the song writing process:
  - Lyrics are written first
  - Form must be included (Intro, Verses, Chorus, and Coda)
  - Hand out assignment and rubric
  - **NO COMPUTERS can be used this time**
- **Have students select an instrument and a red Excellence book** for their instrument and have them place them in their cubby).
  - *Note: If the song will be played on a woodwind instrument, they must choose a classmate to sing with them while they play their instrument.*
- After students have written their lyrics, we will begin practicing from the **red Excellence book** before students begin writing the instrumental portion of their song
- Time will then be given to put all the pieces of the song together

**Prep 9:33am - 11:20am**

**Lunch 11:20am - 12:12pm**

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

**Grade PreK | Spotlight on Music: Unit 4: Food: Lesson 1**

**Standards**

- MU:Cn11.0.PreKa** Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
- 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:Cr3.2.PreKa** With substantial guidance, share revised personal musical ideas with peers.

**Objectives:**

- Children will explore rhythm patterns.

**Concept:**

- Rhythm

**Lesson / Instruction**

**THIS LESSON IS VERY LONG - MAY TAKE MORE THAN ONE CLASS PERIOD**

**INTRODUCTION**

**CONCEPT OVERVIEW | S1U4L1: Music Has Rhythmic Patterns: Interactive**

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

**LET'S BEGIN | Do-Re-Mi and 1-2-3**

**ACTIVITY | S1U4L1: Apples and Bananas: Interactive**

**Ask children to:**

- Sit in a circle.
- Name the two kinds of fruit pictured on the slide. (apples, bananas) (Also see the activity with apple and banana rhythm icons in CLAP | Fruit Rhythm Patterns.)
- Repeat this rhyme after you. (Add a beat of rest at the end of each line of the rhyme.)



Do-re-mi and 1-2-3.  
(Child's name) pick an apple (banana)  
from the apple (banana) tree

- Continue until all children have been named.

#### **CLAP | Fruit Rhythm Patterns**

##### **ACTIVITY | S1U4L1: Apples and Bananas: Interactive**

#### **Invite children to:**

- Echo you as you model saying the syllables ap -ples as you clap the name, stressing the strong, first syllable. Then repeat with ba- na -nas.)
- Look at the slide and name the fruits. (apples, bananas)
- Listen as you explain that the pictures show a way to write rhythms using fruit names.
- Echo you as you say and clap each pattern and point to each picture.
- Use their inner voice to say the name in rhythm silently, just moving their lips, as you point to the pictures.
- Clap each pattern as you point to each picture.

#### **LINKS | Art Gallery**

##### **ART GALLERY | Fruit in a Chinese Basket: Interactive**

#### **Invite children to:**

- Look at the picture.
- Name and point to the fruits that they know in the painting. (The painting shows peaches, pears, grapes, and an apple.)
- Discuss the setting for the fruit in the painting and what they know about serving food like this. (Answers may vary, and may include: The fruit is in and around a bowl on a table in a house. Children may share that putting fruit out allows it to ripen, or that it looks pretty this way.)
- Tell what they think the fruit will be used for.
- Discuss if the painting was made long ago or recently.
- Explain that the painting was created a long time ago (over 200 years ago) and that when a work of art presents objects without movement, the painting is called a still life.

#### **CREATE | Fruit Patterns**

##### **ACTIVITY | S1U4L1: Fruit Rhythms: Interactive**

#### **Invite children to:**

- Identify each fruit on the interactive slide. (peach, pear, grapes, apples, cherries, kiwis)
- Echo you after you say the name and point to each picture on the beat.
  - one syllable word = 1/4 note
  - two-syllable words = 2 - 1/8th notes

Have volunteers click and drop four pictures into the target area to create a pattern.

#### **Encourage children to:**

- Echo you, clapping the pattern as you say the name of each fruit. (Be sure to point to each square with the beat.)
- Create a new pattern.
- Say and clap the new pattern. (Have another child create a new pattern and repeat the activity. As children become familiar with the activity, encourage them to clap and use their inner voice to "think" the fruit name. Then distribute rhythm instruments.)
- Play the pattern.

#### **LISTEN | Apples and Bananas**

##### **iSONG | Apples and Bananas: Interactive**

##### **SONG ANTHOLOGY | Grade PreK: Document (WILL NEED ONE COPY)**

#### **Have children:**

- Listen to "Apples and Bananas."
- Listen again and clap when they hear "eat, eat, eat."
- Identify repeated phrases of words in the song. (I like to eat; eat, eat, eat; apples and bananas)

#### **SING | Apples and Bananas**

##### **ACTIVITY | S1U4L1: Apples and Bananas (Tapping Page): Interactive**

Display the slide **Apples and Bananas**. Invite children to:

- Choose different movements for repeated phrases of words in the song and perform them. (Children may move with the beat instead of the rhythm.)
- Listen and pat with the beat as you point to each picture.
- Sing the song.
- Sing the song and perform their movements for the repeated words.

#### **SING | Vowels in Play**

##### **ACTIVITY | S1U4L7: Long Vowel Sounds: Interactive**

Once children know the first verse of the song, have a **favorite class stuffed animal** announce that "he" knows a game for this song.

- Then have "him" present the letter a and call attention to the line above the letter on the slide indicating the long pronunciation of this vowel.
- Model the sound of each vowel as the stuffed animal points to each letter to demonstrate how they will sound in words from the song, for example, for long e say "eat, eeples, and beeneenes."
- Invite children to follow the stuffed animal's lead as he points to any vowel and sings the song using that vowel. For an extra challenge invite children to create new verses using short vowel sounds.

#### **TEACHER TO TEACHER | Vocal Development**

**Vocal Development: Solo Singing** A game like "Apples and Bananas" is so much fun that it provides an excellent opportunity for individual singing.

When children are caught up in a game, they often don't feel self-conscious about singing alone. Have children sing the first and last verses of the song, then volunteer to sing the other verses either individually or in small groups.

#### **LINKS | Reading**

##### **ACTIVITY | S1U4L7: My First Words: Interactive**

#### **Reading: My First Words**

Children enjoy discovering the meaning of words. This activity introduces high-frequency words. Invite a volunteer to click the tile revealing each word and then have children identify the word.

#### **MOVE | Pizza Pie**

##### **POETRY | S1U4L5: Pizza Pie: Interactive**

#### **Invite children to:**

- Mirror you as you perform a clap-pat pattern.



- Perform the pattern as you say the rhyme "Pizza Pie." (*See music notation on teacher slide.*)  
Pizza Pie —Rhyme  
Knead the dough, knead the dough, pizza **pie**,  
Make me a pizza in the blink of an **eye**.  
Toss it up, toss it up, and spread it on the **sheet**.  
Put on all the toppings and the pizza is **complete**.

**ACTIVITY | S1U4L5: Pizza Pie Game: Interactive**

**Invite children to:**

- Form pairs. (Display the slide ACTIVITY | Pizza Pie Game.)
- Describe the pictures.
- Replace the pat with clapping the hands of their partner.
- Say the rhyme performing the pattern. (Remind children to start by clapping their own hands.)
- Identify the pattern used with this rhyme. (clap-pat)

**LINKS | Reading**

**ACTIVITY | S1U4L6: A Picnic: Interactive**

**Reading: Picnic Memory Game** This activity can help children learn to look carefully.

- Display the slide A Picnic.
- Click on one tile and say the name of the fruit.
- Then click another tile and name that fruit.
- Then, if it is a matching pair, say "same."

You might want to work as a class or in groups.

- When the game is complete, invite children to read line by line as you point to each picture with the beat.

**PROGRESS CHECKPOINT**

**Informal Assessment**

Ask children to create and clap a new fruit pattern with the interactive **slide ACTIVITY | Fruit Rhythms**. Observe whether children clap the new rhythm pattern accurately.

**Optional Reteaching**

If children have difficulty clapping the new rhythm pattern, have them say the name of each fruit, one by one, then, to say each fruit name with the beat in rhythm.

**WRAP UP**

- Remind children that they worked with and talked about patterns in music.
- Invite them to sing "Apples and Bananas" again.

**SCHOOL TO HOME**

**SONG ANTHOLOGY | Grade PreK: Document**

- We are learning the song "Apples and Bananas," p. 3.

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

**Grade 2 | Spotlight on Music: Section 1: Unit 1: Lesson 8: What Is That Sound?**

**Standards**

- MU:Cr1.1.2a** Improvise rhythmic and melodic patterns and musical ideas for a specific purpose.
- MU:Cr1.1.2b** Generate musical patterns and ideas within the context of a given tonality (such as major and minor) and meter (such as duple and triple).
- MU:Cr3.1.2a** Interpret and apply personal, peer, and teacher feedback to revise personal music.
- MU:Re8.1.2a** Demonstrate knowledge of music concepts and how they support creators'/ performers' expressive intent.
- MU:Pr6.1.2a** Perform music for a specific purpose with expression and technical accuracy.
- MU:Pr6.1.2b** Perform appropriately for the audience and purpose.
- 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:Pr5.1.2a** Apply established criteria to judge the accuracy, expressiveness, and effectiveness of performances.

**Objectives:**

- Perform original melodies, accompanied by found sound instruments.

**Lesson / Instruction**

**INTRODUCTION**

**CONCEPT OVERVIEW | S1U1L8: What Is That Sound?: Interactive**

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

**POETRY | S1U1L8: Together: Interactive**

- Invite students to listen as you read the poem "Together," varying tone color and dynamics for expressive effect.



- Read the poem again and have students echo you, line by line.
- **Briefly discuss** the poem's meaning.
- **Tell students** that in this unit they have learned that doing things together can be helpful and fun.
  - They will now see how creating music together can also result in some surprising sounds.
  - They will start with a song about being together.

#### Develop

**EXPLORE: Compare sounds of brass instruments and voices.**

#### LISTEN | Ach, du lieber Augustin

- **Invite** students to look at Germany on the map.

**Ach, du lieber Augustin (The More We Get Together) (Stereo Mix): Audio**

#### Have students:

- **Listen to** "Ach, du lieber Augustin" and perform a pat-clap-clap pattern with the beat.
- **Identify** the brass instruments in the song.
- **Discuss** the sounds of the brass instruments and how they sound different from the sounds of voices.

#### SING | Ach, du lieber Augustin

**iSONG | Ach, du lieber Augustin (The More We Get Together): Interactive**

- **Guide** students to talk about the meaning of the song. Invite them to listen to the song and sing along, as they are able.
- **Have them sit**, with arms across the shoulders of their neighbors, in rows of five and sway to the strong beat.

#### PRONUNCIATION | Ach, du lieber Augustin

**iPRONUNCIATION | Ach, du lieber Augustin (The More We Get Together): Interactive**

- **Have students listen to** the pronunciation for "Ach, du lieber Augustin" and practice the words.

#### LINKS | Social Studies

#### Read:

**German Folk Music** Germany is the largest country in western Europe, and its traditional folk music varies from region to region. In southern Germany, yodeling songs are often accompanied by traditional instruments like the button accordion, the hammered dulcimer, and the zither. In eastern Germany, traditional polkas and waltzes are combined to make Zwiefache. Some German folk tunes arise out of traditional occupations—for instance, the "Shoemaker's Dance" imitates the hammering of nails.

#### EXPLORE | Scraps Arts Music

**ACTIVITY | S1U1L8: Scrap Arts Music: Interactive**

- **Have students look at** the picture of the performing group, Scrap Arts Music
- **Ask a volunteer to read** aloud about the group.

**MEET THE MUSICIAN | S1U1L8: Gregory Kozak: Interactive**

- **Ask a volunteer to read** about Gregory Kozak.

#### HISTORY AND CULTURE | Scrap Arts Music

#### Read:

**Scrap Arts Music** This dynamic group of five percussionists combines music with science, theater, and visual arts. Gregory Kozak, who founded the group, writes the music and makes the instruments they play. He builds the instruments literally from "scrap" materials, such as sewer pipes or discarded objects from industrial machine shops. Based in Vancouver, Scrap Arts Music has performed in festivals and schools across Canada, the United States, and the United Kingdom.

#### LISTEN | Assembly Required

**iLISTENING MAP | Assembly Required: Interactive**

**Discuss with students** that the title of the music, "Assembly Required," refers to items that need to be put together in order to make them work or be useful. Although the music does not specify what item needs to be assembled, this Listening Map represents one possibility—the steps necessary to make ice cubes.

#### Have students:

- **Listen to** "Assembly Required," noting the story of the assembly and listening for clues about the instruments.
- **Tell the story of** the assembly, giving as many details as possible.
- **Guess what the musicians are using** for instruments.

**Ach, du lieber Augustin (The More We Get Together) (Instrumental): Audio**

- **Ask students to compare** the sounds in this music to the sounds of brass instruments in the instrumental version of "Ach, du lieber Augustin."

#### Compare and Contrast

- **Have them describe** the tone color (or special sound) of the instruments in "Assembly Required"
- **Make educated guesses** as to what materials the instruments are made of. (tone color: deep pitched, mellow, percussive, and so on; possible materials: plumbing pipes of varying sizes, plastic tubes)

**LISTENING | Interview with Gregory Kozak: Interactive**

- **Have students listen** to the recorded interview with Gregory Kozak.

#### MUSIC SKILLS | Listen

#### Form

- **Point out** the form diagram at the bottom of the listening map.
- **Point out to students** that there is a "rhythm break," or bridge, between the major lettered sections.
- **Click on the Rhythm 1 and Rhythm 2 buttons** to demonstrate the difference.
- **Using the Audio Only button**, have students listen for the rhythm breaks without the aid of the animation.
- **Ask students to raise one or two fingers** to indicate which rhythm break they hear.

#### Dynamics

- **Discuss** the range of dynamics in the piece.
- **Have students invent** signals to show various dynamics.
- **Play the map again** and have students use their signals to show loud and soft dynamics, crescendos, decrescendos, and accents.

#### LINKS | Science

#### Read:



**Recycling** The number of people alive in the world now is greater than at any other time in history. Everyone has to eat, drink, wash, and stay warm. However, with everything we do, we create garbage. Every one of us produces about five pounds of garbage every day: cardboard boxes, plastic, paper, bottles, old clothes, old appliances, and so on. When we throw things away, the garbage has to go somewhere. If we're not careful, we will run out of places to put it. Invite students to think of ways they can help reduce the amount of garbage thrown away every day. **Critical Thinking: Draw Conclusions**

**PLAY | Assembly Required**

Assembly Required (Kozak): **Audio**

- **Explain to students** that music has a range of dynamics.
- **Explain to them** that "Assembly Required" has sections that are pianissimo ( very soft ) and fortissimo ( very loud ).

**Have students:**

- **Identify what parts** of "Assembly Required" are pianissimo and fortissimo by making large or tiny movements with their arms.
- **Play rhythm sticks to the steady beat** of "Assembly Required," playing pianissimo when music is very soft, and fortissimo when music is very loud.

**REACHING ALL LEARNERS | Gifted and Talented**

Divide students into several small groups and have them compose a piece in the style of "Assembly Required", using found instruments in the classroom. Each group should compose for one instrument. Allow each group a short time to improvise some rhythms, and then notate those rhythms on staff paper. Then have any combination of two groups play together. Once the groups can play their parts with reasonable accuracy, have all the groups play together. Encourage students to include the same energy and vitality in their compositions.

**EXPLORE: Play found sounds with a song.**

**SING | She'll Be Comin' 'Round the Mountain**

iSONG | She'll Be Comin' 'Round the Mountain: **Interactive**

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

**Apply and Close**

**PRACTICE:** Compose a melody using 1/4 note, 1/4 rest, so and mi, and found sounds.

**COMPOSE | Together**

**ACTIVITY | S1U1L8: Create with Found Sounds: Interactive**

- **Have students work in groups** using the pencil two on page 2 of the slide show to create and notate a rhythm using 1/4 note, double eighth notes, and the beats of rest.
- **Then ask them to create a melody** with so and mi on the write-on lines beneath the beat bars.
- **Have them add found sounds** on the beats of rest.

**PLAY | She'll Be Comin' 'Round the Mountain**

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

- **Have groups choose one member** to play their melody on pitched instruments, physical instruments or virtual Orff instruments.
- **Ask the rest of the group** to play the same found sounds they used for "She'll Be Comin' 'Round the Mountain" on the beats of rest.
- **Then have students practice having audience etiquette** (See AUDIENCE ETIQUETTE ).

**AUDIENCE ETIQUETTE**

**ACTIVITY | S1U1L8: Audience Etiquette: Interactive**

**In-class Recitals** Before students take turns performing their melodies, discuss the important role of the audience. Emphasize respect and attentiveness. To help students make the transition from performer to audience member, suggest that there is an invisible switch on the sides of their heads. They can "switch it on" to turn into good audience members. Teach students to respond to performances with applause and encourage them to say what they liked and offer suggestions for improvement.

**PROGRESS CHECKPOINT**

**ACTIVITY | S1U1L8: Create with Found Sounds: Interactive**

**Informal Assessment**

Tell groups to perform a new ABA piece by reading the poem "Together" (on page 1 of the slide show) as the A section and playing their found sound melodies (from page 2 of the slide show) twice as the B section. (Check that students have incorporated found sounds.)

**Optional Reteaching**

If a group is having difficulty performing its melody, have the group perform the melody without the found sounds, instead clapping on the beats of rest. Add the found sounds when the group is able to perform the melody accurately.

**WRAP UP**

**Ach, du lieber Augustin (The More We Get Together) (Stereo Mix): Audio**

- **Invite students to sing** "Ach, du lieber Augustin."
- **Have students recall** what instruments they heard in the music.
- **Have students recall** what found sounds are.  
Invite students to recall the terms for very loud and very soft. (fortissimo and pianissimo)
- **Then have students practice clapping** very loud and very softly, with teacher directives "fortissimo" and "pianissimo."
- **Then invite students to practice being a good audience member.**
- **Assess their ability to be respectful as their classmates perform their created melodies.**

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

**Grade 5 | Spotlight on Music: Section 2: Unit 1: Lesson 3: Create with Pitches and Rhythms**

**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** Improvise 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.

**Objectives:**

- Create a three-tone melody.

**Concept:**

- Melody

**Lesson / Instruction**

**READ | Words of Wisdom**

CONCEPT OVERVIEW | S2U1L3: Create with Pitches and Rhythms: **Interactive**

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

SONG ANTHOLOGY | Grade 5: **Document (PRINT FOR STUDENTS for now and for RECORDER later)**

- **Have the class refer** to **Song Anthology p. 291** to read the rhythm of the song, tapping to the beat.

ACTIVITY | S2U1L3: Melodic Movement: **Interactive #1**

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

ACTIVITY | S2U1L3: Melodic Movement: **Interactive #2**

- **Ask students to find** instances of *repeated notes*, *steps*, and *skips* in the song.
  - *Some examples are tinted; encourage students to circle or highlight additional ones they find.*

PITCH SOUNDS AND SYMBOLS: **Interactive**

**Use Pitch Sounds and Symbols. (Explain key and moveable Do)**

- **Use the Settings button:**
  - Scale = **do pentatonic**
  - Pitch for do = **G**
  - **deselect Pitch Syllables except for do re mi.**
- **Click** the pitch syllable names below the staff to hear each pitch sung, in any order, and to practice singing along using the hand signs.
- **Have students refer** to **Song Anthology p. 291** to read the melody with pitch syllables and hand signs.

iSONG | Words of Wisdom: **Interactive**

**Have students:**

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

**IMPROVISE | Melodies**

SOCIAL STUDIES | Franklin's Sayings: **Interactive**

- **Tell students they will improvise** melodies based on the sayings Franklin published in Poor Richard's Almanac.
- **Invite them to discuss** the meanings of each of these sayings.
  - *Tell them that Ben Franklin's IQ was 160 (average = 100, average range = 85-115, above 160 = genius)*

RESOURCE MASTERS | Grade 5: **Document (Display to students)**

- **Display Resource Master R-2, p. 110**
- **Read** each saying *in rhythm, tapping to the beat*.

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

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

**MUSIC SKILLS | Recorder**

VIRTUAL RECORDER | Recorder Fingerings: **Interactive**

**Recorder**

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

**HISTORY AND CULTURE | Benjamin Franklin**

**Benjamin Franklin (1706–1790)**

- A signer of both the Declaration of Independence and the Constitution
- A printer, philosopher, and scientist.
- Renowned for many inventions, (glass harmonica, lightning rod, bi-focals, Franklin stove, odometer, swim fins, modern clock)
- For 25 years, wrote and published *Poor Richard's Almanac*, a collection of advice, information, and comments on daily life.

Break 2:30pm - 2:45pm

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

**Grade 6 | Spotlight on Music: Section 2: Unit 1: Lesson 2: Practice with Pitches and Rhythms**

**Standards**

**MU:Cr1.1.6a** Generate simple rhythmic, melodic, and harmonic phrases within AB and ABA forms that convey expressive intent.

**MU:Cr2.1.6a** Select, organize, construct, and document personal musical ideas for arrangements and compositions within AB or ABA form that demonstrate an effective beginning, middle, and ending, and convey expressive intent.



**MU:Cr2.1.6b** Use standard and/or iconic notation and/or audio/ video recording to document personal simple rhythmic phrases, melodic phrases, and two-chord harmonic musical ideas.

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

**MU:Pr5.1.6a** Identify and apply teacher-provided criteria (such as correct interpretation of notation, technical accuracy, originality, and interest) to rehearse, refine, and determine when a piece is ready to perform.

**Objectives:**

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

**Concept:**

- Melody
- Rhythm

**Lesson / Instruction**

**READ | Roll de Ole Chariot Along**

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

**SONG ANTHOLOGY | Grade 6: Document: Song Anthology p. 246 (PRINT FOR STUDENTS)**

**Have students:**

- **Read** an African American spiritual.
- **Identify** the meter and find the half notes in the refrain using **Song Anthology p. 246.** ( 4/4 ; mm. 1, 3, 5, 8)
- **Work in two groups**, with one group reading and clapping the rhythm of the refrain and the other group patting the beat. Use a clap-circle motion for half notes.
- **Switch roles** and repeat.
- **Read about** the order of the song in the student text, trace the song with their fingers in the Song Anthology, and **identify the basic form.** (Refrain to first ending; verse; refrain to second ending; verse; refrain to third ending. ABABA or ABA form)
- **Read** the words of the song in rhythm.

**Have students:**

- **Find** do and identify the pitches in the song. (first space; do, re, and mi; F, G, and A)
- **Sight-read** the song with pitch syllables and hand signs.
- **Then sing** the song expressively with the words.
- **Find the slurs** in the song (mm. 2, 4, 6 of verse; mm. 2, 4, 6 of refrain) and review their meaning. (Slurs show where a word or syllable is sung on more than one pitch.)
- **Sing the song** expressively with one or a few students singing each verse.
  - *Use proper standing or sitting posture and accurate pitch and rhythm.*

**MUSIC SKILLS | Read, Write**

**PITCH SOUNDS AND SYMBOLS: Interactive**

**Read:**

- **Reinforce** reading the pitches do, re, mi and F, G, A using Pitch Sounds and Symbols.
- **Set up** the slide to the pitches F, G, A in the key of F
- **Review** the pitch syllables, letter names, hand signs, and pitches on the staff.

**RESOURCE MASTERS | Grade 6: Document:**

**Write** (Write your own melody in quarter notes, eighth notes, and do, re, mi in the key of C using **Resource Master R-1 page 109**)

- **Have students practice** writing their own melody of quarter notes, eighth notes, and do, re, mi in the key of C
- **Have students work in pairs** to organize a longer piece based on the ABA form of "Roll de Ole Chariot Along" earlier in the lesson.
- **Encourage** them to test alternatives and to revise their melodies to include a clear beginning, contrasting middle, and final ending.

**HISTORY AND CULTURE | Speech Patterns in Spirituals**

**Speech Patterns in Spirituals** Many spirituals reflect the speech patterns of people whose native languages were African. There are sounds in English such as *th* that do not exist in African languages and can therefore be difficult to pronounce. In the case of "Roll de Ole Chariot Along," *the* becomes *de* and *mother* becomes *mudder*.



Tuesday 01/09/2024

**Breakfast Duty 8:00am - 8:30am**

Band/Choir - 7 & 8 (Group B) 8:35am - 9:30am

**Music Theory Game: Oops!**

**Standards**

- MU:Cn10.0** Connect 10 - Synthesize and relate knowledge and personal experiences to make music.
- MU:Cn10.0.8a** Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
- MU:Cr1.1** Imagine - Generate musical ideas for various purposes and contexts.
- MU:Cr2.1** Plan and Make - Select and develop musical ideas for defined purposes and contexts
- MU:Cr3.1** Evaluate and Refine - Evaluate 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:Cr1.1.8a** Generate rhythmic, melodic and harmonic phrases and harmonic accompaniments within expanded forms (including introductions, transitions, and codas) that convey expressive intent.
- MU:Cr2.1.8a** Select, organize, and document personal musical ideas for arrangements, songs, and compositions within expanded forms that demonstrate tension and release, unity and variety, balance, and convey expressive intent.
- MU:Cr2.1.8b** Use standard and/or iconic notation and/or 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:Cr3.2.8a** Present the final version of their documented personal composition, song, or arrangement, using craftsmanship and originality to demonstrate the application of compositional techniques for creating unity and variety, tension and release, and balance to convey expressive intent.
- MU:Pr5.1** Rehearse, Evaluate and Refine - Evaluate and refine personal and ensemble performances, individually or in collaboration with others.
- MU:Cr1.1.7a** Generate rhythmic, melodic, and harmonic phrases and variations over harmonic accompaniments within AB, ABA, or theme and variation forms that convey expressive intent.
- MU:Cr2.1.7a** Select, organize, develop and document personal musical ideas for arrangements, songs, and compositions within AB, ABA, or theme and variation forms that demonstrate unity and variety and convey expressive intent.
- MU:Cr2.1.7b** Use standard and/or iconic notation and/or audio/ video recording to document personal simple rhythmic phrases, melodic phrases, and harmonic sequences.
- MU:Cr3.1.7a** Evaluate their own work, applying selected criteria such as appropriate application of elements of music including style, form, and use of sound sources.
- MU:Cr3.1.7b** Describe the rationale for making revisions to the music based on evaluation criteria and feedback from others (teacher and peers).
- MU:Cr3.2.7a** Present the final version of their documented personal composition, song, or arrangement, using craftsmanship and originality to demonstrate unity and variety, and convey expressive intent.
- MU:Pr6.1** Present - Perform expressively, with appropriate interpretation and technical accuracy, and in a manner appropriate to the audience and context.
- MU:Pr4.2.7a** 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.

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

**MU:Pr6.1.7b** Demonstrate performance decorum (such as stage presence, attire, and behavior) and audience etiquette appropriate for venue, purpose, and context.

**MU:Re7.1** Select - Choose music appropriate for a specific purpose or context.

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

**Objectives:**

- **Re-introduce music theory concepts in order to get ready for song writing**
- Explain that after the quarter is over they will begin writing their songs
  - Explain song writing process
  - Have students select an instrument for new quarter (end of Jan) - this is the only time students can change instruments

**Lesson / Instruction**

**Have students:**

- **Reteach and Review** music theory in preparation for song writing

**On January 23rd begin:**

- **Explain** the song writing process:
  - Lyrics are written first
  - Form must be included (Intro, Verses, Chorus, and Coda)
  - Hand out assignment and rubric
  - **NO COMPUTERS can be used this time**
- **Have students select an instrument and a red Excellence book** for their instrument and have them place them in their cubby).
  - *Note: If the song will be played on a woodwind instrument, they must choose a classmate to sing with them while they play their instrument.*
- After students have written their lyrics, we will begin practicing from the **red Excellence book** before students begin writing the instrumental portion of their song
- Time will then be given to put all the pieces of the song together

**Prep 9:33am - 11:20am**

**Lunch 11:20am - 12:12pm**

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

**Throwing & Catching Activities**

**Standards**

- 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.
- 2.2a** Exhibit physical reflexes in response to stimulation.
- 2.2b** Develop muscle tone and strength in trunk, neck, head, arms and legs.
- 2.2c** Use developing motor skills to move more independently.
- 2.2d** Develop coordination to use motor skills with toys.
- 2.2e** Demonstrate skills to move in the environment.
- 2.2f** Refine motor coordination and skills to play with toys and people.
- 2.2g** Demonstrate increased ability to use skills requiring balance.
- 2.2h** Perform large motor movement alone or with others.
- 2.2i** Manipulate objects with large muscles.
- 2.3a** Respond to touch, movement, and sound.
- 2.3b** Focus eyes on near and far objects.
- 2.3c** Calm with assistance.
- 2.3d** Explore the environment with mouth and hands and respond to different textures.
- 2.3e** Manipulate materials to explore sound.



- 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.
- 2.4c Indicate needs and wants.
- 2.4d Take an 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.
- 2.6d 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.
- 2.6g 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 behaviors and 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.

**Objectives:**

- Practice and improve fundamental throwing and catching skills
- Actively participate in throwing and catching activities, and challenges to utilize learned skills, and develop physical fitness

**Lesson / Instruction**

**Procedure: (10 min)**

- Bathroom
- Drinks
- 3 Laps

**Warm Up: (5 min) Materials:** 5-12 cones

1. The Snake Trail/Double Circle/X (Card 16-19)

**Go Fitness: Mighty Muscles: Strength Activities (10 min)**

1. Tunnel Train (Card 133-134)

**Go Activity: Throwing & Catching Activities (25 min) Materials:** 1 bean bag per student

1. Throw for Distance (Card 371)

**IF TIME:**

**Go Activity: Throwing & Catching Activities (25 min) Materials:** 1 bean bag and hoop per student

1. Solo Catch (Card 372)

**Go Activity: Throwing & Catching Activities (25 min) Materials:** 1 bean bag per student

1. Beanbag Tag (Card 373)

**Cool-down: (5 min)**

1. Simon Says (Card 5)

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

**Rock Climbing Wall**



**Standards**

- 4.PE.6 Analyze opportunities for participating in physical activities outside health enhancement class.
- 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.
- 4.PE.15 Describe ways to accept other's ideas, cultural diversity, and body types during games and physical activities.

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

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

**Rock Climbing Wall**

**Standards**

- 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.18 Discuss the challenge that comes from learning a new physical activity; and



Wednesday 01/10/2024

**Breakfast Duty 8:00am - 8:30am**

**Band/Choir - 7 & 8 (Group A) 8:35am - 9:30am**

**Music Theory Game: Oops!**

**Standards**

- MU:Cn10.0** Connect 10 - Synthesize and relate knowledge and personal experiences to make music.
- MU:Cn10.0.8a** Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
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**Objectives:**

- **Re-introduce music theory concepts in order to get ready for song writing**
- Explain that after the quarter is over they will begin writing their songs
  - Explain song writing process
  - Have students select an instrument for new quarter (end of Jan) - this is the only time students can change instruments

**Lesson / Instruction**

**Have students:**

- **Reteach and Review** music theory in preparation for song writing

**On January 23rd begin:**

- **Explain** the song writing process:
  - Lyrics are written first
  - Form must be included (Intro, Verses, Chorus, and Coda)
  - Hand out assignment and rubric
  - **NO COMPUTERS can be used this time**
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  - *Note: If the song will be played on a woodwind instrument, they must choose a classmate to sing with them while they play their instrument.*
- After students have written their lyrics, we will begin practicing from the **red Excellence book** before students begin writing the instrumental portion of their song
- Time will then be given to put all the pieces of the song together

**Prep 9:33am - 11:20am**

**Lunch 11:20am - 12:12pm**

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

**Grade K | Spotlight on Music: Section 1:Unit 3: Lesson 1: Walk, Jog, or Gallop (1 of 2)**

**Standards**

- MU:Cn11.0.Ka** Demonstrate understanding of relationships between music and the other arts, other disciplines, 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:Cr2.1.Ka** With guidance, demonstrate and choose favorite musical ideas.
- MU:Pr4.1.Ka** With guidance, demonstrate and state personal interest in varied musical selections.
- MU:Pr4.2.Ka** With guidance, explore and demonstrate awareness of music contrasts (such as high/low, loud/soft, same/different) in a variety of music selected for performance.
- MU:Re7.2.Ka** With guidance, demonstrate how a specific music concept (such as beat or melodic direction) is used in music.
- MU:Re9.1.Ka** With guidance, apply personal and expressive preferences in the evaluation of music.
- MU:Re8.1.Ka** With guidance, demonstrate awareness of expressive qualities (such as dynamics and tempo) that reflect creators'/performers' expressive intent.

**Objectives:**

- Gallop to show aural recognition of gallop rhythm (quarter and eighth note).

**Concept:**

- Meter

**Lesson / Instruction**

**This lesson is very long and will take 2 class periods**



## INTRODUCTION

### CONCEPT OVERVIEW | S1U3L1: Walk, Jog, or Gallop: **Interactive**

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

### LISTEN | Sound of Horses

#### LISTENING | Sounds of Horses: **Interactive**

- Display the slide and have children recall sounds horses make when moving.

#### ACTIVITY | S1U3L1: Walk and Gallop: **Interactive**

- Have them click tongues or pat to show sounds for walk, jog, and gallop

### REACHING ALL LEARNERS | English Language Learners

#### ELL Adaptation

#### Identify Movements in Preparation for Learning About Rhythm

Before beginning the MOTIVATE section of the lesson, display the slide ACTIVITY | Walk and Gallop, introduced in LISTEN | Sound of Horses, with pictures of horses. Ask volunteers to demonstrate each movement as you point to a picture and say the word “gallop” or “walk.” Then, proceed with the MOTIVATE section as written.

#### ELL Intervention Strategies

#### Preproduction

Have children look at the slide. Say the word “gallop” or “walk,” and have children point to the correct picture.

#### Intermediate and Advanced Fluency

Have children demonstrate galloping while quickly saying “The horse gallops,” and walking while saying “The horse walks” at a normal rate.

#### PAT | Walking Rhythm

- Ask children to listen, eyes closed, as you walk across the room. Have them pat their knees to imitate the sound, then describe it. (walking)

#### LISTEN | It's Good to See You

iSONG | It's So Good to See You: **Interactive** See Song Anthology, p. 71

#### SONG ANTHOLOGY | Grade K: **Document**

- Have children listen to “It's So Good to See You.”

#### SING | It's So Good to See You

It's So Good to See You (Stereo Mix): **Audio**

- Ask children if the song would be best for walking, jogging, or galloping. (walking)
- Help them discover *how many sections* the song has. (2)
- Have them *walk and sing the first section*, then *stand in place and do the actions during the counting section*.

#### MUSIC SKILLS | Play

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

#### Play

- Have students clap the pattern *it's good to see you*.
- Have children play virtual unpitched instruments to accompany the song.

#### LISTEN | Poem

POETRY | S1U3L1: Deedle, Deedle Dumpling: **Interactive**

- Invite children to listen as a volunteer gallops, imitating the sound by clicking tongues.
- Have them listen as you read “Deedle, Deedle Dumpling” to see if it has a jogging or galloping rhythm. (jogging)

#### ? Beginning Sound

#### LINKS | Reading

**Reading:** The Letter D Use “Deedle, Deedle Dumpling” to work with children on the letter D. Give children blank booklets and have them glue pictures of items beginning with the letter D on the pages. On the cover, have them copy or trace the letter D in upper and lower case form.

#### MOVEMENT | Deedle, Deedle Dumpling

**Locomotor Movement: “Deedle, Deedle Dumpling”** When moving to “Deedle, Deedle Dumpling,” reinforce the strong beat by playing it on a drum. All children can jog to this at once, moving in a circle or through shared space. Alternatively, one child can begin. Have the others join in as you call on them in follow-the-leader style behind the first child.

#### MOVE | To a Poem

- Teach the poem “Deedle, Deedle Dumpling” and ask which lines are the **same**. (first, last)
- Invite children to play a musical game by removing one shoe and jogging as they say the poem.

#### HISTORY AND CULTURE | Mother Goose

**Mother Goose** No one knows for sure how the idea of Mother Goose as a spinner of nursery rhymes and tales originated. The first mention of her occurred in a 1650 French book, in which the name might have been a reference to a French queen. In 1697 a French writer, Charles Perrault, used the term “Tales of My Mother Goose,” in a book that included such stories as “Cinderella” and “Little Red Riding Hood.” In about 1756 an English writer named John Newbery attached the name Mother Goose to a collection of nursery rhymes, setting the stage for the widespread use of the term “Mother Goose rhymes.”

#### LISTEN | Jack, Be Nimble

iSONG | Jack, Be Nimble: **Interactive**

SONG ANTHOLOGY | Grade K: **Document - See Song Anthology, p. 72**

#### Have children:

- Listen to “Jack, Be Nimble” and notice that it has two different sections. (sung, spoken)



- **Listen again** and click the underlying long-short rhythm on each beat with their tongues, then decide if it is a walking, jogging, or galloping rhythm. (galloping)

? **Classify and Categorize**

**IDENTIFY / SING | Repeat Signs**

**SONG ANTHOLOGY | Grade K: Document - See Song Anthology, p. 72.**

- **Explain** to children that repeat signs tell us to repeat everything inside them.
- **Use Song Anthology, p. 72.** to show the notation for "Jack, Be Nimble," and point to the repeat sign at the end of the second line.
- **Play** the song audio and guide children through the notation, pointing to the repeated parts when they are heard.
- **Repeat** have children sing the song and *hold both hands up facing each other when they are singing the repeated part.*

**MOVE | Jack, Be Nimble**

**Jack, Be Nimble (Stereo Mix): Audio**

**Invite children to:**

- **Echo** each line to learn the rhyme.
- **Listen** as you remind them that the same foot is always in front when they gallop.
- **Sing** the first section (without the recording) as one child gallops over to a second child.
- **Repeat** the sung section as the second child gallops to a third child, and so on, until all have had a turn. (All then gallop back to their original spaces.)

**REACHING ALL LEARNERS | Inclusion**

**Inclusion** Reluctant children may be encouraged to gallop with a hobby-horse on a stick. Children can take turns galloping with it as the others say "Jack, Be Nimble." For a game, begin in scatter formation. As all say the rhyme, one child gallops with the hobbyhorse across the room, gives it to the nearest child, and sits where that child was standing. As the rhyme is repeated, the second child then gallops to a third child, until all have had a turn and all are sitting. End by all galloping back to their original spaces.

**MOVEMENT | Achieving Physical Balance**

**Locomotor Movement: Achieving Physical Balance** The faster and more energetic a locomotor movement, the more difficult it is to stop without falling forward. Children are more likely to lose their balance when stopping a run or gallop than when stopping a walk. Children will be able to see this when a volunteer demonstrates stopping from a walk, run, and gallop. Ask children what they think they can do to keep their balance when they stop suddenly. Encourage them to stretch arms out to sides, stop closer to the floor, and tense muscles so they can freeze like statues.

**LISTEN | Harpsichord**

**ACTIVITY | S1U3L1: Harpsichord: Interactive**

- **Introduce** the harpsichord by inviting them to look at the slide ACTIVITY | Harpsichord.
- **Have children listen** to the sample.
- **Tell children** that this was one of the first keyboard instruments and was invented many years ago, before the piano.
- **Explain** that when a key is played, the strings inside the instrument are plucked like those of a guitar string, but by a quill.
  - (Contrast this by playing notes on an acoustic piano, if possible, as children watch the hammers strike the strings under the lid.)

**LISTENING | Sonata in C Major: Interactive**

- **Invite children to listen** for the harpsichord in Sonata in C Major, Longo 104, by Domenico Scarlatti. Point out the illustration of the composer on the slide.

**ART GALLERY | Making Music at a Harpsichord: Interactive**

- **Show students** the harpsichord in the Art Gallery as well.

**PROGRESS CHECKPOINT**

**Informal Assessment**

- **Ask children to listen again** to Sonata in C Major, moving to show whether it is galloping or jogging music. (galloping)
- **Invite children to identify** appropriate audience behavior while listening.

**Optional Reteaching**

If children have difficulty recognizing the galloping rhythm, have them mirror you in walking and galloping their "hand-feet" in place on the floor as they listen to the Sonata.

**PORTFOLIO | Creative Unit Project**

**Creative Unit Project [2 of 7]**

- **Invite students to practice** saying and tapping the rhythm of the A section of "Jack, Be Nimble" and saying "Deedle, Deedle Dumpling," tapping the rhythm of lines 1 and 4.
- **Tell children** that this song and poem will be used in their performance piece for the Creative Unit Project.

**WRAP UP**

- **Invite children to tell you** that they practiced listening for walking, jogging, and galloping rhythms.
- **Have them listen** to the Sonata again, galloping one by one to their places in line when you signal to each child.

**SCHOOL TO HOME**

**SONG ANTHOLOGY | Grade K: Documents**

**We are learning these songs:**

- "It's So Good to See You," p. 71
- "Jack, Be Nimble," p. 72

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

**Grade 5 | Spotlight on Music: Section 2: Unit 1: Lesson 4: Sing with So**

**Standards**

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

**Objectives:**

- Sing with so.



- Read fermata and upbeat.

**Concept:**

- Melody

**Lesson / Instruction**

**READ | Fermata and Upbeat**

**CONCEPT OVERVIEW | S2U1L4: Sing with So: Interactive**

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

**SONG ANTHOLOGY | Grade 5: Document (PRINT FOR STUDENTS)**

- **Have students refer to Song Anthology p. 181** to study the notation of "O, I'm Gonna Sing."
- **Define** fermata and have students identify the symbol as they read the rhythm.

**O, I'm Gonna Sing (Stereo Mix): Audio**

- **Play** "O, I'm Gonna Sing."
- **Review the definition** of upbeat and discuss the effect of the fermata on the upbeat.
- **Encourage students to recall** other songs that have an upbeat, such as "In That Great Git'n Up Mornin'."

**READ | Pitches**

**PITCH SOUNDS AND SYMBOLS: Interactive**

- **Use the Settings** button to choose:
  - Scale = do pentatonic
  - Pitch for do = F
  - Deselect Pitch Syllables except for do re mi so.
- **Invite students to explore clicking** the pitch syllable names below the staff to hear each pitch sung, in any order, and to practice singing along using the hand signs.

**ACTIVITY | S2U1L4: Adding to Do Re Mi: Interactive**

- **Have students read** the song's melody with pitch syllables and hand signs
- **Have them name** the pitch added to do, re, and mi. (so)

**iSONG | O, I'm Gonna Sing: Interactive**

- **Ask students to sing** "O, I'm Gonna Sing" with the words. (*The interactive starts with a whole note instead of a pickup note with a fermata above it.*)

**REACHING ALL LEARNERS | Inclusion**

**Inclusion** A student who is hearing impaired or deaf may be challenged to participate fully in a music class. You can help the student by touching the shoulder or giving a wave to get the student's attention before speaking or starting an activity. To keep the student on task, have him or her point to the words of the song as the class sings.

**MUSIC SKILLS | Guitar, Keyboard**

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

**Guitar**

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

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

**Keyboard**

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

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

**Rock Climbing Wall**

**Standards**

- 5.PE.1** Exhibit competency in fundamental motor skills and selected combinations of skills.
- 5.PE.4** Combine spatial concepts with locomotor and nonlocomotor movements for small groups in gymnastics, dance and games environments.
- 5.PE.7** Actively participate in all activities of health enhancement class.
- 5.PE.9** Identify the need for warm-up and cool-down activities related to various physical activities.
- 5.PE.8** Differentiate between skill-related and health-related fitness.
- 5.PE.10** Participate in physical activity with responsible interpersonal behavior.
- 5.PE.11** Participate with responsible personal behavior in a variety of physical activity contexts, environments, and facilities.
- 5.PE.12** Give corrective feedback respectfully to peers.
- 5.PE.13** Critique the etiquette involved in rules of various activities.
- 5.PE.14** Accept, recognize, and actively involve others with both higher and lower skill abilities into physical activities and group projects.
- 5.PE.15** Accept other's ideas, cultural diversity, and body types by engaging in cooperative and collaborative movement projects.



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

Break 2:30pm - 2:45pm

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

## Grade 6 | Spotlight on Music: Section 2: Unit 1: Lesson 3: Sing a Pentatonic Song

### Standards

**MU:Cr1.1.6a** Generate simple rhythmic, melodic, and harmonic phrases within AB and ABA forms that convey expressive intent.

**MU:Cr2.1.6a** Select, organize, construct, and document personal musical ideas for arrangements and compositions within AB or ABA form that demonstrate an effective beginning, middle, and ending, and convey expressive intent.

**MU:Cr2.1.6b** Use standard and/or iconic notation and/or audio/ video recording to document personal simple rhythmic phrases, melodic phrases, and two-chord harmonic musical ideas.

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

**MU:Pr5.1.6a** Identify and apply teacher-provided criteria (such as correct interpretation of notation, technical accuracy, originality, and interest) to rehearse, refine, and determine when a piece is ready to perform.

### Objectives:

- Read a pentatonic melody.

### Lesson / Instruction

#### READ | I'm Going to Georgia

CONCEPT OVERVIEW | S2U1L3: Sing a Pentatonic Song: **Interactive**

- Give an overview of the lesson.

SONG ANTHOLOGY | Grade 6: **Document**

- Have students look at "I'm Going to Georgia" in Song Anthology p. 134 and find the meter, main rhythm, and the dotted half notes ( ). (4/4 ; ; mm. 4, 8)
- What is the meter of "I'm Going to Georgia"? What is the main rhythm pattern in the song?
  - A dotted half note = a sound that lasts for three beats. Identify the dotted half notes in the song.

ACTIVITY | A Pentatonic Scale: **Interactive**

- Have students find so and la as labeled on the staff and identify the tone set as pentatonic.

PITCH SOUNDS AND SYMBOLS: **Interactive**

- Have students echo you as you play or sing patterns including so and la (G and A).
  - (You may wish to set up the Pitch Sounds and Symbols slide in C pentatonic and the pitches do re mi so la. Have students practice singing the pitches with pitch syllables and letter names and showing the pitches with hand signs. You can show or hide various things on the slide.)

iSONG | I'm Going to Georgia: **Interactive**

Have students:

- Sing "I'm Going to Georgia" with pitch syllables and hand signs, then with letter names, then with the words. Do this in small groups.
- Sing the song with the recording.
- Sing "I'm Going to Georgia" with the recorded accompaniment

MOVEMENT | **Patterned Movement**

MOVEMENT | Double circle dance for "I'm Going to Georgia": **Interactive**

#### Double Circle Dance for "I'm Going to Georgia"

**Formation:** Double circle, facing clockwise, with partners joining nearest hands.

**Song:** Circles move clockwise, two steps each measure.

**Interlude:** Drop hands. Inner circle moves in the opposite direction until last measure, when each student in the inner circle takes the hand of the closest person in the outer circle.

**Song:** The dance resumes with new partners as they begin the song again.

MUSIC SKILLS | **Create**

RESOURCE MASTERS | Grade 6: **Document**

Create:

- Have students create new verses to "I'm Going to Georgia" using Resource Master R-2 p. 110.



Thursday 01/11/2024

**Breakfast Duty 8:00am - 8:30am**

Band/Choir - 7 & 8 (Group B) 8:35am - 9:30am

**Music Theory Game: Musical Notations**

**Standards**

- MU:Cn10.0** Connect 10 - Synthesize and relate knowledge and personal experiences to make music.
- MU:Cn10.0.8a** Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
- MU:Cr1.1** Imagine - Generate musical ideas for various purposes and contexts.
- MU:Cr2.1** Plan and Make - Select and develop musical ideas for defined purposes and contexts
- MU:Cr3.1** Evaluate and Refine - Evaluate 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:Cr1.1.8a** Generate rhythmic, melodic and harmonic phrases and harmonic accompaniments within expanded forms (including introductions, transitions, and codas) that convey expressive intent.
- MU:Cr2.1.8a** Select, organize, and document personal musical ideas for arrangements, songs, and compositions within expanded forms that demonstrate tension and release, unity and variety, balance, and convey expressive intent.
- MU:Cr2.1.8b** Use standard and/or iconic notation and/or 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:Cr3.2.8a** Present the final version of their documented personal composition, song, or arrangement, using craftsmanship and originality to demonstrate the application of compositional techniques for creating unity and variety, tension and release, and balance to convey expressive intent.
- MU:Pr5.1** Rehearse, Evaluate and Refine - Evaluate and refine personal and ensemble performances, individually or in collaboration with others.
- MU:Cr1.1.7a** Generate rhythmic, melodic, and harmonic phrases and variations over harmonic accompaniments within AB, ABA, or theme and variation forms that convey expressive intent.
- MU:Cr2.1.7a** Select, organize, develop and document personal musical ideas for arrangements, songs, and compositions within AB, ABA, or theme and variation forms that demonstrate unity and variety and convey expressive intent.
- MU:Cr2.1.7b** Use standard and/or iconic notation and/or audio/ video recording to document personal simple rhythmic phrases, melodic phrases, and harmonic sequences.
- MU:Cr3.1.7a** Evaluate their own work, applying selected criteria such as appropriate application of elements of music including style, form, and use of sound sources.
- MU:Cr3.1.7b** Describe the rationale for making revisions to the music based on evaluation criteria and feedback from others (teacher and peers).
- MU:Cr3.2.7a** Present the final version of their documented personal composition, song, or arrangement, using craftsmanship and originality to demonstrate unity and variety, and convey expressive intent.
- MU:Pr6.1** Present - Perform expressively, with appropriate interpretation and technical accuracy, and in a manner appropriate to the audience and context.
- MU:Pr4.2.7a** 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.

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

**MU:Pr6.1.7b** Demonstrate performance decorum (such as stage presence, attire, and behavior) and audience etiquette appropriate for venue, purpose, and context.

**MU:Re7.1** Select - Choose music appropriate for a specific purpose or context.

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

**Objectives:**

- **Re-introduce music theory concepts in order to get ready for song writing**
- Explain that after the quarter is over they will begin writing their songs
  - Explain song writing process
  - Have students select an instrument for new quarter (end of Jan) - this is the only time students can change instruments

**Lesson / Instruction**

**Have students:**

- **Reteach and Review** music theory in preparation for song writing

**On January 23rd begin:**

- **Explain** the song writing process:
  - Lyrics are written first
  - Form must be included (Intro, Verses, Chorus, and Coda)
  - Hand out assignment and rubric
  - **NO COMPUTERS can be used this time**
- **Have students select an instrument and a red Excellence book** for their instrument and have them place them in their cubby).
  - *Note: If the song will be played on a woodwind instrument, they must choose a classmate to sing with them while they play their instrument.*
- After students have written their lyrics, we will begin practicing from the **red Excellence book** before students begin writing the instrumental portion of their song
- Time will then be given to put all the pieces of the song together

**Prep 9:33am - 11:20am**

**Lunch 11:20am - 12:12pm**

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

**Throwing & Catching Activities**

**Standards**

- 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.
- 2.2a** Exhibit physical reflexes in response to stimulation.
- 2.2b** Develop muscle tone and strength in trunk, neck, head, arms and legs.
- 2.2c** Use developing motor skills to move more independently.
- 2.2d** Develop coordination to use motor skills with toys.
- 2.2e** Demonstrate skills to move in the environment.
- 2.2f** Refine motor coordination and skills to play with toys and people.
- 2.2g** Demonstrate increased ability to use skills requiring balance.
- 2.2h** Perform large motor movement alone or with others.
- 2.2i** Manipulate objects with large muscles.
- 2.3b** Focus eyes on near and far objects.
- 2.3c** Calm with assistance.
- 2.3f** Demonstrate an awareness of her body in space.
- 2.3h** Adapt movements to specific situations.
- 2.3i** Demonstrate concepts through movement.



- 2.4a React to participation in daily routines.
- 2.4c Indicate needs and wants.
- 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.
- 2.6d 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.
- 2.6g 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 behaviors and 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.

**Objectives:**

- Practice and improve fundamental throwing and catching skills
- Actively participate in throwing and catching activities, and challenges to utilize learned skills, and develop physical fitness

**Lesson / Instruction**

**Procedure: (10 min)**

- Bathroom
- Drinks
- 3 Laps

**Warm Up: (5 min) Materials:** 5-12 cones

1. The Snake Trail/Double Circle/X (Card 16-19)

**Go Fitness: Mighty Muscles: Strength Activities (10 min)**

1. Tunnel Train (Card 133-134)

**Go Activity: Throwing & Catching Activities (25 min) Materials:** 1 bean bag per student

1. Throw for Distance (Card 371)

**IF TIME:**

**Go Activity: Throwing & Catching Activities (25 min) Materials:** 1 bean bag and hoop per student

1. Solo Catch (Card 372)

**Go Activity: Throwing & Catching Activities (25 min) Materials:** 1 bean bag per student

1. Beanbag Tag (Card 373)

**Cool-down: (5 min)**

1. Simon Says (Card 5)

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

**Grade 3 | Spotlight on Music: Section 2: Unit 1: Lesson 3: Play with Rhythms**

**Standards**

**MU:Cn11.0.3a** Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

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

**MU:Pr4.2.3c** Describe how context (such as personal and social) can inform a performance.

**MU:Pr6.1.3b** Demonstrate performance decorum and audience etiquette appropriate for the context and venue.



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

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

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

**Objectives:**

- Read quarter notes, eighth-note pairs, and a do-re-mi song.

**Concept:**

- Rhythm

**Lesson / Instruction**

**READ | Kuma San**

**CONCEPT OVERVIEW | S2U1L3: Play with Rhythms: Interactive**

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

**SONG ANTHOLOGY | Grade 3: Document**

**Have students:**

- **Refer to the Song Anthology p. 134** and identify eighth-note pairs, quarter notes, and quarter rests.
- **Read** the rhythm of "Kuma San" using syllables of your choice for quarter notes and eighth-note pairs.
- **Say** the English words of the song in rhythm.

**PITCH SOUNDS AND SYMBOLS: Interactive**

You may wish to use Pitch Sounds and Symbols. Use the Settings button to choose Scale = do pentatonic; Pitch for do = G; and to deselect Pitch Syllables except for do re mi. Invite students to explore clicking the pitch syllable names below the staff to hear each pitch sung, in any order. Have them practice singing along using the hand signs.

**Have students:**

- **Listen as you sing** or play the first line of the song with pitch syllables.
- **Recognize** melodic elements and use vocabulary such as melody, pitch, steps, and do re mi to discuss what they heard.
- **Study** the notation to identify all of the pitches in the song. (do re mi)
- **Sing** the song with hand signs and pitch syllables.
- **Notice** lines that are alike as they sing. (1, 2, and 4)
- **Identify** the small form, or phrase form, they heard in this simple song as a a b a.

**LOCATOR MAP | Japan: Interactive**

- **Have students find** Japan on the map. "Kuma San" comes from Japan.

**iPRONUNCIATION | Kuma San (Honorable Bear): Interactive**

- **Have students listen to** the pronunciation for "Kuma San" and learn to say the Japanese words.

**iSONG | Kuma San (Honorable Bear): Interactive**

**Have students:**

- **Listen to** the song.
- **Sing** the song in Japanese and English. (Use the recorded accompaniment or Piano Accompaniment p. 163 as needed.)
- **Recall** melodic elements they heard in the song and use music vocabulary to talk about them.
- **Review** how they identified the song's form. (by describing lines as same or different based on the melody)

**PLAY | Rhythm Pattern**

**PLAYALONG | S2U1L3: Kuma San: Interactive**

**Have students:**

- **Tap** the rhythm of the words Ku-ma san
- **Play** the pattern on rhythm sticks or other wood instruments.
- **Play** this rhythm pattern on the last measure of each line as they sing the song.
- **Identify** the rhythm notation for this pattern and count the number of times it occurs in the song. (9)

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

- **You may wish to** have students try the pattern on Virtual Percussion, such as temple blocks or claves.

**ORFF ORCHESTRATIONS | Grade 3: Document**

- **Invite students to learn and perform** another accompaniment to "Kuma San" using Orff instruments.
- **Use Orff Orchestration O•11 p. 31.** (The teacher plan is on p. 30)

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

- **If you wish to use Virtual Mallet Instruments,** click on the circle below the bar to "remove" the bar.

**VIRTUAL RECORDER | Recorder Fingerings: Interactive**

- **If your students know** G, A, and B on recorder, you may wish to have them play "Kuma San" on recorder.
- **Use Virtual Recorder-Recorder Fingerings** to review/reinforce fingerings.

**MOVEMENT | Game**

"Kuma San" Students can warm up for the game by hopping to the beat as they sing the song. Then, have students take turns playing jump-rope with "Kuma San." Two students can turn the rope while one student performs the actions in the song. On the last line the student jumping rope switches with one turning the rope. Continue until all three have taken a turn jumping rope.

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

**Grade 4 | Spotlight on Music: Section 2: Unit 1: Lesson 5: Sing a Pentatonic Song**

**Standards**



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

**MU:Re8.1.4a** Demonstrate and explain how the expressive qualities (such as dynamics, tempo, and timbre) are used in performers' and personal interpretations to reflect expressive intent.

**Objectives:**

- Read do, re, mi, so, and la in D major.

**Concept:**

- Melody

**Lesson / Instruction**

**READ | Page's Train**

**CONCEPT OVERVIEW | S2U1L5: Sing a Pentatonic Song: Interactive**

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

**SONG ANTHOLOGY | Grade 4: Document**

**Have students:**

- **Refer to Song Anthology p. 187.**
- **Read** the rhythm, which includes previously learned note values in 4/4 meter, using syllables of your choice.
- **Reproduce** the rhythm by clapping and brushing it, then by reading the words of the song in rhythm.

**PITCH SOUNDS AND SYMBOLS: Interactive**

- *You may wish to use Pitch Sounds and Symbols.*
- **Use the Settings** button to choose Scale = do pentatonic and Pitch for do = D.
- **Deselect** high do in the Pitch Syllables column.
- **Invite students to explore** clicking the pitch syllable names and letter names to hear each pitch sung, in any order.
- **Have them practice** singing along using the hand signs.

**SONG | Page's Train: Interactive**

**Have students:**

- **Locate and name** the lowest and highest notes in the song. (D—do is lowest; B—la is highest)
- **Sing** the song with pitch syllables.
- **Listen** to the song.
- **Sing** the song with the words. (Use the recorded accompaniment or Piano Accompaniment p. 236 as appropriate.)
- **Review** rhythmic patterns and note values they read in meter.
- **Tell some different ways** they can reproduce rhythm patterns they read. (rhythm syllables, body percussion, song words)

**ORFF ORCHESTRATIONS | Grade 4: Document**

- **Invite students to learn and perform** an accompaniment to "Page's Train" using Orff instruments.
- **Use Orff Orchestration O•22.**

**MUSIC SKILLS | Notate, Compose, Play**

**ACTIVITY | S2U1L5: Pentatonic in D: Interactive**

**Notate**

- **Have students practice** notating pitch by writing the missing pitches to "Page's Train" on the staff.

**ACTIVITY | S2U1L5: Pentatonic Ostinato: Interactive**

**Compose**

- **Invite students to compose** and notate an ostinato using the pentatonic pitches of the song.

**RESOURCE MASTERS | Grade 4: Document**

**Notate**

- **Students may use Resource Master R•3, p. 99**, which contains the same two exercises plus an opportunity notate other's work.

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

**Play**

- **Have students play** a Virtual Guitar or Banjo accompaniment to "Page's Train." Click the D and A7 chord buttons on the half note in this order: DD DD DD A7D.
  - *An ambitious student might try to reproduce the plucked banjo part heard on the recording by clicking the Virtual Banjo strings 3, 5, 4, 5 (repeating) at the 7th fret, or simplify (because of the tempo) to just strings 3 and 4 at the 7th fret.*

**CREATE | Interludes, Introductions, Codas**

**POETRY | S2U1L5: Always Wondering: Interactive**

- **Have students read** the poem "Always Wondering" and decide how they could use it with "Page's Train" to create a larger piece.
- **Invite students to create** interludes, introductions, or codas.
- **Students may also want to** experiment with dynamics and tempo changes.
- **Share with students** that words of the poem can be spoken in different tempos, just as the song can be sung with different tempos.
- **Define** the words ritardando, accelerando, and a tempo for students.
- **Have them recite** the poem using tempo changes. Ask students how this affects the mood of the piece.

**Activity**

- **Have students sing** "Page's Train" repeating multiple times.
- **Gradually increase tempo** (accelerando) and then relax the tempo (ritardando) until the original tempo (a tempo) is reached.
- **Use** this arrangement as an introduction to the class speaking the poem "Always Wondering."
- **Have students identify** (accelerando), (ritardando), (a tempo) by listening to the teacher or classmate recite the poem at different tempos and then choosing to speed up or slow down. When the performer accelerates, the students stand and if the performer slows down, the students sit.



Friday 01/12/2024

**Breakfast Duty 8:00am - 8:30am**

Band/Choir - 7 & 8 (Group B) 8:35am - 9:30am

**Music Theory Game: Musical Notations**

**Standards**

- MU:Cn10.0** Connect 10 - Synthesize and relate knowledge and personal experiences to make music.
- MU:Cn10.0.8a** Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
- MU:Cr1.1** Imagine - Generate musical ideas for various purposes and contexts.
- MU:Cr2.1** Plan and Make - Select and develop musical ideas for defined purposes and contexts
- MU:Cr3.1** Evaluate and Refine - Evaluate 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:Cr1.1.8a** Generate rhythmic, melodic and harmonic phrases and harmonic accompaniments within expanded forms (including introductions, transitions, and codas) that convey expressive intent.
- MU:Cr2.1.8a** Select, organize, and document personal musical ideas for arrangements, songs, and compositions within expanded forms that demonstrate tension and release, unity and variety, balance, and convey expressive intent.
- MU:Cr2.1.8b** Use standard and/or iconic notation and/or 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:Cr3.2.8a** Present the final version of their documented personal composition, song, or arrangement, using craftsmanship and originality to demonstrate the application of compositional techniques for creating unity and variety, tension and release, and balance to convey expressive intent.
- MU:Pr5.1** Rehearse, Evaluate and Refine - Evaluate and refine personal and ensemble performances, individually or in collaboration with others.
- MU:Cr1.1.7a** Generate rhythmic, melodic, and harmonic phrases and variations over harmonic accompaniments within AB, ABA, or theme and variation forms that convey expressive intent.
- MU:Cr2.1.7a** Select, organize, develop and document personal musical ideas for arrangements, songs, and compositions within AB, ABA, or theme and variation forms that demonstrate unity and variety and convey expressive intent.
- MU:Cr2.1.7b** Use standard and/or iconic notation and/or audio/ video recording to document personal simple rhythmic phrases, melodic phrases, and harmonic sequences.
- MU:Cr3.1.7a** Evaluate their own work, applying selected criteria such as appropriate application of elements of music including style, form, and use of sound sources.
- MU:Cr3.1.7b** Describe the rationale for making revisions to the music based on evaluation criteria and feedback from others (teacher and peers).
- MU:Cr3.2.7a** Present the final version of their documented personal composition, song, or arrangement, using craftsmanship and originality to demonstrate unity and variety, and convey expressive intent.
- MU:Pr6.1** Present - Perform expressively, with appropriate interpretation and technical accuracy, and in a manner appropriate to the audience and context.
- MU:Pr4.2.7a** 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.
- MU:Pr6.1.7a** Perform the music with technical accuracy and stylistic expression to convey the creator's intent.
- MU:Pr6.1.7b** Demonstrate performance decorum (such as stage presence, attire, and behavior) and audience etiquette appropriate for venue, purpose, and context.
- MU:Re7.1** Select - Choose music appropriate for a specific purpose or context.
- MU:Re9.1.7a** Select from teacher-provided criteria to evaluate musical works or performances.

**Objectives:**

- **Re-introduce music theory concepts in order to get ready for song writing**
- Explain that after the quarter is over they will begin writing their songs
  - Explain song writing process
  - Have students select an instrument for new quarter (end of Jan) - this is the only time students can change instruments

**Lesson / Instruction**

**Have students:**

- **Reteach and Review** music theory in preparation for song writing

**On January 23rd begin:**

- **Explain** the song writing process:
  - Lyrics are written first
  - Form must be included (Intro, Verses, Chorus, and Coda)
  - Hand out assignment and rubric
  - **NO COMPUTERS can be used this time**
- **Have students select an instrument and a red Excellence book** for their instrument and have them place them in their cubby).
  - *Note: If the song will be played on a woodwind instrument, they must choose a classmate to sing with them while they play their instrument.*
- After students have written their lyrics, we will begin practicing from the **red Excellence book** before students begin writing the instrumental portion of their song
- Time will then be given to put all the pieces of the song together

**Prep 9:33am - 11:20am**

**Lunch 11:20am - 12:12pm**

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

**Grade 1 | Spotlight on Music: Section 1: Unit 2: Lesson 1: Long and Short**

**Standards**

- MU:Cn10.0.1a** Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
- MU:Cn11.0.1a** Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
- 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:Pr4.2.1a** With limited guidance, demonstrate knowledge of music concepts (such as beat and melodic contour) in music from a variety of cultures selected for performance.
- MU:Pr4.3.1a** Demonstrate and describe music's expressive qualities (such as dynamics and tempo).
- MU:Re8.1.1a** With limited guidance, demonstrate and identify expressive qualities (such as dynamics and tempo) that reflect creators'/ performers' expressive intent.

**Objectives:**

- Move to show aural identification of long and short sounds.

**Concept:**

- Rhythm

**Lesson / Instruction**

**INTRODUCTION**

- Give children an overview of the lesson using this slide.
- Invite children to tell about sounds they hear outside every day. (*dogs barking, wind blowing, traffic*)
- Ask them to describe how some sounds are long and some are short. (*Horns honking are hopefully short; sirens are long.*)

**REACHING ALL LEARNERS | English Language Learners**

**ACTIVITY | S1U2L1: Short and Long Sounds with Mos' Mos': Interactive**



### ELL Adaptation

**Vocabulary: Long and Short** Before beginning the lesson, review the meanings of the words long and short. Show children the pictures illustrating long and short cats and point to the words short and long in the slide title. Have children find several objects in the room that are long and short. Help them find a few things that they can tap to create sound. Then, help them categorize each sound as either long or short. After children have grasped the concepts, continue with the lesson as written.

### ELL Intervention Strategies

**Preproduction** Write the words long and short on the whiteboard and ask children to point to the right word each time you show them an object that can be described by one of the words.

**Early Production and Speech Emergence** Ask each child to write a phrase that describes a long sound ("school bell ringing," for example) and one that describes a short sound ("dog barking," for example).

### LISTEN | Down by the Bay

#### iSONG | Down by the Bay: Interactive

##### Have children:

- Listen **again** to "Down by the Bay," from the previous lesson, then echo each phrase of the song.
- Echo again and extend hands outward on each long sound. ( bay, grow, home, go, do, say)

##### ? Long Vowels

### IDENTIFY | Long and Short in Let's Go Driving

#### ACTIVITY | S1U2L1: Long and Short Sounds: Interactive

- Invite children to answer the questions.

#### iSONG | Let's Go Driving: Interactive

- Ask them to listen to "Let's Go Driving," standing up when they hear the long sounds in car and far.
  - (Note: All of the sounds are relatively short in this song. Car and far are only slightly longer than the other lyrics.)

##### ? R-Controlled Vowels

### MOVEMENT | Patterned Movement

#### "Let's Go Driving"

**Measures 1–8:** Children walk with the half-note beat through shared space, being careful not to touch others. (Remind children that we want no "car crashes.")

**Measures 9–16:** Children stand in one place and do the following motions:

- *Vroom:* Circle hands around each other
- *Beep:* Pretend to honk horn
- *Swish:* Windshield wiper motion

### REACHING ALL LEARNERS | Inclusion

**Inclusion** For children with special needs who have difficulty distinguishing between long and short sounds, reinforce the sounds with visuals. For example, hold up a ruler for a short sound and a yardstick for the long sound.

### LISTEN / DESCRIBE | Long and Short Sounds in Mos', Mos'!

#### iSONG | Mos', Mos'! (Cat, Cat!): Interactive *You may wish to preview the iSong for "Mos', Mos'!"*

##### Have children:

- Listen to a Hopi game song, "Mos', Mos'!" and echo the word mos, then tell whether the word is long or short.
- Echo the word mo-sa on the third line or cat on the last line of the iSong. (Use the "System" arrow to scroll through lines of the iSong.)
- Describe and label mo- as a long sound.
- Point to the long cat picture when they hear a long sound and the short cat picture when they hear a short sound as they listen again.

##### ? Long Vowels

### LOCATOR MAP | Hopi Region: Interactive

##### Explain:

- "Mos', Mos'!" is a song of the Hopi people. Hopi live in the yellow parts of the map. Name the states that are yellow.

### PRONUNCIATION | Mos', Mos'!

#### iPRONUNCIATION | Mos', Mos'! (Cat, Cat!): Interactive

- Invite children to use the pronunciation for "Mos', Mos'!" to learn the Hopi words for the song.
- This song uses only four words, but each is in a different language.
  - **Mosa**, abbreviated mos', means "cat" in the Aztec language.
  - **Naitila** is a Navajo word meaning "to steal something,"
  - **Kanelperkye** means "sheepskin" in Hopi.
  - **Nya** is equivalent to "meow" in English.

### SING | Mos', Mos'!

- Invite children to sing the song with the Hopi words and the English words.
- Have them sing it again and "paw" with their hands on the short sound mos and to rub their "whiskers" on the long sound mo- on the last line.

### LINKS | Theater

**Dramatizing a Story** Many cultures have songs, stories, and plays about cats.

- Ask children why they think the cat is such a popular animal.



- Have them pantomime a cat's movements during different activities, such as playing with a fluffy toy, greeting other cats, cleaning its paws, eating, and sleeping.
  - Encourage the class to make up a short story about cats and act it out. **Critical Thinking: Evaluate**
- Assess children's ability** to engage in this interdisciplinary activity of dramatizing the subject of the song, and making up a story and acting it out.

**ANALYZE | Long and Short Sounds Around Us**

**ACTIVITY | S1U2L1: Soundcheck: Long and Short Sounds Around Us: Interactive**

- Have children listen to "SoundCheck: Long and Short Sounds Around Us"
- Use the pictures on the slide to help them tell whether each sound is long or short.

**PROGRESS CHECKPOINT**

**Informal Assessment**

Tell children to hold their hands in their laps when they hear a short sound and raise their hands when they hear a long sound. Say "cat," as a short sound and clap with the syllable. Then say "meow" as a long sound and rub your hands together to show the long sound. Continue saying other words as short and long sounds, until you have assessed children's understanding of long and short sounds. (Suggestions: bark = short, grrrr = long; plop = short, whishhh = long; jump = short, swimming = long.)

**Optional Reteaching**

Assign partners and ask children to work together to come up with more long and short sounds. Have partners share their new sounds with the class, asking the rest of the class to identify the sounds as long or short.

**PORTFOLIO | Creative Unit Project**

- Use **Resource Master 2•4, p. 21 (part of their booklet)**. The Answer Key is on p.192.

**GRAPHIC ORGANIZER | Column—2: Interactive**

- Use the graphic organizer to type in children's ideas.
- Use one column for short sounds and the other for long sounds.

**Mos', Mos'! (Cat, Cat!) (A cappella) (Stereo Mix): Audio**

- Ask children to listen to their surroundings for one minute and describe the sounds they hear.
- Have them tell whether the sounds are long or short.
- Have children listen to "Mos', Mos'!" again, raising a hand when they hear long sounds in the song.
- Assess whether they used movement to respond correctly to the song's long and short sounds.

**Materials / Resources / Technology**

**Classroom Materials:**

Resource Master 2•4 (Long or Short?)

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

**Throwing & Catching Activities**

**Standards**

- K.PE.1** Perform basic locomotor, nonlocomotor, and manipulative skills.
- K.PE.2** Perform locomotor skills in response to teacher-led creative dance.
- 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.7** Recognize that physical activity causes physical changes.
- 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 safe participation and proper use of equipment with minimal reminders.
- K.PE.16** Understand that physical activity is important for good health.
- 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.

**Objectives:**

- Practice and improve fundamental throwing and catching skills
- Actively participate in throwing and catching activities, and challenges to utilize learned skills, and develop physical fitness



**Lesson / Instruction**

**Procedure: (10 min)**

- Bathroom
- Drinks
- 3 Laps

**Warm Up: (5 min) Materials:** 5-12 cones

1. The Snake Trail/Double Circle/X (Card 16-19)

**Go Fitness: Mighty Muscles: Strength Activities (10 min)**

1. Tunnel Train (Card 133-134)

**Go Activity: Throwing & Catching Activities (25 min) Materials:** 1 bean bag per student

1. Throw for Distance (Card 371)

**IF TIME:**

**Go Activity: Throwing & Catching Activities (25 min) Materials:** 1 bean bag and hoop per student

1. Solo Catch (Card 372)

**Go Activity: Throwing & Catching Activities (25 min) Materials:** 1 bean bag per student

1. Beanbag Tag (Card 373)

**Cool-down: (5 min)**

1. Simon Says (Card 5)

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

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

**Throwing & Catching Activities**

**Standards**

- 2.PE.1** Perform basic locomotor, nonlocomotor, and manipulative skills in mature patterns.
- 2.PE.7** Actively engage in health enhancement class in response to instruction and practice.
- 2.PE.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.16** Work independently and safely in physical activity settings.
- 2.PE.18** Compare physical activities that bring confidence and challenges; and
- 2.PE.19** Discuss positive results gained from participating in physical activities with others.

**Objectives:**

- Practice and improve fundamental throwing and catching skills
- Actively participate in throwing and catching activities, and challenges to utilize learned skills, and develop physical fitness

**Lesson / Instruction**

**Procedure: (10 min)**

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- 3 Laps

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