



Monday 09/09/2024	Tuesday 09/10/2024	Wednesday 09/11/2024	Thursday 09/12/2024	Friday 09/13/2024
Breakfast Duty 8:00am - 8:20am	Breakfast Duty 8:00am - 8:20am	Breakfast Duty 8:00am - 8:20am	Breakfast Duty 8:00am - 8:20am	Breakfast Duty 8:00am - 8:20am
Band - 7 & 8 8:35am - 9:30am	Choir - 7 & 8 8:35am - 9:30am	Band - 7 & 8 8:35am - 9:30am	Choir - 7 & 8 8:35am - 9:30am	Band - 7 & 8 8:35am - 9:30am
Lesson 5: Harmony (Break from choir to teach a music theory lesson)	Lesson 5: Harmony (Break from choir to teach a music theory lesson)	Standards	Standards	Standards
<p>Standards</p> <p>MU:Cn10.0 Connect 10 - Synthesize and relate knowledge and personal experiences to make music.</p> <p>MU:Cr1.1 Imagine - Generate musical ideas for various purposes and contexts.</p> <p>MU:Cr2.1 Plan and Make - Select and develop musical ideas for defined purposes and contexts</p> <p>MU:Cr3.1 Evaluate and Refine - Evaluate and refine selected musical ideas to create musical work(s) that meet appropriate criteria.</p> <p>MU:Cr2.1.7a Select, organize, develop and document personal musical ideas for arrangements, songs, and compositions within AB, ABA, or theme and variation forms that demonstrate unity and variety and convey expressive intent.</p> <p>MU:Cr3.1.7a Evaluate their own work, applying selected criteria such as</p>	<p>Standards</p> <p>MU:Cn10.0 Connect 10 - Synthesize and relate knowledge and personal experiences to make music.</p> <p>MU:Cr1.1 Imagine - Generate musical ideas for various purposes and contexts.</p> <p>MU:Cr2.1 Plan and Make - Select and develop musical ideas for defined purposes and contexts</p> <p>MU:Cr3.1 Evaluate and Refine - Evaluate and refine selected musical ideas to create musical work(s) that meet appropriate criteria.</p> <p>MU:Cr2.1.7a Select, organize, develop and document personal musical ideas for arrangements, songs, and compositions within AB, ABA, or theme and variation forms that demonstrate unity and variety and convey expressive intent.</p> <p>MU:Cr3.1.7a Evaluate their own work, applying selected criteria such as</p>	<p>MU:Cn10.0 Connect 10 - Synthesize and relate knowledge and personal experiences to make music.</p> <p>MU:Cn11.0 Connect 11 - Relate musical ideas and works with varied context to deepen understanding.</p> <p>MU:Pr4.2 Analyze - Analyze the structure and context of varied musical works and their implications for performance.</p> <p>MU:Pr5.1 Rehearse, Evaluate and Refine - Evaluate and refine personal and ensemble performances, individually or in collaboration with others.</p> <p>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.</p> <p>MU:Pr6.1.7a Perform the music with technical accuracy and stylistic expression to convey the creator's intent.</p> <p>MU:Cr3.1.7a Evaluate their own work, applying selected criteria such as</p>	<p>MU:Cn10.0 Connect 10 - Synthesize and relate knowledge and personal experiences to make music.</p> <p>MU:Cn11.0 Connect 11 - Relate musical ideas and works with varied context to deepen understanding.</p> <p>MU:Cr2.1 Plan and Make - Select and develop musical ideas for defined purposes and contexts</p> <p>MU:Cr3.1 Evaluate and Refine - Evaluate and refine selected musical ideas to create musical work(s) that meet appropriate criteria.</p> <p>Objectives:</p> <ul style="list-style-type: none"> • Get class procedures set up • Warm up singing • Test and group students according to vocal range (again) • Sing first song <p>Lesson / Instruction</p> <p>Procedures for class:</p> <ul style="list-style-type: none"> • Line Up outside the door (new procedure this year, as other classes will be picked up and dropped off by teachers) • Be ready ASAP: Get sheet music, arrange selves according to vocal range on risers • Attendance will be taken - pay attention • Stop talking and be ready to sing when the teacher gives a quiet sign or taps the podium • Silence as I work with other vocal groups (may be given a silent activity) 	<p>MU:Cn10.0 Connect 10 - Synthesize and relate knowledge and personal experiences to make music.</p> <p>MU:Cn11.0 Connect 11 - Relate musical ideas and works with varied context to deepen understanding.</p> <p>MU:Pr4.2 Analyze - Analyze the structure and context of varied musical works and their implications for performance.</p> <p>MU:Pr5.1 Rehearse, Evaluate and Refine - Evaluate and refine personal and ensemble performances, individually or in collaboration with others.</p> <p>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.</p> <p>MU:Pr6.1.7a Perform the music with technical accuracy and stylistic expression to convey the creator's intent.</p> <p>MU:Cr3.1.7a Evaluate their own work, applying selected criteria such as</p>



appropriate application of elements of music including style, form, and use of sound sources.

Objectives:

- Harmony

Lesson / Instruction

INTRODUCTION (chords and triads)

- Musicians add more dimension to sound with harmony.
- Harmonic relationships developed later in music history weren't found in all world music.

TRIADS (3 pitches)

ACTIVITY | Triad

Inversions Slide

- The simultaneous sound of tones is called **harmony**.
- Groups of two or more pitches that sound together are called **chords**.
- In **traditional harmony**, chords are built on **intervals of 3rds**.
- Chords made of three pitches are called **triads**.

When a triad is written as two consecutive 3rds, the triad is in root position.

- The **lowest pitch** in a triad in the root position is called the root.
- The **middle pitch** is called the 3rd because it is an interval of a 3rd position above the root.
- The **highest pitch** is called a 5th because it is a 5th position above the root.

Chords or triads are often found as inversions.

- **Inversions** are the chord or triad pitches used in a pattern other than the root position.
- The triad must be repositioned in the root position to name the triad by its root.

ACTIVITY | Qualities of Triad

- There are **four types** or qualities of triads.
 - These are major, minor, diminished, and augmented.

Major Triads - major 3rd and perfect 5th above the root (built on any pitch by putting together these

appropriate application of elements of music including style, form, and use of sound sources.

Objectives:

- Harmony

Lesson / Instruction

INTRODUCTION (chords and triads)

- Musicians add more dimension to sound with harmony.
- Harmonic relationships developed later in music history weren't found in all world music.

TRIADS (3 pitches)

ACTIVITY | Triad

Inversions Slide

- The simultaneous sound of tones is called **harmony**.
- Groups of two or more pitches that sound together are called **chords**.
- In **traditional harmony**, chords are built on **intervals of 3rds**.
- Chords made of three pitches are called **triads**.

When a triad is written as two consecutive 3rds, the triad is in root position.

- The **lowest pitch** in a triad in the root position is called the root.
- The **middle pitch** is called the 3rd because it is an interval of a 3rd position above the root.
- The **highest pitch** is called a 5th because it is a 5th position above the root.

Chords or triads are often found as inversions.

- **Inversions** are the chord or triad pitches used in a pattern other than the root position.
- The triad must be repositioned in the root position to name the triad by its root.

ACTIVITY | Qualities of Triad

- There are **four types** or qualities of triads.
 - These are major, minor, diminished, and augmented.

Major Triads - major 3rd and perfect 5th above the root (built on any pitch by putting together these

appropriate application of elements of music including style, form, and use of sound sources.

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:Pr4.3.7a 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.

Objectives:

- Go over class procedures and expectations

Warm Up:

- **Remind** students how to stand, sit, posture, etc.
 - **Head level**
 - **Hold chest high**
 - **Shoulders down, slightly back, abs flat**
 - **Feet hip-width apart**
 - **Knees slightly bent**
 - **Imagine a cord attached to your head pulling you straight up**
 - **Sit on half of the chair, feet flat on the floor (if seated)**
- **YouTube Link:** http://youtu.be/Plm0T4xQWFw?si=bVfnMQHjL_Bm9Y3yO
- **Sing** - Scales UP and DOWN with hand signs (start at octave middle C)
- **Sing** - Pitch matching to piano (various pitches)
- **Continue to test** student's vocal range (Simply Sing app)
- **Place singers** on risers according to the vocal range

TTTTTTTTBBBBBB
SSSSSSAAAAAAA

Sing a song that the teacher chooses to work on for 1 to 2 rehearsals:

- "Do Re Me" (from the film): **LINK:** <https://youtu.be/dmBMAEA3AM>
- "Do Re Mi" Karaoke: **LINK:** <http://youtu.be/hulqJNjmHnw?si=guxQMZa1cqv23pyQ>
- "Ah, Poor Bird" Karaoke 2 - Part Cannon (use no sound) **LINK:** <http://youtu.be/0aH1LCWkY80?si=ivfHBVAAfirGnH5F>

Note: After some time ask students for suggestions of songs to sing

Prep 9:33am - 11:30am

Lunch 11:30am - 12:15pm

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

Dribbling and Kicking Unit (Feet)

Standards

appropriate application of elements of music including style, form, and use of sound sources.

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:Pr4.3.7a 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.

Objectives:

- Go over class procedures and expectations



intervals above a given root).

Minor Triad - minor 3rd and perfect 5th above the root.

Augmented Triad - major 3rd above the root, 5th is augmented.

Diminished Triad - minor 3rd above the root, 5th is diminished.

ACTIVITY | Triads of a Major Scale

Triads can be built on any scale pitch.

- In major keys, there are three major triads, three minor triads, and one diminished triad.
- All pitches in a triad are pitches contained in the scale.
- We label triads with Roman numerals below the staff to show the position of the triad in the scale.
 - **Tonic triad** - first note of the scale and labeled with the Roman numeral I.
 - **Uppercase numerals indicate major triads.**
 - **Lowercase numerals indicate minor triads.**
 - **Diminished triads** - marked with lowercase numerals and degree sign (vii°) indicating diminished chord contains a **minor 3rd and diminished 5th.**
 - **Augmented triads** - marked with uppercase numerals and plus sign (V+) indicating augmented chord contains a **major 3rd and an augmented 5th.**

Chords (three or more) are also labeled with chord symbols above the staff

- Chord symbols indicate the root of the chord by pitch name, and the quality of the chord.

intervals above a given root).

Minor Triad - minor 3rd and perfect 5th above the root.

Augmented Triad - major 3rd above the root, 5th is augmented.

Diminished Triad - minor 3rd above the root, 5th is diminished.

ACTIVITY | Triads of a Major Scale

Triads can be built on any scale pitch.

- In major keys, there are three major triads, three minor triads, and one diminished triad.
- All pitches in a triad are pitches contained in the scale.
- We label triads with Roman numerals below the staff to show the position of the triad in the scale.
 - **Tonic triad** - first note of the scale and labeled with the Roman numeral I.
 - **Uppercase numerals indicate major triads.**
 - **Lowercase numerals indicate minor triads.**
 - **Diminished triads** - marked with lowercase numerals and degree sign (vii°) indicating diminished chord contains a **minor 3rd and diminished 5th.**
 - **Augmented triads** - marked with uppercase numerals and plus sign (V+) indicating augmented chord contains a **major 3rd and an augmented 5th.**

Chords (three or more) are also labeled with chord symbols above the staff

- Chord symbols indicate the root of the chord by pitch name, and the quality of the chord.

- Students will select instruments
- Students will be given a copy of the Standard of Excellence Band book for each instrument
- Students select cubbies, label them, and they will put music books and instruments in them

Lesson / Instruction

(10 mins) Warm-Up and Tuning:

1. **Embouchure Warmers** - long tones and lip slurs, generally directed downward
2. **Arm and Finger Warmers** -
 - a. Scales, intervals, arpeggios, articulations (how each note is played, e.g. fermata, staccato).
 - b. Rudiment studies on drums (music elements that define structure):
 - a. flam stroke, single stroke roll, double stroke roll, paradiddle, double paradiddle)
3. **Mind Warmers** -
 - a. Scales starting on different degrees
 - b. Call out scale degree numbers and ask students to play those notes

Once Players are Warmed Up:

1. **Tune the Band** (see score page 000)
 - a. **Instruction and Evaluation** - relating to various aspects of musicianship including:
 - a. rhythm, tonality, harmony (chords), intervals, history, playing by ear, improvisation, and composition
 - b. **Activities and Assessments** - that develop and evaluate critical thinking, in particular as it relates to the day's primary rehearsal selection
 - c. **Choral** (all together) - allow students to use what they have learned or prepared during the warm-up period

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

1.PE.3 Move in self-space.

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

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

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

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

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

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

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

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

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

- Objectives:**
- Dribbling and Passing Effectively
 - Kicking for Accuracy

Lesson / Instruction

Procedures: (10 min)

- Students will select instruments
- Students will be given a copy of the Standard of Excellence Band book for each instrument
- Students select cubbies, label them, and they will put music books and instruments in them

Lesson / Instruction

(10 mins) Warm-Up and Tuning:

1. **Embouchure Warmers** - long tones and lip slurs, generally directed downward
2. **Arm and Finger Warmers** -
 - a. Scales, intervals, arpeggios, articulations (how each note is played, e.g. fermata, staccato).
 - b. Rudiment studies on drums (music elements that define structure):
 - a. flam stroke, single stroke roll, double stroke roll, paradiddle, double paradiddle)
3. **Mind Warmers** -
 - a. Scales starting on different degrees
 - b. Call out scale degree numbers and ask students to play those notes

Once Players are Warmed Up:

1. **Tune the Band** (see score page 000)
 - a. **Instruction and Evaluation** - relating to various aspects of musicianship including:
 - a. rhythm, tonality, harmony (chords), intervals, history, playing by ear, improvisation, and composition
 - b. **Activities and Assessments** - that develop and evaluate critical thinking, in particular as it relates to the day's primary rehearsal selection
 - c. **Choral** (all together) - allow students to use what they have learned or prepared during the warm-up period



- All symbols use uppercase letters.
- Other symbols are added to show the quality of the chord.

ACTIVITY | Triads of a Minor Scale

Minor keys have several possible chord qualities, as there are three forms of minor scales. Frequently used chord qualities are shown.

SEVENTH CHORDS ACTIVITY | Seventh Chords

A seventh chord is a four-note chord that combines a triad with an interval of a 7th above the root.

- **Five commonly used 7th chords in major and minor tonalities.**
 - **Major 7th chord** - combines a major triad and a major 7th
 - **Dominant 7th chord** - combines a major triad with a minor 7th.
 - **Minor 7th chord** - combines a minor triad with a minor 7th.
 - **Half-diminished 7th chord** - combines a diminished triad with a minor 7th
 - **Diminished 7th chord** - combines a diminished triad with a diminished 7th

ACTIVITY | Seventh Chords Built on the Major Scale

- Just like triads, 7th chords can be built on every note in a scale.
- The qualities of 7th chords in a major key are shown on the slide.
- Notice that the dominant 7th chord is unique to the dominant tone of the scale.

ACTIVITY | Seventh Chords Built on the Minor Scale

- The 7th chords commonly used in minor keys are shown on the slide.
- Notice that the dominant 7th chord is used on the dominant note in a minor key just as it is in the major key.
- **The most commonly used qualities of 7th chords are the dominant 7th and minor 7th.**

- All symbols use uppercase letters.
- Other symbols are added to show the quality of the chord.

ACTIVITY | Triads of a Minor Scale

Minor keys have several possible chord qualities, as there are three forms of minor scales. Frequently used chord qualities are shown.

SEVENTH CHORDS ACTIVITY | Seventh Chords

A seventh chord is a four-note chord that combines a triad with an interval of a 7th above the root.

- **Five commonly used 7th chords in major and minor tonalities.**
 - **Major 7th chord** - combines a major triad and a major 7th
 - **Dominant 7th chord** - combines a major triad with a minor 7th.
 - **Minor 7th chord** - combines a minor triad with a minor 7th.
 - **Half-diminished 7th chord** - combines a diminished triad with a minor 7th
 - **Diminished 7th chord** - combines a diminished triad with a diminished 7th

ACTIVITY | Seventh Chords Built on the Major Scale

- Just like triads, 7th chords can be built on every note in a scale.
- The qualities of 7th chords in a major key are shown on the slide.
- Notice that the dominant 7th chord is unique to the dominant tone of the scale.

ACTIVITY | Seventh Chords Built on the Minor Scale

- The 7th chords commonly used in minor keys are shown on the slide.
- Notice that the dominant 7th chord is used on the dominant note in a minor key just as it is in the major key.
- **The most commonly used qualities of 7th chords are the dominant 7th and minor 7th.**

(5 mins) The Familiar Selection

1. **Play music confidently before starting the primary rehearsal selection**
 - a. Select short, well-rehearsed piece, or a portion of a piece (not exceeding 5 min) and play it with as few stops as possible
 - b. Do not spend time "rehearsing" this selection

(15 min) The Primary Rehearsal - Receives the most attention during the rehearsal

1. Go beyond the "woodshedding" stage, ready to enter the next phase of learning
2. Rehearse this selection in sections
3. Isolate potential problem passages before the rehearsal begins (don't waste time continuously starting from the beginning)
4. Know the score well enough to recognize sections that are similar to others, and limit time rehearsing them

(10 min) The Secondary Rehearsal Selection - Woodshed (rehearse difficult passages until played flawlessly) a selection that has recently been sight-read

1. Thoroughly familiarize students with a "fresh" piece of music
2. Rehearse in sections, repeating and drilling as necessary

(5 min) Sight Reading - Once reviewed, this selection will move to the secondary rehearsal stage

1. Choose a **NEW SELECTION** of music and read it in its entirety recognizing elements of music:
 - a. rhythm (patterns)
 - b. melody (scale)
 - c. harmony (arpeggio - one note after another rising or descending)
 - d. style (genre)

(5 min) The Fun Selection (Closer)

1. Choose a music selection that students savor and perform masterfully

Prep 9:33am - 11:30am

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

Warm-up (5 min)

- Let's Get Together (Card 7)

Go Fitness (12 min)

Catch 'em Quick Activities

- Automobile (Card 57)

Go Activity (15 min)

- Dribbling & Kicking (feet) Activities (Card 205)

Cool-down (5 min)

- Go Fish (Card 9)

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

IN THE SPOTLIGHT: Lesson 3: One Small Voice

Standards

MU:Cn11.0.3a Demonstrate

understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

MU:Cr1.1.3b Generate musical ideas (such as rhythms and melodies) within a given tonality and/or meter.

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

Objectives:

- Learn confidence in singing.

Lesson / Instruction

GOAL: Learn a song about the difference one person can make

DISCUSS | Making a Difference Slide 1

How can one person make a difference?

- **Invite a volunteer** to read aloud the introduction.
- **Explain** to students that sometimes a group of people will work together to make

(5 mins) The Familiar Selection

1. **Play music confidently before starting the primary rehearsal selection**
 - a. Select short, well-rehearsed piece, or a portion of a piece (not exceeding 5 min) and play it with as few stops as possible
 - b. Do not spend time "rehearsing" this selection

(15 min) The Primary Rehearsal - Receives the most attention during the rehearsal

1. Go beyond the "woodshedding" stage, ready to enter the next phase of learning
2. Rehearse this selection in sections
3. Isolate potential problem passages before the rehearsal begins (don't waste time continuously starting from the beginning)
4. Know the score well enough to recognize sections that are similar to others, and limit time rehearsing them

(10 min) The Secondary Rehearsal Selection - Woodshed (rehearse difficult passages until played flawlessly) a selection that has recently been sight-read

1. Thoroughly familiarize students with a "fresh" piece of music
2. Rehearse in sections, repeating and drilling as necessary

(5 min) Sight Reading - Once reviewed, this selection will move to the secondary rehearsal stage

1. Choose a **NEW SELECTION** of music and read it in its entirety recognizing elements of music:
 - a. rhythm (patterns)
 - b. melody (scale)
 - c. harmony (arpeggio - one note after another rising or descending)
 - d. style (genre)

(5 min) The Fun Selection (Closer)

1. Choose a music selection that students savor and perform masterfully

Prep 9:33am - 11:30am



- Some styles of music use very few 7th chords. Folk music is typically limited to triads, the dominant 7th, and occasionally, minor 7th chords.
- Other styles, such as jazz, regularly use all types of 7th chords.

PRIMARY CHORDS

ACTIVITY | Primary Chords

Primary chords are the principal harmonies in a tonality. The **primary chords in major keys are tonic, subdominant, and dominant.**

ACTIVITY | Harmonizing the Notes of the Major Scale

These chords collectively contain all the notes in the major scale. Every pitch in a simple melody can be harmonized with one of these chords.

ACTIVITY | Chord

Transposer
Interactive

SECONDARY CHORDS

iSCORE | Harmonized Melody

Secondary chords **substitute for primary chords to add interesting contrast to the music.**

Primary chord: $\frac{\text{I}}{\text{IV} \quad \text{V7}^-}$

typically used to harmonize the beginnings and ends of phrases

Secondary chord: $\frac{\text{iii} \text{ or } \text{vi}}{\text{ii} \text{ or } \text{vi} \quad \text{vii}^\circ}$

typically found in the middle of musical phrases

ACTIVITY | Minor Key

Primary Triads

Primary chords in minor are also tonic, subdominant, and dominant, but the quality of the tonic and subdominant chords is minor.

- This makes the minor tonality distinctive from the major tonality.

Prep 9:33am - 11:30am

- Some styles of music use very few 7th chords. Folk music is typically limited to triads, the dominant 7th, and occasionally, minor 7th chords.
- Other styles, such as jazz, regularly use all types of 7th chords.

PRIMARY CHORDS

ACTIVITY | Primary Chords

Primary chords are the principal harmonies in a tonality. The **primary chords in major keys are tonic, subdominant, and dominant.**

ACTIVITY | Harmonizing the Notes of the Major Scale

These chords collectively contain all the notes in the major scale. Every pitch in a simple melody can be harmonized with one of these chords.

ACTIVITY | Chord

Transposer
Interactive

SECONDARY CHORDS

iSCORE | Harmonized Melody

Secondary chords **substitute for primary chords to add interesting contrast to the music.**

Primary chord: $\frac{\text{I}}{\text{IV} \quad \text{V7}^-}$

typically used to harmonize the beginnings and ends of phrases

Secondary chord: $\frac{\text{iii} \text{ or } \text{vi}}{\text{ii} \text{ or } \text{vi} \quad \text{vii}^\circ}$

typically found in the middle of musical phrases

ACTIVITY | Minor Key

Primary Triads

Primary chords in minor are also tonic, subdominant, and dominant, but the quality of the tonic and subdominant chords is minor.

- This makes the minor tonality distinctive from the major tonality.

Prep 9:33am - 11:30am

Lunch 11:30am - 12:15pm

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

In the Spotlight: Lesson 2: Spotlight on America (NEED US FLAG FOR THIS LESSON)

Standards

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

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

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

MU:Re8.1.Ka With guidance, demonstrate awareness of expressive qualities (such as dynamics and tempo) that

- a change in their community.
 - Often, however, it is one person who raises awareness and gets the group started.

iSONG | One Small

Voice Slide 2

- Listen to "One Small Voice."

LINK | Social Studies

Read: Rosa Parks

- (1913–2005).
- On December 1, 1955, Rosa Parks refused to give up her bus seat to a white man in Montgomery, Alabama.
- She was arrested for defying the law that required African Americans to sit in the back of the bus.
- This led Martin Luther King, Jr., to help organize a boycott of the buses, and a year later the Supreme Court outlawed racial segregation on public transportation.
- Rosa Parks is considered the mother of the civil rights movement for her brave act.

REACHING ALL

LEARNERS | English

Language Learners

- **Ask** students to read the title of the song "One Small Voice."
- **Explain** that when the lyrics say small voice it means a "single voice." Then, as others join in, the music grows.
- **Add** that the real meaning of the song is that anybody can start something that can become bigger and better over time, be it a business, a career, or a club.
- **Explain** that some tunes pass from parents to children and become popular over time.

SING | One Small Voice

Document: SONG ANTHOLOGY | Grade 3, pg. 178

Have students:

- **Sing** "One Small Voice" as they listen to the recording again.
- **Read** the lyrics and discuss their meaning.
- **Name** people they know or from history who have helped bring about a change. (Martin Luther King, Jr., Abraham Lincoln, and Rosa Parks, for example)

Lunch 11:30am - 12:15pm

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

In the Spotlight: Lesson 3: Spotlight on America (NEED PATRIOTIC SONGS)

Objectives:

- Learn about songs that express pride in the United States.

Lesson / Instruction

GOAL: Learn a medley about America, Patriotic Medley

ANALYZE | Opening Text

- **Discuss** how many songs celebrate America
- **Name** patriotic songs you know
- **Tell** children that sometimes two or more songs are put together in a medley and that they are going to listen to a medley of patriotic songs.
- **Listen** to the poem.

LISTEN | Patriotic Medley

Invite children to:

- **Listen** to "Patriotic Medley."
- **Tell how** many different songs they heard in the medley. (3)
- **Listen again** and raise their hands each time a new song starts.

SING / MOVE | Patriotic

Medley Game

- **Teach** children the lyrics to the medley
- **Invite** them to sing along with the recording.
 - (NOTE: Click the "forward" arrow to the right of the SYSTEM label in the control panel to scroll through the notation of the song and to read the lyrics without playing the audio.)
- **Help students** learn a follow-the-leader game to play with this medley of patriotic songs:
 - **Students form a circle** with one leader in the center.
 - **Perform actions:** As song plays, leader improvises movements that illustrate the lyrics: waving a flag, pointing to others



Lunch 11:30am - 12:15pm

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

**Grade PreK |
Spotlight on Music:
Unit 1: Who We Are:
Opener**

Standards

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

Objectives:

- Children sing and play at school.

Lesson / Instruction

GOAL: Introduce the unit theme, Who We Are

UNIT THEME | Who We Are Slide 1

- Display** the slide Who We Are. Invite children to describe the picture
- Tell children** the name of the unit
- Read** the Essential Question and encourage children to respond
- Explain** that music can help us to get to know each other and have fun.

LISTEN | Hello Song

iSONG | Hello Song Slide and **Grade PreK Song Anthology, pp. 22-23**

Have children:

- Listen to "Hello Song" and pat the beat of the song with you.
- Shake hands with a neighbor and say How do you do?
- Listen to the song again and shake hands every time they hear the words How do you do?

SING | Hello Song

Have children:

- Echo-speak the words from the song with proper voice inflection
- Echo-sing short phrases from the song
- Sing the song; then sing the song while shaking hands with a partner **Hello Song (Stereo Mix) Audio**

Lunch 11:30am - 12:15pm

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

Dribbling and Kicking Unit (Feet)

Standards

2.1c Exhibit a variety of small motor skills.

2.1f Perform increasingly more sophisticated actions requiring hand-eye coordination.

2.2a Exhibit physical reflexes in response to stimulation.

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

2.2c Use developing motor skills to move more independently.

2.2e Demonstrate skills to move in the environment.

2.2h Perform large motor movement alone or with others.

2.3a Respond to touch, movement, and sound.

2.3b Focus eyes on near and far objects.

2.3f Demonstrate an awareness of her body in space.

2.3h Adapt movements to specific situations.

2.4a React to participation in daily routines.

2.4e Participate in healthy routines.

2.4g Participate in bathroom routines

reflect creators'/performers' expressive intent.

Objectives:

- Children will learn a patriotic song that expresses pride in our country.

Lesson / Instruction

GOAL: Sing with pride, "You're a Grand Old Flag"

ANALYZE | Opening

Text Slide 1

- Display** the slide Spotlight on America and read the rhyme aloud.
- Tell** children that they will learn a patriotic song.
- Define** a patriotic song as a song that expresses pride and love for our country.

LISTEN | You're a Grand

Old Flag Slide 2 / American Flag

Have children:

- Look at** an American flag and review its colors. (red, white, and blue)
- Ask** them to think about reasons they are proud of our country as they learn the song.
- Listen** to "You're a Grand Old Flag."

iSONG | You're a Grand

Old Flag Slide 2 / Song Anthology, pp. 178-179; Piano Accompaniments, pp. S9-S10; and Resource Master 0•1, p. 1.

Invite children to:

- Echo me** on the words, and listen as you explain some of the unfamiliar ones, such as emblem, brave, and boast. (Students may use *Resource Master 0•1 to color their flags.*)
- Listen** to the song again, moving in place to the beat by swaying, patting to the beat, or stepping in place.

MOVE | In a Parade Line

KIDS GOTTA MOVE | March and Video

Have children:

- Watch** the video about how to march.
- Follow in a parade line** behind you as you march to the beat with the song.

SING | You're a Grand Old Flag Audio: You're a

- Sing** the song expressively with the recording as they think about the meaning of the words. (*Call attention to the D.C. al Fine and Fine in the Song Anthology.*)
- Discuss** the meaning of the lyrics. Sing "One Small Voice."

MUSIC SKILLS | Vocal

Development

Vocal Development

- Explain** to students that an important part of their musical development depends on their ability to sing in tune and expressively.
- Tell** students that listening to the melody in a song can help them sing in tune
- Tell students** that paying attention to the singer's diction and vocal inflections can help them learn the expressive technique.
- Listen** to "One Small Voice" along with your students, asking them to pay close attention to the melody.
- During a second listening, ask** them to pay attention to the singer's voice. Listen a third time and have students sing along.

MOVEMENT | Creative

Movement

Have students:

- Work in small groups** to explore gestures and movements that express the meaning of these words from "One Small Voice":
 - one small voice
 - another joins along
 - growing full and sure and strong
 - feel the music
 - each was once unknown
 - wasn't afraid to sing alone
 - somebody felt a song inside
 - sing it clear and true
 - the world can sing with you
- After viewing each group's ideas,** the class can choose and practice movements for the song, discovering how to transition from one phrase to the next.

MOVEMENT | Patterned

Movement Piano Accompaniments p.S5 for choreography to use with "One Small Voice."

and self (*for you and me*), and waving arms left and right (*sea to shining sea*).

- Students imitate** the movements of the leader.
- Students take turns** being the leader as you play the song again.
 - Actions should be performed with a steady beat.*
- Repeat the activity** and assess whether leaders can improvise movements that go with all three patriotic songs and whether the children in the circle can follow the movements of the leaders.

PIANO

ACCOMPANIMENT |

Patriotic Medley Use Piano Accompaniments p. S3 for an accompaniment to "Patriotic Medley."

Read: The Stars and Stripes

Almost everyone has heard of Betsy Ross. She made the first official flag of the United States. But Mary Pickersgill ought to be just as famous as Betsy. In 1813, Mary and her 13-year-old daughter, Caroline, made the flag that flew over Fort McHenry, in the harbor of Baltimore, Maryland. On September 13 and 14, 1814, British warships bombarded the fort for 25 hours. But the bombs bursting in air did not knock the flag down. The sight of it waving through the rockets' red glare inspired Francis Scott Key to write our national anthem, "The Star-Spangled Banner."

WRAP UP

- Ask** children to tell one way that the songs in the medley celebrate America.
- Invite** children to listen to the medley again, marching in time with the first song and standing at attention for the other two songs.



REACHING ALL LEARNERS | Inclusion

- Greetings are a part of every culture
- Invite children to describe other ways to greet others. (hug, kiss, wave, etc.)
 - Children may enjoy learning other greetings:
 - Jambo (jam bo)—Swahili
 - Hola (o la)—Spanish
 - Buenos días (bwe nos ði as)—Spanish
 - Aloha (a lo ha)—Hawaiian
 - Shalom (sha lom)—Hebrew
 - Bonjour (bo ?ur)—French
 - Marhaba (ma? xa ba)—Arabic
 - Howkola (how ko la)—Lakota
 - Swatdi (swat di)—Thai

LISTEN | Round in a Circle

- Have children:**
- Sit in a circle
 - Pat the beat as they echo the **rhyme** "Round in a Circle" one line at a time
 - Invite children to take turns saying "My name is _____," repeating the rhyme after each child has had a turn.
 - *This does not have to be done with the beat this early in the year*
 - *During the parts of the game that involve individual speaking and echoing, stop patting and let each child say his or her name in their own special way.*

MOVEMENT | Forming a Circle

It may be difficult for children to form a circle without some assistance. One way of helping is to have children form a line and hold hands. Then lead the line of children around to form a circle. You may also wish to use tape to make a circle on the floor for children to follow.

REACHING ALL LEARNERS | Gifted and Talented

- Name Games**
- Introduce other name games that reinforce

with growing independence.

- 2.6a** Attempt new large and small motor activities.
- 2.6b** Participate in simple movement games.
- 2.6d** Participate in simple games, dance, outdoor play, and other forms of movement.
- 2.6e** Engage in activities requiring new skills, without adult assistance.
- 2.6f** Participate in physically active games with peers.

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

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

2.7d Recognize rules and follow basic safety instructions.

2.7f Understand and anticipate potential consequences of disregarding rules.

- Objectives:**
- Dribbling and Passing Effectively
 - Kicking for Accuracy

Lesson / Instruction

- Procedures: (10 min)**
- Bathroom
 - Drinks
 - 3 Laps
 - Meet in the Center Circle

Warm-up (5 min)

Grand Old Flag (Stereo Mix)

- Have them:**
- **Echo** me on each line of the song.

MUSIC SKILLS |

Choreography
Choreography notes for "You're a Grand Old Flag" in PIANO

ACCOMPANIMENTS |
Grade K, pp. S9–S10.

- **Choreograph** movement for students to follow

REACHING ALL LEARNERS | English Language Learners

- **Say the title of the song** for students, emphasizing each sound in each word.
- **Show the flag** and explain that each country in the world has its own flag.
- **Tell** them this song is about love for the flag of the United States, the country they live in.
- **Explain** that "grand" means "great or good" as in "having a great time."
- **Ask** them what colors are in the flag (red, white, and blue) and point out that the line "Ev'ry heart beats true under red, white, and blue" refers to the flag.

TEACHER TO TEACHER | Moving to the Beat

- Moving to the Beat**
- **Give children opportunities** to move to the beat in different ways. It will take time before all children can accurately move to the beat.
 - **Reinforce** what they are doing correctly and compliment those who succeed in matching the beat with their movement.
 - *At this age, bilateral beat competence (for example, both hands patting to the beat) should precede unilateral activities (one hand at a time, or alternating hands).*
 - *Walking or marching to the beat is a more challenging skill than patting or clapping.*

HISTORY AND CULTURE | You're a Grand Old Flag

- Read:**
- This song was first heard in the 1906

- **Use** sheet music to explain the action for the song

WRAP UP

- Invite students:**
- **Sing** "One Small Voice" once more, this time a cappella (*without music*)
 - **Divide** the class into four groups.
 - Have Group 1 begin singing the song.
 - Have Group 2 join in on the second sentence
 - Have Group 3 on the third
 - Have Group 4 on the last sentence so the whole class is singing together at the end.
 - **Ask students** to describe how singing the song in this way makes the message stronger. (*Use the recorded accompaniment*)

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

IN THE SPOTLIGHT: Lesson 3: Grandma's Feather Bed

Standards

MU:Cn11.0.4a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

MU:Cr1.1.4b Generate musical ideas (such as rhythms, melodies, and simple accompaniment patterns) within related tonalities (such as major and minor) and meters.

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

- **Encourage** them to sing along.

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

Dribbling and Kicking Unit (Feet)

Standards

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

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

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

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

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

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

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

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

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

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

K.PE.15 Follow teacher directions for safe participation and



taking turns and saying first names

- Have children take turns around the circle playing one or more of these name games:
 - Individual says their first name, then the group echoes
 - Individual says and claps the rhythm of their first name, then the group echoes the name and claps the rhythm
 - Individual says: "My name is _____," then the group says, "His/her name is _____."
 - Individual says: "My name is _____, and next to me is _____." (continue around the circle)

WRAP UP

- Tell children that the song they sang today, "Hello Song," has a question—How do you do?
- Explain that this question is an old-fashioned way to say, "It's nice to meet you." It is not a real question, and it does not need an answer.
- Invite pairs of children to say, "How do you do?" to each other, then sing the song.

SCHOOL TO HOME

SONG ANTHOLOGY | Grade PreK / "Hello Song," pp. 22–23

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

Spotlight on Concepts Unit 1: Together Through Music: Lesson 1: Step to the Beat

Standards

MU:Cr2.1.2b Use iconic or standard notation and/or recording technology to combine, sequence, and document personal musical ideas.

Objectives:

- Signal to show identification of beat and rhythm

- Let's Get Together (Card 7)
- Go Fitness (12 min)**
Catch 'em Quick
Activities
- Automobile (Card 57)
- Go Activity (15 min)**
- Dribbling & Kicking (feet) Activities (Card 205)
- Cool-down (5 min)**
- Go Fish (Card 9)

Materials / Resources / Technology

- Hula Hoops, Soccer Ball, Cones for Obstacles/End Zones

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

VOLLEYBALL UNIT

Standards

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

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

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

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

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

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

musical George Washington, Jr.

- The composer, George M. Cohan, was a prominent figure in American theater in the early 1900s and wrote more than forty plays and musicals.
- The first edition of this song was titled "You're a Grand Old Rag" but the last word was quickly changed after protests that "rag" was disrespectful to the American flag.

LINKS | Reading

Rhyming Words

- Guide** children to discover the rhyming words in this song. (wave/brave; flag/brag; true/blue)
- Write** the words on the board and have children point out the similar ending letters.
- Read** the words as children echo you.

WRAP UP

- Invite volunteers** to tell one thing they are proud of in our country.
- Ask the class** to stand and sing the song with pride together, marching in place and facing the flag.

SCHOOL TO HOME

Document: SONG ANTHOLOGY | Grade K - "You're a Grand Old Flag," pp. 178–179

- Send home:** We are learning the song "You're a Grand Old Flag," pp. 178–179.

Materials / Resources / Technology

Classroom Materials:

- Resource Master 0•1 ("You're a Grand Old Flag")

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

Section 1: Unit 1: Lesson 6: Hearing and Seeing Textures (then Recorders)

Standards

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

selected for performance.

MU:Pr6.1.4a Perform music, alone or with others, with expression and technical accuracy, and appropriate interpretation.

MU:Re7.1.4a Demonstrate and explain how selected music connects to and is influenced by specific interests, experiences, purposes, or contexts.

Objectives:

- Learn how songs are often sung to remind us of favorite places as they sing "Grandma's Feather Bed."

Lesson / Instruction

GOAL: Learn the song "Grandma's Feather Bed."

IN THE SPOTLIGHT | SOU1L3: Lesson 3 Slide 1

- Tell** students that people often sing songs that remind them of their favorite places.
- Ask** them if they know any songs that remind them of such a place.
- Explain** to students that they will learn a humorous song about an unexpected favorite place.
- Select a volunteer** to read the paragraph from the student text
- Ask students to share** any information they might know about the songs mentioned in the paragraph.

iSONG | Grandma's Feather Bed Slide 2

- Follow along** with the lyrics as you listen to "Grandma's Feather Bed."

SING | Grandma's Feather BedSing

"Grandma's Feather Bed."

- Ask students to sing** along with expression, maintaining a steady

proper use of equipment with minimal reminders.

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

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

Objectives:

- Dribbling and Passing Effectively
- Kicking for Accuracy

Lesson / Instruction

Procedures: (10 min)

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

1. Warm-up (5 min)

- The S Trail (Card 7)

2. Go Fitness (12 min) Catch 'em Quick

- Squirm, Wiggle, Jiggle (Card 56)

3. Go Activity (15 min)

- Dribbling & Kicking (feet) Activities (Card 204)

4. Cool-down (5 min)

- Fast Walk

Recess 1:45pm - 2:00pm

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

Dribbling and Kicking Unit (Feet)

Standards

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

2.PE.4 Combine locomotor skills in general space to a rhythm or beat.

2.PE.7 Actively engage in health



Lesson / Instruction

CONCEPT OVERVIEW |

S1U1L1: Step to the Beat

- Give students an overview of the lesson using this slide

iSONG | Dance, Dance, Dance!

Have students:

- **Listen** to "Dance, Dance, Dance!"
- **Invite** them to move to the song:
 - **Hop, jump,** and dance in the A section
 - **Pat** the beat in the B section
 - *Hopping is done on one foot*
 - *Jumping is done on two feet*

ACTIVITY | S1U1L1: Mary Poppins

Read:

- In 1934, P. L. Travers created one of the most beloved characters in the history of children's books. Read about Mary Poppins

LISTEN | Step in Time

Step in Time (Stereo Mix)

- **Tell students** they will learn to recognize beat with a song about stepping in time
 - *The steady pulse you feel in music is called beat .*
 - *Pat with the beat as you learn this song.*
 - *Then march to it!*
- **Listen** to "Step in Time." and do actions

SING | Step in Time

- **Invite** students to sing the song (**iSONG | Step in Time**)
- **Use Song Anthology p. 210** to practice following stacked verses. The blue tint helps focus the eyes on the verses.

MOVE | Step in Time

In a circle have students:

- **Ask students** to choose a partner to invent new movements for "Step in Time."
- **Decide** whether they will face each other or stand side by side.
- **Create** new phrases and choose how they will show the phrases
- **Develop** and practice their movements
- **Share** them with the class.

related to cardio-respiratory fitness assessment.

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

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

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

Objective:

- Practice and improve fundamental volleyball skills (bumping/forehand pass, setting, serving).
- Actively participate in floor volleyball lead-up games and challenges to utilize learned skills and develop physical fitness.
- Have fun being physically active.

Lesson / Instruction

Procedures: (10 min)

- Bathroom
- Drinks
- 3 Laps

(5 min) Warm Up

- Copy Cat (Card 19)

(10 min) Go Fitness: Go.

Slow & Whoa: Eat Smart

Games Materials:

- Cones
- Pyramid Power (Card 317-324) **Cut out food groups cards and foods**

(25 min) Go Activity:

Volleyball: Skill Development Activities

Materials:

- Volleyball/Beach ball
- **Review**

performing, and responding to music.

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

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

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

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

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

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

tempo, as you play the song again.

VIRTUAL MALLET

PERCUSSION | Orff Mallet Percussion (Xylos, Metallophones, and Glockenspiels) Slide 3

- **Use "Grandma's Feather Bed"** to introduce students to the concept of composing their ostinato patterns.
 - **Use** the Virtual Mallet Percussion slide
- **Set up Orff** instruments to play pentatonic pitches in C major, and then write the same pitches on the board
- **Separate students** into small groups of two to four students.
- **Have each group improvise** simple question-and-answer phrases as they listen to the song.
 - (May have to play the song several times—once for each group).

VIRTUAL FRETTED INSTRUMENTS | Strings (Bass, Guitar, Banjo, Ukulele) Slide 4

Play:

- **Have students** play a Virtual Guitar or Banjo accompaniment to "Grandma's Featherbed."
- **Click the chord button on the downbeats:**
 - **Verse:** CFCG7 CFCC CFCG7 CFG7C
 - **Refrain/Chorus:** CCFC CCDG7 CCFC CFCG7CM

Have students:

- **Look at** Song Anthology | Grade 4 pg. 79.
- **Call attention** to the cue notes in the second verse.
- **Explain** that cue notes are used when there is a difference in pitch or rhythm between verses.

REACHING ALL LEARNERS | English Language Learners

- **Ask** students to read the title of the song "Grandma's Feather Bed."
- **Explain** that chicken pies, country ham, and homemade butter would be family treats in old-time rural America
- **Tell** students that the bed is not made of

enhancement class in response to instruction and practice.

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.16 Work independently and safely in physical activity settings.

Objectives:

- Dribbling and Passing Effectively
- Kicking for Accuracy

Lesson / Instruction

Procedures: (10 min)

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

Warm-up (5 min)

- Let's Get Together (Card 7)

Go Fitness (12 min)

Catch 'em Quick

Activities

- Automobile (Card 57)

Go Activity (15 min)

- Dribbling & Kicking (feet) Activities (Card 205)

Cool-down (5 min)

- Go Fish (Card 9)



MOVE | Sheep in the Meadow

While standing in a circle, have students:

- **Echo you** and pat with the beat to learn "Sheep in the Meadow."
- **Move** to the song. (See MOVEMENT | Game for Sheep in the Meadow below)
 - **Game: "Sheep in the Meadow"**
Have students bounce lightly with the beat for the first part of the chant. Tell them to take one jump in toward the center of the circle when their birth month is called. For a challenge, say the months in backward order. When students hear their birth month, have them jump back to their original place in the circle.

POETRY | S1U1L: Sheep in the Meadow SLIDE

- **Read** the poem "Sheep in the Meadow."
- **Pat** the steady beat.

ACTIVITY | S1U1L1: Move to Sheep in the Meadow

Have students:

- **Watch** the animation of the poem and emphasize the bold words
- **Say** the poem and follow the beats

ANALYZE | Rhythm:

- **Ask for a volunteer** to read about rhythm
- **Tell students:**
 - When you jump rope, you jump with the beat
 - Move to the beat and say the jump-rope rhyme
 - Skipping rope started a long time ago
 - At first mostly boys played it
 - Now girls play it too
- **Have students** form two groups and say the first section of the rhyme, "Sheep in the Meadow"
 - 1st Group claps the rhythm of the words
 - 2nd Group pats with the beat
 - Switch roles and repeat

- Underhand Serve (students will be allowed 2 tries)
- Forearm Passing (Bumping)
- Setting (overhand)
- Rotating (through and out)
- **Gather Around (Card 587) Materials:** 1 Volleyball per student
 - Self Bump it Up
 - Volleypass Two-Square
 - Partner Setting Practice
 - Buddy Set/Forearm Pass
 - Server Hoopshoot
- **Bump and Boogie (Card 588) Materials:** 1 Volleyball per pair, cones for lines

(5 min) Cool-down

- **Stretch Routine (Card 273-274)**
 - Neck: turn head side to side, turn head left and right
 - Chest: clasp hands behind you and raise arms
 - Back: wrap arms around upper body as though hugging yourself
 - Truck, Sides: Feet shoulder width apart, arm overhead reaching, switch to other side
 - Hamstrings: cross left foot over right foot with knees slightly bent, slide hands down legs
 - Quads: Reach back to grab foot and pull up to back of thighs
 - Calves: Lunge forward and bend knee with left leg straight and both feet flat on floor
 - Hips: Lunge all the way until the back leg is extended as far as it can go

Recess 1:45pm - 2:00pm

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

VOLLEYBALL UNIT

Objective:

- Practice and improve fundamental volleyball skills (bumping/forehand pass, setting, serving).
- Actively participate in floor volleyball lead-up games and challenges to utilize learned skills

appropriate interpretation.

Objectives:

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

Lesson / Instruction

INTRODUCTION

SLIDE: CONCEPT OVERVIEW | S1U1L6: Hearing and Seeing Textures

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

LISTEN | Athabaskan Song

SLIDE: LISTENING | Athabaskan Song

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

HISTORY AND CULTURE

| R. Carlos Nakai

Read:

R. Carlos Nakai R. Carlos Nakai (b. 1946) is a flutist of Navajo-Ute heritage. In the "Athabaskan Song," he performs his Native

feathers, but rather the mattress is filled with goose feathers.

- **Explain** vocabulary and idioms such as granny and cobwebs filled my head.
- **Have them** draw scenes from the song and label the pictures with the lyrics to help students visualize

MOVE | Grandma's Feather Bed

Have students:

- **Discuss** some of the images of the bed mentioned in the song and suggest arm movements that might accompany the song's refrain.
- **Stand and sing** the song again with the recording, including the arm movements as they sing.
- **Learn the movements** for "Grandma's Feather Bed."

MOVEMENT | Patterned Movement

GLOSS MOV | Wring the Dishrag (Image) Slide 4 / IMAGE

Formation: Partners face off in a single circle, holding hands.

Verse: (to be done twice) **clap:**

- 8-count hand jive developed by students
- 8-count elbow swing to exchange place with partner.

On repeat, return to beginning place. All hold hands and face center of circle.

Refrain/Chorus: (to be done twice: 1st beginning R, 2nd beginning L)

Movement:

- In (touch)
- Out (touch)
- (w/partner in place)

Foot:

R (L) L (R)
R L R L
(arms high) (arms low)
(wring dishrag with partner)

Movement:

- 8 slides to the right, each circle holding hands

Foot:

• R L, R L, R, L, R, L, R (same time)
L, R L, R L, R (same time)

Band/Choir - 6 2:45pm - 3:30pm

Ukuleles

Standards

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

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

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

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

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

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



- Have students discuss what they were doing. (One group clapped the rhythm, the other patted the beat.)

SING | I'm Gonna Sing

Use Piano

Accompaniments p. 140

Have students:

- **Listen to** "I'm Gonna Sing" and pat with the steady beat.
- **Form** two groups and sing the song.
 - One group claps the rhythm of the words (the long and short sounds in a song are called rhythm)
 - One group pats with the beat

HISTORY AND CULTURE

| Spirituals

Read:

"I'm Gonna Sing" is an African American spiritual—a religious song that originated during the days of slavery in the United States. Spirituals helped bring comfort and hope to a suffering people, and some gave enslaved people information about how to escape. Even after the abolishment of slavery in 1865, spirituals have been a unifying voice in the history of African Americans. "I'm Gonna Sing" was most likely created in the late 1700s and sung in the circle of the Ring Shout, a counterclockwise dance ritual that originated in Africa.

REACHING ALL LEARNERS | Inclusion & Gifted and Talented

Inclusion:

If any students are physically not able to clap, they may use any mobility they have to demonstrate steady beat or the rhythm of the words (for example, by tapping fingers or nodding head).

Gifted and Talented:

Invite students to pat with the beat and then clap the rhythm of the melody to "I'm Gonna Sing" without teacher help. As an extra exercise, have students

and develop physical fitness.

- Have fun being physically active.

Lesson / Instruction

Procedures: (10 min)

- Bathroom
- Drinks
- 3 Laps

(5 min) Warm Up

- Copy Cat (Card 19)

(10 min) Go Fitness: Go.

Slow & Whoa: Eat Smart Games

Materials:

Cones

- Pyramid Power (Card 317-324) **Cut out food groups cards and foods**

(25 min) Go Activity:

Volleyball: Skill

Development Activities

Materials:

Volleyball/Beach ball

- **Review**
 - Underhand Serve (students will be allowed 2 tries)
 - Forearm Passing (Bumping)
 - Setting (overhand)
 - Rotating (through and out)
- **Gather Around (Card 587) Materials:** 1 Volleyball per student
 - Self Bump it Up
 - Volleypass Two-Square
 - Partner Setting Practice
 - Buddy Set/Forearm Pass
 - Server Hoopshoot
- **Bump and Boogie (Card 588) Materials:** 1 Volleyball per pair, cones for lines

(5 min) Cool-down

- **Stretch Routine (Card 273-274)**
 - Neck: turn head side to side, turn head left and right
 - Chest: clasp hands behind you and raise arms
 - Back: wrap arms around upper body as though hugging yourself
 - Truck, Sides: Feet shoulder width apart, arm overhead reaching, switch to other side
 - Hamstrings: cross left foot over right foot with knees slightly bent, slide hands down legs
 - Quads: Reach back to grab foot and pull up to back of thighs
 - Calves: Lunge forward and bend

American flute arrangement of a traditional bead-chant song, "When They Saw Each Other." Bead chants are used during healing ceremonies by the Athabascan and Navajo peoples. Nakai studied classical trumpet first, then went on to master the Native American flute. He tries to honor Native American musical traditions as well as develop new ways to present this music. His flute is handcrafted of wood, and is similar to the recorder.

ANALYZE | Texture

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

Read about Texture:

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

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

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

DESCRIBE | Tone Colors

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

DESCRIBE | Texture

SLIDE: LISTENING |

Pigeon Dance

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

SLIDE: ACTIVITY | S1U1L6: Native American Crafts

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

ART GALLERY |

Watching for Dancing Partners

After repeating, face your partner at the beginning of the dance.

WRAP UP

- **Ask:** "Why do you think the composer remembered the feather bed as his favorite place?"
- **Sing the song again** with the movements you learned from the song.

and use of sound sources.

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 music selected for performance and how elements of music are used.

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.

Objectives:

- Students come in and get ukuleles, music, and music stands and begin to practice.
- Work through "Ukulele instruction book as an ensemble

Lesson / Instruction



sing through "I'm Gonna Sing" as they pat the beat.

MUSIC SKILLS | Play

- **Divide** students into pairs
- **Have** one student play a steady beat on a percussion instrument and the other sing "I'm Gonna Sing"
 - Then switch roles and repeat

ANALYZE | Beat

WORKSHEET:

RESOURCE MASTERS | Grade 2 | Resource Master 1•4, p. 5

Have students:

- **Discuss** whether keeping the beat helps them stay together while they sing.
- **Answer and discuss** the Think! question.

SLIDE: THINK! | S1U1L1: Rhythm and Beat(Note: *Clicking on an answer line in any THINK! slide causes a text box to open for that line in which you or students may type an answer. To continue an answer on the next line, click to open a new text box or click enter/return and resume typing.*)

PROGRESS

CHECKPOINT Informal Assessment

Have students sing "I'm Gonna Sing" again, this time with eyes closed, as you tap the beat with a pencil or clap the rhythm. Tell them to listen carefully as they sing, and signal to show what they heard—put hands on head for rhythm, hands on knees for beat.

Optional Reteaching

If students have difficulty distinguishing between beat and rhythm, reinforce the idea that beat is steady and always the same. Have students watch while you draw a short horizontal line for each beat as you sing the song. Sing it again and have students take turns pointing to each line on the beat. Then, sing the song a phrase at a time; clap the rhythm with the students and then notate it on the board with shorter

knee with left leg straight and both feet flat on floor

- Hips: Lunge all the way until the back leg is extended as far as it can go

Practice Time 2:45pm - 3:30pm

SLIDE: ART GALLERY | Watching for Dancing Partners

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

MUSIC SKILLS | Vocal Development and Listen

Vocal Development

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

Listen

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

DESCRIBE | Designs

SLIDE: ACTIVITY |

S1U1L6: Representing Texture

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

SLIDE: THINK! | S1U1L6:

Musical Textures

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

SING | Eka Muda

SLIDE: iSONG | Eka Muda (Red Mule)

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

- "Eka Muda" has been a popular hand-game song of the Comanche people for many years.
- Other nations play the same game and sing their own version of the song.
- The game is popular with people of all ages.
- In the Comanche language, eka muda means "You're no smarter than a red mule."
- The words are sung to tease members of the other team as the hand game is played.

(10 mins) Warm-Up and Tuning:

1. Arm and Finger Warmers -

- a. Scales, intervals, arpeggios, articulations (how each note is played, e.g. fermata, staccato),
- b. Rudiment studies on drums (music elements that define structure):
 - a. flam stroke, single stroke roll, double stroke roll, paradiddle, double paradiddle)

Once Players are Warmed Up:

1. **Tune the Band** (see score page 000)
 - a. **Instruction and Evaluation** - relating to various aspects of musicianship including:
 - a. rhythm, tonality, harmony (chords), intervals, history, playing by ear, improvisation, and composition
 - b. **Activities and Assessments** - that develop and evaluate critical thinking, in particular as it relates to the day's primary rehearsal selection
 - c. **Choral** (all together) - allow students to use what they have learned or prepared during the warm-up period

(5 mins) The Familiar Selection

1. **Play music confidently before starting the primary rehearsal selection**
 - a. Select short, well-rehearsed piece, or a portion of a piece (not exceeding 5 min) and play it with as few stops as possible
 - b. Do not spend time "rehearsing" this selection

(15 min) The Primary Rehearsal

- Receives the most attention during the rehearsal*
1. Go beyond the "woodshedding" stage, ready to enter the next phase of learning



and longer marks above the beat line. Ask them which row of lines shows the rhythm of their words and which shows the beat.

WRAP UP

- Ask students to tell how they showed beat and rhythm in the lesson. (They moved with the beat and spoke and clapped in rhythm.)

Notes / Reflection

Standards not listed:

MU.K-4.5c

MU.K-4.6c

MU.K-4.6e

MU.K-4.6f

MU.Pr4.2.2a

MU.Pr6.1.2a

MU.Pr6.1.2b

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

**Section 1: Unit 1:
Lesson 4:
Pentatonic in Two
Keys**

Standards

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

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

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

MU:Pr4.2.5a Demonstrate understanding

Listen to "Eka Muda."
SONG ANTHOLOGY |

Grade 5

SLIDE:

iPRONUNCIATION | Eka Muda (Red Mule)

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

SLIDE: PLAYALONG |

S1U1L6: Eka Muda

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

PROGRESS

CHECKPOINT

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

WRAP UP

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

**Materials /
Resources /
Technology**

Instruments: drums, rattles, shakers
Other: counting sticks and "bones" or substitutes
Resource Master 1•10 (Adding Layers)

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

VOLLEYBALL UNIT

Standards

2. Rehearse this selection in sections
3. Isolate potential problem passages before the rehearsal begins (don't waste time continuously starting from the beginning)
4. Know the score well enough to recognize sections that are similar to others, and limit time rehearsing them

(10 min) The Secondary Rehearsal Selection -

Woodshed (rehearse difficult passages until played flawlessly) a selection which has recently been sight-read

1. Thoroughly familiarize students with a "fresh" piece of music
2. Rehearse in sections, repeating and drilling as necessary

(5 min) Sight Reading -

Once reviewed, this selection will move to the secondary rehearsal stage

1. Choose a **NEW SELECTION** of music and read it in its entirety recognizing elements of music:
 - a. rhythm (patterns)
 - b. melody (scale)
 - c. harmony (arpeggio - one note after another rising or descending)
 - d. style (genre)

(5 min) The Fun Selection (Closer)

1. Choose a music selection that students savor and perform masterfully

Practice Time 2:45pm - 3:30pm



of the structure and the elements of music (such as rhythm, pitch, form, and harmony) in music selected for performance.

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

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

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

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

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

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

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

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

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

5.PE.5 Analyze the impact of food choices relative to physical activity, youth sports, and personal health.

5.PE.19 Analyze the social benefits gained from participating in physical activity.

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

5.PE.4 Combine spatial concepts with locomotor and nonlocomotor movements for small groups in gymnastics, dance and games environments.

5.PE.17 Compare the health benefits of participating in selected physical activities.

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

5.PE.8 Differentiate between skill-related



Objectives:

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

Lesson / Instruction

Motivate

EXPLORE: Experience vocal ranges

INTRODUCTION

CONCEPT OVERVIEW |

S1U1L4: Pentatonic in

Two Keys

- Give students an overview of the lesson using this slide

SONG | Reach

- Ask volunteers to sing a few measures from "Reach," choosing their own starting pitch
 - Use the controls in the interactive song to offer three different starting pitches, or allow students to choose any pitch they want to try.
- Point out that each person sings some pitches better than others.

Develop

LABEL: Determine the range of a song.

DESCRIBE | Range and

Key

Ask:

- Have you ever noticed that a certain song was better for your voice than another?
- If a song is too high or too low for your voice, it is harder to sing?

ACTIVITY | S1U1L4: Two

Keys SLIDE

Read about key

- Explain the relationship of a series of pitches to a tonal center is the key
- If the distance from the lowest to the highest pitch of a song is its range can you:
 - Identify the lowest and highest pitches in "In That Great Git'n Up Mornin'" to discover the range
 - Ask them to look at the notation on [Song Anthology p. 131](#) to determine the range. (C to C' an octave)

and health-related fitness.

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

5.PE.18 Express, through various media, the enjoyment and/or challenge of participating in a favorite physical activity; and

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

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

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.

Objective:

- Practice and improve fundamental volleyball skills (bumping/forehand pass, setting, serving).
- Actively participate in floor volleyball lead-up games and challenges to utilize learned skills and develop physical fitness.
- Have fun being physically active.

Lesson / Instruction

Procedures: (10 min)

- Bathroom
- Drinks
- 3 Laps

(5 min) Warm Up

- Copy Cat (Card 19)

(10 min) Go Fitness: Go.

Slow & Whoa: Eat Smart



**iSONG | In That Great
Git'n Up Mornin (Unison)**

Evaluate

- **Have students sing** "In That Great Git'n Up Mornin" in the key of G pentatonic. (Begin on D, then C, then B flat)
- **Ask students** how it felt to sing in each key and which felt better to them.
- **Explain** that some keys suit the range of your voice better than others. Everyone's voice is different, so your most comfortable key may not be the same as your neighbor's

**Materials /
Resources /
Technology**

Classroom Materials:

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

Recess 2:30pm -
2:45pm

Band/Choir - 6
2:45pm - 3:30pm

Ukuleles

Standards

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

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

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

MU:Pr5.1 Rehearse, Evaluate and Refine - Evaluate and refine

Games Materials:

Cones

- Pyramid Power (Card 317-324) [Cut out food groups cards and foods](#)

(25 min) Go Activity:

Volleyball: Skill

Development Activities

Materials: Volleyball

- **Review**
 - Underhand Serve (students will be allowed 2 tries)
 - Forearm Passing (Bumping)
 - Setting (overhand)
 - Rotating (through and out)
- **Gather Around (Card 587) Materials:** 1 Volleyball per student
 - Self-Bump it Up
 - Volleypass Two-Square
 - Partner Setting Practice
 - Buddy Set/Forearm Pass
 - Server Hoopshoot
- **Bump and Boogie (Card 588) Materials:** 1 Volleyball per pair, cones for lines

(5 min) Cool-down

- **Stretch Routine (Card 273-274)**
 - Neck: turn head side to side, turn head left and right
 - Chest: clasp hands behind you and raise arms
 - Back: wrap arms around upper body as though hugging yourself
 - Truck, Sides: Feet shoulder width apart, arm overhead reaching, switch to other side
 - Hamstrings: cross left foot over right foot with knees slightly bent, slide hands down legs
 - Quads: Reach back to grab foot and pull up to back of thighs
 - Calves: Lunge forward and bend knee with left leg straight and both feet flat on floor
 - Hips: Lunge all the way until the back leg is extended as far as it can go

Recess 2:30pm -
2:45pm

Band/Choir - 6
2:45pm - 3:30pm



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

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

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: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:Pr4.3.7a Perform contrasting pieces of music demonstrating their interpretations of the

Ukuleles

Standards

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

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

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

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

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

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.



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.

Objectives:

- Students come in and get ukuleles, music, and music stands and begin to practice.
- Work through "Ukulele instruction book as an ensemble

Lesson / Instruction

(10 mins) Warm-Up and Tuning:

1. **Arm and Finger Warmers -**

- Scales, intervals, arpeggios, articulations (how each note is played, e.g. fermata, staccato),
- Rudiment studies on drums (music elements that define structure):
 - flam stroke, single stroke roll, double stroke roll, paradiddle, double paradiddle)

Once Players are Warmed Up:

1. **Tune the Band** (see score page 000)

- Instruction and Evaluation** - relating to various aspects of musicianship including:
 - rhythm, tonality, harmony (chords), intervals, history, playing by ear,

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:Pr4.3.7a 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.

Objectives:

- Students come in and get ukuleles, music, and music stands and begin to practice.
- Work through "Ukulele instruction book as an ensemble

Lesson / Instruction

(10 mins) Warm-Up and Tuning:

1. **Arm and Finger Warmers -**



- improvisation, and composition
- b. **Activities and Assessments** - that develop and evaluate critical thinking, in particular as it relates to the day's primary rehearsal selection
- c. **Choral** (all together) - allow students to use what they have learned or prepared during the warm-up period

(5 mins) The Familiar

Selection

1. **Play music confidently before starting the primary rehearsal selection**
 - a. Select short, well-rehearsed piece, or a portion of a piece (not exceeding 5 min) and play it with as few stops as possible
 - b. Do not spend time "rehearsing" this selection

(15 min) The Primary

Rehearsal - *Receives the most attention during the rehearsal*

1. Go beyond the "woodshedding" stage, ready to enter the next phase of learning
2. Rehearse this selection in sections
3. Isolate potential problem passages before the rehearsal begins (don't waste time continuously starting from the beginning)
4. Know the score well enough to recognize sections that are similar to others, and limit time rehearsing them

(10 min) The Secondary

Rehearsal Selection -

Woodshed (rehearse difficult passages until played flawlessly) a selection which has recently been sight-read

1. Thoroughly familiarize students with a "fresh" piece of music
2. Rehearse in sections, repeating and drilling as necessary

(5 min) Sight Reading -

Once reviewed, this selection will move to the secondary rehearsal stage

1. Choose a **NEW SELECTION** of music and read it in its

- a. Scales, intervals, arpeggios, articulations (how each note is played, e.g. fermata, staccato),
- b. Rudiment studies on drums (music elements that define structure):
 - a. flam stroke, single stroke roll, double stroke roll, paradiddle, double paradiddle)

Once Players are Warmed Up:

1. **Tune the Band** (see score page 000)
 - a. **Instruction and Evaluation** - relating to various aspects of musicianship including:
 - a. rhythm, tonality, harmony (chords), intervals, history, playing by ear, improvisation, and composition
 - b. **Activities and Assessments** - that develop and evaluate critical thinking, in particular as it relates to the day's primary rehearsal selection
 - c. **Choral** (all together) - allow students to use what they have learned or prepared during the warm-up period

(5 mins) The Familiar

Selection

1. **Play music confidently before starting the primary rehearsal selection**
 - a. Select short, well-rehearsed piece, or a portion of a piece (not exceeding 5 min) and play it with as few stops as possible
 - b. Do not spend time "rehearsing" this selection

(15 min) The Primary

Rehearsal - *Receives the most attention during the rehearsal*

1. Go beyond the "woodshedding" stage, ready to enter the next phase of learning
2. Rehearse this selection in sections
3. Isolate potential problem passages before the rehearsal



entirely recognizing elements of music:

- rhythm (patterns)
- melody (scale)
- harmony (arpeggio - one note after another rising or descending)
- style (genre)

(5 min) The Fun
Selection (Closer)

- Choose a music selection that students savor and perform masterfully

begins (don't waste time continuously starting from the beginning)

- Know the score well enough to recognize sections that are similar to others, and limit time rehearsing them

(10 min) The Secondary Rehearsal Selection - Woodshed (*rehearse difficult passages until played flawlessly*) a selection which has recently been sight-read

- Thoroughly familiarize students with a "fresh" piece of music
- Rehearse in sections, repeating and drilling as necessary

(5 min) Sight Reading - *Once reviewed, this selection will move to the secondary rehearsal stage*

- Choose a **NEW SELECTION** of music and read it in its entirety recognizing elements of music:
 - rhythm (patterns)
 - melody (scale)
 - harmony (arpeggio - one note after another rising or descending)
 - style (genre)

(5 min) The Fun
Selection (Closer)

- Choose a music selection that students savor and perform masterfully