




Monday 11/04/2024	Tuesday 11/05/2024	Wednesday 11/06/2024	Thursday 11/07/2024	Friday 11/08/2024
School Day 44	School Day 45	School Day 46	School Day 47	No School
Breakfast Duty 8:00am - 8:20am	Breakfast Duty 8:00am - 8:20am	Breakfast Duty 8:00am - 8:20am	Breakfast Duty 8:00am - 8:20am	
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	 No School
<b>SING: Carol of the Bells</b>	<b>Lesson 1: Beat and Meter</b>	<b>Lesson 1: Beat and Meter</b>	<b>Lesson 2: Notation and Rhythm</b>	
<b>Standards</b>	<b>Standards</b>	<b>Standards</b>	<b>Standards</b>	
<p><b>MU:Cn10.0</b> Connect 10 - Synthesize and relate knowledge and personal experiences to make music.</p> <p><b>MU:Cr3.1</b> Evaluate and Refine - Evaluate and refine selected musical ideas to create musical work(s) that meet appropriate criteria.</p> <p><b>MU:Cr2.1.7a</b> 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><b>MU:Cr2.1.7b</b> Use standard and/or iconic notation and/or audio/ video recording to document personal simple rhythmic phrases, melodic phrases, and harmonic sequences.</p> <p><b>MU:Cr3.1.7a</b> Evaluate their own work, applying selected criteria such as appropriate application of elements of music</p>	<p><b>MU:Cn11.0</b> Connect 11 - Relate musical ideas and works with varied context to deepen understanding.</p> <p><b>MU:Cr2.1.6b</b> 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.</p> <p><b>MU:Pr4.2</b> Analyze - Analyze the structure and context of varied musical works and their implications for performance.</p> <p><b>MU:Pr5.1</b> Rehearse, Evaluate and Refine - Evaluate and refine personal and ensemble performances, individually or in collaboration with others.</p> <p><b>MU:Pr4.1.6a</b> Apply teacher-provided criteria for selecting music to perform for a specific purpose and/or context, and explain why each was chosen.</p> <p><b>MU:Pr4.2.6a</b> Explain how understanding the structure and the</p>	<p><b>MU:Cn11.0</b> Connect 11 - Relate musical ideas and works with varied context to deepen understanding.</p> <p><b>MU:Cr2.1.6b</b> 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.</p> <p><b>MU:Pr4.2</b> Analyze - Analyze the structure and context of varied musical works and their implications for performance.</p> <p><b>MU:Pr5.1</b> Rehearse, Evaluate and Refine - Evaluate and refine personal and ensemble performances, individually or in collaboration with others.</p> <p><b>MU:Pr4.1.6a</b> Apply teacher-provided criteria for selecting music to perform for a specific purpose and/or context, and explain why each was chosen.</p> <p><b>MU:Pr4.2.6a</b> Explain how understanding the structure and the</p>	<p><b>MU:Cr3.1</b> Evaluate and Refine - Evaluate and refine selected musical ideas to create musical work(s) that meet appropriate criteria.</p> <p><b>MU:Cn10.0</b> Connect 10 - Synthesize and relate knowledge and personal experiences to make music.</p> <p><b>Objectives:</b></p> <ul style="list-style-type: none"> <li>Notes Values</li> <li>Rhythm</li> <li>Practice individual instruments with class in unison to the same practice pieces</li> <li>Practice with instrument group independently</li> </ul> <p><b>Lesson / Instruction</b></p> <p><b>INTRODUCTION</b>  <b>Music notation</b> is a system of symbols designed to represent the elements of time and sound. Musicians read, write, and "hear" the symbols of music.</p> <p><b>ACTIVITY   Note Values</b>  <b>Slide 1</b>  <b>NOTES</b>            A note is a kind of musical symbol. Each note represents the <b>duration</b> of a musical sound or pitch—the length of time value in beats. The note names indicate the relationship of each note to the longest commonly used note value, the <b>whole note</b>. The length of a <b>half note</b> is half as long as the whole note; the <b>quarter note</b> is one-quarter as long as the whole note; the <b>eighth note</b> is one-eighth as long as the whole note;</p>	



including style, form, and use of sound sources.

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

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

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

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

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

**MU:Pr4.1.7a** Apply collaboratively-developed criteria for selecting music of contrasting styles for a program with a specific purpose and/or context and, after discussion, identify expressive qualities, technical challenges, and reasons for choices.

elements of music are used in music selected for performance.

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

**MU:Pr4.2.6c** Identify how cultural and historical context inform performances.

**MU:Re7.2.6a** Describe how the elements of music and expressive qualities relate to the structure of the pieces.

**MU:Re7.2.6b** Identify the context of music from a variety of genres, cultures, and historical periods.

**MU:Re9.1.6a** Apply teacher-provided criteria to evaluate musical works or performances.

- Objectives:**
- Teach students about beat and meter in order to play music more effectively
  - Practice individual instruments with class in unison to the same practice pieces
  - Practice with instrument group independently

**Lesson / Instruction**

**Star Spangled Banner**  
Avery: Piano

**Up On The House Top**  
Luke: Alto Sax (A section)  
Avery: Alto Sax A section  
Cole: Drums, Mallets & Percussion  
Brody: Drums & Percussion

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**Lesson / Instruction**

**INTRODUCTION:**  
Music occurs within a span of time. Time elements in music include the underlying pulse or beat of the music and the organization of the beats into a grouping of meter. These elements are similar to the beat and meter in poetry.

**BEAT**

the **sixteenth note** is one-sixteenth as long as the whole note.

The value of the notes is indicated by the meter signature, designating the type of note that receives the basic beat. In the example, the quarter note represents the basic beat.

**RESTS** Slide 2  
**Silence**, or the absence of sound, is indicated by a symbol called a **rest**. There is a rest that corresponds with each note. The names and durations for the rests are the same as the notes. The rests are shown with their corresponding notes.

**DOTTED NOTES AND RESTS** Picture on Teacher View  
A dotted note and rest have an augmentation dot added to lengthen their durations. The dot is added to the right of the note or rest and it adds half of the original note or rest value.

For example, a half note receives two beats; a "dotted" half note receives three beats. The following two equations show how the dotted half note relates to combinations of half and quarter notes.

A dotted half note can be expressed this way:  
= +  
Or this way:  
= + +

**RHYTHM**  
Rhythm is a pattern of sounds and silence. Sounds are defined by a variety of characteristics such as loudness, pitch, and timbre. They are also defined by the intensity of the sound and the length or duration of the sound. Rhythm in a song or vocal piece is determined by the text. In an instrumental piece, rhythm is determined by the specific



**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:Re8.1** Interpret - Support interpretations of musical works that

Abby: Percussion  
Ash: Flute  
Jacob: Trombone  
Lucas: Euphonium

**INTRODUCTION:**

Music occurs within a span of time. Time elements in music include the underlying pulse or beat of the music and the organization of the beats into a grouping of meter. These elements are similar to the beat and meter in poetry.

**BEAT**

Beat is a steady recurring pattern of time that is "felt" in music. Beats are organized into recurring patterns that define meter.

**METER**

Meter is a pattern of strong and weak beats. All meters can be simplified to duple (DOO-PULL) or triple meter. Other meter types are called combined or mixed, compound, asymmetrical or irregular, and nonmetric.

**Duple and Triple Meter**

There are *two basic* meter patterns: duple and triple

**ACTIVITY | Writing Duple**

**Meter Slide 1**

- A duple meter is a group of two beats in a strong-weak pattern. It can be shown in two ways.

**ACTIVITY | Writing Triple**

**Meter Slide 2**

- Triple meter is a group of three beats in a strong-weak-weak pattern. Like duple meter, it can be shown in two ways.

**ACTIVITY | Dividing the**

**Staff into Measures Slide**

3

- Recurring beat patterns (the meter) are divided into measures. A measure is shown by a vertical bar line separating the staff into parts.

A **meter** signature, also called a time signature, is

a set of numbers used at the beginning of a piece of music to:

- indicate the number of beats in each measure

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A **meter** signature, also called a time signature, is a set of numbers used at the beginning of a piece of music to:

- indicate the number of beats in each measure
- define the note that represents the basic beat

**ACTIVITY | Notating**

**Meter Slide 4**

A meter signature is notated as one number stacked above another, with the number of beats in the top number, and the unit of measure or note value that represents the beat, directly below it.

For instance, in the first example there are two beats per measure with a quarter note receiving one

notation durations chosen by the composer.

Prep 9:33am - 11:30am

Lunch 11:30am - 12:15pm

1/2 Day - P/T  
Conferences  
(12:30)  
12:30pm -  
7:00pm





reflect creators'/performers' expressive intent.

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

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

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

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

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

**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.

- define the note that represents the basic beat

**ACTIVITY | Notating Meter** Slide 4

A meter signature is notated as one number stacked above another, with the number of beats in the top number, and the unit of measure or note value that represents the beat, directly below it.

For instance, in the first example there are two beats per measure with a quarter note receiving one beat. In the last example, there are nine beats per measure with an eighth note receiving one beat.

If the upper number of the meter signature is divisible by two, the meter is duple meter. The first four meters shown are examples of duple meter.

If the upper number of the meter signature is divisible by three, then the meter is triple meter. The last two meters are examples of triple meter.

If the beat can be divided into two parts, the meter is called simple meter .

**ACTIVITY | Conducting Patterns** Slide 5

Show video

**ACTIVITY | Combined Meter** Slide 6

- **Combined meter** or **mixed meter** is a mixture of meters.
- The beat continues as a steady pulse, with strong beats according to the different meters.
- A meter signature is shown in the measure of meter change.

**ACTIVITY | Compound Meters** Slide 7

- If the beat can be divided into three parts, the meter is called a **compound meter**

**ACTIVITY | S8U1L1: Asymmetrical Meters** Slide 8

- **Asymmetrical meter** or irregular meter is the unequal pairings of beats in a meter.

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**ACTIVITY | More About Asymmetrical Meters** Slide 9

- An asymmetrical or irregular meter may be designated in the music with a combined meter signature, showing the beat groups at the top of the meter signature.

**Nonmetric Music**

**Nonmetric** refers to:

- Music with no fixed grouping of beats, no time signature, and no bar lines. Plainsong or chant is nonmetric.
- It is also used in twentieth-century music and some Native American music.



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

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

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

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

**MU:Pr6.1.8a** Perform the music with technical accuracy, stylistic expression, and culturally authentic practices in music to convey the creator's intent.

**MU:Re7.2.8a** Compare how the elements

**ACTIVITY | More About Asymmetrical**

**Meters Slide 9**

- An asymmetrical or irregular meter may be designated in the music with a combined meter signature, showing the beat groups at the top of the meter signature.

**Nonmetric Music**

**Nonmetric** refers to:

- Music with no fixed grouping of beats, no time signature, and no bar lines. Plainsong or chant is nonmetric.
- It is also used in twentieth-century music and some Native American music.

**In a measure:**

- First beat is the **downbeat**.
- Last beat of the measure or part of it is the **upbeat**. Some phrases start on an upbeat
- **Offbeat** means notes not played on the beat, usually in a repeated pattern, such as the "and" of 1-and-2-and.

Prep 9:33am - 11:30am

Lunch 11:30am - 12:15pm

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

**Jump Rope 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.

**In a measure:**

- First beat is the **downbeat**.
- Last beat of the measure or part of it is the **upbeat**. Some phrases start on an upbeat
- **Offbeat** means notes not played on the beat, usually in a repeated pattern, such as the "and" of 1-and-2-and.

Prep 9:33am - 11:30am

Lunch 11:30am - 12:15pm

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

**Section 1: Unit 1: Unit Assessment: Spotlight Your Success!**

**Standards**

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

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

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

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

**MU:Re9.1.Ka** With guidance, apply



of music and expressive qualities relate to the structure within programs of music.

**MU:Re9.1.8a** Apply appropriate personally-developed criteria to evaluate musical works or performances.

**Objectives:**

- Students are spending time concentrating on their vocal range part in the instrumental piece selected for the winter concert.
- Students are also practicing for a performance at the airport in December

**Lesson / Instruction**

**SING: Carol of the Bells**

**Warm Up (whole class):**

- Yawn-Sigh Technique**
  - Yawn (take in air) with your mouth closed.
  - Then, exhale through your nose as if you are sighing.
    - *Helps relax the voice and improve it's range.*
- Humming Warm-Ups**
  - Place tip of your tongue behind bottom front teeth and hum from C3 up to C5, while keeping your mouth closed.
  - Each note should sound like "hmmn" — including the "h" sound is less taxing on your voice.
    - *Good warm-up because it doesn't put a lot of strain on your vocal cords.*
- Vocal Straw Exercise (Hum through a straw)**
  - Hum slowly, and evenly, through a straw from C3 up to C5, then back down.
    - *Also: Place the straw in a partially full glass of liquid and blow controlled bubbles in the glass.*

**2.2d** Develop coordination to use motor skills with toys.

**2.2e** Demonstrate skills to move in the environment.

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

**2.2g** Demonstrate increased ability to use skills requiring balance.

**2.2h** Perform large motor movement alone or with others.

**2.2i** Manipulate objects with large muscles.

**2.3b** Focus eyes on near and far objects.

**2.3c** Calm with assistance.

**2.3f** Demonstrate an awareness of her body in space.

**2.3g** Practice sensory integration.

**2.3h** Adapt movements to specific situations.

**2.3i** Demonstrate concepts through movement.

**2.4a** React to participation in daily routines.

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

**2.4c** Indicate needs and wants.

**2.4d** Take and interest in meeting physical needs.

**2.4e** Participate in healthy routines.

personal and expressive preferences in the evaluation of music.

**Objectives:**

- Unit 1 Objectives (Assessment)

**Lesson / Instruction**

**SING - Deck the Halls**

**UNIT REVIEW**

**iSONG | Walk to School:**

**Interactive**

- **Remind children** that in this unit they have learned about steady beat and faster and slower music.
  - They have moved in place and moved through space with a steady beat.
  - They have sung and listened for faster and slower tempos.

**Have children walk to the beat at different tempos** while listening to "Walk to School."

- **Use: Teacher Assessment: Resource Master 1•9 , p. 14: Document**

**ASSESSMENT**

**Written Test**

- **Use: Spotlight Your Success!: Resource Master 1•8 , p. 13: Document and UNIT REVIEW | S1U1L9: Review: Interactive**
- **Read each question aloud** while showing the possible answers to the class.
- **Read the questions again** and have each child mark correct answer on their written assessment

**READ AND LISTEN**

**UNIT REVIEW | S1U1L9:**

**Read and Listen:**

**Interactive**

- **Guide children to look** at any visual representations shown.
- **Have children close their eyes** to identify the steady beat by patting the answers to Questions 1 and 2.
- **Ask for volunteers** to answer the second part of Question 2.
  1. Check for patting with a steady beat.
  2. Check for patting with a beat that shows tempo changes.



4. Lip Buzz (lip trill) Vocal Warm-Up
    - Motorboat sound (lips vibrate as air is blown from mouth & nose) thru diatonic scale (white keys) from C3 to C5.
  5. Two-Octave Pitch Glide Warm-Up
    - Make "eeee" or "ohhhh" sound gradually gliding through chromatic scale (all keys) from C3 to C5.
      - *This transitions from your chest voice to your head voice to warm up all areas.*
  6. Vocal Sirens Exercise
    - Make an "oooo" sound like a siren gradually from from C3 to C5.
      - *The sound is continuous and covers tones between the notes.*
  7. Vocal Slides Technique  
(portamento, Italian for "the act of carrying")
    - Slide from one note to the next in the diatonic scale (white keys) from from C3 to C5.
      - *USE: Do, Re, Me, solfege and hand signs.*
- Songs for Concert @ Airport**
1. **All I Want For Christmas**
    - **KARAOKE:** <http://youtu.be/RmUWWVZw28E?si=gFKbPQrhtY0XpthK>
    - **FINAL:** SPOTIFY
  2. **Snowman**
    - **KARAOKE:** [http://youtu.be/jzv-VC9kcXA?si=XTTDBfP-XYUE\\_ue3](http://youtu.be/jzv-VC9kcXA?si=XTTDBfP-XYUE_ue3)
    - **FINAL:** SPOTIFY
  3. **Rockin' Around the Christmas Tree**
    1. **KARAOKE:** <http://youtu.be/se7zpa71DY?si=WLqZKIOuHKsYvLfi>
    2. **FINAL:** SPOTIFY
  4. **Last Christmas**
    - **KARAOKE:** <http://youtu.be/KhgNTjbQ71A?si=LDV7S8xCwuTRPiQV>
    - **FINAL:** SPOTIFY

- 2.4f** Communicate with an adult when not feeling well.
- 2.4g** Participate in bathroom routines with growing independence.
- 2.6a** Attempt new large and small motor activities.
- 2.6b** Participate in simple movement games.
- 2.6c** Initiate active play, exploration, and engagement with the environment.
- 2.6e** Engage in activities requiring new skills, without adult assistance.
- 2.6f** Participate in physically active games with peers.
- 2.6g** Recognize the positive feelings experienced during and after physical activity.
- 2.7a** Show preference for familiar people and recognize the difference between familiar people and strangers.
- 2.7b** Respond to cues from caregiver regarding obvious signs of danger or previous warnings.
- 2.7c** Respond to warnings and redirection for unsafe behaviors and situations, although not consistently.
- 2.7d** Recognize rules and follow basic safety instructions.

3. Check for pointing with a shoe for each beat.)
- THINK!**  
UNIT REVIEW | S1U1L9:  
Think!: **Interactive (2 slides)**
- **Read aloud** each of the questions below.
  - **Encourage children to answer** the questions thoughtfully, **using complete sentences.**
  - **Accept all answers, encouraging children to use musical terms such as steady beat, faster and slower**
- Note:** *Click on answer line for text box to type answers as children speak*  
**Click next line to open a new text box**
- PRACTICE CHRISTMAS SONGS**

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

**Section 2: Unit 2:  
Lesson 2: More Rhythm Patterns**

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

**Objectives:**

- Read dotted quarter notes and syncopated patterns.

**Lesson / Instruction**  
**RECORDERS - We Wish You a Merry Christmas**

**READ | John Kanaka**  
**CONCEPT OVERVIEW | S2U2L2: More Rhythm Patterns: Interactive**

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

**SONG ANTHOLOGY | Grade 5: Document**  
**Have students:**

- **Refer to Song** Anthology p. 140 to study the notation of "John Kanaka."
- **Find** the ??? syncopation. (m. 1, lines 1 and 3)
- **Read** the ??? (m. 2)
- **Find** the fermata and review its meaning. (line 5, m. 2) Discuss the tied note in line 3.



5. **Silver Bells**
  - Video 2 part harmony: <http://youtu.be/68edzcW3kjl?si=W6-zFl8gJDQ0NmXZ>
  - 2 - Part PRACTICE ON MUSECORE: [http://musescore.com/kevin\\_shen/silver-bells-satb](http://musescore.com/kevin_shen/silver-bells-satb)
  - FINAL: SPOTIFY
6. **White Christmas**
  - KARAOKE: <http://youtu.be/ssMVxmcJ64s?si=lqHFOHGrbREpu6MI>
  - FINAL: SPOTIFY
7. **Choral of the Bells**
  1. Example w/ Vocals: SPOTIFY
  2. FINAL: SPOTIFY

Prep 9:33am - 11:30am

Lunch 11:30am - 12:15pm

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

**Unit 2: Making Friends: Lesson 3: Music Has a Beat**

**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:Re7.1.PreKa** With substantial guidance, state personal interests and demonstrate why they prefer some music selections over others.

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

**2.7f** Understand and anticipate potential consequences of disregarding rules.

**2.7g** Recognize and describe the reasons for rules.

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

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

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

Objective:

- Traveling
- Non-manipulative skills (twisting, balancing, stretching, turning, curling)
- Jumping, landing, transferring weight
- Develop cardiovascular fitness, practice basic jump rope skills
- Relationships (with people), spatial awareness (location)
- Effort (fast, slow, sustained, free flow)
- Clockwise, counter clock-wise

Kindergarten:

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

**Lesson / Instruction**

**Procedure: (10 min)**

- Bathroom
- Drinks
- 3 Laps

**Warm Up: (5 min)**

1. Let's Get Together (Card 8)

**Go Fitness: Limber**

**Limbs: Stretching Activities (10 min)**

1. Race and Reach (Card 169-170)

**Go Activity: Jump Rope Activities (25 min)**

- **Read the words** in rhythm, patting to the beat and observing the fermata.

**PITCH SOUNDS AND**

**SYMBOLS: Interactive**

- **Use the Settings button** on this slide to choose Scale = do pentatonic and Pitch for do = D.
- **Ask students** to practice identifying the pitches on the staff.
  - As they point to each new pitch, challenge them to sing the pitch before listening to it.
- **Click** the pitch syllable names and letter names in any order. Echo the pitches and practice the hand signs.

**Ask students to:**

- **Return to the notation** on Song Anthology p. 140 to identify do and name all of pitches used in the song (D in the space below line 1; D, E, F # , A, B, D | or, do, re, mi, so, la, do | )
- **Identify** the starting pitch. (A in space 2)
- **Sing** the song with pitch syllables.

**iSONG | John Kanaka:**

**Interactive**

**Ask students to:**

- **Sing** the song with words first without, then with, the recording of "John Kanaka," patting to the beat.
- **Sing** only phrases 1, 3, 5, and think the others silently (inner hearing).
- **Sing** only phrases 2, 4, and 6, and think the others.
- **Sing** the entire song aloud.

**SONG ANTHOLOGY |**

**Grade 5: Document**

- **Check students' understanding by** having them read syncopated and dotted rhythms in 2/4 meter. For example, use the notation on **Song Anthology p. 231 for "Somebody's Knockin' at Your Door."**

**HISTORY AND CULTURE**

**| John Kanaka**

This song may sound happy, but its history is sad. In the 1700s, whalers prevailed upon destitute Polynesian Islanders to "rent" out their children as ship workers. But the



**Objectives:**

- Children will move to the beat.

**Lesson / Instruction**

**SING: Deck the Halls**

**INTRODUCTION**

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

**LET'S BEGIN | Mirror Me**

1. **Display** the slide
2. **Describe** each line
3. **Have them mirror** you as you demo several continuous actions to a steady beat w/ the rhyme:
  - *Keep the beat with me a-while*
  - *We are do-ing it each-er style*
4. **Perform** the movements of each line as you say the rhyme, pointing to the beat.
5. **Repeat each line 2 times**

**LISTEN | I Wanna Be a Friend of Yours**

**Have children:**

- **Form** a circle
- **Mirror you** moving to the beat, while listening to "I Wanna Be a Friend of Yours."
  - **See MOVEMENT | I Wanna Be a Friend of Yours or choreography in Song Anthology**
- **Discuss** what the song is about.

**MOVEMENT | I Wanna Be a Friend of Yours**

**Formation: free (or circle if preferred):**

- Measures 1–2 Walk to the beat seven times.
- Measures 3–4 Pat with the beat seven times.
  - Repeat the previous two patterns twice.
- Measures 13–14 Walk to the beat seven times.
- Measures 15–18 Clap with the beat thirteen times.

**SING | I Wanna Be a Friend of Yours**

**Have children:**

- **Echo-speak or sing** the words of the song, watching and listening to the listening map "I Wanna Be a Friend of Yours."
- **Sing the song together**, while **tapping the bumblebees** with the beat.

1. Can you...? (Card 275)
  2. Snakes (Card 276)
- Cool-down: (5 min)**
1. Simon Says (Card 5)

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

**FRISBEE UNIT**

**Standards**

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

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

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

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

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

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

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

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

**4.PE.13** Adhere to rules of etiquette in a

children were used as slave labor, and often they weren't returned to their families. They were listed anonymously on passenger lists as "John Kanaka," a name similar to our "John Doe."

**MUSIC SKILLS | Guitar**

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

**Guitar**

- **Invite students** who play guitar to play the D, G, A7 chords shown above the staff with "John Kanaka."
- Other students might play the Virtual Guitar.
- Students may also play the chord roots on bass, keyboard, or other pitched instruments.
  - (If using the Virtual Electric Bass, click on the white nut to get the "open" string.)

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

**FRISBEE UNIT**

**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.8** Differentiate between skill-related and health-related fitness.

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



- **Observe** how consistently children move with a steady beat.

**LINKS | Movement**

**Non-locomotor**

**Movement: Sign the Words *Friend* and *Bumblebee***

This signing activity can help build listening and coordination skills.

**Invite children to:**

- **Describe** the pictures on the first page of the slideshow. (two friends hugging, a bear)
- **Listen** as you explain that the bear is showing how we make the word friend in sign language.

**Sign the word friend** by interlocking their index fingers, following your model.

- **Describe** the pictures on the second page of the slideshow. (a bumblebee, a bear)

- **Listen as you explain** that the bear is showing the word bee in sign language.

- **Sign the word bee** by touching a cheek with the thumb and finger then "swatting" it away with a hand, following the bear model.

- **Listen to the song "I Wanna Be a Friend of Yours"**

- Make the "friend" sign whenever they hear the word friend or pal in the song
- Sign "bee" when they hear the word bumblebee.

- **Once they master the signing, invite children to sing and sign at the same time.**

**For an additional challenge, have children try singing along with the song, but sign instead of singing the words friend, pal, and bumblebee.**

**TEACHER TO TEACHER**

**| Teacher Tips**

**Teacher Tips: Expanding the Song**

- You may wish to add more verses to "I Wanna Be a Friend of Yours" by adding new animals such as:
  - "woolly lamb leaping"
  - "fluffy bunny hopping."

variety of physical activities.

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

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

**Objective:**

- Cardiovascular Efficiency, Muscular Strength, flexibility

**Lesson / Instruction**

**Procedures: (10 min)**

- Bathroom
- Drinks
- 3 Laps

**Explain History of**

**Frisbee:**

- **The Frisbee was created** by an American inventor, Walter Frederick Morrison, in 1948
- Fred Morrison & wife **liked to play by throwing upside-down cake pans** to each other on the beaches in California.
- **Fred had the idea to make a plastic version**
- It was a **Wham-O founder Rich Knerr, who named the toy "Frisbee" before its official launch Jan. 23, 1957.**
- It was **first sold by Wham-O toy company - as the "Pluto Platter."**
- Wham-O **changed name to Frisbee Pie Company** in 1958 as a homage to the pastime of tossing around pie tins.

**Warm-up (5 min)**

- Count Down (Card 12)

**Go Fitness (12 min)**

- Veins and Arteries (Card 30)

**Go Activity (15 min)**

1. Flying Disk CATCH CHALLENGE Level I - **Repair the Ozone** (Card 429)
2. Flying Disk CATCH CHALLENGE Level II - **Keep Away** (Card 431)

**Cool-down (5 min)**

- High 5 in the Middle (Card 9)

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.

**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.

**Objective:**

- Cardiovascular Efficiency, Muscular Strength, flexibility

**Lesson / Instruction**

**Procedures: (10 min)**

- Bathroom
- Drinks
- 3 Laps

**Explain History of**

**Frisbee:**

- **The Frisbee was created** by an American inventor, Walter Frederick Morrison, in 1948

Recess 1:45pm - 2:00pm



**LINKS | Art Related Activity**

**Art: All Kinds of Friends**

**Materials:** construction paper of different colors; crayons or markers

**Talking w/ children about friends** can help them appreciate friendships & understand that friends are both alike and different

- **Ask children questions** about friends such as:
  - *How do you know someone is your friend?*
  - *What do you do together that's fun?*
  - *How do you show you care about each other?*
  - *How are you the same as your friend?*
  - *How are you different from your friend?*
- **Explain** that brothers, sisters, grandparents can be friends if they like to do things together, and care about each other.

**Give each child a piece of colored paper and have them:**

- **Draw** themselves and a friend doing something they enjoy doing together.
- **Share** their picture with the class.

**LISTEN | One, Two, Tie**

**My Shoe**

**Have children:**

- **Watch and listen** to the listening map "One, Two, Tie My Shoe."
- **Discuss** the pictures.
- **Listen again** while patting gently on their laps or their knees.

**LINKS | Reading**

**Reading: Left-to-Right and Top-to-Bottom**

Tapping slideshows prepares children for reading music and language. Children become actively engaged in music skills (such as keeping a steady beat with tapping movements) and language arts skills (such as tracking images left to right and top to bottom, and so on).

- **Model** concepts of tapping pages just as you would while

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

**FRISBEE UNIT**

**Standards**

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

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

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

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

**3.PE.10** Practice personal responsibility in teacher-directed activities.

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

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

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

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

**3.PE.16** Work independently and

- Fred Morrison & wife liked to play by throwing upside-down cake pans to each other on the beaches in California.
- Fred had the idea to make a plastic version
- It was a Wham-O founder Rich Knerr, who named the toy "Frisbee" before its official launch Jan. 23, 1957.
- It was first sold by Wham-O toy company - as the "Pluto Platter."
- Wham-O changed name to Frisbee Pie Company in 1958 as a homage to the pastime of tossing around pie tins.

**Warm-up (5 min)**

- Count Down (Card 12)

**Go Fitness (12 min)**

- Veins and Arteries (Card 30)

**Go Activity (15 min)**

1. Flying Disk CATCH CHALLENGE Level I - **Repair the Ozone** (Card 429)
2. Flying Disk CATCH CHALLENGE Level II - **Keep Away** (Card 431)

**Cool-down (5 min)**

- High 5 in the Middle (Card 9)

Recess 2:30pm - 2:45pm

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

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

**Standards**

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

**Objectives:**

- Sing with so
- Read fermata and upbeat

**Lesson / Instruction**

**UKULELES: Mele Kalikimaka**

**READ | Fermata and Upbeat**



reading a storybook aloud to them.

- **Display Resource Masters, p. 1, the tapping page for "One, Two, Tie My Shoe."**
  - *Make copies of the page and distribute them to children*
- **Have children tap with a finger on the surface where the page is projected.**
  - *Introduce a small manipulative to use while tapping the page on the projected surface.)*
- **Explain** that the arrow shows where to start, at the top left corner.
- **Invite children** to tap shoulders gently as you demonstrate how to tap through each row on the page with the audio.
- **Model** the return sweep by saying "next row" when you move your tapping finger from the end of a row to the start of the next row.
- **Ask for a volunteer** to repeat the activity.

**NOTE: Have children practice with a finger before you play the audio.**

**TEACHER TO TEACHER**  
**| Using a Tapping Page**  
**Using Tapping Pages**  
Teachers are encouraged to enlarge, color, and laminate the pages, or have children color their own.

**Tapping pages requires tapping pieces.**

- 1" x 3" pieces of PVC pipe
- 3" pieces of dowel
- Empty spools of thread
- Wooden blocks

**Model and introduce the page in a group or one-on-one setting with a child, then place it in the music center for further exploration.**

- Younger children will find it challenging to say the rhyme while tapping a steady beat.
- This skill improves with practice.
- Some children may want to explore the sound of tapping before focusing on keeping a steady beat or tracking.

**Follow these steps:**

safely in physical activity settings.

**Objective:**

- Cardiovascular Efficiency, Muscular Strength, flexibility

**Lesson / Instruction**

**Procedures: (10 min)**

- Bathroom
- Drinks
- 3 Laps

**Explain History of Frisbee:**

- **The Frisbee was created** by an American inventor, Walter Frederick Morrison, in 1948
- Fred Morrison & wife **liked to play by throwing upside-down cake pans** to each other on the beaches in California.
- **Fred had the idea to make a plastic version**
- It was a **Wham-O founder Rich Knerr, who named the toy "Frisbee" before its official launch Jan. 23, 1957.**
- It was **first sold by Wham-O toy company - as the "Pluto Platter."**
- Wham-O **changed name to Frisbee Pie Company** in 1958 as a homage to the pastime of tossing around pie tins.

**Warm-up (5 min)**

- Count Down (Card 12)

**Go Fitness (12 min)**

- Veins and Arteries (Card 30)

**Go Activity (15 min)**

1. Flying Disk CATCH CHALLENGE Level I - **Repair the Ozone** (Card 429)
2. Flying Disk CATCH CHALLENGE Level II - **Keep Away** (Card 431)

**Cool-down (5 min)**

- High 5 in the Middle (Card 9)

Practice Time 2:45pm - 3:30pm

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

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

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

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

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

**Ask:**

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

**READ | Pitches**

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

**PITCH SOUNDS AND SYMBOLS: Interactive**

- **Click the pitch syllable names** in any order. Echo the pitches and practice the hand signs.
- **Have students read** the song's melody with pitch syllables and hand signs; have them



1. Review the song or rhyme. Children should be familiar with it before the page is introduced.
2. Perform the steady beat on their knees.
3. Distribute the tapping pages.
4. Practice using a finger to tap the page first, then distribute the tapping piece.
5. Place the tapping piece initially in the upper left corner by the arrow. Pre-readers will need guidance to move the piece from left to right and during the return sweep when they finish one line and jump to the start of the next.

**PROGRESS**

**CHECKPOINT**

**Informal Assessment**

- **Have children sing** the song "I Wanna Be a Friend of Yours" again, this time moving to the beat. Observe how consistently children move with a steady beat.

**Optional Reteaching**

If children have difficulty in moving to the beat, repeat the song and walk to the beat with them.

**WRAP UP**

- **Ask children to recall** that they moved to the beat in different ways.
- **Invite children to sing** "One, Two, Tie My Shoe" again, and follow you in doing movements to the beat, follow-the-leader style.

**SCHOOL TO HOME**

**We are learning these**

**songs:**

- "I Wanna Be a Friend of Yours"
- "One, Two, Tie My Shoe"

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

**Section 1: Unit 1:  
Lesson 6: Loud and Soft in Music**

**Standards**

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

name the pitch added to do, re, and mi. (so)

**ACTIVITY | S2U1L4:**

**Adding to Do Re Mi:**

**Interactive**

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

**REACHING ALL**

**LEARNERS | 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 and VIRTUAL**

**FRETTED**

**INSTRUMENTS | Strings**

**(Bass, Guitar, Banjo,**

**Ukulele): Interactive**

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

**VIRTUAL INSTRUMENTS**

**| Keyboards (Organ,**

**Piano, Electric Piano,**

**Harpichord): Interactive**

- **Invite students to play** the melody of "O, I'm Gonna Sing" on a keyboard. The melody falls under the hand



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

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

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

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

**MU:Re9.1.2a** Apply personal and expressive preferences in the evaluation of music for specific purposes.

**Objectives:**

- Perform a poem following piano and forte indications.

**Lesson / Instruction**

**BOOMWACKERS: Jingle Bells**

**LISTEN | Gavotte fantastique**

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

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

**LISTENING | Gavotte**

**fantastique: Interactive**

- **Invite** students to listen to "Gavotte fantastique" and move to show when they hear changes in loud and soft by raising their hand when it gets loud.

well with the right thumb on F.

- The melody **could also be played on** the Virtual Keyboard.



- **Explain** that contrasts of loud and soft make music more interesting.

#### **HISTORY AND CULTURE**

##### **| Amy Beach**

##### **Amy Beach (1867–1944)**

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

##### **MOVE | Dynamic Levels**

##### **ACTIVITY | S1U1L6: Forte and Piano: *Interactive***

**Teach and discuss** with students the Italian expressive terms forte, which means “loud,” and piano, which means “soft.” Explain that many classical music terms have their origin in the Italian language. Ask students to name and discuss any other Italian words they know that are used for musical expression.

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

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

##### **MOVEMENT | Creative Movement**

“Gavotte fantastique” A simple way to show loud and soft dynamics in music is through movement. Explain the entire activity to students before getting started.

**A Section:** Have students sit, facing a partner. One



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

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

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

**LISTEN / SING | Baby Beluga**

SONG ANTHOLOGY |  
Grade 2: **Document**

**Have students:**

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

iSONG | Baby Beluga:

**Interactive**

**Have students:**

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

**DESCRIBE | Story and Instruments**

POETRY | S1U1L6: Loose Tooth: **Interactive**

**Have students:**

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

**Have students:**

- **Read** "Loose Tooth" again, this time observing the dynamic markings.
- **Circle the dynamic markings in the music with the Pencil Tool.** (See **Song Anthology**, p. 133.)



- **Identify** and distinguish different ways they can use their voice for the dynamics forte (speak loudly or shout) and piano (speak softly or whisper).

ACTIVITY | S1U1L6: Play

Words: **Interactive**

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

LINKS | Language Arts

**The Tooth Fairy Folktale**

The tooth fairy is not just part of American folklore. In Japan, if a child loses a lower baby tooth, it is thrown onto the roof so the new healthy tooth will grow upward. An upper tooth is thrown underneath the house so a new healthy tooth will grow downward. Like American children, Mexican children put their baby teeth under their pillows, but a mouse, not a fairy, takes it and leaves behind some money during the night. In France the tooth fairy leaves a present instead of money, and in Italy children simply keep their baby teeth as keepsakes.

**REACHING ALL LEARNERS | English**

**Language Learners**

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

**PLAY | Instruments**

iSONG | Loose Tooth:

**Interactive**

- **Have students say** the poem together, following the dynamic



markings, and clap the rhythm as they go.

- **Hand out index cards** and have students practice writing the forte and piano dynamic symbols.
- **Assess** each student's ability to write the symbols correctly.

**ACTIVITY | S1U1L6: Play**

**Words: Interactive**

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

**Have students:**

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

**MUSIC SKILLS | Rhythm**

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

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

**PROGRESS**

**CHECKPOINT**

**Informal Assessment**

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



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

**Optional Reteaching**

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

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

**WRAP UP**

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

**Materials /  
Resources /  
Technology**

**Classroom Materials**

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

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

**Section 2: Unit 2:  
Lesson 1: A Folk  
Song with  
Syncopation**

**Standards**

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



**MU:Re7.2.5a** Demonstrate and explain, citing evidence, how responses to music are informed by the structure, the use of the elements of music, and context (such as social, cultural, and historical).

**Objectives:**

- Read a syncopated pattern.
- Sing high do.

**Concept:**

- Rhythm

**Lesson / Instruction**

**RECORDERS - We Wish You a Merry Christmas**

**READ | Syncopated**

**Rhythm**

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

**LOCATOR MAP | Benin and Nigeria: Interactive**

- Tell students they will be reading and singing a song from the Yoruba people, who traditionally live in the western African countries of Nigeria and Benin.

**Have students:**

- Review syncopation by reading the top of the slide.
- Describe the syncopated pattern on the slide. (♩ ? ♩)

**SONG ANTHOLOGY |**

**Grade 5: Document**

- Have students find the syncopated rhythm pattern in the **Song Anthology** notation for "**Fun wa ni alaafia**," p. 88.

**iPRONUNCIATION | Fun**

**wa ni alaafia (Send Us**

**Your Peace): Interactive**

**Have students**

- Listen to the pronunciation of "**Fun wa ni alaafia**."
- Refer to **Song Anthology** (above) again to read the words of the song in rhythm, patting to the beat.

**RESOURCE MASTERS |**

**Grade 5: Document**

- Check students' understanding of syncopation by having them use **Resource**



**Master R•5, p. 115**, for more practice reading syncopated rhythms.

**ACTIVITY | S2U2L1:**  
**Syncopation and High Do:**  
**Interactive**

**Have students:**

- **Identify** the starting pitch in the lower example as high do. ( C | )

**SONG ANTHOLOGY |**  
**Grade 5: Document (see above)**

- **Sing** the pattern and then find it on **Song Anthology p. 88**. (It appears twice.)

**READ | High Do**

**ACTIVITY | S2U2L1:**  
**Syncopation and High Do:**  
**Interactive**

**Have students:**

- **Look at the slide** that shows Syncopation and High Do.
- **Identify** the starting pitch in the lower example as high do. ( C ' )
- **Sing** the pattern and then find it on **Song Anthology p. 88**. (It appears twice.)

**MOVE | Fun wa ni alaafia**

**iSONG | Fun wa ni alaafia (Send Us Your Peace):**

**Interactive**

- **Have students** sing the song and clap to the beat.
- **Then invite** students to learn a step-close pattern.

**Formation:** Stand in a circle facing center, with elbows bent, hands up, palms out to the side.

**Movement:** Step-close counterclockwise (to right), patting hands of neighbors on "step" and clapping their own hands on "close." Repeat in clockwise direction while singing the song a second time.

**MUSIC SKILLS |**

**Recorder. Play**

**RECORDER | Grades 5-6:**  
**Document**

**VIRTUAL RECORDER |**  
**Recorder**

**Fingerings: Interactive**

- **Have students use Recorder Master R•5** to play the melody of "Fun wa ni alaafia."
  - **View** the fingerings on the **VIRTUAL RECORDER | Recorder Fingerings: Interactive** slide.



**HISTORY AND CULTURE**

**| Song Origin**

**Read:**

"Fun wa ni alaafia," also popularly known as "Funga Alafia," is familiar in the United States as a call-and-response song. It is used as a welcoming chant to encourage audience participation at the start of African dance and drumming performances. It has been assumed to have folk origins in western Africa. Another possibility, according to research presented by Azizi Powell, is that this song was based on the melody of the refrain of "Li'l 'Liza Jane" with Yoruba words added by LaRocque Bey, a choreographer who worked in African American dance companies in the 1950s and 1960s. Since that time, the song has become familiar and enjoyed by many, possibly even in western Africa, with variations in the lyrics and translations as it is passed down. To explore Ms. Powell's research further, right-click and choose open link in new tab or in new window:  
[www.pancocojams.blogspot.com](http://www.pancocojams.blogspot.com) for her post and the citations and links within.

Recess 2:30pm - 2:45pm

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

**Grade 6 | Spotlight on Music: Section 2: Unit 1: Lesson 3: Create with Pitches and Rhythms**

**Standards**

**MU:Cn11.0.6a** Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

**MU:Cr1.1** Imagine - Generate musical



ideas for various purposes and contexts.

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

**Objectives:**

- Create a three-tone melody.

**Lesson / Instruction**

**UKULELES: Mele Kalikimaka**

**READ | Words of Wisdom SLIDE:**

**CONCEPT OVERVIEW |**

**S2U1L3: Create with Pitches and Rhythms**

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

**DOCUMENT: Song**

Anthology p. 291

- **Have students read** the rhythm of the song, tapping to the beat.

**SLIDE: ACTIVITY |**

**S2U1L3: Melodic**

**Movement (1 of 2)**

- **Invite students to interact** with the slide to review how melodies move.

**SLIDE: ACTIVITY |**

**S2U1L3: Melodic**

**Movement (2 of 2)**

- **Tell students** melodies move in three ways: repeated notes, **steps, and skips or leaps.**
- **Find examples** of these in "Words of Wisdom." Some examples are **tinted**
- **Ask students to find** additional instances of repeated notes, steps, and skips in the song.

**SLIDE: PITCH SOUNDS AND SYMBOLS**

You *may* wish to use Pitch Sounds and Symbols:

- **Use the Settings** button to choose:
  - **Scale** = *do pentatonic*
  - **Pitch for do** = *G*;
  - **Deselect Pitch Syllables** *except for do re mi.*
- **Invite students** to click the pitch syllable names below the staff



to hear each pitch sung, in any order

- **Practice singing along** with **Song Anthology p. 291** and using the hand signs.

- **Discuss** the meanings of the sayings in it.

**SLIDE: iSONG | Words of Wisdom**

**Have students:**

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

**IMPROVISE | Melodies**

**SLIDE: SOCIAL STUDIES**

**| Franklin's Sayings**

- **Tell students** they will improvise melodies based on the sayings Franklin published in Poor Richard's Almanac.
- **Read slide** and invite them to discuss the meanings of each of these sayings.

**HISTORY AND CULTURE**

**| Benjamin Franklin**

**Read:** Benjamin Franklin (1706–1790)

- A signer of both the Declaration of Independence and the Constitution, Benjamin Franklin was also a printer, philosopher, and scientist.
- Franklin is renowned for his many inventions, notably a musical instrument called the glass harmonica.
- For 25 years, Franklin wrote and published Poor Richard's Almanac, a collection of advice, information, and comments on daily life.

**Display or distribute**

**DOCUMENT: Resource Master R-2, p. 110, and**

**have students:**

- **Read** each saying in rhythm, tapping to the beat.
- **Recite** the saying as they play the rhythm.
- **Select** sayings 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.

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

**Have students:**

- **Improvise a melody** on one of these sayings.
- **Listen for** repeated notes, steps, and skips or leaps *in your classmates' melodies*.
- **Share** the steps it took to improvise melodies.
- **Improvise** new melodic interludes to accompany "Words of Wisdom."

**MUSIC SKILLS |**

**Recorder SLIDE:**

**VIRTUAL RECORDER |**  
Recorder Fingerings

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