



Monday 01/06/2025

School Day 75

Breakfast Duty 8:00am - 8:20am

Band - 7 & 8 8:35am - 9:30am

Unit 11: Music Theory Handbook: Lesson 1: Beat and Meter

Standards

- MU:Pr4.2.6a** Explain how understanding the structure and the 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:Pr4.2.7b** When analyzing selected music, read and identify by name or function standard symbols for rhythm, pitch articulation, dynamics, tempo, and form.
- MU:Re7.2.7a** Classify and explain how the elements of music and expressive qualities relate to the structure of contrasting pieces.
- MU:Cn11.0** Connect 11 - Relate musical ideas and works with varied context to deepen understanding.
- MU:Cr3.1** Evaluate and Refine - Evaluate and refine selected musical ideas to create musical work(s) that meet appropriate criteria.
- MU:Pr4.2** Analyze - Analyze the structure and context of varied musical works and their implications for performance.
- MU:Pr4.2.8b** When analyzing selected music, sight-read in treble or bass clef simple rhythmic, melodic, and/or harmonic notation.
- MU:Pr4.2.8a** Compare the structure of contrasting pieces of music selected for performance, explaining how the elements of music are used in each.
- MU:Re7.2.8a** Compare how the elements of music and expressive qualities relate to the structure within programs of music.

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

INTRODUCTION:

- Music occurs within a span of time.
- Time elements in music include the music's pulse (or beat) and the organization of 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 the 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

ACTIVITY | Writing Duple Meter **Slide 1**

- **Duple** meter is a group of two beats in a strong-weak pattern.

ACTIVITY | Writing Triple Meter **Slide 2**

- **Triple** meter is a group of three beats in a strong-weak-weak pattern.

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.

Meter signature (*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:

- Top number = # of beats in a measure
- Bottom number = the unit of measure (note value) that represents the beat

First example: 2 two beats per measure with the 1/4 note receiving one beat

Last example: 9 beats per measure with a 1/8 note receiving one beat

If the upper number of the meter signature is:



- **divisible by 2** = meter is **duple meter**. *The first four meters show duple meter*
 - **divisible by 3** = meter is **triple meter**. *The last two meters show triple meter*
- If the beat can be divided into two parts, the meter is called **simple meter**

ACTIVITY | Conducting Patterns Slide 5

- *Show video*

Combined Meters and Compound Meter

ACTIVITY | Combined Meter Slide 6

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

ACTIVITY | Compound Meters Slide 7

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

Asymmetrical Meters

ACTIVITY | S8U1L1: Asymmetrical Meters Slide 8

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

ACTIVITY | More About Asymmetrical Meters Slide 9

- 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, time signature, or 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

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

Unit 2: Making Friends: Unit Assessment: Spotlight Your Success!

No Standards for this Lesson

Objectives:

- Test students on Unit 2 concepts

Lesson / Instruction

UNIT REVIEW

iSONG | Rise, Sally, Rise: Interactive

Unit Review

- **Remind children** that in this unit they have learned about the variety of sounds in music, explored long and short sounds, and talked about melody.
- **Have children perform the movements** while listening to "Rise, Sally, Rise." Encourage them to sing along.

ASSESSMENT OPTIONS

At this age, a day-to-day informal measurement of your children's progress should be performed as an integral part of your lesson plans.

Use the following activities as informal assessments to help measure children's progress.

For individualized online assessments, go to the Assessments tab in the main menu and assign tests to children.

REVIEW

UNIT REVIEW | S1U2UA: Review: Interactive

- **Display** the slide Unit 2 Review.
- **Read each question aloud** while showing the possible answers to the class.
- **Read the questions again** and have each child signal with a palm close to the chest when you point to or describe his or her answer.
 - (1. triangle; 2. hand drum)

LISTEN

UNIT REVIEW | S1U2UA: Listen: Interactive

- Guide children to look at any visual representations shown. U
- Use the slide Unit Review: Listen.
 - Read Question 1 and have children listen to the sounds.
 - Read the questions again and have each child signal with a palm close to the chest when you point to or describe his or her answer. Ask a volunteer to answer Question 2.
 - (1. upward: stars moving up; 2. downward: leaf moving down)

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

Section 2: Unit 1: Lesson 1: Quarter Notes and Eighth Notes

Standards



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

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

Objectives:

- Read quarter and eighth notes.

Lesson / Instruction

READ | Bate, Bate

CONCEPT OVERVIEW | S2U1L1: Quarter Notes and Eighth Notes: Interactive

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

LOCATOR MAP | Mexico: Interactive

- Ask students to find Mexico on the map.

iSONG | Bate, bate (Beat, Beat): Interactive

Ask students to identify pairs of eighth notes and quarter notes in the song. Have them:

- Say *quick-ly* for ♩ and *stir* for ?
- Form two groups and chant the rhythm, one group saying quick-ly and the other saying stir.
- Listen to "Bate, Bate" and clap the rhythm, then play it on tambourines and maracas.
- Tell which lines of the speech piece have the same and different rhythm patterns (lines with chocolate and tomato are the same as each other; lines about counting are different from the first lines but the same as each other)

PRONUNCIATION | Bate, bate (Beat, Beat): Interactive

- Have students listen to the pronunciation for "Bate, Bate" and say the Spanish words along with the recording.

MOVEMENT | Game for Bate, Bate

"Bate, Bate" (Virginia Ebinger) Partners stand face-to-face; hands rest lightly on each other's shoulders. Listening, they say the words and sway gently back and forth with the beat. Right, left, and both: clap partners' hand(s). Own: clap one's own hands. High five: clap your partners' palms up high.

Lines 1–2: Right-own-left-own-right-own-both-own

Lines 3–6: High five-pat-pat-pat (4 times)

Lines 7–8: Join hands and swing around very fast.

NOTATE | Bate, Bate

RESOURCE MASTERS | Grade 2: Document

- Have students practice writing quarter and eighth notes using **Resource Master R•1, p. 97.**

ADDITIONAL RESOURCES

You may wish to use **Resources Masters R•25-R•30, pp. 121-126** for Beat Bars, Pitch Ladder, Curwen Hand Signs, Pitch Stairs, Pitch Xylophone, and Scale Brackets. This can be used throughout Spotlight on Music Reading or anywhere in the program.

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

Section 2: Unit 2: Lesson 6: Create a Rhythm Ostinato

Standards

MU:Cn10.0.5a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, 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:Cr2.1.5b Use standard and/or iconic notation and/or recording technology to document personal rhythmic, melodic, and two-chord harmonic musical ideas.

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

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:

- Create a rhythm ostinato with syncopation.

Concept:

- Rhythm

Lesson / Instruction

READ | Old Dan Tucker

CONCEPT OVERVIEW | S2U2L6: Create a Rhythm Ostinato: Interactive

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

ACTIVITY | S2U2L6: Rhythm Ostinato: Interactive

- Have students reproduce the three rhythm patterns by echo-clapping them.



- Then have them read and clap each pattern several times as you point to the patterns randomly. (They will create an ostinato later in the lesson.)

SONG ANTHOLOGY | Grade 5: Document

ACTIVITY | Work Space: Interactive

Have students:

- Refer to the notation of "Old Dan Tucker" on Song Anthology p. 184.
- Find the syncopated eighth-quarter-eighth pattern in the song. (Refrain: mm. 1, 5, 6)
- Note differences in where the syncopated pattern is used. (Refrain: m. 1, beats 1–2; mm. 5 and 6, beats 3–4)
- Find the and patterns. (Verse: m. 6, Refrain: m. 3; Refrain: mm. 2, 4, 8)
- Read the words to verse 1 in rhythm, patting to the beat.

Have students:

- Use the notation on [Song Anthology p. 184](#) again to identify do and name the pitches (G on line 2; D E G A B D')
- Pat to the beat and sing the song with pitch syllables.

iSONG | Old Dan Tucker: Interactive

Have students:

- Sing the words without, then with, the recording of "Old Dan Tucker," patting to the beat.
- Sing this folk song as a group again to develop a varied repertoire.

CREATE | Ostinato

ACTIVITY | S2U2L6: Rhythm Ostinato: Interactive

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

- Ask students to create a rhythm ostinato with syncopation. Invite them to play it with "Old Dan Tucker" using unpitched instruments.

ACTIVITY | Work Space: Interactive

- Have students review syncopated and dotted patterns by echo-clapping the first two measures of the refrain. Then have them notate the rhythm in 4/4 meter.

MUSIC SKILLS | Notate, Play

ACTIVITY | S2U2L6: Rhythm Dictation: Interactive

Notate

- Have students add an ostinato to "Old Dan Tucker."
- First, have the class echo-clap the two patterns below.
- Next, ask a volunteer to write the patterns on the slide with the open measures.
- Then have students play the patterns as ostinatos with the song: pattern 1 with the verse, pattern 2 with the refrain.

Pattern 1

4/4 Clap - Clap - Pat L - Pat R - Pat L - Pat R

Pattern 2

4/4 Clap - Pat L - Pat R - Clap - Pat R - Pat L - Pat R

PLAYALONG | S2U2L6: Old Dan Tucker: Interactive

VIRTUAL RECORDER | Recorder Fingerings: Interactive

Play

- Invite students to play along with the song using a recorder
- Use the recorder slide to review the fingerings for E G A B used in the Playalong.
 - Advanced recorder players might play the complete melody.

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

Play

- Have students play a G, C, D Virtual Guitar or Banjo chordal accompaniment to "Old Dan Tucker."
- Play on beats 1 and 3. Guitar students might play the chords on a real instrument.

HISTORY AND CULTURE | Lyrics

Lyrics

- Discuss with students the humorous lyrics of "Old Dan Tucker."
- Share with them that this song, written in the 1800s, was one of Abraham Lincoln's personal favorites.

HISTORY AND CULTURE | Play Parties

Play Parties

- Tell students that "Old Dan Tucker" is known as a folk tune and play-party song. Other examples include "London Bridge" and "Skip to My Lou." Play parties were gatherings at which young adults met and socialized, especially in frontier and rural communities where dancing and musical instruments went against strict religious beliefs. Play-party songs have games or movement and can be sung without instrumental accompaniment. This allowed young people to have a good time without going to dances. Often based on children's game songs, play-party songs were passed along like other folk traditions, so the lyrics, melodies, and games varied.

- Have students discuss and perform various play parties they may know. They may wish to play "Old Dan Tucker." Pairs stand in a circle, with one student in the center as "Old Dan Tucker." "Dan" swings a different partner on each phrase of the verse while the others clap and sing. In the last phrase of the verse, all partners swing each other but "Dan" tries to keep or grab a partner. If "Dan" succeeds, the student without a partner becomes "Dan." During the refrain, "Dan" remains in the center while the others join hands and circle left.

MOVEMENT | Patterned Movement

Patterned Movement: Old Dan Tucker

- See [Piano Accompaniments p. 214](#) for choreography to use with "Old Dan Tucker."

Recess 2:30pm - 2:45pm

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

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

Standards

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

Objectives:



- Read, sing, and play a major scale.

Lesson / Instruction

READ | Da pacem Domine

[CONCEPT OVERVIEW | S2U3L5: Major Scales: Interactive](#)

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

[ACTIVITY | S2U3L5: Major Scale: Interactive](#)

Have students:

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

[PRONUNCIATION | Da pacem Domine: Interactive](#)

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

[SONG | Da pacem Domine \(Give Us Peace\): Interactive](#)

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

MUSIC SKILLS | Analyze, Notate, Keyboard, Play

[ACTIVITY | Staff Paper | Four 5-line Staves: Interactive](#)

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

ACTIVITY | Staff Paper | Four 5-line Staves: Interactive

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

[VIRTUAL INSTRUMENTS | Keyboards \(Organ, Piano, Electric Piano, Harpsichord\): Interactive](#)

Keyboard Invite students who are learning keyboard skills to play the two parts of "Da pacem Domine" as a duet. They may play on one keyboard or more than one device. Point out that each part has a range of five pitches, so students should use all five fingers and will not need to change hand position. Ensure that each student playing Part 2 positions his or her hand to have the third finger reach F . They might experiment with other tone colors available on the keyboards.

VIRTUAL INSTRUMENT | Dulcimer: Interactive

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

If students know the pitches of the song on a recorder, a duet may be played on recorders.



Tuesday 01/07/2025

School Day 76



Hand Surgery

Breakfast Duty 8:00am - 8:20am

Choir - 7 & 8 8:35am - 9:30am

Video of Music Genres & Video of Music Theory for Kids

Standards

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

MU:Cn11.0.8a 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 Analyze - Analyze the structure and context of varied musical works and their implications for performance.

MU:Pr4.2.8a Compare the structure of contrasting pieces of music selected for performance, explaining how the elements of music are used in each.

MU:Pr4.2.8c Identify how cultural and historical context inform performances and result in different musical effects.

MU:Re7.2 Analyze - Analyze how the structure and context of varied musical works inform the response. Enduring Understanding: Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.

MU:Re7.1.8a Select programs of music (such as a CD mix or live performances) and demonstrate the connections to an interest or experience for a specific purpose.

MU:Re7.2.8b Identify and compare the context of programs of music from a variety of genres, cultures, and historical periods.

Objectives:

Video of Music Genres:

- Educational video for children that talks about genres of music. "Genre" means "type" or "style" of music.
- Students will learn about different styles of music worldwide.
 - They will see different types of music as well as their characteristics and musical elements, and they will learn that music styles are related to each other.
 - Each musical genre is different: there are differences in how they sound, how they are played, what instruments are used, and even their origin.
 - Among them are classical music, opera, jazz, rock and roll, rap, blues, gospel music, disco, country, reggae, salsa, flamenco, mariachi, tango, techno, reggaeton, hip hop, heavy metal, soul, and funk.
 - Students will learn about the origins and the instruments used in these musical traditions.

Video of Music Theory for Kids:

- Film of basic music theory

Lesson / Instruction

Film of Music Genres:

LINK: http://youtu.be/jRgcMF7Xx_Q?si=JPfz93X8UrOw9lSE

Music Theory for Kids:

LINK: <http://youtu.be/VxF7ebeXjfU?si=wjBmtNSfpztTaSVo>

Prep 9:33am - 11:30am

Lunch 11:30am - 12:15pm

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

Throwing & Catching Activities

Standards

2.1c Exhibit a variety of small motor skills.

2.1e Engage in self-help skills.

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



- 2.2a Exhibit physical reflexes in response to stimulation.
- 2.2b Develop muscle tone and strength in trunk, neck, head, arms and legs.
- 2.2c Use developing motor skills to move more independently.
- 2.2d Develop coordination to use motor skills with toys.
- 2.2e Demonstrate skills to move in the environment.
- 2.2f Refine motor coordination and skills to play with toys and people.
- 2.2g Demonstrate increased ability to use skills requiring balance.
- 2.2h Perform large motor movement alone or with others.
- 2.2i Manipulate objects with large muscles.
- 2.3a Respond to touch, movement, and sound.
- 2.3b Focus eyes on near and far objects.
- 2.3c Calm with assistance.
- 2.3d Explore the environment with mouth and hands and respond to different textures.
- 2.3e Manipulate materials to explore sound.
- 2.3f Demonstrate an awareness of her body in space.
- 2.3g Practice sensory integration.
- 2.3h Adapt movements to specific situations.
- 2.3i Demonstrate concepts through movement.
- 2.4a React to participation in daily routines.
- 2.4b Demonstrate increased ability to self-soothe and fall asleep.
- 2.4c Indicate needs and wants.
- 2.4d Take and interest in meeting physical needs.
- 2.4e Participate in healthy routines.
- 2.4f Communicate with an adult when not feeling well.
- 2.4g Participate in bathroom routines with growing independence.
- 2.6a Attempt new large and small motor activities.
- 2.6b Participate in simple movement games.
- 2.6c Initiate active play, exploration, and engagement with the environment.
- 2.6d Participate in simple games, dance, outdoor play, and other forms of movement.
- 2.6e Engage in activities requiring new skills, without adult assistance.
- 2.6f Participate in physically active games with peers.
- 2.6g Recognize the positive feelings experienced during and after physical activity.
- 2.7a Show preference for familiar people and recognize the difference between familiar people and strangers.
- 2.7b Respond to cues from caregiver regarding obvious signs of danger or previous warnings.
- 2.7c Respond to warnings and redirection for unsafe behaviors and situations, although not consistently.
- 2.7d Recognize rules and follow basic safety instructions.
- 2.7e Identify who has hurt or made him or her feel bad.
- 2.7f Understand and anticipate potential consequences of disregarding rules.
- 2.7g Recognize and describe the reasons for rules.
- 2.7h Make choices about behaviors or activities when presented with alternatives.
- 2.7i Control or appropriately express intense emotions most of the time.

Objectives:

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



Lesson / Instruction

Procedure: (10 min)

- Bathroom
- Drinks
- 3 Laps

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

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

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

1. Tunnel Train (Card 133-134)

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

1. Throw for Distance (Card 371)

IF TIME:

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

1. Solo Catch (Card 372)

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

1. Beanbag Tag (Card 373)

Cool-down: (5 min)

1. Simon Says (Card 5)

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

Basketball Unit

Standards

- 4.PE.10 Demonstrate responsible behavior in independent group situations.
- 4.PE.11 Reflect on personal social behavior in physical activity.
- 4.PE.12 Listen respectfully to corrective feedback from others.
- 4.PE.13 Adhere to rules of etiquette in a variety of physical activities.
- 4.PE.14 Recognize and support individual differences in movement performance at all skill levels.
- 4.PE.16 Work safely with peers and equipment in physical activity settings.
- 4.PE.9 Engage in warm-up and cool-down activities related to cardio-respiratory fitness assessment.
- 4.PE.1 Use a combination of motor skills to engage in a variety of activities.
- 4.PE.7 Actively engages in the activities of health enhancement class, both teacher-directed and independent.
- 4.PE.6 Analyze opportunities for participating in physical activities outside health enhancement class.
- 4.PE.15 Describe ways to accept other's ideas, cultural diversity, and body types during games and physical activities.
- 4.PE.3 Discuss the origin of a variety of games, sports, or dances, including traditional and contemporary American Indian contributions and cultures.
- 4.PE.4 Understand the concept of open spaces to activities such as combination skills, small-sided practice tasks, gymnastics, and dance environments.
- 4.PE.5 Discuss the importance of hydration and hydration choices relative to physical activities.
- 4.PE.19 Describe and compare the positive social interactions when engaged in partner, small-group, and large-group physical activities.
- 4.PE.18 Rate the enjoyment of participating in challenging and mastered physical activities; and
- 4.PE.17 Examine the health benefits of participating in physical activity.
- 4.PE.8 Identify the components of health-related fitness.

Objective:

- Practice and improve fundamental basketball skills (dribbling, pivoting, passing, catching, and shooting).
- Actively participate in basketball lead-up games and challenges to utilize learned skills and develop physical fitness.
- Have fun being physically active.

4th Grade:

- Throw a variety of balls to target at different levels and sizes
- Move in different directions to catch a ball thrown by a partner
- Throw and move to catch an object in a small group keep-away situation

Lesson / Instruction

Procedures: (10 min)

- Bathroom
- Drinks
- 3 Laps

(5 min) Warm Up



1. Stretch-er-cise (Card 281)

(10 min) Go Fitness: Cardiovascular Efficiency: Aerobic Games **Materials:** 1 scarf per 4-5 students, cones to mark course

1. Pass the Hat (Card 70)

(25 min) Go Activity: Basketball: Skill Development Activities **Materials:** Basketballs for each student

1. Introduce Skills and Proper Technique (Card 368-370)
 1. Dribbling
 2. Pivoting
 3. Passing
 1. Chest Pass
 2. Bounce Pass
 3. Overhead Pass
 4. Catching
 5. Shooting
 1. Get Ready
 2. Release
2. Safety Guidelines:
 1. Start and Stop Signal
 2. Avoid body contact
 3. Stay on your feet
 4. Pass the ball only when your receiver is ready and looking
3. Explain Glossary of Terms:
 1. Traveling
 2. Double Dribbling
 3. Foul
 4. Stealing
 5. Guarding (Defending)

(5 min) Cool-down

1. Simon Says

Materials / Resources / Technology

Recess 1:45pm - 2:00pm

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

Basketball 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.4** Recognize the concept of open space in movement context.
- 3.PE.7** Engage in the activities of health enhancement class without teacher prompting
- 3.PE.8** Describe the concept of physical fitness and provide examples of physical activity than enhance fitness.
- 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.11** Work independently for extended periods of time.
- 3.PE.12** Accept and implement specific corrective teacher feedback.
- 3.PE.13** Recognize the role of rules and etiquette in physical activity with peers.
- 3.PE.14** Support and work cooperatively with others.
- 3.PE.15** Discuss ways to accept other's ideas, cultural diversity, and body types during games and physical activities.
- 3.PE.16** Work independently and safely in physical activity settings.
- 3.PE.17** Discuss the relationship between physical activity and good health.
- 3.PE.18** Discuss the challenge that comes from learning a new physical activity; and
- 3.PE.19** Describe the positive social interactions that come when engaged with others in physical activity.

Objective:

- Practice and improve fundamental basketball skills (dribbling, pivoting, passing, catching, and shooting).
- Actively participate in basketball lead-up games and challenges to utilize learned skills and develop physical fitness.
- Have fun being physically active.

3rd Grade:

- Throw to a target area using an overhand motion
- Throw overhand using varied amounts of force and speed



- Catch a variety of different balls alone and with a partner

Lesson / Instruction

Procedures: (10 min)

- Bathroom
- Drinks
- 3 Laps

(5 min) Warm Up

1. Stretch-er-cise (Card 281)

(10 min) Go Fitness: Cardiovascular Efficiency: Aerobic Games **Materials:** 1 scarf per 4-5 students, cones to mark course

1. Pass the Hat (Card 70)

(25 min) Go Activity: Basketball: Skill Development Activities **Materials:** Basketballs for each student

1. Introduce Skills and Proper Technique (Card 368-370)
 1. Dribbling
 2. Pivoting
 3. Passing
 1. Chest Pass
 2. Bounce Pass
 3. Overhead Pass
 4. Catching
 5. Shooting
 1. Get Ready
 2. Release
2. Safety Guidelines:
 1. Start and Stop Signal
 2. Avoid body contact
 3. Stay on your feet
 4. Pass the ball only when your receiver is ready and looking
3. Explain Glossary of Terms:
 1. Traveling
 2. Double Dribbling
 3. Foul
 4. Stealing
 5. Guarding (Defending)

(5 min) Cool-down

1. Simon Says

Materials / Resources / Technology

Practice Time 2:45pm - 3:30pm



Wednesday 01/08/2025

School Day 77

Breakfast Duty 8:00am - 8:20am

Band - 7 & 8 8:35am - 9:30am

Unit 11: Music Theory Handbook: Lesson 2: Notation and Rhythm

Standards

MU:Cr3.1 Evaluate and Refine - Evaluate and refine selected musical ideas to create musical work(s) that meet appropriate criteria.

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

Objectives:

- Notes Values
- Rhythm
- Practice individual instruments with class in unison to the same practice pieces
- Practice with instrument group independently

Lesson / Instruction

INTRODUCTION

Music notation is a system of symbols designed to represent the elements of time and sound. Musicians read, write, and "hear" the symbols of music.

ACTIVITY | Note Values Slide 1

NOTES

A note is a kind of musical symbol. Each note represents the **duration** 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 **whole note**. The length of a **half note** is half as long as the whole note; the **quarter note** is one-quarter as long as the whole note; the **eighth note** is one-eighth as long as the whole note; 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 notation durations chosen by the composer.

Prep 9:33am - 11:30am

Lunch 11:30am - 12:15pm

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

Section 1: Unit 2: Lesson 2: Rhythm and Beat

Standards

MU:Cn11.0.2a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

MU:Cr1.1.2a Improvise rhythmic and melodic patterns and musical ideas for a specific purpose.

MU:Cr3.2.2a Convey expressive intent for a specific purpose by presenting a final version of personal musical ideas to peers or informal audience.



- MU:Pr4.1.2a** Demonstrate and explain personal interest in, knowledge about, and purpose of varied musical selections.
- MU:Pr4.3.2a** Demonstrate understanding of expressive qualities (such as dynamics and tempo) and how creators use them to convey expressive intent.
- MU:Re7.2.2a** Describe how specific music concepts are used to support a specific purpose in music.
- 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:

- Clap to show the rhythm of one's own first name.

Lesson / Instruction

INTRODUCTION

CONCEPT OVERVIEW | S1U2L2: Rhythm and Beat: Interactive

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

iSONG | Alphabet Song: Interactive

- **Have children sing** "Alphabet Song," moving with a steady beat.
- **Ask children** if all the beats had just one sound on them. (no)
- **Tell them** that today they will listen for how many sounds are on a beat.

MOVE | Clapping the Rhythm

RESOURCE MASTERS | Grade K: Document: Resource Master 2*2, p. 17

- **Have children sing** the song again as they mirror you, clapping on each syllable.

DESCRIBE | Rhythm

- **Guide children to describe** that they clapped for each sound they sang. Tell them that these longer and shorter sounds are called **rhythm**.

SING | Alphabet Song

Alphabet Song (Stereo Mix): Audio

ACTIVITY | S1U2L2: Rhythm and Beat: Interactive

- **Divide the class** into two groups and have them sing the song, stopping after "P."
- **Point to** each beat bar in the slide **ACTIVITY | Rhythm and Beat** and have Group 1 pat with the beat and Group 2 clap the rhythm.
- **Switch roles and repeat.** Then have the class sing the entire song, patting to the beat.

LINKS | Language Arts

Sound/Symbol Correspondence

- Point to one letter at a time on the slide, determining if children know the letter's name.
- If they don't, say each one as you point, having them repeat.
- Then have them say the letter names without you saying them first.
- Repeat the activity, this time using the letter's sound, rather than its name.

LISTEN | Laranjeiras

LISTENING | Laranjeiras: Interactive

- **Invite children** to listen to "Laranjeiras" from Saudades do Brasil by Darius Milhaud, patting to the beat to notice a slight pause. (near end)

ACTIVITY | S1U2L2: Rhythm Pattern: Interactive

- **Help them say** the rhythms in the slide. (Using the iconic representation is preparatory for reading quarter, paired eighth, and half notes.)
- **Have children listen** again to "Laranjeiras" and clap the rhythm pattern when they hear it. (Some children may notice only the underlying pattern.)

TEACHER TO TEACHER | Tapping the Rhythm

Tapping the Rhythm At this grade level, tapping the rhythm of the words does not involve using rhythm syllables. Tapping each syllable of animal names or other words can help children understand the idea of the rhythm of words rather than the beat.

LINKS | Science

ACTIVITY | S1U2L2: Trombone: Interactive

Science: Brass Instruments As children look at the trombone on the slide, tell them that it is a low-pitched brass instrument.

ACTIVITY | S1U2L2: Brass Family: Interactive

Explain: Other brass instruments are the trumpet, French horn, and tuba.

- **Have children listen** to examples on the ACTIVITY | Brass Family slide.

Explain: Brass players create sound by buzzing: breathing air through lips lightly pressed together. The mouthpiece and tubing make the sound more resonant. On the trombone, higher and lower pitches are created by moving the slide up and down, thereby changing the length of the tubing.

MOVE | Like a Favorite Animal

- **Have children** listen to "Laranjeiras" again, moving like a favorite animal and pantomiming playing the brief trombone solo.

LISTEN | Animal Rhythms

POETRY | S1U2L2: Animal Rhythms: Interactive

iSONG | Animal Rhythms: Interactive

- **Have children listen** as you say "Animal Rhythms," then echo each line.
- **Use the interactive** speech piece.

MOVE | Animal Rhythms

Animal Rhythms (Stereo Mix): Audio

- **Ask students to think** of other animals and clap the rhythms of their names.
- **Have them echo you** in clapping the rhythms of two of their suggested animal names and tell which names you clapped.
 - Two examples: **ant-eat-er**, **bear**
- **Repeat this activity on other days** with categories such as food, days of the week, sports, or colors.

MOVEMENT | Non-locomotor Movement



Non-locomotor Movement: Animal Rhythms Begin early to relate word rhythms to the beat. Have children perform body percussion to the beat while speaking rhythms. Gradually add more rhythms and body parts. To begin, pat knees steadily 8 times, saying ele-phant 4 times. Then alternate between ele-phant and ant-eater for 8 beats. Finally, say ele-phant, ant-eater, puppy-dog, bear (rest). After children can speak a series of words with one movement, use two body parts, then four, such as knee-toe and head-shoulder-waist-knee.

REACHING ALL LEARNERS | Gifted and Talented

Gifted and Talented Children who can maintain a steady beat could play the drum or tambourine on the beat while the others are saying and clapping their first names. Challenge those who can easily clap their first name to clap both their first and last name.

LISTEN | Name Game

SONG | Name Game: Interactive

- Have children listen to "Name Game" and pat with the beat.

SING | Name Song

Name Game (Stereo Mix): Audio

Invite children to:

- Echo-say the rhythm of the words, one measure at a time.
- Echo-clap one measure at a time. (Encourage children to use their inner voice.)
- Echo-sing the words.
- Sing along as they can with "Name Game."

LINKS | Reading

Reading: Beginning Sounds When students are lining up at the end of a lesson, invite a child to choose a letter sound, then work together to say the names that begin with that sound. For example, if the child chooses d, have children name the classmates whose names begin with d, such as David and Donna. You may then try changing every child's name to begin with the selected letter. For example: Kathy becomes Dathy.

PROGRESS CHECKPOINT

Informal Assessment

Invite children to play a musical game: During the four beats between verses of "Name Game," call a child's name on the first quarter. That child says and claps his or her name on the third quarter. (Or the child can play the rhythm on a drum, then pass the drum to the next child during the verse.)

Ma-ryMa-ry

Optional Reteaching

If some children have difficulty clapping the rhythm of their names, have the class suggest other classmates' names with the same rhythm. Help them write lines on the board to show the rhythm. Have four children with the same name rhythm line up. Ask the class to clap the rhythm of each child's name as you play to the beat on a tambourine. (Example: Ma-ry, Jen-ny, Tom-my, Ja-son) Continue with other groups.

PORTFOLIO | Creative Unit Project

ACTIVITY | S1U2L2: Unit 2: Creative Project B: Interactive

Creative Unit Project [3 of 7]

- Have children choose unpitched instruments for "Hickory, Dickory, Dock," from the Unit 2 Opener.
- Have them say the poem and play the rhythm of the words of the first and last lines only.
 - Children at this age can speak faster than they can play, so encourage them to speak slowly enough to coordinate with their playing.
 - Next, form three groups to practice the poem.
 - Use the following diagram as a reference for the children.
 - **1st group** says the poem, patting with a steady beat
 - **2nd group** plays the rhythm of the first and last lines
 - **3rd group** plays pitched glissandos as practiced in Lesson 1.

WRAP UP

- Ask children to describe how beat and rhythm are different in music. (beat—stays steady; rhythm—has shorter and longer sounds)
- Invite children to sing "Alphabet Song" again, identifying the steady beat by patting to it.

SCHOOL TO HOME

Student Text: We are learning these songs:

"Alphabet Song," p. 4

"Animal Rhythms," p. 6

"Name Game," p. 110

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

Section 2: Unit 2: Lesson 7: Practice with Rhythms and Pitches

Standards

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

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

Objectives:

- Read a song with syncopation and low la.

Lesson / Instruction

READ | Rhythms

CONCEPT OVERVIEW | S2U2L7: Practice with Rhythms and Pitches

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

SONG ANTHOLOGY | Grade 5: Document



Have students:

- Refer to Song Anthology p. 231 for the notation of "Somebody's Knockin' at Your Door."
- Listen to the song and identify the syncopated pattern _____ (mm. 1, 5, 11, 13)
- Find the slurred _____ pattern, the tied half notes, and the fermata. (m. 9; mm. 3-4, 7-8; end of line 3)
- Clap the rhythm of the song and read the words in rhythm, patting to the beat.

RESOURCE MASTERS | Grade 5: Document

- Have students practice writing syncopated rhythms using **Resource Master R•7, p. 117.**

PLAY | Rhythm Ostinato

ACTIVITY | Staff Paper | Four 5-line Staves: Interactive

Notate or play back the rhythm pattern that you hear to show you understand it.

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

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

Play this rhythm ostinato with the song.

With a partner, review your earlier notation and see if it matches the last two measures of the playalong. If not, notate the rhythm pattern again. Ask your partner to play it back to see if you got it this time.

- Have students form two groups
 - 1st group to sing the song
 - 2nd Group to say, tap, or play the ostinato on a woodblock during the tied half notes and the two measures of rest in lines 5 and 6.

READ | Pitches

PITCH SOUNDS AND SYMBOLS: Interactive

- Use the Settings button on this slide to choose
 - Scale = la pentatonic
 - Pitch for do = Eb
 - add high do by selecting it in the Pitch Syllables column.
- Invite students to explore clicking the pitch syllable names below the staff to hear each pitch sung, in any order, and to practice singing along using the hand signs.

Have students:

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

iSONG | Somebody's Knockin' at Your Door: Interactive

- Have students sing the song with the words.

MUSIC SKILLS | Orff Instruments and Improvise

ORFF ORCHESTRATIONS | Grade 5: Interactive

Orff Instruments

- Have students learn the Orff accompaniment for "Somebody's Knockin' at Your Door" on **Orff Orchestration O•20.**

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

Improvise

- Have students improvise melodic embellishments as they sing the song, especially on long notes or during the rests.

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

Basketball Unit

Standards

- 5.PE.1** Exhibit competency in fundamental motor skills and selected combinations of skills.
- 5.PE.3** Recognize that many different countries and cultures have been the origin of games, sports, and dance, including those of traditional and contemporary American Indian cultures.
- 5.PE.4** Combine spatial concepts with locomotor and nonlocomotor movements for small groups in gymnastics, dance and games environments.
- 5.PE.6** Chart and analyze fitness benefits of physical activity outside health enhancement class.
- 5.PE.7** Actively participate in all activities of health enhancement class.
- 5.PE.9** Identify the need for warm-up and cool-down activities related to various physical activities.
- 5.PE.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.



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

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

Objective:

- Practice and improve fundamental basketball skills (dribbling, pivoting, passing, catching, and shooting).
- Actively participate in basketball lead-up games and challenges to utilize learned skills and develop physical fitness.
- Have fun being physically active.

5th Grade:

- Using a variety of objects, throw a leading pass overhand to a partner
- Catch objects of different sizes and weights by moving to a designated area
- Throw and catch in a small group game to keep the ball away from opponents or reach a goal

Lesson / Instruction

Procedures: (10 min)

- Bathroom
- Drinks
- 3 Laps

(5 min) Warm Up

1. Stretch-er-cise (Card 281)

(10 min) Go Fitness: Cardiovascular Efficiency: Aerobic Games **Materials:** 1 scarf per 4-5 students, cones to mark course

1. Pass the Hat (Card 70)

(25 min) Go Activity: Basketball: Skill Development Activities **Materials:** Basketballs for each student

1. Introduce Skills and Proper Technique (Card 368-370)
 1. Dribbling
 2. Pivoting
 3. Passing
 1. Chest Pass
 2. Bounce Pass
 3. Overhead Pass
 4. Catching
 5. Shooting
 1. Get Ready
 2. Release
2. Safety Guidelines:
 1. Start and Stop Signal
 2. Avoid body contact
 3. Stay on your feet
 4. Pass the ball only when your receiver is ready and looking
3. Explain Glossary of Terms:
 1. Traveling
 2. Double Dribbling
 3. Foul
 4. Stealing
 5. Guarding (Defending)

(5 min) Cool-down

1. Simon Says

Materials / Resources / Technology

Recess 2:30pm - 2:45pm

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

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

Standards

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

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

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

Objectives:

- Read fa and ti in six-eight meter.

Lesson / Instruction

READ | Vive l'amour

CONCEPT OVERVIEW | S2U3L6: Sing in Six/Eight Meter: Interactive

Have students:

- Practice clapping or playing the three patterns.
- Identify the meter signature of the rhythm patterns. (6/8)



- Explain what the compound duple meter signature means. (dotted quarter note gets the beat, there are two beats in a measure, each beat can be divided into three smaller beats)

PLAYALONG | S2U3L6: Vive l'amour: Interactive

Have students:

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

PITCH SOUNDS AND SYMBOLS: Interactive

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

Have students:

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

iSONG | Vive l'amour: Interactive

Have students:

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

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

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

MOVEMENT | Locomotor Movement

Locomotor Movement: Vive l'amour Have students learn the dance.

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

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

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

MOVEMENT | Patterned Movement

SOM G5 | JJ Choreography Viva l'amore Split Screen: Video

Performance Choreography: Vive l'amour

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

MUSIC SKILLS | Notate

ACTIVITY | Staff Paper | Four 5-line Staves: Interactive

Notate

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



Thursday 01/09/2025

School Day 78

Breakfast Duty 8:00am - 8:20am

Choir - 7 & 8 8:35am - 9:30am

Unit 11: Music Theory Handbook: Lesson 1: Beat and Meter

Standards

- MU:Pr4.2.6a** Explain how understanding the structure and the 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:Pr4.2.7b** When analyzing selected music, read and identify by name or function standard symbols for rhythm, pitch articulation, dynamics, tempo, and form.
- MU:Re7.2.7a** Classify and explain how the elements of music and expressive qualities relate to the structure of contrasting pieces.
- MU:Cn11.0** Connect 11 - Relate musical ideas and works with varied context to deepen understanding.
- MU:Cr3.1** Evaluate and Refine - Evaluate and refine selected musical ideas to create musical work(s) that meet appropriate criteria.
- MU:Pr4.2** Analyze - Analyze the structure and context of varied musical works and their implications for performance.
- MU:Pr4.2.8b** When analyzing selected music, sight-read in treble or bass clef simple rhythmic, melodic, and/or harmonic notation.
- MU:Pr4.2.8a** Compare the structure of contrasting pieces of music selected for performance, explaining how the elements of music are used in each.
- MU:Re7.2.8a** Compare how the elements of music and expressive qualities relate to the structure within programs of music.

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

INTRODUCTION:

- Music occurs within a span of time.
- Time elements in music include the music's pulse (or beat) and the organization of 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 the 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

ACTIVITY | Writing Duple Meter Slide 1

- **Duple** meter is a group of two beats in a strong-weak pattern.

ACTIVITY | Writing Triple Meter Slide 2

- **Triple** meter is a group of three beats in a strong-weak-weak pattern.

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.

Meter signature (*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:

- Top number = # of beats in a measure
- Bottom number = the unit of measure (note value) that represents the beat

First example: 2 two beats per measure with the 1/4 note receiving one beat

Last example: 9 beats per measure with a 1/8 note receiving one beat

If the upper number of the meter signature is:



- **divisible by 2** = meter is **duple meter**. *The first four meters show duple meter*
- **divisible by 3** = meter is **triple meter**. *The last two meters show triple meter*

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

ACTIVITY | Conducting Patterns Slide 5

- *Show video*

Combined Meters and Compound Meter

ACTIVITY | Combined Meter Slide 6

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

ACTIVITY | Compound Meters Slide 7

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

Asymmetrical Meters

ACTIVITY | S8U1L1: Asymmetrical Meters Slide 8

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

ACTIVITY | More About Asymmetrical Meters Slide 9

- 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, time signature, or 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 - 1 12:15pm - 1:00pm

Throwing & Catching Activities

Standards

- 2.1c Exhibit a variety of small motor skills.
- 2.1e Engage in self-help skills.
- 2.1f Perform increasingly more sophisticated actions requiring hand-eye coordination.
- 2.2a Exhibit physical reflexes in response to stimulation.
- 2.2b Develop muscle tone and strength in trunk, neck, head, arms and legs.
- 2.2c Use developing motor skills to move more independently.
- 2.2d Develop coordination to use motor skills with toys.
- 2.2e Demonstrate skills to move in the environment.
- 2.2f Refine motor coordination and skills to play with toys and people.
- 2.2g Demonstrate increased ability to use skills requiring balance.
- 2.2h Perform large motor movement alone or with others.
- 2.2i Manipulate objects with large muscles.
- 2.3b Focus eyes on near and far objects.
- 2.3c Calm with assistance.
- 2.3f Demonstrate an awareness of her body in space.
- 2.3h Adapt movements to specific situations.
- 2.3i Demonstrate concepts through movement.
- 2.4a React to participation in daily routines.
- 2.4c Indicate needs and wants.
- 2.4e Participate in healthy routines.
- 2.4f Communicate with an adult when not feeling well.



- 2.4g Participate in bathroom routines with growing independence.
- 2.6a Attempt new large and small motor activities.
- 2.6b Participate in simple movement games.
- 2.6c Initiate active play, exploration, and engagement with the environment.
- 2.6d Participate in simple games, dance, outdoor play, and other forms of movement.
- 2.6e Engage in activities requiring new skills, without adult assistance.
- 2.6f Participate in physically active games with peers.
- 2.6g Recognize the positive feelings experienced during and after physical activity.
- 2.7a Show preference for familiar people and recognize the difference between familiar people and strangers.
- 2.7b Respond to cues from caregiver regarding obvious signs of danger or previous warnings.
- 2.7c Respond to warnings and redirection for unsafe behaviors and situations, although not consistently.
- 2.7d Recognize rules and follow basic safety instructions.
- 2.7e Identify who has hurt or made him or her feel bad.
- 2.7f Understand and anticipate potential consequences of disregarding rules.
- 2.7g Recognize and describe the reasons for rules.
- 2.7h Make choices about behaviors or activities when presented with alternatives.
- 2.7i Control or appropriately express intense emotions most of the time.

Objectives:

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

Lesson / Instruction

Procedure: (10 min)

- Bathroom
- Drinks
- 3 Laps

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

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

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

1. Tunnel Train (Card 133-134)

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

1. Throw for Distance (Card 371)

IF TIME:

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

1. Solo Catch (Card 372)

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

1. Beanbag Tag (Card 373)

Cool-down: (5 min)

1. Simon Says (Card 5)

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

Section 1: Unit 1: Lesson 5: Different Sounds, Same Voice

Standards

- MU:Cr3.2.3a Present the final version of personal created music to others, and describe connection to expressive intent.
- MU:Pr4.2.3a Demonstrate understanding of the structure in music selected for performance.
- MU:Pr4.2.3b When analyzing selected music, read and perform rhythmic patterns and melodic phrases using iconic and standard notation.
- MU:Pr4.3.3a Demonstrate and describe how intent is conveyed through expressive qualities (such as dynamics and tempo).
- MU:Pr6.1.3a Perform music with expression and technical accuracy.

Objectives:

- Signal to identify speaking or whispering.

Lesson / Instruction

INTRODUCTION



CONCEPT OVERVIEW | S1U1L5: Different Sounds, Same Voice: Interactive

- **Tap** the head of a drum while students walk in a circle.
- **Have students freeze** when you change to tapping the rim.
- **Alternate** between head and rim while students walk and freeze.
- **Tell students** they will explore how their voices can make different sounds.

Develop

EXPLORE: Use the voice in four ways

ANALYZE | Voice Control

ACTIVITY | S1U1L5: Using Your Voice: Interactive

- **Have students read** about four ways to use the voice.
- **Discuss** that shouting or calling is loud but controlled, so that sound carries over distance.
- **Stress** the need for control; uncontrolled yelling can damage vocal cords. (Students may think about shouting rather than doing it out loud.)
- **Guide students** to touch hands gently to their throats to feel changes in vibration.
- **Have them speak, sing, call, and whisper** their names and compare what they felt for each.

LISTEN | Egy üveg alma

LOCATOR MAP | Hungary: Interactive

- **Tell students** they will learn a counting song from Hungary.

Egy üveg alma (Stereo Mix): Audio

- **Have students listen** to "Egy üveg alma" and determine that the performers were singing.
- **Guide students to categorize** the voices they heard as being those of children.

iPRONUNCIATION | Egy üveg alma (One Jar of Apples): Interactive

- **Have students learn** the Hungarian words.

ACTIVITY | S1U1L5: Hungarian Numbers: Interactive

- **Have students use the chart** to speak and whisper the numbers in two languages.

SING | Egy üveg alma

iSONG | Egy üveg alma (One Jar of Apples): Interactive

- **Tell students** that each person's singing voice can sound different.
- **Invite them to sing** "Egy üveg alma," listening carefully to each other to blend their sound and dynamics.

DESCRIBE | Speak and Whisper

ART GALLERY | Apples in a Hat: Interactive

- **Read about** "Apples in a Hat" by Levi Wells Prentice.

PERFORM | Apple Tree

ACTIVITY | S1U1L5: "Apple Tree" Rhythm: Interactive

- **Have pairs of students plan a performance** of "Apple Tree," choosing where they will use some or all of the three voices.
- **Invite pairs to perform for the class**, then ask them to explain some of their choices.

Perform "Apple Tree" using the rhythm shown on the slide. How does this change the way you speak the poem?

- **Think about** the words for which you might use your speaking, whispering or singing voice.
 - You could whisper apple tree the second time you say it.
 - Then it would sound like an echo.
- **Practice** how you would like to perform this poem for the class with a partner.

WRAP UP

- **Have students explain** how they categorized voices they heard, and **describe** how they explored four different ways of using their voices.

Summarize

- **Ask students to show** that they recognize pitches they hear in "Egy üveg alma."
- **Have them take turns singing** the first phrase of the song with the appropriate pitch syllables.
- **Then invite them** to sing the entire song.

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

Section 1: Unit 1 Lesson 4: Melodies Take Shape

Standards

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

MU: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:Cr2.1.4a Demonstrate selected and organized musical ideas for an improvisation, arrangement, or composition to express intent, and explain connection to purpose and context.

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

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

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

MU:Pr4.2.4c Explain how context (such as social and cultural) informs a 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:

- Read and sing a pentatonic melody using pitch-syllable names do re mi so la.

Lesson / Instruction

INTRODUCTION

CONCEPT OVERVIEW | S1U1L4: Melodies Take Shape: Interactive

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

iSONG | Somos el barco (We Are the Boat): Interactive

- **Remind students** that one way they have shown the contours of melodies is by moving one hand up and down as they sing.
- **Have them sing** "Somos el barco," moving to show the melodic contour.

Develop

PRACTICE: Follow melodic contour.

READ | Melodic Contour

- **Invite students to listen** to "Bu-Vah" while tracing a finger over the melody shown in the iSONG | Bu-Vah (Sleep): Interactive

PRONUNCIATION | Bu-Vah

iPRONUNCIATION | Bu-Vah (Sleep): Interactive

- **Have students practice the Hopi words** with the pronunciation for "Bu-Vah."

SING | Bu-Vah

- **Share** the meaning of the Hopi words with students.
- **Read** this translation of "Bu-Vah."

Sleep, sleep, sleep

in the middle of the path sleep sleep

two little stink bugs sleep sleep

one carrying the other sleep sleep

sleep sleep sleep

- **Have students** sing the song, choosing and using expressions appropriate for a lullaby.

LISTEN | Bu-Vah

LISTENING | Bu-Vah: Interactive

- **Have students listen** to a Hopi singer perform "Bu-Vah."

THINK! | S1U1L4: Lullabies: Interactive

- **Have students discuss** the Think! question.

MUSIC SKILLS | Play

VIRTUAL INSTRUMENTS: (3) Interactives

- **Have students play** the GGD GGD pattern in "Bu-Vah" on pitched instruments such as keyboard, mallet instruments, or recorder (or Virtual Instruments).

LINKS | Art

ACTIVITY | S1U1L4: Learn About Hopi Culture: Interactive

ART GALLERY | Hopi Plaque: Interactive

Read: Art Gallery: Art Connects to Music

The Hopi are great builders and craftspeople, and art and music play an important part in their daily lives. The design of Hopi objects, both ritual and domestic, is very complex and beautiful. Ceremonial songs are accompanied by ornate rattles and drums, while love songs and lullabies are accompanied by the Hopi flute, which is often ornately carved into the likeness of a bird's head, a horse, or other creature.

PRACTICE: Describe melodies as moving up, down, or by repeated pitches.

READ | Contour of Bu-Vah

- **Explain** that the shape, or contour, of a melody is formed when pitches move up, down, or repeat.
- **Describe** the contour of "Bu-Vah."

EXPLORE: Show contour of melody that includes do re mi so la.

READ | Pitches and Pentatonic Scales

ACTIVITY | S1U1L4: The Pentatonic Scale: Interactive

- **Invite** students to read about the five pitches and pentatonic scales.
- **Point out** that notes are on a staff with a treble clef symbol at the beginning of the line.
- **Have students come to the board** and trace the symbol with their finger.
- **Ask students** which line of the staff the circle in the treble clef symbol surrounds. (G)
- **Share** that the symbol is sometimes called the G-clef.

ACTIVITY | S1U1L4: Pentatonic Scale with Pitch Syllables: Interactive

- **Guide students to practice** with the pentatonic pitches n C by using the interactive slide.

ACTIVITY | S1U1L4: Pentatonic Pitches: Interactive

- **Ask students to name** the pitches of each "Li'l Liza Jane" pattern using pitch syllables. (la so mi so; mi mi re do)

HISTORY AND CULTURE | Pentatonic Scales

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

Read:

The folk music of many peoples around the world are built on pentatonic scales. These types of tunes can be heard frequently in the traditional music of Africa, Asia, and Europe. Even many rock songs contain pentatonic melodies. There are many ways of combining five notes into a scale. The most common pentatonic scale in Western music can be heard by playing only the black keys on a piano and include the pitches do, re, mi, so, la.

- **Play a pentatonic scale using the black keys** on the piano.



Friday 01/10/2025

School Day 79

Breakfast Duty 8:00am - 8:20am

Band - 7 & 8 8:35am - 9:30am

Unit 11: Music Theory Handbook: Lesson 3: Pitch (Long Lesson)

Standards

- MU:Cn10.0** Connect 10 - Synthesize and relate knowledge and personal experiences to make music.
- MU:Cr1.1** Imagine - Generate musical ideas for various purposes and contexts.
- MU:Cr2.1** Plan and Make - Select and develop musical ideas for defined purposes and contexts
- MU:Cr3.1** Evaluate and Refine - Evaluate and refine selected musical ideas to create musical work(s) that meet appropriate criteria.
- MU: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:Re7.1** Select - Choose music appropriate for a specific purpose or context.

Objectives:

- Pitch (with notation)
- Staff (lines and spaces)
- Pitch names on the staff
- Clefs
- Pitch sounds and symbols (and their organization)
- C Major on the keyboard
- Minor Scale
- Pentatonic scales
- Intervals
- Practice individual instruments with class in unison to the same practice pieces
- Practice with instrument group independently

Lesson / Instruction

INTRODUCTION

Sounds are vibrations that travel through the air. Vibrations are heard as sound when they reach our ears. The speed of the vibrations affects the sound or the pitch of the sound. Pitch is based on how high or how low a sound is heard. The faster the vibration, the higher the pitch. A pitch vibrating 440 times per second is heard as the absolute pitch A, the A above middle C on a keyboard instrument. It is called A-440 and is used as a baseline note for tuning instruments.

NOTATING AND MEASURING PITCH

In Western musical culture, absolute pitches are labeled with seven alphabetical letters: A-B-C-D-E-F-G. The musical alphabet repeats as the pitch ascends, or gets higher. When the pitch descends, the letters are reversed. Relative pitches using solfège, DO-RE-MI-FA-SOL-LA-TI-DO, correspond to the musical alphabet.

ACTIVITY | Notating and Measuring Pitch Slide 1

An **octave** is the distance between two pitches that share the same letter name and are eight notes apart. Octaves are pitches that have special relationships. When two pitches are one octave apart, the higher pitch vibrates twice as fast as the lower pitch.

ACTIVITY | The Musical Staff Slide 2

The **staff** is a system of five horizontal lines and four spaces between the lines.

ACTIVITY | Pitch Names on the Staff Slide 3

- Staff is used to show how high and low the pitches are.
- Notes may be written on the lines or in the spaces between the lines.
- Notes written on lower lines and spaces of the staff are lower in pitch than notes written higher on the staff.
- Each line and space represents a different pitch letter.

ACTIVITY | Clefs Slide 4

Clef signs on a staff assign absolute pitch names to specific signs and spaces on the staff. The following three clefs are commonly used:

- **G clef, or treble clef**
- **F clef, or bass clef**
- **C clef**

Each clef is named for the pitch it indicates on the staff.

- G clef marks the pitch G on the second line of a staff.
- F clef marks the pitch F on the fourth line of a staff
- The center of the C clef indicates the pitch C below A-440, called middle C.



- C clef marks the third staff line as C, it is called an alto clef.
- When C clef marks the fourth staff line as C, it is called the tenor clef. Clefs are used to keep a range of notes on the staff.

PITCH SOUNDS AND SYMBOLS Slide 5/ Interactive

- Play with the scales in solfège, note names, and on the staff
- Encourage students to sing scales with you

ACTIVITY | Pitches on the Staff Slide 6

Have students:

- Volunteer to select the correct pitches(notes) on the staff
- Ask several more students

ORGANIZING PITCHES

- The octave is divided into *twelve equal parts or pitches*. A specific pitch name identifies each of the twelve parts.
- A *half step*, or *semitone*, is the distance between neighboring pitches.
- A *whole step*, or *whole tone* is the distance of two half steps.

ACTIVITY | Whole Steps and Half Steps Slide 7

- Look at the example and find the half steps (^) and whole steps (|_|).

SCALES

- A *scale* is a group of pitches organized in an ascending pitch order.
- Each scale uses a certain number of pitches, which are organized in specific patterns.
- The patterns create the same type of scale when started on any pitch.
- The scale patterns are frequently described as ascending orders of half steps and whole steps
- Solfège (solfege) syllables are frequently used to represent the scale patterns. Each syllable represents a pitch in the scale.

ACTIVITY | C Major on the Keyboard Slide 9

The *major scale* is the most familiar scale in Western music culture. A major scale contains seven different pitches that can be repeated in the continuation of the scale beyond one octave. The ascending pattern is shown in the example using a musical keyboard, letter names, and solfège. In the ascending scale pattern, five of the scale steps are whole steps, and two of the steps are half steps. The major scale pattern is whole-whole-half-whole-whole-whole-half, beginning from any starting pitch. The half steps occur between scale steps 3 and 4, or MI and FA, and between scale steps 7 and 8, or TI and DO.

Each pitch of the scale is spelled with different letter names. There cannot be an A and an A # in the same major scale. Instead of A # the scale step would be Bb

ACTIVITY | Minor Scales on the Keyboard Slide 10/ three screens

The *minor* scale is also a familiar scale in Western music. There are *three patterns, or forms, of minor scales*:

- **Natural minor, harmonic minor, and melodic minor**
- All three scales share similar patterns for the first five scale tones, the differences in the scale patterns are the sixth and seventh scale tones.
- The example shows the different sequences of whole steps and half steps for each minor scale. (Flip through 3 slides)
- Half steps in the natural minor scale occur between scale steps 2 and 3 and between 5 and 6. The harmonic minor is unique. It has three half steps and one scale step which is 1½ steps. The melodic minor scale is the only scale that uses two different patterns, one for going up the scale, and another for coming down the scale. The ascending pattern has half steps between scale steps 2 and 3 and between 7 and 1. The descending pattern is just like the natural minor pattern.

More About Scales

There are many varieties of scales. While many have seven pitches just like the major and minor scales, some have more or less pitches. Each scale has a unique pattern.

Modal scales originated with early Greek civilization. The modes are called Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, and Locrian. The Ionian scale later became the major scale and the Aeolian became the minor scale. Early European folk music, chant, and jazz use modal scales, including the major and minor forms.

A pentatonic scale has five pitches. They are common in folk music of cultures around the world, including Eastern Europe, Asia, North and South America, and Africa. Commonly used jazz scales are the wholetone, blues, bebop-dominant, and the Lydian-dominant scales. Many scales used around the world cannot be labeled with the Western twelve-pitch name system.

PITCH SOUNDS AND SYMBOLS Slide 11 (interactive)

- Play with pitches using staff, note names, solfège, and hand signals

ACTIVITY | Pitch Transposer Slide 12 (interactive)

- Play with scales using do pentatonic, major, la pentatonic, and minor

Prep 9:33am - 11:30am

Lunch 11:30am - 12:15pm

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

Section 1: Unit 1: Lesson 5: Louder and Softer

Standards

MU:Cn11.0.1a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

MU:Pr4.1.1a With limited guidance, demonstrate and discuss personal interest in, knowledge about, and purpose of varied musical selections.



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

MU:Re8.1.1a With limited guidance, demonstrate and identify expressive qualities (such as dynamics and tempo) that reflect creators'/ performers' expressive intent.

Objectives:

- Recognize dynamic levels based on the content of a poem.

Lesson / Instruction

INTRODUCTION

CONCEPT OVERVIEW | S1U1L5: Louder and Softer: Interactive

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

LISTEN | Sleep, Bonnie Bairnie

iSONG | Sleep, Bonnie Bairnie: Interactive

- **Review** the iSong for "Sleep, Bonnie Bairnie."

DESCRIBE | Mood of Sleep, Bonnie Bairnie

ACTIVITY | S1U1L4: Sleep, Bonnie Bairnie: Interactive

Have students:

- **Describe the mood** of the song.
 - Is it loud or soft?
 - Is it smooth or bouncy?
- **Ask/Suggest** ways their singing can show this mood. (smooth, soft)
- **Tell children** they will learn when to sing louder or softer (to express the mood of a song better).

LISTEN / MOVE | Louder and Softer with March

ACTIVITY | S1U1L5: Softer and Louder: Interactive

- **Show slide and explain** that *p* = Italian = piano = softer and *f* = Italian word forte = louder, when we talk about music.
- **Discuss the pictures** and why each represents either loud or soft.

March from Children's Games (Bizet): Audio

- **Ask children to listen** carefully to "March" to hear if the music gets louder or softer. (It begins softly and has some surprisingly loud parts.)
- **Invite children to try out movements** that they can do with a steady beat.
 - Movements should reflect whether music is loud or soft. Eg, might begin w/ gentle march or walk, then add bigger movements like stomping or swinging arms for the louder sounds.
- **Give the class time** to practice their movements before trying them out with "March."
- **Listen and raise a hand** when the music gets louder.
- **Point to the symbol on the slide** that shows what you hear.
- **Move in new ways** to show louder and softer.

iLISTENING MAP | March from Children's Games: Interactive

- **Show the interactive listening map** and ask volunteers to find the symbols for softer and louder on the pathway.
- **Play the animation** and have children follow along, raising a hand when the music gets louder.
- **Using the Audio Only button**, challenge children to identify when the music is loud and when it is soft, using appropriate hand gestures

LISTEN / IDENTIFY | Tone Color in March

- **Listen and name** the instruments as you see them on the right side of the listening map.

IDENTIFY | Louder

iSONG | Mi cuerpo (My Body): Interactive

- **Listen for** when the song gets louder.
- **Describe** the louder parts. (Clapping and stamping are louder.)

LOCATOR MAP | Puerto Rico: Interactive

- **Find Puerto Rico** on the map.

SING | Mi cuerpo

- **Listen to** the song and plan to sing some parts loudly and some parts softly.
- **Use clapping and stamping** as loud parts in your plan.
- **Point to** the clapping or stamping picture as you sing.

PERFORM | Rain Rhythms

ACTIVITY | S1U1L5: Loud and Soft with Rain Rhythms: Interactive

- **Have children listen** as you read "Rain Rhythms."
- **Ask children to explore and describe** how this rhyme can be read forte (loudly) and piano (softly).
- **Invite volunteers to read** the rhyme aloud, experimenting with their ideas for piano and forte.

MUSIC SKILLS | Vocal Development

- **Invite children to recite** "Rain Rhythms" with you. (See slide above)
- **Recite** the rhyme once using forte and once using piano
- **Engage** students in a brief discussion regarding which dynamic they think is more appropriate.

ART GALLERY | Paris Street: Rainy Day

ART GALLERY | Paris Street: Rainy Day: Interactive

Read:

Gustave Caillebotte (184-1894)

- Grew up in a rich family in Paris, France, so he painted for fun, not to support himself.
- He was known more as a supporter of the arts than a painter while he lived.
- His hobbies included collecting stamps, growing orchids, building yachts, and designing textiles.
- His stamp collection is in the British Museum!
- A painter of the School of Realism, he was influenced by Impressionism and the new art of photography.
 - [Paris Street; Rainy Day shows a real street corner in north Paris.](#)

LISTEN | Noises

POETRY | S1U1L5: Noises: Interactive

- **Plan a way** to read the poem using loud and soft.
 - **Say** the first half of the poem forte, when it describes loud activities



- **Say** the second half piano, when it describes quiet activities

WRAP UP

- **Have children** walk as you re-read the poem, making their steps a little larger when your voice gets louder.

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

Throwing & Catching Activities

Standards

- K.PE.1** Perform basic locomotor, nonlocomotor, and manipulative skills.
- K.PE.2** Perform locomotor skills in response to teacher-led creative dance.
- K.PE.3** Move in different pathways, general space with different speeds, and in personal space to a rhythm.
- K.PE.5** Identify active play opportunities outside health enhancement class.
- K.PE.6** Actively participate in health enhancement class.
- K.PE.7** Recognize that physical activity causes physical changes.
- K.PE.8** Practice warm-up and cool-down activities relative to vigorous physical activity.
- K.PE.9** Follow directions in group settings (e.g., safe behaviors, following rules, taking turns).
- K.PE.10** Acknowledge responsibility for behavior when prompted.
- K.PE.11** Follow instruction and direction when prompted.
- K.PE.12** Recognize the established protocol for class activities.
- K.PE.13** Share equipment and space with others.
- K.PE.14** Recognize differences in ideas, cultures, and body types.
- K.PE.15** Follow teacher directions for safe participation and proper use of equipment with minimal reminders.
- K.PE.16** Understand that physical activity is important for good health.
- K.PE.17** Acknowledge that some physical activities are challenging or difficult; and
- K.PE.18** Identify physical activities that result in a positive personal experience while playing with friends.

Objectives:

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

Lesson / Instruction

Procedure: (10 min)

- Bathroom
- Drinks
- 3 Laps

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

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

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

1. Tunnel Train (Card 133-134)

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

1. Throw for Distance (Card 371)

IF TIME:

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

1. Solo Catch (Card 372)

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

1. Beanbag Tag (Card 373)

Cool-down: (5 min)

1. Simon Says (Card 5)

Recess 1:45pm - 2:00pm

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

Throwing & Catching Activities

Standards

- 2.PE.1** Perform basic locomotor, nonlocomotor, and manipulative skills in mature patterns.
- 2.PE.7** Actively engage in health enhancement class in response to instruction and practice.
- 2.PE.8** Identify physical activities which contribute to developing strength and fitness.



- 2.PE.9 Describe warm-up and cool-down activities related to vigorous physical activity.
- 2.PE.10 Practice skills with minimal teacher prompting.
- 2.PE.11 Accept responsibility for class protocols with behavior and performance actions.
- 2.PE.12 Accept specific corrective feedback from a teacher.
- 2.PE.13 Recognize the role of rules and etiquette in teacher-designed physical activities.
- 2.PE.14 Work independently with others in partner environments.
- 2.PE.15 Recognize ways to accept other's ideas, cultural diversity, and body types during games and physical activities.
- 2.PE.16 Work independently and safely in physical activity settings.
- 2.PE.18 Compare physical activities that bring confidence and challenges; and
- 2.PE.19 Discuss positive results gained from participating in physical activities with others.

Objectives:

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

Lesson / Instruction

Procedure: (10 min)

- Bathroom
- Drinks
- 3 Laps

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

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

1. Beanbag Tag (Card 373)

Cool-down: (5 min)

1. Simon Says (Card 5)

Practice Time 2:45pm - 3:30pm