




Monday 11/10/2025	Tuesday 11/11/2025	Wednesday 11/12/2025	Thursday 11/13/2025	Friday 11/14/2025
School Day 49	School Day 50	School Day 51	School Day 52	No School
Breakfast Duty 8:00am - 8:17am	 Veterans Day	Breakfast Duty 8:00am - 8:17am	Breakfast Duty 8:00am - 8:17am	No School Day
Band - 7 & 8 8:17am - 9:05am	Choir - 7 & 8 8:17am - 9:05am	Band - 7 & 8 8:17am - 9:05am	Choir - 7 & 8 8:17am - 9:05am	
BAND - SLEIGH RIDE	CHOIR - SINGING (MULTIPLE SONGS)	BAND - SLEIGH RIDE	CHOIR - SINGING (MULTIPLE SONGS)	
Standards	Standards	Standards	Standards	
<p>MU:Cn10.0 Connect 10 - Synthesize and relate knowledge and personal experiences to make music.</p>	<p>MU:Cn10.0 Connect 10 - Synthesize and relate knowledge and personal experiences to make music.</p>	<p>MU:Cn10.0 Connect 10 - Synthesize and relate knowledge and personal experiences to make music.</p>	<p>MU:Cn10.0 Connect 10 - Synthesize and relate knowledge and personal experiences to make music.</p>	
<p>MU:Cn11.0 Connect 11 - Relate musical ideas and works with varied context to deepen understanding.</p>	<p>MU:Cr3.1 Evaluate and Refine - Evaluate and refine selected musical ideas to create musical work(s) that meet appropriate criteria.</p>	<p>MU:Cn11.0 Connect 11 - Relate musical ideas and works with varied context to deepen understanding.</p>	<p>MU:Cr3.1 Evaluate and Refine - Evaluate and refine selected musical ideas to create musical work(s) that meet appropriate criteria.</p>	
<p>MU:Pr4.2 Analyze - Analyze the structure and context of varied musical works and their implications for performance.</p>	<p>MU:Cr2.1.7a Select, organize, develop and document personal musical ideas for arrangements, songs, and compositions within AB, ABA, or theme and variation forms that demonstrate unity and variety and convey expressive intent.</p>	<p>MU:Pr4.2 Analyze - Analyze the structure and context of varied musical works and their implications for performance.</p>	<p>MU:Cr2.1.7a Select, organize, develop and document personal musical ideas for arrangements, songs, and compositions within AB, ABA, or theme and variation forms that demonstrate unity and variety and convey expressive intent.</p>	
<p>MU:Pr5.1 Rehearse, Evaluate and Refine - Evaluate and refine personal and ensemble performances, individually or in collaboration with others.</p>	<p>MU:Cr2.1.7b Use standard and/or iconic notation and/or audio/ video recording to document personal simple rhythmic phrases, melodic phrases, and harmonic sequences.</p>	<p>MU:Pr5.1 Rehearse, Evaluate and Refine - Evaluate and refine personal and ensemble performances, individually or in collaboration with others.</p>	<p>MU:Cr2.1.7b Use standard and/or iconic notation and/or audio/ video recording to document personal simple rhythmic phrases, melodic phrases, and harmonic sequences.</p>	
<p>MU:Pr4.2.7b When analyzing selected music, read and identify by name or function standard symbols for rhythm, pitch articulation, dynamics, tempo, and form.</p>	<p>MU:Cr3.1.7a Evaluate their own work, applying selected</p>	<p>MU:Pr4.2.7b When analyzing selected music, read and identify by name or function standard symbols for rhythm, pitch articulation, dynamics, tempo, and form.</p>	<p>MU:Cr3.1.7a Evaluate their own work, applying selected</p>	
<p>MU:Pr6.1.7a Perform the music with technical accuracy and stylistic expression to convey the creator's intent.</p>	<p>MU:Cr3.1.7a Evaluate their own work, applying selected</p>	<p>MU:Pr6.1.7a Perform the music with technical accuracy and stylistic expression to convey the creator's intent.</p>	<p>MU:Cr3.1.7a Evaluate their own work, applying selected</p>	
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applying selected criteria such as appropriate application of elements of music including style, form, and use of sound sources.

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

MU:Pr4.2.7a Explain and demonstrate the structure of contrasting pieces of music selected for performance and how elements of music are used.

MU:Pr4.3.7a Perform contrasting pieces of music demonstrating their interpretations of the elements of music and expressive qualities (such as dynamics, tempo, timbre, articulation/ style, and phrasing) convey intent.

MU:Pr5.1.7a Identify and apply collaboratively-developed criteria (such as demonstrating correct interpretation of notation, technical skill of performer, originality, emotional impact, and interest) to rehearse, refine, and determine when the music is ready to perform.

Objectives:

- Go over class

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

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

MU: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.

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

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

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procedures and expectations

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

Lesson / Instruction
(10 mins) Warm-Up and Tuning

1. **Embouchure Warmers** - long tones and lip slurs, generally directed downward - **Lessons 1-4, pg. 75-79:**
2. **Arm and Finger Warmers - Excellerators**
 - a. Scales, intervals, arpeggios, articulations (how each note is played, e.g., fermata, staccato)

Once Players are Warmed Up:

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

(5 mins) The Familiar Selection - eg, Lesson #16, pg. 97 "Hot Cross Buns"

1. **Play music confidently before starting the primary rehearsal selection**
 - a. Select a short, well-rehearsed piece, or a portion of a piece (not exceeding 5 min)

expressive qualities, technical challenges, and reasons for choices.

MU:Pr4.2.7a Explain and demonstrate the structure of contrasting pieces of music selected for performance and how elements of music are used.

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



and play it with as few stops as possible

b. Do not spend time "rehearsing" this selection

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

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

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

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

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

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

(5 min) The Fun Selection (Closer) - eg, *"Hot Crossed Buns"*

- Choose a music selection that students savor and perform masterfully

Prep 9:08am - 10:07am

PE - 6th Grade 10:10am - 11:09am

TENNIS

Standards

8.PE.1 Perform with

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

and play it with as few stops as possible

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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.

MU:Cr3.1.8a Evaluate



mature form, locomotor, nonlocomotor and manipulative skills necessary for participating in games and sports, outdoor pursuits, and individual performance activities.

8.PE.5 Describe and apply a variety of movement concepts.

8.PE.4 Use tactics to create open space and close space during small-side play by combining locomotor movements.

8.PE.17 Apply rules and etiquette by acting as an official during modified games, dance and rhythm.

8.PE.16 Provide encouragement and feedback to peers without prompting from teacher.

8.PE.18 Cooperate with classmates on problem-solving initiatives during adventure activities, large-group initiatives, and game play.

8.PE.19 Respond appropriately to participant's ethical and unethical behavior during physical activity by using roles and guidelines for resolving conflicts.

8.PE.20 Provide ways to accept other's ideas, cultural diversity, and body

rhythmic phrases, melodic phrases, and harmonic sequences.

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

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

MU: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

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MU:Re7.2.8a Compare how the elements of music and



types by engaging in cooperative and collaborative movement projects.

8.PE.21 Identify safety concerns and use physical activity and fitness equipment appropriately.

8.PE.22 Identify the five components of health-related fitness and explain the connection between fitness and overall physical and mental health.

8.PE.23 Develop a plan of action and make appropriate decisions based on that plan when faced with an individual challenge; and

Objectives:

- Practice and improve fundamental striking and tennis skills racket grip, forehand, backhand, ready position).
- Actively participate in tennis lead-up games and challenges to utilize learned skills and develop physical fitness.
- Have fun being physically active.

Lesson / Instruction

REVIEW:

Technique/Teaching Cues

The following cues will facilitate student success, reduce their risk of injury, and eliminate the development of improper habits. Some basic skills in tennis are the ready position, forehand stroke, backhand stroke, and volley.

A. **Ready Position** (also known as the "Home Position") - a preparatory position allowing the player to quickly move in any direction.

creator's intent.

MU:Re7.2.8a Comp are how the elements 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.

Lesson / Instruction

Warm Up (whole class):

- Light cardio - walk around the school
- 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 "hmmm" — 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.
 - Place the straw in a partially full glass of liquid and blow controlled bubbles in the glass.*
- Lip Buzz (lip trill) Vocal Warm-Up

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- Lip Buzz (lip trill) Vocal Warm-Up
 - Motorboat sound (lips vibrate as air is blown from mouth & nose) thru diatonic scale (white keys) from



1. **"Handshake grip."**
Hold the racket with your dominant hand.
2. **"Racket throat."**
Place the non-dominant hand on the throat of the racket.
3. **"Racket head at the chest."** Prepare the racket to move in any direction.
4. **"Ready feet."** Feet shoulder-width apart, weight on the balls of the feet, knees slightly bent, slight forward lean at the hips.
5. **"Quick feet."** Shift weight from right to left, ready to move in any direction.

B. Forehand Stroke

1. **"Stand side to target."** Point the non-racket shoulder to the target.
2. **"Racket down and back."** Racket head extended back near the foot.
3. **"Step and swing."**
Step forward with the front foot and swing from the back foot to the front.
4. **"Swing low to high."**
Make the racket head start low and finish high.
5. **"Reach to the front."**
Contact the ball near the front foot.
6. **"Scratch your back."** Follow through over the opposite shoulder and finish with the racket head near the back.

C. Backhand Stroke

1. **"Stand side to target."** Point the racket's shoulder to the target.
2. **"Racket, across, down, and back."** Racket head is pulled across the body and extended back near the foot
 - a. Use either one or two hands to hold the racket.
3. **"Step and swing."**
Step forward with the front foot and swing from the back foot to the front.
4. **"Like a knight."**
Swing your racket like a knight would unsheathe a sword - keep the racket head low and finish high.

- o Motorboat sound (lips vibrate as air is blown from mouth & nose) thru diatonic scale (white keys) from C3 to C5.
6. Two-Octave Pitch Glide Warm-Up
 - o 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.*
 7. Vocal Sirens Exercise
 - o Make an "oooo" sound like a siren gradually from from C3 to C5.
 - *The sound is continuous and covers tones between the notes.*
 8. Vocal Slides Technique (portamento, Italian for "the act of carrying")
 - o Slide from one note to the next in the diatonic scale (white keys) from C3 to C5.
 - *USE: Do, Re, Me, solfege, and hand signs.*

Sing our Song Line Up for the Airport Concert

- **"Santa Baby"** performed by Eartha Kitt
- **"It's Beginning to Look a Lot Like Christmas"** performed by Bing Crosby
- **"Let It Snow"** performed by Dean Martin
- **"It's the Most Wonderful Time of the Year"** performed by Andy Williams

Individual Practice for

Each Vocal Part for:

- **"Carol of the Bells"** (in harmony) written by Peter Wilhousky
- **"Jingle Bells"** (in harmony) written by James Pierpont and Bob Singleton

Conclude by bringing all vocal ranges together to sing:

- The last 2 songs

Prep 9:08am - 10:07am

PE - 6th Grade 10:10am - 11:09am

TENNIS

Standards

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Standards

8.PE.1 Perform with mature form, locomotor,



5. **"Reach to the front."**
Contact the ball near the front foot.

6. **"Scratch your back."** Follow through over the opposite shoulder and finish with the racket head near the back.

D. Volley

1. **"Ready position close to the net."** Stand about 6-8 feet from the net or target in a ready position.

2. **"Racket high."** Lift the racket head up and slightly to the side - strings above the wrist.

3. **"Slight side to target."** Turn slightly toward the net or target.

4. **"Short back swing."** Draw the racket back just a bit.

5. **"Push and step."** Step with your front foot as you punch or block the ball with your racket (not a full swing).

6. **"Firm wrist follow-through."** Keep the wrist firm and follow through in the direction of ball placement.

Safety Hints

Rackets present obvious safety considerations.

- **Distribute polypots** to define each student's individual self-space.
- **Have students practice hugging** their racket when a stop signal is given.
- **Require students to stop striking if they move from their polypot** and to walk when retrieving stray balls.
- **Teach and practice a stop-and-start signal.**
- **Provide adequate space** for each student.
- **Prohibit** excessive swinging.

GO ACTIVITY: Tennis

(GRADES 6-8)

- Tennis Games with Nets

Lunch 11:12am - 12:12pm

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

SING: I'LL BE

8.PE.1 Perform with mature form, locomotor, nonlocomotor and manipulative skills necessary for participating in games and sports, outdoor pursuits, and individual performance activities.

8.PE.5 Describe and apply a variety of movement concepts.

8.PE.4 Use tactics to create open space and close space during small-side play by combining locomotor movements.

8.PE.17 Apply rules and etiquette by acting as an official during modified games, dance and rhythm.

8.PE.16 Provide encouragement and feedback to peers without prompting from teacher.

8.PE.18 Cooperate with classmates on problem-solving initiatives during adventure activities, large-group initiatives, and game play.

8.PE.19 Respond appropriately to participant's ethical and unethical behavior during physical activity by using roles and guidelines for resolving conflicts.

8.PE.20 Provide ways to accept other's ideas, cultural

5. **"Reach to the front."**
Contact the ball near the front foot.

6. **"Scratch your back."** Follow through over the opposite shoulder and finish with the racket head near the back.

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(GRADES 6-8)

- Tennis Games with Nets

Lunch 11:12am - 12:12pm

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

SING: I'LL BE

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8.PE.5 Describe and apply a variety of movement concepts.

8.PE.4 Use tactics to create open space and close space during small-side play by combining locomotor movements.

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8.PE.19 Respond appropriately to participant's ethical and unethical behavior during physical activity by using roles and guidelines for resolving conflicts.

8.PE.20 Provide ways to accept other's ideas, cultural diversity, and body types by engaging in cooperative and



HOME FOR CHRISTMAS

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

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

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

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

Objectives:

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

Lesson / Instruction

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

diversity, and body types by engaging in cooperative and collaborative movement projects.

8.PE.21 Identify safety concerns and use physical activity and fitness equipment appropriately.

8.PE.22 Identify the five components of health-related fitness and explain the connection between fitness and overall physical and mental health.

8.PE.23 Develop a plan of action and make appropriate decisions based on that plan when faced with an individual challenge; and

Objectives:

- Practice and improve fundamental striking and tennis skills (racket grip, forehand, backhand, ready position).
- Actively participate in tennis lead-up games and challenges to utilize learned skills and develop physical fitness.
- Have fun being physically active.

Lesson / Instruction

REVIEW:

Technique/Teaching Cues

The following cues will facilitate student success, reduce their risk of injury, and eliminate the development of improper habits. Some basic skills in tennis are the ready position, forehand stroke, backhand stroke, and volley.

A. **Ready Position** (also known as the "Home Position") - a preparatory position allowing the player to quickly move in any

HOME FOR CHRISTMAS

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 Improve 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

collaborative movement projects.

8.PE.21 Identify safety concerns and use physical activity and fitness equipment appropriately.

8.PE.22 Identify the five components of health-related fitness and explain the connection between fitness and overall physical and mental health.

8.PE.23 Develop a plan of action and make appropriate decisions based on that plan when faced with an individual challenge; and

Objectives:

- Practice and improve fundamental striking and tennis skills (racket grip, forehand, backhand, ready position).
- Actively participate in tennis lead-up games and challenges to utilize learned skills and develop physical fitness.
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Lesson / Instruction

REVIEW:

Technique/Teaching Cues

The following cues will facilitate student success, reduce their risk of injury, and eliminate the development of improper habits. Some basic skills in tennis are the ready position, forehand stroke, backhand stroke, and volley.

A. **Ready Position** (also known as the "Home Position") - a preparatory position allowing the player to quickly move in any direction.

1. **"Handshake grip."** Hold the racket with your



INTRODUCTION

CONCEPT OVERVIEW |

[S1U2L4: High-Low, Here](#)

[We Go: Interactive](#)

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

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

[ACTIVITY | S1U2L4: High-](#)

[Low, Here We Go:](#)

Interactive

Have children:

- **Discuss** where they hear music in their everyday lives, such as radio, television, and recordings.
- **Name** other interesting sounds that sometimes seem like music, such as birds singing, bells ringing,
- **Listen** to the sound of each object, and use a hand to show by "painting" in the air if it is high or low. (Observe children's reactions.)
- **Talk about** which sounds seem to be "up" or "high" (kettle, garbage truck beeps) and which sounds seem to be "down" or "low." (vacuum cleaner, ship)

LISTEN | High, Middle,

and Low

[POETRY | S1U2L4:](#)

[Where's the Ball?:](#)

Interactive

- **Use a beach ball** to designate
 - High sounds (ball overhead)
 - Middle sounds (ball at belly button)
 - Low sounds (ball at toes)
- **Demonstrate each level and say the rhyme:**
 1. *Where's the ball? Can you tell me?*
 2. *Here's the ball, it's over me (in a high voice)*
 3. *Here's the ball, it's around me (middle-level voice)*
 4. *Here's the ball, it's under me (low voice)*
- **Repeat, then invite children** to respond with a high, middle, or low voice. Give each child a chance to use the ball to lead the class in this activity.

TEACHER TO TEACHER

| Teacher Tips

Gestures help express musical meaning, aid in learning, and are important

direction.

1. **"Handshake grip."** Hold the racket with your dominant hand.

2. **"Racket throat."** Place the non-dominant hand on the throat of the racket.

3. **"Racket head at the chest."** Prepare the racket to move in any direction.

4. **"Ready feet."** Feet shoulder-width apart, weight on the balls of the feet, knees slightly bent, slight forward lean at the hips.

5. **"Quick feet."** Shift weight from right to left, ready to move in any direction.

B. Forehand Stroke

1. **"Stand side to target."** Point the non-racket shoulder to the target.

2. **"Racket down and back."** Racket head extended back near the foot.

3. **"Step and swing."** Step forward with the front foot and swing from the back foot to the front.

4. **"Swing low to high."** Make the racket head start low and finish high.

5. **"Reach to the front."** Contact the ball near the front foot.

6. **"Scratch your back."** Follow through over the opposite shoulder and finish with the racket head near the back.

C. Backhand Stroke

1. **"Stand side to target."** Point the racket's shoulder to the target.

2. **"Racket, across, down, and back."** Racket head is pulled across the body and extended back near the foot

a. Use either one or two hands to hold the racket.

3. **"Step and swing."** Step forward with the front foot and swing from the back foot to the front.

4. **"Like a knight."** Swing your racket like a knight would unsheathe a sword - keep the racket

preferences in the evaluation of music for specific purposes.

Objectives:

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

Lesson / Instruction

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

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

dominant hand.

2. **"Racket throat."** Place the non-dominant hand on the throat of the racket.

3. **"Racket head at the chest."** Prepare the racket to move in any direction.

4. **"Ready feet."** Feet shoulder-width apart, weight on the balls of the feet, knees slightly bent, slight forward lean at the hips.

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3. **"Step and swing."** Step forward with the front foot and swing from the back foot to the front.

4. **"Like a knight."** Swing your racket like a knight would unsheathe a sword - keep the racket head low and finish high.

5. **"Reach to the front."** Contact the ball near the



to cognitive development—and, they influence pitch accuracy.

LINKS | Movement

GLOSSARY OF INSTRUMENTS |

Trumpet: Interactive

Creative Movement: Responding to Music

Materials: scarves or paper streamers

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

Have children:

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

MUSIC AND MOVEMENT

| Exploring Creative

Movement

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

LISTENING | Trumpet

Sonata in D major, Z. 850, III. Allegro

Display the listening slide.

Invite children to:

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

Develop

LISTEN / MOVE | High,

Middle, Low

SONG | Bickle, Bockle:

Interactive

Invite children to:

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

SING | Bickle, Bockle

Bickle Bockle (Stereo Mix): Audio

Invite children to:

- Put their hands together and move them like a fish again as they listen to "Bickle, Bockle."
- Echo you as you sing

head low and finish high.

5. **"Reach to the front."**

Contact the ball near the front foot.

6. **"Scratch your back."** Follow through over the opposite shoulder and finish with the racket head near the back.

D. Volley

1. **"Ready position close to the net."** Stand about 6-8 feet from the net or target in a ready position.

2. **"Racket high."** Lift the racket head up and slightly to the side - strings above the wrist.

3. **"Slight side to target."** Turn slightly toward the net or target.

4. **"Short back swing."** Draw the racket back just a bit.

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6. **"Firm wrist follow-through."** Keep the wrist firm and follow through in the direction of ball placement.

Safety Hints

Rackets present obvious safety considerations.

- Distribute polypots to define each student's individual self-space.
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- Provide adequate space for each student.
- Prohibit excessive swinging.

GO ACTIVITY: Tennis

(GRADES 6-8)

- Tennis Games with Nets

Lunch 11:12am - 12:12pm

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

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

front foot.

6. **"Scratch your back."** Follow through over the opposite shoulder and finish with the racket head near the back.

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- Provide adequate space for each student.
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GO ACTIVITY: Tennis

(GRADES 6-8)

- Tennis Games with Nets

Lunch 11:12am - 12:12pm

Parent Teacher Conferences 1:00pm - 7:00pm



the last melodic phrase just choose me while touching head, belly button, and toes to show the melody while singing.

- **Sing** the song as they "swim" around the room until the words just choose me. At this point, they stop and move to show the melody of the phrase.

LINKS | Reading

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

Reading: A "Bickle" of Fun with Initial Consonants

Initial consonants can be reinforced through a children's song with nonsense words. Display the slide.

Have children:

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

SING | Autumn Leaves

ACTIVITY | S1U2L4:

Autumn: Interactive

Autumn Leaves (Stereo

Mix): Audio

Have children:

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

SING: I'LL BE HOME FOR CHRISTMAS

Standards

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

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

MU:Cr2.1 Plan and Make - Select and develop musical ideas for defined purposes and contexts

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

MU:Cr2.1.PreKb With substantial guidance, select and keep track of the order for performing original musical ideas, using iconic notation and/or recording technology.

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

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

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-



MOVE | Leaves in the Wind

SONG | Autumn Leaves: Interactive

- **Invite children to move** through space as leaves in the wind, while listening to the song "Autumn Leaves."
- **Guide children to follow** the direction of the melody using one scarf.

LISTEN | One, Two, Three, Four, Five

LISTENING MAP | One, Two, Three, Four, Five: Interactive

Have children:

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

LINKS | Reading

ACTIVITY | S1U2L7: Fishing for Numbers: Interactive

Reading: Fishing for Number

Ordering Learning numbers is an important reading and mathematical skill.

Have children:

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

ACTIVITY | S1U2L7: More Numbers: Interactive

- **For an additional**

and refining personal musical ideas.

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

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:Pr4.3.PreKa With substantial guidance, explore music's expressive qualities (such as voice quality, dynamics, and tempo).

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

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

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

MU:Pr6.1.PreKa With substantial

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



challenge, use the slide with numbers 7–10.

LINKS | Reading
RESOURCE MASTERS |
Grade PreK: **Document**
Reading: **Sequence of Events**

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

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

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

WRAP UP
iSONG | One, Two, Three, Four, Five: Interactive

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

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

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

BOOMWACKERS: JINGLE BELL ROCK

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

guidance, perform music with expression.

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

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

MU:Re8.1.PreKa With substantial guidance, explore music's expressive qualities (such as dynamics and tempo).

Objectives:

- Focus on song for Winter Concert

Lesson / Instruction

- Keep working on each section of the song until students learn all of the words and can sing together
- Rock Wall if progress is made.

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

TENNIS - LESSON #2

Standards

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.8 Identify the components of health-related fitness.

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

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



MU:Cr1.1.2b Generate musical patterns and ideas within the context of a given tonality (such as major and minor) and meter (such as duple and triple).

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

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

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

MU:Pr6.1.2b Perform appropriately for the audience and purpose.

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

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

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

Objectives:

- Perform original melodies, accompanied by found

respiratory fitness assessment.

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

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

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

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

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

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

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

Objectives:

- Practice and improve fundamental striking and tennis skills racket grip, forehand, backhand, ready position).
- Actively participate in tennis lead-up games and challenges to utilize learned skills and develop physical fitness.
- Have fun being physically active.

Lesson / Instruction

REVIEW:

A. Ready Position (also known as the "Home Position") - a preparatory position allowing the player to quickly move in any

- **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

RECORDERS: O CHRISTMAS TREE

Standards

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

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

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

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

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

MU:Pr4.3 Interpret - Develop personal



sound instruments.

Lesson / Instruction
Section 1: Unit 1:
Lesson 8: What Is That Sound?
(continued)

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

- Give an overview of the lesson using this slide.

POETRY | S1U1L8: Together: Interactive

- Invite students to listen as you read the poem "Together," varying tone color and dynamics for expressive effect.
- Read the poem again and have students echo you, line by line.
- Briefly discuss the poem's meaning.
- Tell students that in this unit they have learned that doing things together can be helpful and fun.
 - They will now see how creating music together can also result in some surprising sounds.
 - They will start with a song about being together.

Develop
EXPLORE: Compare sounds of brass instruments and voices.
LISTEN | Ach. du lieber Augustin

- Invite students to look at Germany on the map.

Ach. du lieber Augustin (The More We Get Together) (Stereo Mix):

Audio
Have students:

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

SING | Ach. du lieber Augustin
iSONG | Ach. du lieber Augustin (The More We Get Together): Interactive

- Guide students to talk about the meaning of the song. Invite them to listen to the song and

direction.

1. **"Handshake grip."** Hold the racket with dominant hand.
2. **"Racket throat."** Place the non-dominant hand on the throat of the racket.
3. **"Racket head at the chest."** Prepare the racket to move in any direction.
4. **"Ready feet."** Feet shoulder width apart, weight on the balls of the feet, knees slightly bent, slight forward lean at hips.
5. **"Quick feet."** Shift weight from right to left, ready to move in any direction.

B. Forehand Stroke

1. **"Stand side to target."** Point the non-racket shoulder to the target.
2. **"Racket down and back."** Racket head extended back near the foot.
3. **"Step and swing."** Step forward with the front foot and swing from the back foot to front.
4. **"Swing low to high."** Make the racket head start low and finish high.
5. **"Reach to the front."** Contact the ball near the front foot.
6. **"Scratch your back."** Follow through over the opposite shoulder and finish with the racket head near the back.

C. Backhand Stroke

1. **"Stand side to target."** Point the racket shoulder to the target.
2. **"Racket, across, down and back."** Racket head pulled across the body and extended back near the foot. Use either one or two hands to hold the racket.
3. **"Step and swing."** Step forward with the front foot and swing from the back foot to front.

interpretations that consider creators' intent.

MU:Pr4.1 Select - Select varied musical works to present based on interest, knowledge, technical skill, and context.

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

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

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

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

MU:Re7.2.5a Demo



sing along, as they are able.

- **Have them sit**, with arms across the shoulders of their neighbors, in rows of five and sway to the strong beat.

PRONUNCIATION | Ach. du lieber Augustin
iPRONUNCIATION | Ach. du lieber Augustin (The More We Get Together):
Interactive

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

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

EXPLORE | Scraps Arts Music
ACTIVITY | S1U1L8:
Scrap Arts Music:
Interactive

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

MEET THE MUSICIAN | S1U1L8: Gregory Kozak:
Interactive

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

HISTORY AND CULTURE | Scrap Arts Music
Read:
Scrap Arts Music This dynamic group of five percussionists combines music with science, theater, and visual arts. Gregory Kozak, who

4. **"Likeknight."** Swing your racket like a knight would unsheathe a sword - keep the racket head low and finish high.
5. **"Reach to the front."** Contact the ball near the front foot.
6. **"Scratch your back."** Follow through over the opposite shoulder and finish with the racket head near the back.

D. Volley

1. **"Ready position close to the net."** Stand about 6-8 feet from the net or target in ready position.
2. **"Racket high."** Lift the racket head up and slightly to the side - strings above the wrist.
3. **"Slight side to target."** Turn slightly toward the net or target.
4. **"Short back swing."** Draw the racket back just a bit.
5. **"Push and step."** Step with front foot as you punch or block the ball with your racket (not a full swing).
6. **"Firm wrist follow through."** Keep the wrist firm and follow through in direction of ball placement.

Safety

- Distribute polyspots to define each student's individual self-space.
- Have students practice hugging their racket when a stop signal is given.
- Require students to stop striking if they move from their poly spot and to walk when retrieving stray balls.

1. Teach and practice a stop-and-start signal.
2. Provide adequate space for each student.
3. Prohibit excessive swinging.

GO ACTIVITY: Tennis: Skill Development Activities
NAME OF ACTIVITY: Doubles (Partner Racket Skills) (CARD 562 -564)
EQUIPMENT: plastic paddle or tennis racket,

nstrate 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).

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

Objectives:

- Analyze a musical to determine historical, cultural, and musical elements
- Complete worksheets that understand these concepts

Lesson / Instruction
Students will:

- Practice recorder song
- Watch "The Sound of Music" to look for cultural, historical, and musical elements for topics of discussion
- Complete worksheets on the movie to understand these areas of influence in the field of music

The movie is 2 hrs, 54 minutes, so we will watch it over several class periods, allowing time for discussion on the above topics.

PE - 5 1:45pm - 2:30pm
TENNIS - LESSON #2

Standards

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

5.PE.3 Recognize that many different countries and



founded the group, writes the music and makes the instruments they play. He builds the instruments literally from "scrap" materials, such as sewer pipes or discarded objects from industrial machine shops. Based in Vancouver, Scrap Arts Music has performed in festivals and schools across Canada, the United States, and the United Kingdom.

LISTEN | Assembly

Required

iLISTENING MAP |

Assembly Required:

Interactive

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

Have students:

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

Ach, du lieber Augustin

(The More We Get

Together) (Instrumental):

Audio

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

Compare and Contrast

- **Have them describe** the tone color (or special sound) of the instruments in "Assembly Required"
- **Make educated guesses** as to:
 - *What tone color:*
 - tone color

tennis ball, beanbag, and poly spot *per* pair

SKILL THEME(S): striking with short-handled paddles

SPORT SKILLS &

STRATEGY: racket control and grip, forehand/backhand striking, quick feet

ORGANIZATION:

- Pairs are scattered, each with a racket and tennis ball. 2.
- Or use grid formation (see card 626).

DESCRIPTION:

A. Quick Feet

- Pairs face each other 3-4 feet apart.
- Students balance the racket with the racket head touching the ground.
- On signal, partners exchange places attempting to catch their partner's racket before it falls.
- Score one point for each racket caught.

NOW TRY THIS:

1. Increase the distance between partners.
2. Play "Triangle Quick Feet," adding another student to make a group of three.

B. Rally Roll

- Pairs face each other 5-6 feet apart.
- Using the racket head, partners roll the ball back and forth.
- Challenge students to see how many consecutive "rally rolls" they can accomplish without a mistake.
- Encourage students to use both forehand and backhand strikes

NOW TRY THIS:

1. Increase the distance between partners.
2. Set up 2 cones, 3-4 ft. apart. Partners have to rally roll the ball through the cones to one another. (Balls roll on the ground)

C. Partner Pancake Pass

- Partners face each other, 4-5 ft. apart.
- Using the forehand grip, balance the beanbag on the racket, and toss it back and forth to your partner.
- After every 10 successful catches, take one step back and continue the activity.

NOW TRY THIS:

1. Repeat the activity using the backhand "knuckles up" grip.
2. Challenge students to

cultures have been the origin of games, sports, and dance, including those of traditional and contemporary American Indian cultures.

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 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



- deep pitched
- mellow
- percussive
- *What possible materials:*
 - plumbing pipes of varying sizes
 - plastic tubes

LISTENING | Interview
with Gregory Kozak:
Interactive

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

MUSIC SKILLS | Listen
Form

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

Dynamics

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

LINKS | Science
Read:
Recycling The number of people alive in the world now is greater than at any other time in history. Everyone has to eat, drink, wash, and stay warm. However, with everything we do, we create garbage. Every one of us produces about five pounds of garbage every day: cardboard boxes, plastic, paper, bottles, old clothes, old appliances, and so on. When we throw things away, the garbage has to go somewhere. If we're not careful, we will run out of places to put it.

- **Invite students to think of ways** they can help reduce the amount of garbage

see how many they can do successfully in 30 seconds.

D. Partner Drop, Bounce & Balance

- Partners stand side by side.
- Using a forehand grip, one student balances the tennis ball on their racket then lets the ball drop and bounce.
- Their partner attempts to catch and balance the ball of their racket when it rebounds from the floor.
- Encourage the students to drop the ball from the racket instead of throwing it up in the air.

NOW TRY THIS:

1. Repeat the activity using the backhand "knuckles up" grip.
2. Challenge students to see how many they can do successfully in 30 seconds.

E. Pour It On

- Partners face each other racket length apart.
- Using the forehand grip, one student balances the tennis ball on their racket and attempts to "pour" the ball onto their partner's racket.
- Score one point for each time the ball is poured without falling off a racket.

NOW TRY THIS:

1. Repeat the activity using the backhand "knuckles up" grip.
2. Challenge students to see how many "pours" they can accomplish in a designated amount of time, e.g., 15-30 seconds.

Recess 1:45pm - 2:00pm

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

TENNIS - LESSON #2

Standards

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

3.PE.4 Recognize the concept of open space in movement context.

3.PE.7 Engage in the activities of health

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.

Objectives:

- Practice and improve fundamental striking and tennis skills racket grip, forehand, backhand, ready position).
- Actively participate in tennis lead-up games and challenges to utilize learned skills and develop physical fitness.
- Have fun being physically active.

Lesson / Instruction

REVIEW:

A. Ready Position (also known as the "Home Position") - a preparatory position allowing the player to quickly move in any direction.

1. **"Handshake grip."** Hold the racket with dominant hand.
2. **"Racket throat."** Place the non-dominant hand on the throat of the racket.
3. **"Racket head at the chest."** Prepare the racket to move in any direction.
4. **"Ready feet."** Feet shoulder width apart, weight on the balls of the feet, knees slightly bent, slight forward lean at hips.
5. **"Quick feet."** Shift weight from right to left, ready to *move* in any direction.

B. Forehand Stroke

1. **"Stand side to target."** Point the non-racket shoulder to the target.
2. **"Racket down and back."** Racket head extended back near the foot.



thrown away every day.

Critical Thinking: Draw Conclusions

PLAY | Assembly Required

Required

Assembly Required (Kozak): **Audio**

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

Have students:

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

REACHING ALL LEARNERS | Gifted and Talented

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

EXPLORE: Play found sounds with a song.

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

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

Interactive

- **Invite students to sing** "She'll Be Comin' "

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

Objectives:

- Practice and improve fundamental striking and tennis skills racket grip, forehand, backhand, ready position).
- Actively participate in tennis lead-up games and challenges to

3. **"Step and swing."** Step forward with the front foot and swing from the back foot to front.
 4. **"Swing low to high."** Make the racket head start low and finish high.
 5. **"Reach to the front."** Contact the ball near the front foot.
 6. **"Scratch your back."** Follow through over the opposite shoulder and finish with the racket head near the back.
- C. Backhand Stroke**
1. **"Stand side to target."** Point the racket shoulder to the target.
 2. **"Racket, across, down and back."** Racket head pulled across the body and extended back near the foot. Use either one or two hands to hold the racket.
 3. **"Step and swing."** Step forward with the front foot and swing from the back foot to front.
 4. **"Likeknight."** Swing your racket like a knight would unsheathe a sword - keep the racket head low and finish high.
 5. **"Reach to the front."** Contact the ball near the front foot.
 6. **"Scratch your back."** Follow through over the opposite shoulder and finish with the racket head near the back.
- D. Volley**
1. **"Ready position close to the net."** Stand about 6-8 feet from the net or target in ready position.
 2. **"Racket high."** Lift the racket head up and slightly to the side - strings above the wrist.
 3. **"Slight side to target."** Turn slightly toward the net or target.
 4. **"Short back**



'Round the Mountain.'
Apply and Close
PRACTICE: Compose a melody using 1/4 note, 1/4 rest, so and mi, and found sounds.
COMPOSE | Together
ACTIVITY | S1U1L8:
Create with Found
Sounds: Interactive

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

PLAY | She'll Be Comin'
'Round the Mountain
VIRTUAL Mallet
PERCUSSION | Orff Mallet Percussion (Xylophones, Metallophones, and Glockenspiels):
Interactive

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

AUDIENCE ETIQUETTE
ACTIVITY | S1U1L8:
Audience Etiquette:
Interactive
In-class Recitals Before students take turns performing their melodies, discuss the important role of the audience. Emphasize respect and attentiveness. To help students make the transition from performer to audience member, suggest that there is an invisible switch on the sides of their heads. They can "switch it on" to turn into good audience members. Teach students to respond to performances with applause and encourage

utilize learned skills and develop physical fitness.

- Have fun being physically active.

Lesson / Instruction
REVIEW:
A. Ready Position (also known as the "Home Position") - a preparatory position allowing the player to quickly move in any direction.

1. **"Handshake grip."** Hold the racket with dominant hand.
2. **"Racket throat."** Place the non-dominant hand on the throat of the racket.
3. **"Racket head at the chest."** Prepare the racket to move in any direction.
4. **"Ready feet."** Feet shoulder width apart, weight on the balls of the feet, knees slightly bent, slight forward lean at hips.
5. **"Quick feet."** Shift weight from right to left, ready to *move* in any direction.

B. Forehand Stroke

1. **"Stand side to target."** Point the non-racket shoulder to the target.
2. **"Racket down and back."** Racket head extended back near the foot.
3. **"Step and swing."** Step forward with the front foot and swing from the back foot to front.
4. **"Swing low to high."** Make the racket head start low and finish high.
5. **"Reach to the front."** Contact the ball near the front foot.
6. **"Scratch your back."** Follow through over the opposite shoulder and finish with the racket head near the back.

C. Backhand Stroke

1. **"Stand side to target."** Point the racket shoulder to the target.
2. **"Racket, across,**

swing." Draw the racket back just a bit.

5. **"Push and step."** Step with front foot as you punch or block the ball with your racket (not a full swing).
6. **"Firm wrist follow through."** Keep the wrist firm and follow through in direction of ball placement.

Safety

- Distribute polyspots to define each student's individual self-space.
- Have students practice hugging their racket when a stop signal is given.
- Require students to stop striking if they *move* from their poly spot and to walk when retrieving stray balls.

1. Teach and practice a stop-and-start signal.
2. Provide adequate space for each student.
3. Prohibit excessive swinging.

GO ACTIVITY: Tennis:
Skill Development Activities
NAME OF ACTIVITY:
Doubles (Partner Racket Skills) (CARD 562 -564)
EQUIPMENT: plastic paddle or tennis racket, tennis ball, beanbag, and poly spot *per pair*
SKILL THEME(S): striking with short-handled paddles
SPORT SKILLS & STRATEGY: racket control and grip, forehand/backhand striking, quick feet
ORGANIZATION:

- Pairs are scattered, each with a racket and tennis ball.
- Or use grid formation (see card 626).

DESCRIPTION:
A. Quick Feet

- Pairs face each other 3-4 feet apart.
- Students balance the racket with the racket head touching the ground.
- On signal, partners exchange places attempting to catch their partner's racket before it falls.
- Score one point for each racket caught.

NOW TRY THIS:

1. Increase the distance between partners.



them to say what they liked and offer suggestions for improvement.

PROGRESS CHECKPOINT

ACTIVITY | S1U1L8:
Create with Found Sounds: Interactive

Informal Assessment

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

Optional Reteaching

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

WRAP UP

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

Audio

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

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

RECORDERS: O CHRISTMAS TREE

3. **"Step and swing."** Step forward with the front foot and swing from the back foot to front.
4. **"Likeknight."** Swing your racket like a knight would unsheathe a sword - keep the racket head low and finish high.
5. **"Reach to the front."** Contact the ball near the front foot.
6. **"Scratch your back."** Follow through over the opposite shoulder and finish with the racket head near the back.

D. Volley

1. **"Ready position close to the net."** Stand about 6-8 feet from the net or target in ready position.
2. **"Racket high."** Lift the racket head up and slightly to the side - strings above the wrist.
3. **"Slight side to target."** Turn slightly toward the net or target.
4. **"Short back swing."** Draw the racket back just a bit.
5. **"Push and step."** Step with front foot as you punch or block the ball with your racket (not a full swing).
6. **"Firm wrist follow through."** Keep the wrist firm and follow through in direction of ball placement.

Safety

- Distribute polyspots to define each student's individual self-space.
 - Have students practice hugging their racket when a stop signal is given.
 - Require students to stop striking if they move from their poly spot and to walk when retrieving stray balls.
1. Teach and practice a stop-and-start signal.

2. Play "Triangle Quick Feet," adding another student to make a group of three.

B. Rally Roll

- Pairs face each other 5-6 feet apart.
- Using the racket head, partners roll the ball back and forth.
- Challenge students to see how many consecutive "rally rolls" they can accomplish without a mistake.
- Encourage students to use both forehand and backhand strikes

NOW TRY THIS:

1. Increase the distance between partners.
2. Set up 2 cones, 3-4 ft. apart. Partners have to rally roll the ball through the cones to one another. (Balls roll on the ground)

C. Partner Pancake Pass

- Partners face each other, 4-5 ft. apart.
- Using the forehand grip, balance the beanbag on the racket, and toss it back and forth to your partner.
- After every 10 successful catches, take one step back and continue the activity.

NOW TRY THIS:

1. Repeat the activity using the backhand "knuckles up" grip.
2. Challenge students to see how many they can do successfully in 30 seconds.

D. Partner Drop, Bounce & Balance

- Partners stand side by side.
- Using a forehand grip, one student balances the tennis ball on their racket then lets the ball drop and bounce.
- Their partner attempts to catch and balance the ball of their racket when it rebounds from the floor.
- Encourage the students to drop the ball from the racket instead of throwing it up in the air.

NOW TRY THIS:

1. Repeat the activity using the backhand "knuckles up" grip.
2. Challenge students to see how many they can do successfully in 30 seconds.

E. Pour It On

- Partners face each other racket length apart.
- Using the forehand grip, one student balances the tennis



Standards

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

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

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

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

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:Pr4.1 Select - Select varied musical works to present based on interest, knowledge, technical skill, and context.

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

MU:Re7.1 Select - Choose music appropriate for a

2. Provide adequate space for each student.
3. Prohibit excessive swinging.

GO ACTIVITY: Tennis:

Skill Development Activities

NAME OF ACTIVITY:

Doubles (Partner Racket Skills) (CARD 562 -564)

EQUIPMENT: plastic paddle or tennis racket, tennis ball, beanbag, and poly spot *per pair*

SKILL THEME(S): striking with short-handled paddles

SPORT SKILLS &

STRATEGY: racket control and grip, forehand/backhand striking, quick feet

ORGANIZATION:

- Pairs are scattered, each with a racket and tennis ball. 2.
- Or use grid formation (see card 626).

DESCRIPTION:

A. Quick Feet

- Pairs face each other 3-4 feet apart.
- Students balance the racket with the racket head touching the ground.
- On signal, partners exchange places attempting to catch their partner's racket before it falls.
- Score one point for each racket caught.

NOW TRY THIS:

1. Increase the distance between partners.
2. Play "Triangle Quick Feet," adding another student to make a group of three.

B. Rally Roll

- Pairs face each other 5-6 feet apart.
- Using the racket head, partners roll the ball back and forth.
- Challenge students to see how many consecutive "rally rolls" they can accomplish without a mistake.
- Encourage students to use both forehand and backhand strikes

NOW TRY THIS:

1. Increase the distance between partners.
2. Set up 2 cones, 3-4 ft. apart. Partners have to rally roll the ball through the cones to one another. (Balls roll on the ground)

C. Partner Pancake Pass

- Partners face each other, 4-5 ft. apart.

ball on their racket and attempts to "pour" the ball onto their partner's racket.

- Score one point for each time the ball is poured without falling off a racket.

NOW TRY THIS:

1. Repeat the activity using the backhand "knuckles up" grip.
2. Challenge students to see how many "pours" they can accomplish in a designated amount of time, e.g., 15-30 seconds.

Recess 2:30pm - 2:45pm

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

BAND: SLEIGH RIDE

Standards

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

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

MU: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:Cr2.1.6b Use standard and/or iconic notation and/or audio/ video recording to



specific purpose or context.

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

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

MU: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).

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

- Using the forehand grip, balance the beanbag on the racket, and toss it back and forth to your partner.
- After every 10 successful catches, take one step back and continue the activity.

NOW TRY THIS:

1. Repeat the activity using the backhand "knuckles up" grip.
2. Challenge students to see how many they can do successfully in 30 seconds.

D. Partner Drop, Bounce & Balance

- Partners stand side by side.
- Using a forehand grip, one student balances the tennis ball on their racket then lets the ball drop and bounce.
- Their partner attempts to catch and balance the ball of their racket when it rebounds from the floor.
- Encourage the students to drop the ball from the racket instead of throwing it up in the air.

NOW TRY THIS:

1. Repeat the activity using the backhand "knuckles up" grip.
2. Challenge students to see how many they can do successfully in 30 seconds.

E. Pour It On

- Partners face each other racket length apart.
- Using the forehand grip, one student balances the tennis ball on their racket and attempts to "pour" the ball onto their partner's racket.
- Score one point for each time the ball is poured without falling off a racket.

NOW TRY THIS:

1. Repeat the activity using the backhand "knuckles up" grip.
2. Challenge students to see how many "pours" they can accomplish in a designated amount of time, e.g., 15-30 seconds.

Practice Time 2:45pm - 3:30pm

document personal simple rhythmic phrases, melodic phrases, and two-chord harmonic musical ideas.

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

MU:Cr3.1.6a Evaluate their own work, applying teacher-provided criteria such as application of selected elements of music, and use of sound sources.

MU:Cr3.1.6b Describe the rationale for making revisions to the music based on evaluation criteria and feedback from their teacher.

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



elements of music.

Objectives:

- Analyze a musical to determine historical, cultural, and musical elements
- Complete worksheets that understand these concepts

Lesson / Instruction

Students will:

- Practice recorder song
- Watch "The Sound of Music" to look for cultural, historical, and musical elements for topics of discussion
- Complete worksheets on the movie to understand these areas of influence in the field of music

The movie is 2 hrs, 54 minutes, so we will watch it over several class periods, allowing time for discussion on the above topics.

Recess 2:30pm - 2:45pm

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

BAND: SLEIGH RIDE

Standards

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

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

MU: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

others.

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:Pr4.3.6a Perform a selected piece of music demonstrating how their interpretations of the elements of music and the expressive qualities (such as dynamics, tempo, timbre, articulation/style, and phrasing) convey intent.

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

MU:Pr6.1.6a Perform the music with technical accuracy to convey the creator's intent.

MU:Pr6.1.6b Demonstrate performance decorum (such as stage presence, attire, and behavior) and audience etiquette appropriate for venue and



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

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

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

MU:Cr3.1.6a Evaluate their own work, applying teacher-provided criteria such as application of selected elements of music, and use of sound sources.

MU:Cr3.1.6b Describe the rationale for making revisions to the music based on evaluation criteria and feedback from their teacher.

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'

purpose.

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

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

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

Objectives:

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

Lesson / Instruction

10 mins) Warm-Up and

Tuning:

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



intent.

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

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:Pr4.3.6a Perform a selected piece of music demonstrating how their interpretations of the elements of music and the expressive qualities (such as dynamics, tempo, timbre, articulation/style, and phrasing) convey intent.

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

MU:Pr6.1.6a Perform the music with technical accuracy to convey the creator's

Once Players are Warmed Up:

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

(5 mins) The Familiar

Selection

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

(15 min) The Primary

Rehearsal - *Receives the most attention during the rehearsal*

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

(10 min) The Secondary

Rehearsal Selection - *Woodshed (rehearse difficult passages until played flawlessly) a*



intent.

MU:Pr6.1.6b Demonstrate performance decorum (such as stage presence, attire, and behavior) and audience etiquette appropriate for venue and purpose.

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

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

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

Objectives:

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

Lesson / Instruction

10 mins) Warm-Up and

Tuning:

1. **Embouchure Warmers** - long tones and lip slurs, generally directed downward
2. **Arm and Finger Warmers** -
 - a. Scales, intervals, arpeggios, articulations (how each note is played, e.g. fermata, staccato),
 - b. Rudiment studies on drums (music elements that define structure):

selection that has recently been sight-read

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

(5 min) Sight Reading -

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

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

(5 min) The Fun

Selection (Closer)

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



- a. flam stroke,
single stroke
roll, double
stroke roll,
paradiddle,
double
paradiddle)
- 3. **Mind Warmers** -
 - a. Scales starting on
different degrees
 - b. Call out scale
degree numbers
and ask students to
play those notes

*Once Players are Warmed
Up:*

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

**(5 mins) The Familiar
Selection**

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

(15 min) The Primary

Rehearsal - *Receives the
most attention during the
rehearsal*

- 1. Go beyond the
"woodshedding" stage,
ready to enter the next
phase of learning
- 2. Rehearse this selection
in sections
- 3. Isolate potential
problem passages
before the rehearsal
begins (don't waste
time continuously
starting from the



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

(10 min) The Secondary Rehearsal Selection -

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

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

(5 min) Sight Reading -

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

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

(5 min) The Fun

Selection (Closer)

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