




Monday 01/12/2026	Tuesday 01/13/2026	Wednesday 01/14/2026	Thursday 01/15/2026	Friday 01/16/2026
School Day 78	School Day 79	School Day 80	School Day 81	School Day 82
Breakfast Duty 8:00am - 8:17am	Breakfast Duty 8:00am - 8:17am	Breakfast Duty 8:00am - 8:17am	 EARLY RELEASE @ 12:30pm	Breakfast Duty 8:00am - 8:17am
Choir - 7 & 8 8:17am - 9:05am	Band - 7 & 8 8:17am - 9:05am	Choir - 7 & 8 8:17am - 9:05am	Breakfast Duty 8:00am - 8:17am	Choir - 7 & 8 8:17am - 9:05am
Unit 11: Music Theory Handbook: Lesson 3: Pitch (Long Lesson)	Unit 11: Music Theory Handbook: Lesson 4: Tonality and Key Signature	Unit 11: Music Theory Handbook: Lesson 4: Tonality and Key Signature	Band - 7 & 8 8:17am - 9:05am	Unit 11: Music Theory Handbook: Lesson 5: Harmony
Standards	Standards	Standards	Unit 11: Music Theory Handbook: Lesson 5: Harmony	Standards
MU:Cn10.0 Connect 10 - Synthesize and relate knowledge and personal experiences to make music.	MU:Cn10.0 Connect 10 - Synthesize and relate knowledge and personal experiences to make music.	MU:Cn10.0 Connect 10 - Synthesize and relate knowledge and personal experiences to make music.	MU:Cn10.0 Connect 10 - Synthesize and relate knowledge and personal experiences to make music.	MU:Cn10.0 Connect 10 - Synthesize and relate knowledge and personal experiences to make music.
MU:Cr1.1 Imagine - Generate musical ideas for various purposes and contexts.	MU:Cn11.0 Connect 11 - Relate musical ideas and works with varied context to deepen understanding.	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: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:Cr1.1 Imagine - Generate musical ideas for various purposes and contexts.	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: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 Plan and Make - Select and develop musical ideas for defined purposes and contexts	MU:Cr2.1 Plan and Make - Select and develop musical ideas for defined purposes and contexts	MU:Cr2.1 Plan and Make - Select and develop musical ideas for defined purposes and contexts	MU:Cr3.1 Evaluate and Refine - Evaluate and refine selected musical ideas to create musical work(s) that meet appropriate criteria.
MU:Pr4.2 Analyze - Analyze the structure and context of varied musical works and their implications for performance.	MU:Cr3.1 Evaluate and Refine - Evaluate and refine selected musical ideas to create musical work(s) that meet appropriate criteria.	MU:Cr3.1 Evaluate and Refine - Evaluate and refine selected musical ideas to create musical work(s) that meet appropriate criteria.	MU:Cr3.1 Evaluate and Refine - Evaluate and refine selected musical ideas to create musical work(s) that meet appropriate criteria.	MU:Cr2.1.7a Select, organize, develop and document personal musical ideas for arrangements, songs, and compositions within AB, ABA, or theme and variation forms that demonstrate unity and variety and convey expressive intent.
MU:Pr5.1 Rehearse, Evaluate and Refine - Evaluate and refine personal and ensemble performances, individually or in collaboration with others.	MU:Cr2.1.8a Select, organize, and document personal musical ideas for arrangements, songs, and compositions within expanded forms that demonstrate tension and release, unity and variety, balance, and convey	MU:Cr2.1.8a Select, organize, and document personal musical ideas for arrangements, songs, and compositions within expanded forms that demonstrate tension and release, unity and variety, balance, and convey	MU:Cr2.1.7a Select, organize, develop and document personal musical ideas for arrangements, songs, and compositions within AB, ABA, or theme and variation forms that demonstrate unity and variety and convey expressive intent.	MU:Cr3.1.7a Evaluate their own work, applying selected criteria such as appropriate
MU:Pr4.2.7b When analyzing selected music, read and			MU:Cr3.1.7a Evaluate	



identify by name or function standard symbols for rhythm, pitch articulation, dynamics, tempo, and form.

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

Objectives:

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

Lesson / Instruction

INTRODUCTION

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

NOTATING AND MEASURING PITCH

In Western musical culture, absolute pitches are labeled with seven alphabetical letters: A-B-C-D-E-F-G. The musical alphabet repeats as the pitch ascends, or gets higher. When the pitch descends, the letters are reversed. Relative pitches

expressive intent.

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

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

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

MU:Pr4.2.8b When analyzing selected music, sight-read in treble or bass clef simple rhythmic, melodic, and/or harmonic notation.

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.

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Objectives:

- Harmony
- Prepare for the Winter Concert

Lesson / Instruction

INTRODUCTION

Musicians add more dimension to time and sound elements with a vertical sound relationship called harmony. Harmonic relationships developed in later music history and were not found in all world music.

TRIADS

ACTIVITY | Triad Inversions Slide

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

When a triad is written as two consecutive 3rds, the triad is in root position. The lowest pitch in a triad in root position is called the **root**. The middle pitch is called the 3rd because it is an interval of a 3rd above the root. Likewise, the top tone is called a 5th because it is a 5th above the root. Chords or triads are often found as **inversions**. **Inversions** are the chord or triad pitches used in a pattern other than root position. The triad must be repositioned in root position in order to name the triad by its root.

ACTIVITY | Qualities of Triad

There are four types or

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

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ACTIVITY | Qualities of Triad

There are four types or qualities of triads. These are major, minor, diminished, and augmented. When the quality of the 3rd is major



using solfège, DO-RE-MI-FA-SOL-LA-TI-DO, correspond to the musical alphabet.

ACTIVITY | Notating and Measuring Pitch Slide 1

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

ACTIVITY | The Musical Staff Slide 2

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

ACTIVITY | Pitch Names on the Staff Slide 3

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

ACTIVITY | Clefs Slide 4

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

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

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

- G clef marks the pitch G on the second line of a staff.
- F clef marks the pitch F on the fourth line of a staff
- The center of the C clef indicates the pitch C below A-440, called middle C.
- C clef marks the third staff line as C, it is called an alto clef.
- When C clef marks the fourth staff line as C, it is called the tenor clef.

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

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

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

MU:Re7.1.7a Select or choose contrasting music to listen to and compare the connections to specific interests or experiences for a specific purpose.

Objectives:

- Scales and tonal centers
- Keys and key signatures
- Circle of fifths
- Key and scale relationships
- Practice individual instruments with class in unison to the same practice pieces
- Practice with instrument group independently

Lesson / Instruction

INTRODUCTION

Musicians organize melody or sound elements into groupings or patterns, just as time elements are organized into beat, meter, and rhythm. Patterns of sound can be defined and have a relationship that connects one pattern or element to the next.

ACTIVITY | Tonal Centers Slide 1

SCALES AND TONAL CENTERS

A **scale** is a group of pitches organized in an

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SCALES AND TONAL CENTERS

A **scale** is a group of pitches organized in an

qualities of triads. These are major, minor, diminished, and augmented. When the quality of the 3rd is major and the 5th is perfect, the quality of the triad is major. **Major triads** are built on any pitch by putting together these intervals above a given root. A **minor triad** contains a minor 3rd and perfect 5th above the root. A diminished triad also has a minor 3rd above the root, but the quality of the 5th is diminished. An augmented triad is built with a major 3rd and an augmented 5th.

VIRTUAL INSTRUMENTS

| Keyboards (Organ, Piano, Electric Piano, Harpsichord)

Interactive

ACTIVITY | Triads of a Major Scale

Triads can be built on any scale pitch. The pitches in the triad are all pitches contained in the scale. We label triads with Roman numerals below the staff to show the position of the triad in the scale. The tonic triad is built on the first note of the scale and labeled with the Roman numeral I. Uppercase numerals indicate major triads. Lowercase numerals indicate minor triads. Diminished triads are marked with lowercase numerals and a degree sign (vii°). This indicates that the diminished chord contains a minor 3rd and diminished 5th. Augmented triads are marked with uppercase numerals and a plus sign (V+). This indicates that the augmented chord contains a major 3rd and an augmented 5th.

Chords are also labeled with chord symbols above the staff. Chord symbols indicate the root of the chord by pitch name and the quality of the chord. All symbols use uppercase letters. Other symbols are

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In major keys there are three major triads, three



Clefs are used to keep a range of notes on the staff.

PITCH SOUNDS AND SYMBOLS Slide 5/
Interactive

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

ACTIVITY | Pitches on the Staff Slide 6

Have students:

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

ORGANIZING PITCHES

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

ACTIVITY | Whole Steps and Half Steps Slide 7

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

SCALES

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

ACTIVITY | C Major on the Keyboard Slide 9

The **major scale** is the most familiar scale in Western music culture. A major scale contains seven different pitches that can be repeated in the continuation of the scale beyond one octave. The ascending pattern is shown in the example using a musical keyboard,

ascending and descending order. The order of pitches always follows the order of letter names: A-B-C-D-E-F-G. The pitches of a scale are called degrees; that is, the first pitch of a scale is called the first degree, and so on. Each type of scale uses a particular order of semitones and wholetones.

The first degree of a scale is called **tonic**. Tonic is the goal tone of melody and harmony. It is "home base." A melody and harmony can go away from tonic and visit the other notes in the scale, but eventually they will come back to tonic. Sometimes this return is temporary, but in the end the melody and harmony will return to the tonic.

Each pitch in a scale has a name. The names come from their relationship to tonic. Tonic is the tonal center of a piece of music. In the illustration we put tonic in the center of the scale rather than at the beginning. This lets us see how the other notes relate to tonic. The fifth note of the scale is the **dominant** because it is a P5 interval above tonic. The fourth note of the scale is the **subdominant** (below the dominant) because it is a P5 below the tonic. The other note names also show their relationships to tonic.

PITCH SOUNDS AND SYMBOLS Slide 2 /
Interactive

- **Play** with pitch sounds and symbols

ACTIVITY | Key Signatures Slide 3

KEYS AND KEY SIGNATURES

Key is a general term *used to describe the pitches* used in a piece of music. A key, or a scale, is groups of pitches that create melodies and harmonies. A scale is a specific order of the pitches.

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added to show the quality of the chord.

In major keys there are three major triads, three minor triads, and one diminished triad.

ACTIVITY | Triads of a Minor Scale

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

SEVENTH CHORDS

ACTIVITY | Seventh Chords

A seventh chord is a four-note chord that combines a triad with an interval of a 7th above the root. There are five commonly used 7th chords in major and minor tonalities. These are the major 7th, dominant 7th, minor 7th, half-diminished 7th, and the diminished 7th chords.

- A major 7th chord combines a major triad and a major 7th
- A dominant 7th chord combines a major triad with a minor 7th.
- A minor 7th chord combines a minor triad with a minor 7th.
- A half-diminished chord, minor 7 5, combines a diminished triad with a minor 7th.
- A diminished chord combines a diminished triad with a diminished 7th

ACTIVITY | Seventh Chords Built on the Major Scale

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

ACTIVITY | Seventh Chords Built on the Minor Scale

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

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letter names, and solfège. In the ascending scale pattern, five of the scale steps are whole steps, and two of the steps are half steps. The major scale pattern is whole-whole-half-whole-whole-whole-half, beginning from any starting pitch. The half steps occur between scale steps 3 and 4, or MI and FA, and between scale steps 7 and 8, or TI and DO.

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

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

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

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

More About Scales

There are many varieties of scales. While many have seven pitches just

- The key of C major implies the same pattern as the C-major scale.
- The groups of sharps or flats shown at the beginning of each staff is called a **key signature**. A key signature is the symbol for a key or a scale, and it is a collection of all the sharps or flats in the scale. A **key signature can have as many as seven sharps or seven flats.**

Sharps and flats are organized in particular orders:

The order of the **sharps** is as follows: F # C # G # D # A # E # B #
The order of **flats** is as follows: B b E b A b D b G b C b F b

- **Notice that the two orders are reversed from each other.** We increase the number of sharps or flats in key signatures using these orders. For example, a key signature with one sharp is F #. A key signature with two sharps is F # plus C #. This pattern continues up through seven sharps. The pattern is similar for the key signatures that use flats.

ACTIVITY | Circle of Fifths Slide 4

Major keys are associated with major scales. The keys form an interesting pattern of relationships. As the number of sharps or flats increases in the key signature, the names of the keys form a series of P5 intervals (5 notes from first to last). The pattern is called the **Circle of Fifths**. The Circle of Fifths is a convenient way to see, learn, and think about keys and key signatures.

Even though there are

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Even though there are

that the dominant 7th chord is used on the dominant note in a minor key just as it is in the major key.

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

PRIMARY CHORDS

ACTIVITY | Primary Chords

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

ACTIVITY | Harmonizing the Notes of the Major Scale

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

ACTIVITY | Chord Transposer Interactive

SECONDARY CHORDS

ISCORE | Harmonized Melody

The other chords in a major key are secondary chords. Secondary chords substitute for primary chords to add interesting contrast to the music.

Primary chord: I
IV V7
Secondary chord: iii or vi ii or vi vii°

Secondary chords are typically found in the middle of musical phrases. Primary chords are typically used to harmonize the beginnings and ends of phrases.

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ACTIVITY | Minor Key Primary Triads

The primary chords in minor are also tonic,



like the major and minor scales, some have more or less pitches. Each scale has a unique pattern.

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

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

PITCH SOUNDS AND SYMBOLS Slide 11 (interactive)

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

ACTIVITY | Pitch Transposer Slide 12 (interactive)

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

Prep 9:08am - 10:07am

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

JUMP ROPE/ COOPERATIVE GAMES: Lesson #6

Standards

- 8.PE.1 Perform with mature form, locomotor, nonlocomotor and manipulative skills necessary for participating in

three types of minor scales, there is only one minor key signature for each tonic (1st) pitch. The key signature is taken from the natural minor scale. The key signature for C minor is 3 flats. Minor keys form a series of Circle of 5th relationships similar to the major keys.

Major and minor keys are the most common keys used. Other tonalities also form keys and have key signatures. Examples of these are the modal scales, C Dorian, and C Mixolydian. The key signature for C Dorian is two flats and for C Mixolydian is one flat. Although these keys are used in contemporary music, most commercial publishers do not use the key signatures. They often prefer the familiarity of major and minor key signatures and indicate the changed or altered pitches in the music.

ACTIVITY | Relative Major and Minor Scales Slide 5 KEY AND SCALE RELATIONSHIPS

Different keys that share the same key signature are called relative keys. The keys of F major and D minor share the same key signature of one flat. F major is called the relative major of D minor, and D minor is called the relative minor of F major. Because these keys share the same key signature, they also share the same pitches. The scales of relative keys overlap. The first note of the minor scale is the sixth note, or LA, of the major scale. *The first note of the major scale is the third note of the minor scale.* See the example on the slide.

Although relative keys share the same group of pitches, they do not share the same scale. This

three types of minor scales, there is only one minor key signature for each tonic (1st) pitch. The key signature is taken from the natural minor scale. The key signature for C minor is 3 flats. Minor keys form a series of Circle of 5th relationships similar to the major keys.

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Although relative keys share the same group of pitches, they do not share the same scale. This

ACTIVITY | Minor Key Primary Triads

The primary chords in minor are also tonic, subdominant, and dominant, but the quality of the tonic and subdominant chords is minor. This makes the minor tonality distinctive from the major tonality.

Prep 9:08am - 10:07am

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

JUMP ROPE/ COOPERATIVE GAMES: Lesson #9

Standards

- 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.4 Use tactics to create open space and close space during small-side play by combining locomotor movements.
- 8.PE.5 Describe and apply a variety of movement concepts.
- 8.PE.10 Plan and implement a program to enhance personal fitness.
- 8.PE.12 Describe the role of stretching and flexibility in injury prevention.
- 8.PE.14 Accept responsibility for improving one's own levels of physical activity and fitness.

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Prep 9:08am - 10:07am

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

JUMP ROPE/ COOPERATIVE GAMES: Lesson #10

Standards

- 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.4 Use tactics to create open space and close space during small-side play by combining locomotor movements.
- 8.PE.5 Describe and apply a variety of movement concepts.
- 8.PE.10 Plan and implement a program to enhance personal fitness.
- 8.PE.12 Describe the role of stretching and flexibility in injury prevention.
- 8.PE.14 Accept responsibility for improving one's own levels of physical activity and fitness.
- 8.PE.15 Explain practices that promote responsible



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

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

8.PE.10 Plan and implement a program to enhance personal fitness.

8.PE.12 Describe the role of stretching and flexibility in injury prevention.

8.PE.14 Accept responsibility for improving one's own levels of physical activity and fitness.

8.PE.15 Explain practices that promote responsible behavior of self and others in a variety of physical activities.

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

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

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

means that they do not share the same **tonic (1st note in the scale)**. It also means that patterns in the melody and harmony are different. Because the tonic is always the goal tone or "home base" of melody and harmony, the role of each pitch is different in different scales. The role of the pitch F in F major is tonic and is the goal tone of melody. In D minor F is the mediant of the scale and is not the goal tone of melody.

It is the scale—the organization of pitches—that determines the tonic rather than the particular group of pitches. Many keys can share the same key signature and the same group of pitches. It is the scale and tonic pitch that defines the way the pitches interact. Other relative keys to F major are G Dorian and C Mixolydian.

Parallel keys are keys that share the same tonic pitch. Their key signatures are different. For example, G major (one sharp) and G minor (two flats) are parallel keys. **The scales for these keys are different, but they both begin on the same pitch.** G. Other keys with a G tonic—G Dorian and G pentatonic—are parallel to G major.

Materials / Resources / Technology

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Prep 9:08am - 10:07am

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

JUMP ROPE/ COOPERATIVE

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Materials / Resources / Technology

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Prep 9:08am - 10:07am

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

JUMP ROPE/ COOPERATIVE

8.PE.15 Explain practices that promote responsible behavior of self and others in a variety of physical activities.

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

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

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 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.23 Develop a plan of action and make appropriate decisions based on that plan when faced

behavior of self and others in a variety of physical activities.

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

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

8.PE.24 Compare



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

8.PE.24 Compare and contrast various physical activities for their social benefit.

Objectives:

- Muscular strength, endurance
- Rhythmic jumping
- Teamwork, observation skills, memory

Lesson / Instruction

Warm Up: (10 min)

- 3 Laps around the Gym

Go Fitness: Muscular Strength & Endurance

- Poker Fitness (Card 229)

Go Fitness: Jump Rope

- It's In The Cards (Card 176)

Go Activity: Cooperative Games

- Group in a Hoop (Card 401)

Lunch 11:12am - 12:12pm

Music - Pre K 12:15pm -

GAMES: Lesson #7

Standards

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

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

8.PE.10 Plan and implement a program to enhance personal fitness.

8.PE.12 Describe the role of stretching and flexibility in injury prevention.

8.PE.14 Accept responsibility for improving one's own levels of physical activity and fitness.

8.PE.15 Explain practices that promote responsible behavior of self and others in a variety of physical activities.

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

8.PE.17 Apply rules and etiquette by acting as an official during modified

GAMES: Lesson #8

Standards

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

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

8.PE.10 Plan and implement a program to enhance personal fitness.

8.PE.12 Describe the role of stretching and flexibility in injury prevention.

8.PE.14 Accept responsibility for improving one's own levels of physical activity and fitness.

8.PE.15 Explain practices that promote responsible behavior of self and others in a variety of physical activities.

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

8.PE.17 Apply rules and etiquette by acting as an official during modified

with an individual challenge; and

8.PE.24 Compare and contrast various physical activities for their social benefit.

Objectives:

- Muscular strength, endurance
- Teamwork, observation skills, memory

Lesson / Instruction

Warm Up: (10 min)

- 3 Laps around the Gym

Go Fitness: Muscular Strength & Endurance

- After You! (Card 232-233)

E-BANDS

- Teach Exercises (Card 270-286) (Task Cards)

Go Activity: Cooperative Games

- Cooperative Handball (Card 404)

Lunch 11:12am - 12:12pm

1/2 Day - DEEP
DIVE DATA MTG
12:30pm - 4:00pm

and contrast various physical activities for their social benefit.

Objectives:

- Muscular strength, endurance, balance
- Teamwork, observation skills, memory

Lesson / Instruction

Warm Up: (10 min)

- 3 Laps around the Gym

Go Fitness: Partner

Challenges

- Ball Push (Card 288)

E-BANDS

- Around the World E-Band Stations (Card 272) (Task Cards)

Go Activity: Cooperative Games

- Radioactive River (Card 405)

Lunch 11:12am - 12:12pm

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

Section 1: Unit 1:
Lesson 6: More Loud and Soft

Standards

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

MU:Cr1.1.1a With limited guidance, create musical ideas (such as answering a musical question) for a specific purpose.

MU:Cr3.2.1a With limited guidance, convey expressive intent for a specific purpose by presenting a final version of personal musical ideas to peers or informal audience.

MU:Pr4.3.1a Demonstrate and describe music's expressive



1:00pm

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

Standards

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

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

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

MU:Cr3.2.PreKa With substantial guidance, share revised personal musical ideas with peers.

Objectives:

- Children will explore rhythm patterns.

Lesson / Instruction

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

INTRODUCTION

CONCEPT OVERVIEW |

S1U4L1: Music Has

Rhythmic Patterns:

Interactive

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

LET'S BEGIN | Do-Re-Mi

games, dance and rhythm.

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

8.PE.24 Compare and contrast various physical activities for their social benefit.

Objectives:

- Muscular strength, endurance
- Rhythmic jumping
- Teamwork, observation skills, memory

Lesson / Instruction

Warm Up: (10 min)

- 3 Laps around the Gym

Go Fitness: Muscular

games, dance and rhythm.

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.

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8.PE.24 Compare and contrast various physical activities for their social benefit.

Objectives:

- Muscular strength, endurance
- Rhythmic jumping
- Teamwork, observation skills, memory

Lesson / Instruction

Warm Up: (10 min)

- 3 Laps around the Gym

Go Fitness: Muscular

qualities (such as dynamics and tempo).

MU:Pr6.1.1a With limited guidance, perform music for a specific purpose with expression.

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

MU:Re7.2.1a With limited guidance, demonstrate and identify how specific music concepts (such as beat or pitch) are used in various styles of music for a purpose.

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

MU:Pr6.1.1b Perform appropriately for the audience and purpose.

MU:Pr5.1.1b With limited guidance, use suggested strategies in rehearsal to address interpretive challenges of music.

MU:Pr5.1.1a With limited guidance, apply personal, teacher, and peer feedback to refine performances.

Objectives:

- Move to show recognition of louder and softer sounds.

Lesson / Instruction



and 1-2-3

ACTIVITY | S1U4L1:

Apples and Bananas:

Interactive

Ask children to:

- Sit in a circle.
- Name the two kinds of fruit pictured on the slide. (apples, bananas)
- Say this rhyme with a rest at the end of each line

*Do-re-mi and
1-2-3-rest*

*(Child's name)
pick an apple (or
banana) - rest*

*From the apple
(or banana) tree -
rest*

- Continue until all children have been named.

CLAP | Fruit Rhythm Patterns

ACTIVITY | S1U4L1:

Apples and Bananas:

Interactive

Invite children to:

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

LINKS | Art Gallery

ART GALLERY | Fruit in a

Chinese Basket:

Interactive

Invite children to:

- Look at the picture.
- Name and point to the fruits that they know in the painting. (The painting shows peaches, pears, grapes, and an apple.)
- Discuss the setting for the fruit in the painting and what they know about serving food like this.
 - Answers may vary and may include:
 - The fruit is in and around a

Strength & Endurance

- Health Benefits Circuit (Card 230)

Go Fitness: Jump Rope

- Jump The Circuit (Card 177)

Go Activity: Cooperative

Games

- Mat Challenges (Card 402)

Lunch 11:12am - 12:12pm

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

Dribbling & Passing (hands) Activities

Standards

2.1c Exhibit a variety of small motor skills.

2.1e Engage in self-help skills.

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

2.2a Exhibit physical reflexes in response to stimulation.

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

2.2c Use developing motor skills to move more independently.

2.2d Develop coordination to use motor skills with toys.

2.2e Demonstrate skills to move in the environment.

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

2.2g Demonstrate increased ability to use skills requiring balance.

2.2h Perform large motor movement alone or with others.

Strength & Endurance

- Fitness Activity Circuit (Card 231)

Go Fitness: Jump Rope

- "Go For Health" Jump Rope Challenge (Card 178-179)

Go Activity: Cooperative

Games

- Cooperative 21 (Card 403)

Lunch 11:12am - 12:12pm

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

**Section 1: Unit 2:
Lesson 2: Rhythm and Beat (cont. from last week - great lesson about rhythm)**

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.

INTRODUCTION

CONCEPT OVERVIEW |

S1U1L6: More Loud and

Soft: Interactive

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

iSONG | The Ants Go

Marching: Interactive

- **Have children review** "The Ants Go Marching."
- **Ask them to listen** for the voices added to each verse, and describe the effect. (It gets louder.)
- **Tell children they will be finding ways** to get louder and softer using their voices and body sounds.
- **Students will then create** music of their own by adding layers of sound.

MUSIC SKILLS | Create

Create

- **Have children work** in two groups.
- **Have the first group** improvise melodies (with loud and soft sounds) on pitched instruments that are available in the classroom.
- **Have the second group** notate where they hear loud or soft sounds on paper.
- **Discuss with children** how dynamics can be used in a story.
- **Have each group** create a story that utilizes the transcribed dynamics.

LISTEN / SING | Sing

After Me

iSONG | Sing After Me:

Interactive

- **Review** the meaning of forte and piano with children.
- **Have children listen to** "Sing After Me," singing the echoes as they become familiar with the song.

ACTIVITY | S1U1L6: Sing

After Me Echoes:

Interactive

- **Ask children** whether the echo is softer or louder than the original voice. (a bit softer)
- **Have children look** at the two pictures and tell which one represents an echo. (the picture on the right)

SING | Echo Patterns

- **Invite children to echo** short patterns that you speak, sing, or clap, making the echo softer than the original.



bowl on a table in a house.

- Children may share that putting fruit out allows it to ripen, or that it looks pretty this way
- Ask what they think the fruit will be used for.
- Ask if the painting was made long ago or recently.
 - Explain that the painting was created over 200 years ago when a work of art presents objects without movement, the painting is called a *still life*.

CREATE | Fruit Patterns
ACTIVITY | S1U4L1: Fruit Rhythms: Interactive
Invite children to:

- Identify each fruit on the interactive slide. (peach, pear, grapes, apples, cherries, kiwis)
- Echo you after you say the name and point to each picture on the beat.
 - one syllable word = ?
 - two-syllable words =
- Have volunteers click and drop four pictures into the target area to create a pattern.

Encourage children to:

- Echo you, clapping the pattern as you say the name of each fruit. (Be sure to point to each square with the beat.)
- Create a new pattern.
- Say and clap the new pattern and repeat the activity.
- Encourage them to clap and use their inner voice to "think" the fruit name.
- Distribute rhythm instruments
- Play the pattern.

LISTEN | Apples and Bananas
iSONG | Apples and Bananas: Interactive
SONG ANTHOLOGY | Grade PreK: Document
(WILL NEED ONE COPY)
Have children:

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

SING | Apples and

2.2i Manipulate objects with large muscles.

2.3a Respond to touch, movement, and sound.

2.3b Focus eyes on near and far objects.

2.3c Calm with assistance.

2.3f Demonstrate an awareness of her body in space.

2.3h Adapt movements to specific situations.

2.3i Demonstrate concepts through movement.

2.4a React to participation in daily routines.

2.4c Indicate needs and wants.

2.4d Take and interest in meeting physical needs.

2.4e Participate in healthy routines.

2.4f Communicate with an adult when not feeling well.

2.4g Participate in bathroom routines with growing independence.

2.6a Attempt new large and small motor activities.

2.6b Participate in simple movement games.

2.6c Initiate active play, exploration, and engagement with the environment.

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

MU:Re7.2.2a Describe how specific music concepts are used to support a specific purpose in music.

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

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

Objectives:

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

Lesson / Instruction
INTRODUCTION
CONCEPT OVERVIEW | S1U2L2: Rhythm and Beat: Interactive

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

iSONG | Alphabet Song: Interactive

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

MOVE | Clapping the Rhythm
RESOURCE MASTERS | Grade K: Document: Resource Master 2*2, p. 17

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

DESCRIBE | Rhythm

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

SING | Alphabet Song
Alphabet Song (Stereo Mix): Audio
ACTIVITY | S1U2L2: Rhythm and Beat:

PLAY | Body Percussion Sounds
LISTENING | Soundcheck: Rainstorm: Interactive

- Have children listen** to "Rainstorm," and practice the following body percussion sounds to imitate the sounds in the recording, getting louder when you raise your hand and softer when you lower your hand: rub, snap, pat, stamp, pat, snap, rub.
- Use Resource Master 1*9 (Your Musical Body), page 10.**

MOVEMENT | Nonlocomotor Movement "Rainstorm" Once children have learned the sequence rub, snap, pat, stamp, pat, snap, rub, it can be performed more musically by having all children continue each motion until they are given a visual cue in a wave, so the sounds are layered and emerge more gradually.

LISTEN | Dynamics in Block City
POETRY | S1U1L6: Block City: Interactive

- Ask children to listen** as you read the poem "Block City."
- Use appropriate dynamics** as you read; for example, read the first two lines grandly, and the third and fourth lines softly.
- Then read** stanzas two through four in a medium voice, ending loudly with the exclamation mark at the end of the fourth stanza.
- Read** the fifth stanza loudly also, when everything topples down.
- Read** the last stanza softly and wistfully.

ANALYZE | Block City

- Have children describe** the parts of the poem that were louder and softer. (The parts where the city is built and destroyed were louder; the raining and the remembering of the city that was destroyed were softer.)

MUSIC SKILLS | Play
ACTIVITY | S1U1L6: Block City Sounds: Loud and Soft: Interactive



Bananas

ACTIVITY | S1U4L1:

Apples and Bananas

(Tapping Page): Interactive

Display the slide Apples and Bananas. Invite

children to:

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

SING | Vowels in Play

ACTIVITY | S1U4L7: Long

Vowel Sounds: Interactive

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

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

TEACHER TO TEACHER

| Vocal Development

Vocal Development: Solo

Singing A game like "Apples and Bananas" is so much fun that it provides an excellent opportunity for individual singing. When children are caught up in a game, they often don't feel self-conscious about singing alone. Have children sing the first and last verses of the song, then volunteer to sing the other verses either

movement.

2.6e Engage in activities requiring new skills, without adult assistance.

2.6f Participate in physically active games with peers.

2.6g Recognize the positive feelings experienced during and after physical activity.

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

2.7b Respond to cues from caregiver regarding obvious signs of danger or previous warnings.

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

2.7d Recognize rules and follow basic safety instructions.

2.7f Understand and anticipate potential consequences of disregarding rules.

2.7g Recognize and describe the reasons for rules.

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

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

Objectives:

- Proper warm-up and cool-down and stretching techniques
- Practice and improve fundamental hand

Interactive

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

LINKS | Language Arts

Sound/Symbol

Correspondence

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

LISTEN | Laranjeiras

LISTENING | Laranjeiras:

Interactive

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

ACTIVITY | S1U2L2:

Rhythm Pattern:

Interactive

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

TEACHER TO TEACHER

| Tapping the Rhythm

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

LINKS | Science

ACTIVITY | S1U2L2:

Play

- Have children work in small groups, each group playing an assigned or a created rhythm pattern on classroom instruments to represent key words in the poem in "Block City."

Lines 1 and 2: Claves/ wood blocks with the beat (loud)

Lines 3 and 4: triangle (quiet)

Stanza 2, mountains: hand drum (loud)

Stanza 2, sea: shakers (loud)

Stanza 3, palace: cow bell (loud)

Stanza 3, tower: octaves on any melody instrument (loud)

Stanza 3, steps: descending pitches on any melody instrument (loud)

Stanza 4, kings: C and G on bass xylophone (loud)

Stanza 5, entire: all instruments together (loud cacophony)

Stanza 6, entire: triangle (quiet remembering)

- **Remind children** to use care when playing classroom instruments: never step over an instrument that is on the floor, use the proper mallet or beater to play it, use the proper playing position, and give your neighbor enough space to play.

LINKS | Theater

POETRY | S1U1L6: Block City: Interactive

Dramatizing "Block City" After a first experience with the poem:

- **Have students choose** key words and create sound effects and poses or ways of moving to represent those key words.
- **Determine the locations** in the classroom for buildings, kings, the rain, the descending steps, and so on.
- **Assemble sounds** appropriate to facilitate children's creative sound planning (cardboard boxes and mallets, containers with dry beans inside, sandpaper, pot lids, wooden spoons, and so on)
- **Read the story**, leaving plenty of time at key words for some



individually or in small groups.

LINKS | Reading

ACTIVITY | S1U4L7: My

First Words: Interactive

Reading: My First Words

Children enjoy discovering the meaning of words. This activity introduces high-frequency words.

- Invite a volunteer to click the tile revealing each word and then have children identify the word.

MOVE | Pizza Pie

POETRY | S1U4L5: Pizza

Pie: Interactive

Invite children to:

- Mirror you as you perform a clap-pat pattern.
- Perform the pattern as you say the rhyme "Pizza Pie." (See music notation on teacher slide.)

Pizza Pie—Rhyme

Knead the dough, knead

the dough, pizza pie,

Make me a pizza in the

blink of an eye.

Toss it up, toss it up, and

spread it on the sheet.

Put on all the toppings and

the pizza is complete.

ACTIVITY | S1U4L5: Pizza

Pie Game: Interactive

Invite children to:

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

LINKS | Reading

ACTIVITY | S1U4L6: A

Picnic: Interactive

Reading: Picnic Memory

Game This activity can help children learn to look carefully.

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

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

dribbling and passing skills

- Actively participate in dribbling and passing activities and challenges to utilize learned skills and develop physical fitness
- Have fun being physically active

Basic Skills:

1. **Dribbling:** Using 1 hand to repeatedly bounce the ball
2. **Passing:** Throwing the ball to another player
 - Chest Pass
 - Bounce Pass
 - Overhead Pass
3. **Catching:** Receiving the ball

Lesson / Instruction

Warm Up: (10 min)

1. 3 Laps around Gym
2. Go Fitness: Limber Limbs - Stretching Activities
 - Neck - Side to side, left and right
 - Chest - Hands clasped behind back
 - Back - Hug body
 - Truck, sides - Feet shoulder width apart, hand on hip, lean to one side, then the other
 - Back of thighs - Cross feet one over the other and touch toes (hands on legs to support back)
 - Front of thighs - Reach back to grab ankle, knee toward ground, pull ankle toward body
 - Calves - Lunge forward and bend knee to 90 degree angle, hold upper body straight

Go Fitness: Mighty

Muscles: Strength

Activities (10 min)

Materials: Cones and

Tape, Mats

1. Mighty Muscles Strength Stations (Card 135-137) and various Mighty Muscle Task Cards

Go Activity: Dribbling &

Passing (hands)

Activities (10 min)

Materials: 3-8 small balls

1. Pass It On (Card 223-224)

Go Activity: Dribbling &

Passing (hands)

Activities (10 min)

Materials: 1 basketball per student, boundaries

1. Jackhammers (Card 225)

Trombone: Interactive

Science: Brass

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

ACTIVITY | S1U2L2:

Brass Family: Interactive

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

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

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

MOVE | Like a Favorite

Animal

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

LISTEN | Animal

Rhythms

POETRY | S1U2L2:

Animal Rhythms:

Interactive

iSONG | Animal Rhythms:

Interactive

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

MOVE | Animal Rhythms

Animal Rhythms (Stereo

Mix): Audio

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

MOVEMENT | Non-

children to perform sounds and others to perform movements and make poses.

- **Use the slide** ACTIVITY | "Block City" Sounds: Loud and Soft in the lesson section above, for key words.

MUSIC SKILLS | Analyze

Analyze

- **Encourage children** to share other stories they know in which loud and soft dynamics can be used.
- **Ask the class to analyze** where it would be appropriate to use loud sounds and where it would be appropriate to use soft sounds.

PROGRESS

CHECKPOINT

Informal Assessment

Read the poem "Block City" again. Have children play instruments or perform movements/poses loudly and softly as appropriate for the key words in the story.

Optional Reteaching

Listen again to

"Rainstorm" and invite the class to create a class performance using body percussion sounds. Have them compare and contrast to show heightened awareness of louder and softer.

WRAP UP

iSONG | Sing After Me:

Interactive

- **Have children** sing "Sing After Me" again.
- **Review** the terms forte and piano.
- **Ask children to sing** the song forte and the echoes piano.

iSONG | The Ants Go

Marching: Interactive

- **Have children** suggest a way they can create a performance of "The Ants Go Marching" that gets louder without each student's voice getting louder. (Start with one voice, and add one or more voices on each new verse, just like the recording.)
- **Then invite them** to sing the song, adding new voices on each verse. They may march when they begin singing.



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

PROGRESS CHECKPOINT

Informal Assessment
Ask children to create and clap a new fruit pattern with the interactive [slide ACTIVITY | Fruit Rhythms](#). Observe whether children clap the new rhythm pattern accurately.

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

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

SCHOOL TO HOME
[SONG ANTHOLOGY | Grade PreK: Document](#)
• We are learning the song "Apples and Bananas," p. 3.

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

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

Standards

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

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

- Objectives:**
- Read quarter and

Cool-down: (5 min)
1. Simon Says (Card 5)

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

FRISBEE UNIT: Lesson #2

- Standards**
- 4.PE.1** Use a combination of motor skills to engage in a variety of activities.
- 4.PE.4** Understand the concept of open spaces to activities such as combination skills, small-sided practice tasks, gymnastics, and dance environments.
- 4.PE.6** Analyze opportunities for participating in physical activities outside health enhancement class.
- 4.PE.7** Actively engages in the activities of health enhancement class, both teacher-directed and independent.
- 4.PE.9** Engage in warm-up and cool-down activities related to cardio-respiratory fitness assessment.
- 4.PE.10** Demonstrate responsible behavior in independent group situations.
- 4.PE.11** Reflect on personal social behavior in physical activity.
- 4.PE.12** Listen respectfully to corrective feedback from others.
- 4.PE.13** Adhere to rules of etiquette in a variety of physical

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

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

- LISTEN | Name Game**
SONG | Name Game:
Interactive
- Have children listen to "Name Game" and pat with the beat.
- SING | Name Song**
Name Game (Stereo Mix):
Audio
- Invite children to:**
- Echo-say the rhythm of the words, one measure at a time.
 - Echo-clap one measure at a time. (Encourage children to use their inner voice.)
 - Echo-sing the words.
 - Sing along as they can with "Name Game."

LINKS | Reading
Reading: Beginning Sounds When students are lining up at the end of a lesson, invite a child to choose a letter sound, then work together to say the names that begin with that sound. For example, if the

- Remind children that they have memorized the whole song and will sing verses preceding their "starting" verse silently, using their "inner voice," while listening to others sing them.
- Tell them** that this will help them to come in on their starting verses at the right time.
- Lead children** in a discussion of the effectiveness of adding voices in making the song get gradually louder, and how practicing the song in this way helped to improve their performance of it.

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

Dribbling & Passing (hands) Activities

- Standards**
- K.PE.1** Perform basic locomotor, nonlocomotor, and manipulative skills.
- K.PE.5** Identify active play opportunities outside health enhancement class.
- K.PE.6** Actively participate in health enhancement class.
- K.PE.8** Practice warm-up and cool-down activities relative to vigorous physical activity.
- K.PE.9** Follow directions in group settings (e.g., safe behaviors, following rules, taking turns).
- K.PE.10** Acknowledge responsibility for behavior when prompted.
- K.PE.11** Follow instruction and direction when prompted.
- K.PE.12** Recognize the established



eight notes.

Lesson / Instruction

READ | Bate, Bate
CONCEPT OVERVIEW | S2U1L1: Quarter Notes and Eighth Notes:
Interactive

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

LOCATOR MAP | Mexico: Interactive

- **Ask students to find Mexico** on the map.

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

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

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

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

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

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

Lines 1–2: Right-own-left-own-right-own-both-own
Lines 3–6: High five-pat-pat-pat (4 times)

activities.

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

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

Objective:

- Cardiovascular Efficiency, Muscular Strength, flexibility

Lesson / Instruction

Procedures: (10 min)

- Bathroom
- Drinks
- 3 Laps

Warm-up: Go Fitness: Muscular Strength & Endurance

- Partner Pump It Up Push-Up Challenge (Card 232-233)

Go Fitness: Cardiovascular

Efficiency: Aerobic Rhythms

- Boogie Down Circuit (Card 112-113)

Go Activity: Flying Disk: Skill Development Activity

- Out for a Pass (Card 425)

Recess 1:45pm - 2:00pm

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

FRISBEE UNIT: Lesson #2

Standards

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

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

3.PE.7 Engage in the activities of health

child chooses d, have children name the classmates whose names begin with d , such as David and Donna. You may then try changing every child's name to begin with the selected letter. For example: Kathy becomes Dathy.

PROGRESS CHECKPOINT Informal Assessment

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

Optional Reteaching

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

PORTFOLIO | Creative Unit Project
ACTIVITY | S1U2L2: Unit 2: Creative Project B: Interactive
Creative Unit Project [3 of 7]

- Have children choose unpitched instruments for "Hickory, Dickory, Dock," from the Unit 2 Opener.
- Have them say the poem and play the rhythm of the words of the first and last lines only.
 - Children at this age can speak faster than they can play, so encourage them to speak slowly enough to

protocol for class activities.

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

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

K.PE.15 Follow teacher directions for safe participation and proper use of equipment with minimal reminders.

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

Objectives:

- Proper warm-up and cool-down and stretching techniques
- Practice and improve fundamental hand dribbling and passing skills
- Actively participate in dribbling and passing activities and challenges to utilize learned skills and develop physical fitness
- Have fun being physically active

Basic Skills:

1. **Dribbling:** Using 1 hand to repeatedly bounce the ball
2. **Passing:** Throwing the ball to another player
 - Chest Pass
 - Bounce Pass
 - Overhead Pass
3. **Catching:** Receiving the ball

Lesson / Instruction

Warm Up: (10 min)

1. 3 Laps around Gym
2. Go Fitness: Limber Limbs - Stretching Activities
 - Neck - Side to side, left and right
 - Chest - Hands clasped behind back
 - Back - Hug body
 - Truck, sides - Feet shoulder width apart, hand on hip, lean to one side, then the other
 - Back of thighs - Cross feet one over the other and touch toes (hands



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

NOTATE | Bate, Bate
RESOURCE MASTERS |
Grade 2: Document

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

ADDITIONAL RESOURCES

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

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

Section 2: Unit 4:
Lesson 1: Sixteenth Notes

Standards

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

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

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

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

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

enhancement class without teacher prompting

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

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

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

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

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

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

3.PE.16 Work independently and safely in physical activity settings.

Objective:

- Cardiovascular Efficiency, Muscular Strength, flexibility

Lesson / Instruction

Procedures: (10 min)

- Bathroom
- Drinks
- 3 Laps

Warm-up: Go Fitness: Muscular Strength & Endurance

- Partner Pump It Up Push-Up Challenge (Card 232-233)

Go Fitness:

Cardiovascular

Efficiency: Aerobic

- coordinate with their playing.
- Next, form three groups to practice the poem.
 - Use the following diagram as a reference for the children.
 - **1st group** says the poem, patting with a steady beat
 - **2nd group** plays the rhythm of the first and last lines
 - **3rd group** plays pitched glissandos as practiced in Lesson 1.

WRAP UP

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

SCHOOL TO HOME

Student Text: We are learning these songs: "Alphabet Song," p. 4 "Animal Rhythms," p. 6 "Name Game," p. 110

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

Section 2: Unit 4:
Lesson 5: A Song in a Minor Key

Standards

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

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

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

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

- on legs to support back)
- Front of thighs - Reach back to grab ankle, knee toward ground, pull ankle toward body
- Calves - Lunge forward and bend knee to 90 degree angle, hold upper body straight

Go Fitness: Mighty Muscles: Strength

Activities (10 min)

Materials: Cones and Tape, Mats

1. Mighty Muscles Strength Stations (Card 135-137) and various Mighty Muscle Task Cards

Go Activity: Dribbling & Passing (hands)

Activities (10 min)

Materials: 3-8 small balls

1. Pass It On (Card 223-224)

Go Activity: Dribbling & Passing (hands)

Activities (10 min)

Materials: 1 basketball per student, boundaries

1. Jackhammers (Card 225)

Cool-down: (5 min)

1. Simon Says (Card 5)

Recess 1:45pm - 2:00pm

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

Dribbling & Passing (hands) Activities

Standards

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

2.PE.6 Describe physical activities outside health enhancement class.

2.PE.7 Actively engage in health enhancement class in response to instruction and practice.

2.PE.9 Describe warm-up and cool-down activities related to vigorous physical activity.



ensemble performances, individually or in collaboration with others.

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

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

MU:Pr5.1.5b Rehearse to refine technical accuracy and expressive qualities to address challenges, and show improvement over time.

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

MU:Pr6.1.5b Demonstrate performance decorum and audience etiquette appropriate for the context, venue, genre, and style.

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

Rhythms

- Boogie Down Circuit (Card 112-113)

Go Activity: Flying Disk:

Skill Development Activity

- Out for a Pass (Card 425)

Practice Time 2:45pm - 3:30pm

individually or in collaboration with others.

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

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

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

MU:Pr5.1.5b Rehearse to refine technical accuracy and expressive qualities to address challenges, and show improvement over time.

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

MU:Pr6.1.5b Demonstrate performance decorum and audience etiquette appropriate for the context, venue, genre, and style.

2.PE.10 Practice skills with minimal teacher prompting.

2.PE.11 Accept responsibility for class protocols with behavior and performance actions.

2.PE.12 Accept specific corrective feedback from a teacher.

2.PE.13 Recognize the role of rules and etiquette in teacher-designed physical activities.

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

2.PE.14 Work independently with others in partner environments.

2.PE.16 Work independently and safely in physical activity settings.

- Objectives:**
- Proper warm-up and cool-down and stretching techniques
 - Practice and improve fundamental hand dribbling and passing skills
 - Actively participate in dribbling and passing activities and challenges to utilize learned skills and develop physical fitness
 - Have fun being physically active
- Basic Skills:**
- Dribbling:** Using 1 hand to repeatedly bounce the ball
 - Passing:** Throwing the ball to another player
 - Chest Pass
 - Bounce Pass
 - Overhead Pass
 - Catching:** Receiving the ball

Lesson / Instruction

Warm Up: (10 min)



Objectives:

- Read songs with sixteenth-note patterns.

Lesson / Instruction

READ | Old Turkey

Buzzard

CONCEPT OVERVIEW |

S2U4L1: Sixteenth Notes:

Interactive

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

ACTIVITY | S2U4L1: Read

Sixteenth-Note Patterns:

Interactive

- Have students review the rhythm equivalents for sixteenth notes by interacting with the slide.
- Encourage them to read and clap the pattern they create, and to reset the slide as often as desired to continue creating patterns.

SONG ANTHOLOGY |

Grade 5: Old Turkey

Buzzard" on Song

Anthology p. 186:

Document

Have students:

- Pat a steady beat and say the rhythm of the song using syllables of your choice for sixteenth, eighth, dotted eighth, and quarter notes.

PITCH SOUNDS AND

SYMBOLS: Interactive

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

Have students:

- Look at Song Anthology p. 186 again to find do on the staff and name the other pitches in the song (*the space below the staff; re, mi, so, la, do'*)
- Sing the song with pitch syllables and hand signs.

iSONG | Old Turkey

Buzzard: Interactive

- Ask students to sing "Old Turkey Buzzard" with the words.

MUSIC SKILLS | Play,

Notate, and Compose

Objectives:

- Read a song in minor key.

Lesson / Instruction

READ | De allacito

carnavalito

CONCEPT OVERVIEW |

S2U4L5: A Song in a

Minor Key: Interactive

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

LOCATOR MAP |

Argentina: Interactive

- Tell students they will sing a song from Argentina, a country in South America.

SONG ANTHOLOGY |

Grade 5: p. 52: Document

- Ask students to look at the notation on Song Anthology p. 52 to find the eighth/two-sixteenth combinations in the song. (mm. 1, 3, 5, 7)

iPRONUNCIATION | De

allacito carnavalito:

Interactive

Have students:

- Listen to the pronunciation for "De allacito carnavalito" to learn the Spanish words.
- Say and clap the Spanish and English words of the song in rhythm.

ACTIVITY | S2U4L5: Minor

Scales: Interactive

PIANO

ACCOMPANIMENT | De

allacito carnavalito

Have students:

- Sing and play the pentatonic and minor scales on the slide.
- Compare and contrast the pitches used in those two scales.

PLAY | Accompaniment

PLAYALONG | S2U4L5:

De allacito carnavalito:

Interactive

- Invite students to play a rhythmic accompaniment with "De allacito carnavalito."
- Have them form three groups, each to read one part with body percussion, beginning in this order:

maracas: snap L and R

bongos: pat L and R

claves: clap

Have students:

- Sing the song with each group doing their body percussion.
- Play on the

- 3 Laps around Gym
- Go Fitness: Limber Limbs - Stretching Activities
 - Neck - Side to side, left and right
 - Chest - Hands clasped behind back
 - Back - Hug body
 - Truck, sides - Feet shoulder width apart, hand on hip, lean to one side, then the other
 - Back of thighs - Cross feet one over the other and touch toes (hands on legs to support back)
 - Front of thighs - Reach back to grab ankle, knee toward ground, pull ankle toward body
 - Calves - Lunge forward and bend knee to 90 degree angle, hold upper body straight

Go Fitness: Mighty

Muscles: Strength

Activities (10 min)

Materials: Cones and

Tape, Mats

- Mighty Muscles Strength Stations (Card 135-137) and various Mighty Muscle Task Cards

Go Activity: Dribbling &

Passing (hands)

Activities (10 min)

Materials: 3-8 small balls

- Pass It On (Card 223-224)

Go Activity: Dribbling &

Passing (hands)

Activities (10 min)

Materials: 1 basketball per

student, boundaries

- Jackhammers (Card 225)

Cool-down: (5 min)

- Simon Says (Card 5)

Practice Time 2:45pm - 3:30pm



PLAYALONG | S2U4L1:

Old Turkey Buzzard:

Interactive

Play

- Students stand in a circle, with one standing in the middle as "it."
- "It" plays the following ostinato on a hand drum as he or she moves around the circle to the song.
- The students in the circle sing the song together.
- "It" comes up to a student and the class substitutes that student's name for Sally King.
- That student is now "it" and the game begins again.

VIRTUAL FRETTE

INSTRUMENTS | Strings

(Bass, Guitar, Banjo,

Ukulele): Interactive

Play

- **Have students play** a C-G7 chord accompaniment to "Old Turkey Buzzard" on guitar if students know those chords.
 - The Virtual Guitar, Banjo, or Electric Bass may also be used for chords or chord roots.
- **Play on the beat** using the pattern: CC CG CC G7C.

RESOURCE MASTERS|

Grade 5: Resource Master

R•13, p. 123: Document

Notate

- **Fill out worksheet** or more practice writing and playing sixteenth notes

Recess 2:30pm - 2:45pm

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

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

Standards

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

MU:Cr1.1 Imagine - Generate musical ideas for various purposes and

instruments indicated

(or substitutes as

needed) when ready.

- **Begin with** maracas, adding one instrument on each repetition.
- **Follow the conductor's cues** for the beat entrances and any other directions given.
- **Encourage students** to show respect to the performers, acknowledging their self-discipline and responsibility, and praise accurate and musical performances.

MUSIC SKILLS | Orff

Instruments

ORFF

ORCHESTRATIONS |

Grade 5: Document: Orff

Orchestration O•24

- **Invite students to learn and perform** an accompaniment to "De allacito carnavalito" using Orff instruments.

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

FRISBEE UNIT:

Lesson #2

Standards

4.PE.3 Discuss the origin of a variety of games, sports, or dances, including traditional and contemporary American Indian contributions and cultures.

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

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

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

4.PE.9 Engage in



contexts.

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

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

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

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

MU:Pr4.2.7b When analyzing selected music, read and identify by name or function standard symbols for rhythm, pitch articulation, dynamics, tempo, and form.

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

Objectives:

- Pitch (with notation)
- Staff (lines and spaces)
- Pitch names on the staff
- Clefs
- Pitch sounds and symbols (and their organization)
- C Major on the keyboard
- Minor Scale
- Pentatonic scales
- Intervals

warm-up and cool-down activities related to cardio-respiratory fitness assessment.

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

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

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

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

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

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

Objective:

- Cardiovascular Efficiency, Muscular Strength, flexibility

Lesson / Instruction

Procedures: (10 min)

- Bathroom
- Drinks
- 3 Laps

Warm-up: Go Fitness:

Muscular Strength &

Endurance

- Partner Pump It Up Push-Up Challenge (Card 232-233)

Go Fitness:

Cardiovascular

Efficiency: Aerobic

Rhythms

- Boogie Down Circuit (Card 112-113)

Go Activity: Flying Disk:

Skill Development

Activity

- Out for a Pass (Card 425)



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

Lesson / Instruction

INTRODUCTION

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

NOTATING AND MEASURING PITCH

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

ACTIVITY | Notating and Measuring Pitch Slide 1

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

ACTIVITY | The Musical Staff Slide 2

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

Recess 2:30pm - 2:45pm

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

Unit 11: Music Theory Handbook: Lesson 4: Tonality and Key Signature

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:Cr2.1.8a Select, organize, and document personal musical ideas for arrangements, songs, and compositions within expanded forms that demonstrate tension and release, unity and variety, balance, and convey expressive intent.

MU:Cr3.1.8a Evaluate their own work by selecting and



ACTIVITY | Pitch Names on the Staff Slide 3

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

ACTIVITY | Clefs Slide 4

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

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

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

- G clef marks the pitch G on the second line of a staff.
 - F clef marks the pitch F on the fourth line of a staff
 - The center of the C clef indicates the pitch C below A-440, called middle C.
 - C clef marks the third staff line as C, it is called an alto clef.
 - When C clef marks the fourth staff line as C, it is called the tenor clef.
- Clefs are used to keep a range of notes on the staff.

PITCH SOUNDS AND

SYMBOLS Slide 5/

Interactive

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

ACTIVITY | Pitches on the Staff Slide 6

Have students:

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

ORGANIZING PITCHES

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

applying criteria including appropriate application of compositional techniques, style, form, and use of sound sources.

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

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

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

MU:Pr4.2.8b When analyzing selected music, sight-read in treble or bass clef simple rhythmic, melodic, and/or harmonic notation.

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,



- A **whole step**, or *whole tone* is the distance of two half steps.

ACTIVITY | Whole Steps and Half Steps Slide 7

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

SCALES

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

ACTIVITY | C Major on the Keyboard Slide 9

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

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

ACTIVITY | Minor Scales on the Keyboard Slide

and culturally authentic practices in music to convey the creator's intent.

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

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

MU:Re7.1.7a Select or choose contrasting music to listen to and compare the connections to specific interests or experiences for a specific purpose.

Objectives:

- Scales and tonal centers
- Keys and key signatures
- Circle of fifths
- Key and scale relationships
- Practice individual instruments with class in unison to the same practice pieces
- Practice with instrument group independently

Lesson / Instruction

INTRODUCTION

Musicians organize melody or sound elements into groupings or patterns, just as time elements are organized into beat, meter, and rhythm. Patterns of sound can be defined and have a relationship that connects one pattern or element to the next.

ACTIVITY | Tonal

Centers Slide 1
SCALES AND TONAL CENTERS

A **scale** is a group of pitches organized in an ascending and descending order. The order of pitches always follows the order of letter names: A-B-C-D-E-F-G. The pitches of a scale



10/ three screens

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

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

More About Scales

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

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

A pentatonic scale has five pitches. They are common in folk music of cultures around the world, including Eastern Europe, Asia, North and South America,

are called degrees; that is, the first pitch of a scale is called the first degree, and so on. Each type of scale uses a particular order of semitones and wholetones.

The first degree of a scale is called **tonic**. Tonic is the goal tone of melody and harmony. It is "home base." A melody and harmony can go away from tonic and visit the other notes in the scale, but eventually they will come back to tonic. Sometimes this return is temporary, but in the end the melody and harmony will return to the tonic.

Each pitch in a scale has a name. The names come from their relationship to tonic. Tonic is the tonal center of a piece of music. In the illustration we put tonic in the center of the scale rather than at the beginning. This lets us see how the other notes relate to tonic. The fifth note of the scale is the **dominant** because it is a P5 interval above tonic. The fourth note of the scale is the **subdominant** (below the dominant) because it is a P5 below the tonic. The other note names also show their relationships to tonic.

PITCH SOUNDS AND SYMBOLS [Slide 2 /](#)

Interactive

- **Play** with pitch sounds and symbols

ACTIVITY | Key

Signatures [Slide 3](#)

KEYS AND KEY

SIGNATURES

Key is a general term *used to describe the pitches* used in a piece of music. A key, or a scale, is groups of pitches that create melodies and harmonies. A scale is a specific order of the pitches.

- The key of C major implies the same pattern as the C-major scale.
- The groups of sharps



and Africa. Commonly used jazz scales are the whole tone, blues, bebop-dominant, and the Lydian-dominant scales. Many scales used around the world cannot be labeled with the Western twelve-pitch name system.

PITCH SOUNDS AND SYMBOLS Slide 11
(interactive)

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

ACTIVITY | Pitch Transposer Slide 12
(interactive)

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

or flats shown at the beginning of each staff is called a **key signature**. A key signature is the symbol for a key or a scale, and it is a collection of all the sharps or flats in the scale. A *key signature can have as many as seven sharps or seven flats.*

Sharps and flats are organized in particular orders:

The order of the **sharps** is as follows: F # C #
G # D #
A # E # B #
The order of **flats** is as follows: B b
E b A b D b
G b C b F b

- **Notice that the two orders are reversed from each other.** We increase the number of sharps or flats in key signatures using these orders. For example, a key signature with one sharp is F #. A key signature with two sharps is F # plus C #. This pattern continues up through seven sharps. The pattern is similar for the key signatures that use flats.

ACTIVITY | Circle of Fifths Slide 4

Major keys are associated with major scales. The keys form an interesting pattern of relationships. As the number of sharps or flats increases in the key signature, the names of the keys form a series of P5 intervals (5 notes from first to last). The pattern is called the **Circle of Fifths**. The Circle of Fifths is a convenient way to see, learn, and think about keys and key signatures.

Even though there are three types of minor scales, there is only one minor key signature for each tonic (1st) pitch. The key signature is taken from



the natural minor scale. The key signature for C minor is 3 flats. Minor keys form a series of Circle of 5th relationships similar to the major keys.

Major and minor keys are the most common keys used. Other tonalities also form keys and have key signatures. Examples of these are the **modal scales**, C Dorian, and C Mixolydian. The key signature for C Dorian is two flats and for C Mixolydian is one flat. Although these keys are used in contemporary music, most commercial publishers do not use the key signatures. They often prefer the familiarity of major and minor key signatures and indicate the changed or altered pitches in the music.

ACTIVITY | Relative Major and Minor Scales

Slide 5

KEY AND SCALE RELATIONSHIPS

Different keys that share the same key signature are called **relative keys**. The keys of F major and D minor share the same key signature of one flat. F major is called the relative major of D minor, and D minor is called the relative minor of F major. Because these keys share the same key signature, they also share the same pitches. The scales of relative keys overlap. The first note of the minor scale is the sixth note, or LA, of the major scale. ***The first note of the major scale is the third note of the minor scale.*** See the example on the slide.

Although relative keys share the same group of pitches, they do not share the same scale. This means that they do not share the same **tonic (1st note in the scale)**. It also means that patterns in the melody and harmony are



different. Because the tonic is always the goal tone or "home base" of melody and harmony, the role of each pitch is different in different scales. The role of the pitch F in F major is tonic and is the goal tone of melody. In D minor F is the mediant of the scale and is not the goal tone of melody.

It is the scale—the organization of pitches—that determines the tonic rather than the particular group of pitches. Many keys can share the same key signature and the same group of pitches. It is the scale and tonic pitch that defines the way the pitches interact. Other relative keys to F major are G Dorian and C Mixolydian.

Parallel keys are keys that share the same tonic pitch. Their key signatures are different. For example, G major (one sharp) and G minor (two flats) are parallel keys. *The scales for these keys are different, but they both begin on the same pitch,* G. Other keys with a G tonic—G Dorian and G pentatonic—are parallel to G major.

**Materials /
Resources /
Technology**

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